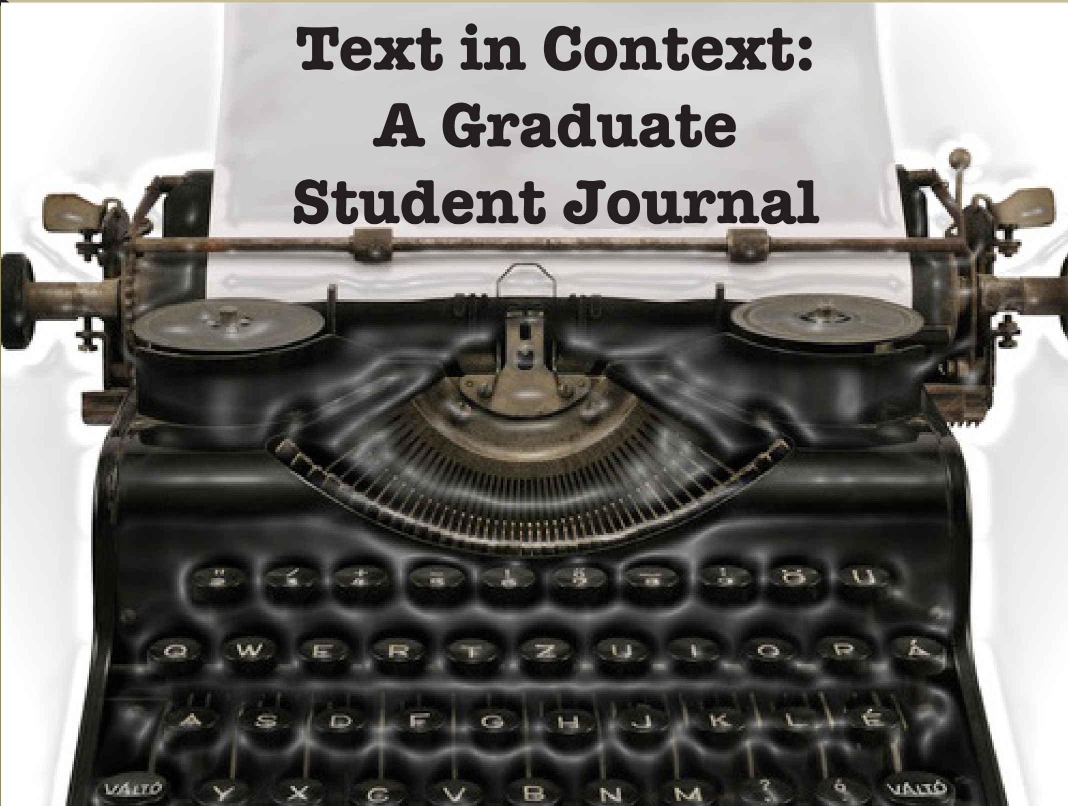
Fall 2014/Spring 2015



Volume 2, Issue 1

Special Section: Pop Culture in Context

Call for Papers for the Fall 2015/Winter 2016 Issue

of

Text in Context: A Graduate Student Journal

Text in Context is a graduate student journal digitally published by graduate students and alumni in the English Department at Southern Connecticut State University. We seek submissions that explore a particular text and its functions and/or implications, including, but not limited to literary analysis, poetry studies, critical theory, popular reception of a particular work, close readings, historical relevance, etc.

Though *Text in Context* primarily deals with English studies, we welcome original papers from other disciplines, provided those papers focus on the text and/or its context—pedagogy and instructional design, localization of language in the brain, regional dialects and their origins, etc.

Special Section: Pedagogy in Context

Volume 3, Issue 1 will also feature a section of papers devoted to pedagogical approaches. Papers submitted to "Pedagogy in Context" should explore the ways in which different methods of pedagogy are studied and utilized, with a particular emphasis on newer or atypical pedagogical methods. Pedagogy papers can include, but are not limited to, the following topics:

- How is pedagogy changing and/or adapting in the 21st century? I.E., what role does technology play in the classroom?
- Do pedagogical approaches change in effectiveness between more affluent and poorer districts?
- How are minorities, English Language Learners, and students with disabilities accommodated in schools? Are they integrated into the ordinary classroom, or are they segregated?
- How are more atypical pedagogical approaches, such as film studies or integration of popular culture, received in today's academic environment? What place do they hold in schools, if any?

Volume 3, Issue 1 (Fall 2015/Winter 2016) will include papers selected from the April 18, 2015 Southern Connecticut State University Graduate English Colloquium.

See page 71 for submission guidelines.

Text in Context: A Graduate Student Journal is the product of the scholarship, dedication, and cooperation of graduate students, working together to showcase their academic abilities. The journal features the work of graduate students from Southern Connecticut State University and our affiliates. *Text in Context* is a collaboration of scholars from many areas of study, providing a platform to share new ideas and reconsider previous understandings of texts and analyses. It is a testament to the power of words, the purpose of ideas, the value of education, and the product of inspiration. This publication allows graduate students to work beyond the confines of a classroom to pursue a different kind of learning: one that is created through experience.

From its inception, *Text in Context* has provided an opportunity to showcase scholarly ideas of fellow graduate students and has created a platform to highlight intellectual ideas and superior writing. Now in our third issue, the journal maintains those same foundational goals, but also exists to create a community of scholars, fostering collaboration and communication of ideas. Volume 2, Issue 1 of this journal showcases work presented at the April 2014 Graduate English Conference at Southern Connecticut State University, papers submitted by graduate students in Connecticut and beyond, and papers that showcase the special section theme of pop culture.

Text in Context exists because of the effort of our readers, writers, editors, and contributors, and the more we publish, the larger our community of scholars becomes. Moving into our third year of publication, we hope to expand the scope of our contributors beyond the discipline of English and literary studies, to focus on the scholarly analysis of texts from different academic disciplines. This publication is truly the product of learning, of dedication, of ideas, of tenacity, and of collaboration. It is a demonstration of the high level of scholarship that graduate students work hard to achieve. We are very excited for this issue, and we sincerely hope that the readers of this publication will enjoy the product as much as we have enjoyed the process.

With many thanks to our contributors,

Jennifer V. Garcia and Darcey Lovell,
Managing Editors

Text in Context editorial board
Leslie Arthur
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Jazmin Sharif
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Text in Context: A Graduate Student Journal

Table of Contents

Selected Papers from the 2014 Graduate English Conference at Southern Connecticut State University "The Text and Time"

Henry Higgins: Androgynous Parent or Mother in Bernard Shaw's *Pygmalion* Page 10

Elena Byrne

This paper explores Bernard Shaw's use of several secondary characters in his play, *Pygmalion*, to portray, promote, and convince his audience that raising and nurturing a child does not lie within the sole domain of the biological female. Rather, within the overt messages of the play, which depicts the inherent elitism of a class-based society, Shaw frames a new parenting model, which incorporates those necessary elements from traditional male and female social behaviors so that a male may be a mother. Shaw observes several late Victorian events, including W. T. Stead's article, "The Maiden Tribute of Modern Babylon," and the passage of the LaBouchère Amendment. He unites these elements, using his genius as a writer, to advance, in the slow and gradual method of his philosophy of Creative Evolution, a new freedom for males to live and to parent.

How the "Rokkes Blake" in *The Franklin's Tale* Create Sexual Tension and Depict Two Kinds of Lovers in Medieval Literature Page 16

Chelsea Dodds

Chaucer uses the symbol of "rokkes blake" throughout *The Franklin's Tale* to illustrate the different kinds of lovers that exist in medieval literature. Dorigen expresses her dislike for the black rocks several times throughout the tale, calling them "grisly" and "a foul confusioun" (868-869), and continues to tell Aurelius that she will love him only if he can get rid of the rocks (995-998). The color black suggests that the rocks represent something evil in Dorigen's life, and the rocks could symbolize some kind of hardship; there is a possibility that she may be longing for a relationship where there is no kind of conflict—some kind of perfect marriage—and by loving Aurelius, she would ruin this ideal. Aurelius on the other hand, is a lover driven more by lust. Aurelius may think that if Dorigen has sex with him, that her woe over Arveragus's absence will be forgotten, as the black rocks will no longer be seen.

Moth motif in Arundhati Roy's *The God of Small Things*: Rahel's Inherited Troubles Page 20

Andrea Hamilton

Arundhati Roy's 1997 novel, *The God of Small Things*, explores how the characters, including seven-year-old twins Rahel and Estha, are affected by a tragic day in 1969. The twins' grandfather, Pappachi, discovered

a new species of moth, but never received proper credit for his discovery. He blames his misfortune, bad moods, and unfulfilled dreams around the misunderstanding with the moth. This reoccurring moth image hovers around the rest of the family as they credit their own disappointments to Pappachi and his moth classification difficulties. Rahel interprets negative feelings that she has in the form of a moth and that image foreshadows the tragic events in the novel. Roy uses the image of Pappachi's moth in *The God of Small Things* to reinforce the unfulfilled feelings of love and jealousy in Rahel while simultaneously foreshadowing the terrible tragedy in the novel. This paper explores the power of inheriting misfortune across generations. An event from the grandfather's past provides an explanation in Rahel's mind for her troubles in the present as an adult, but also her troubled past as a child. Roy continuously switches the narration from the child narrator, Rahel and the adult Rahel. This paper looks specifically at how the child Rahel takes on the image of the moth when bad things happen to her because she knows the moth represents terrible feelings.

Hemingway's Crisis of Sex: Gender "Performance" In *The Sun Also Rises* Page 23

Greta Kvinnesland

In his article, "Performance Art: Jake Barnes and 'Masculine' Signification in *The Sun Also Rises*," Ira Elliott posits that neither Jake nor Hemingway himself can "openly accept, if not fully endorse, the potentialities of gender/sexual mutability" (78). This paper will challenge Elliott's reading by revealing how the novel actually displays an unresolved conflict between biologically-determined and socially-constructed gender. Not only does Jake's attraction to Lady Brett Ashley point toward his honest acceptance of a fluid sexual construction, but it is Lady Brett, in contrast, who fails to reconcile with the notion of gender as a mutable, performative thing. In the end, Hemingway seems to favor the tension between these two ideologies rather than allowing either one a victory.

New Deal Social Justice in *The Grapes of Wrath* Page 28

Charles M. Pickett

Denounced as communist propaganda, a subversive call to arms, and an unpatriotic condemnation of American capitalism, *The Grapes of Wrath* was banned, burned, and censored across the United States. Three-quarters of a century after its publication, those accusations are still being made. However, by exposing Depression-era social evils and challenging readers to fight for greater social justice, John Steinbeck sought to preserve and improve, not overthrow America. Viewed through the arc of American history, Steinbeck's protest novel exposed the agricultural caste system of the Depression era by rooting his story in the same fertile ground abolitionist writers ploughed in antebellum America. Furthermore, Steinbeck linked his text with U.S. President Franklin Delano Roosevelt's concept of New Deal social justice, embedding his book firmly within the American protest novel tradition that invokes faith and justice in the pursuit of reform.

Selected Papers

Love's Contraries: A Reading of "The CLOD & The PEBBLE" Page 34

David Capps

In this essay on Blake's poem "The CLOD & the PEBBLE" I analyze the dynamic tension between contrary perspectives on love provided by the clod and the pebble, respectively. I argue that these perspectives are complicated both by the speaker in each stanza of the poem and the accompanying visual plate. I conclude by considering a further pair of contraries involving love to be found in the poem.

The African Imaginary in *The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, The African* Page 38

Joseph Hurtgen

This paper examines the African imaginary in *The Interesting Narrative of the Life of Olaudah Equiano*. The African imaginary reframes the importance of Vassa's origin story, showing that Equiano's use of instrumental reason and imagination is an important contribution to an African American tradition of arts and letters rather than hyperbole. I build on Paul Gilroy's argument in *The Black Atlantic* that demonstrates how African culture was generated through cultural exchanges as a result of an enforced diaspora. I show that a critical skill that Africans used in cultural exchange was the African Imaginary, a cognitive strategy that allows for the conceptualization of the many different but converging experiences of Africans.

Swearing Page 42

Charles M. Pickett

Researching the etymologies of words, and investigating the related field of philology, can be a lackluster endeavor. However, it can also be titillating, entertaining, and informative—especially when exploring the origins of three of the most sexually and excrementally obscene words in the English language. This journal article considers the etymological backgrounds of these three words, offers evidence of their origins from primary sources, and delves into the mysteries surrounding their derivations.

"Pop Culture in Context"

Pop Culture in Context: An Introduction Page 47

John-Carlos Eire

Pop culture and higher education are often subject to a firm divide. The stigma associated with the "younger crowd" is often hard to shake off, and pop culture is easy to dismiss as less sophisticated than the traditional subjects studied in higher education. However, graduate students are often as immersed in popular culture as the rest of society and will remain so long after graduation. Graduate students often cite pop culture whether it be music, television, or film in class discussion or assignments, and college professors are familiar with pop culture. All of the papers in *Text in Context's* special section serve to shine an academic light on popular culture, thinning the perceived divide it has with academia and exploring various mediums of pop culture that continue to evolve as they come closer to gaining acceptance as works of art within our society.

The Social Life of *Ivanhoe*: Interaction, Procreativity, and Textual Ambiguity Page 48

Rodrigo Pablo Yanez

Walter Scott's *Ivanhoe* (1819) has invited the desire to revise, adapt, appropriate—in some manner *interact* with the text—partly due to perceived uncertainties in the narrative itself, but also from the social inclination to participate in a shared cultural experience. These "unresolved narrative possibilities" (McGann) engender a transcultural and "transmedial" "procreativity" effect, such that *Ivanhoe* "was remediated more often, in more media, and for longer than any other work by Scott…in the visual arts, in the theater, in movies, in place names, on television, in computer gaming, and even in the material form of Wedgwood Porcelain" (Rigney). The degree of interactivity and procreativity that *Ivanhoe* spawns can be viewed as adaptive

strategies from readers seeking resolution to the ambiguities they discover or bring to the text, and exposes a collaboratively-generated resistance to fixity as a textual object—that there is a single material vehicle which can be called "Ivanhoe"—and a resistance to textual stability itself.

Death of the Man, Birth of the Myth: The Posthumous Discourse of Fabrizio De André — Page 53

Riccardo Orlandi

This essay will analyze the rhetorical modalities of the posthumous discourse on De André, focusing on one special edition (aired on the tenth anniversary of De André's death) and two regular editions of *Che tempo che fa* (a talk show that has been aired on RAI since 2003), which contribute to and consolidate the myth of De André. This study will clarify the rhetorical process by which De André's idealization was made possible. It will show how the universalization and sanctification of De André led to the neutralization of the most accusatory and thorny of his statements and ideas and will thus problematize the tendency of the posthumous discourse to exalt De André and his work.

American Cars: Phallus and Womb in *Thelma & Louise* — Page 57

Siobhan Jurczyk

This essay examines the film *Thelma and Louise* as a psychoanalytical study of the ways in which women in American film are punished when they possess masculine power. The focus on American automobiles as a motif for the power constructs demonstrates the patriarchal expectations placed on women, and the conflicts that arise when women possess power and/or break free from conventions imposed upon them.

The Literary Value of Film and its Contribution to the Secondary English Classroom — Page 61

John-Carlos Eire

The Literary Value of Film and its Contribution to the Secondary English Classroom takes a brief look at films that fall under the "pop culture" umbrella, such as *Spider-Man* and *Back to the Future*, and attempts to place them in an academic light. The paper covers subjects such as the literary merit hidden within these otherwise non-academic films, the teachable nature of these films, and the value they hold for the secondary classroom. The paper confronts the stigma associated with non-traditional film in an academic setting, examines previous film studies, and argues for its inclusion in the classroom.

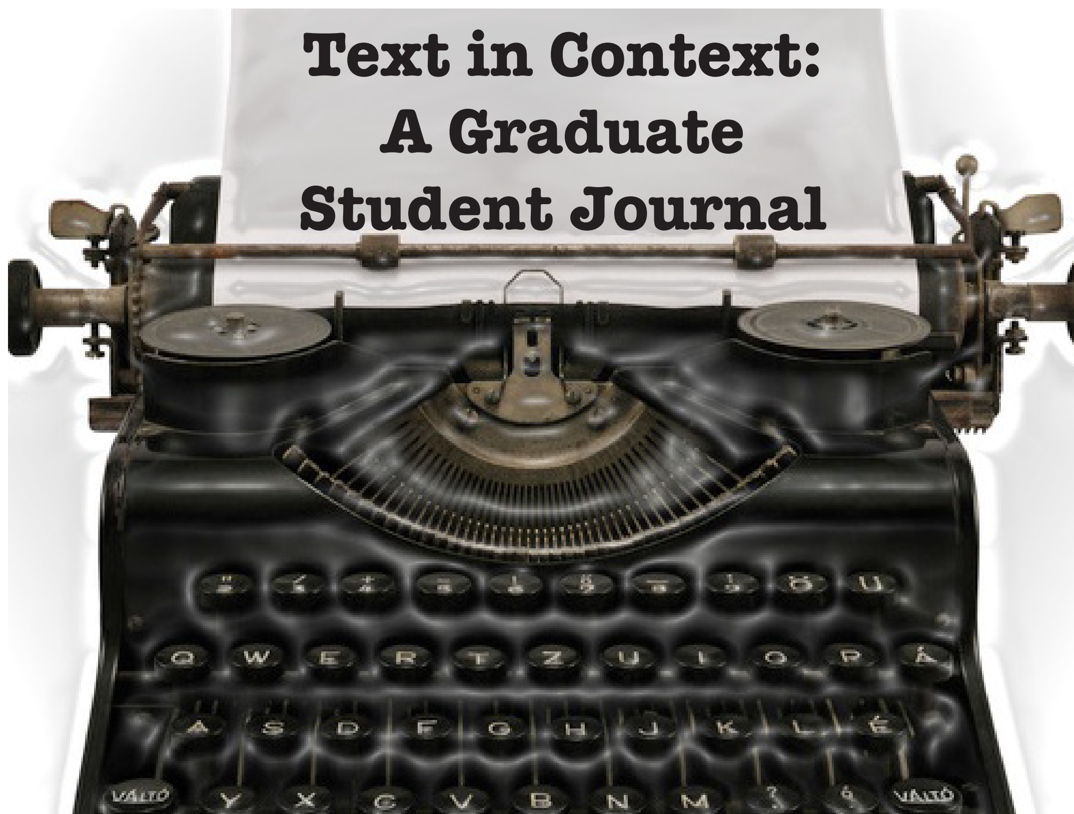
Exposing the Panopticon: Jeremy Bentham to Edward Snowden — Page 64

Dana Canastar

This paper outlines a brief exploration of Panopticism—a concept that governments and institutions have come to embrace in order to maintain hegemony over their subjects. While numerous scholars argue Panopticism has become an inescapable aspect of modern Western society, few have studied how the very methodologies governments/institutions utilize have recently come to be turned against them by individuals determined to regain personal liberty and who advocate for the flow of information unhindered by censorship or discursive investigation.

CONTRIBUTOR BIOS PAGE 67

SUBMISSION GUIDELINESS PAGE 71



Text in Context

Selected Papers from the
2014 Annual Graduate English Conference

HENRY HIGGINS: ANDROGYNOUS PARENT OR MOTHER IN BERNARD SHAW'S *PYGMALION*

Elena Byrne

I always assumed that a woman was a person exactly like myself, and that is how the trick is done.
—Bernard Shaw, *"As Bernard Shaw Sees Woman"*

In *Pygmalion*, Bernard Shaw confronts the obvious social evil of the class system and its method of precluding upward mobility, as exemplified by the stratifying effects of speech patterns. In this play, he crafts a unique relationship between Henry Higgins, an upper class phonetician, and Eliza Doolittle, a working class flower girl. The story is straightforward: Henry re-creates Eliza as an elegant woman. He teaches her to speak grammatically and elegantly while he simultaneously introduces her to the things a society woman would know, such as proper etiquette and fashion. While Shaw indeed focuses on Eliza's social condition and her aspirations to own a flower shop, he also advances, in Henry, a new parenting model. Henry effectively embraces Edward Carpenter's concept of sexual democracy, the inner continuum, in which the sexes are not distinct and a being's inner "affinities" do not necessarily correspond to the "outer bodily sex" (*The Intermediate Sex* 10). Like Carpenter, who calls for a merger between the body and the mind with a continuous and undivided link between the external and the internal that advances to a true bodily fluidity (*The Art of Creation* 213), Shaw calls for parental flexibility: Henry may function, as he re-creates Eliza, as both father and mother.

To reveal his new parenting paradigm, Shaw remains consistent with his Fabian ideals: for change to be effective and lasting, it must be brought about slowly and with the cooperation of existing systems and attitudes.[1] Shaw, while comically recalling the Pygmalion myth and uniting it with the rigid Victorian attitudes about a woman's role as a mother, tweaks those notions as he develops his secondary characters, Colonel Pickering, Mrs. Pearce (Higgins's housekeeper), and Alfred Doolittle (Eliza's biological father). Colonel Pickering and Mrs. Pearce exemplify the codified gender behavioral patterns of the Victorian mentality; from each, Shaw plucks the positive and rejects the negative. In Alfred Doolittle, the quirky dustman, Shaw entertainingly embodies the era's extant social ills. While each of these characters functions to exemplify the old order, they also act to usher in a new parenting order.

As *Pygmalion* opens, Henry encounters Eliza as he does linguistic research in Covent Gardens. As Shaw introduces these characters, they adhere to socially expected classifications, with Henry performing the role of a wealthy elite gentleman and Eliza a downtrodden poor girl. It seems that nothing is exceptional. Henry, at this time, meets Colonel Pickering, also a language expert. Henry invites Colonel Pickering to dine at Henry's home, "27A Wimpole Street" (*Pygmalion* 297), within Eliza's hearing. Eliza listens to their conversation, notes their vocations, and remembers Henry's address. The next day, she presents herself at Henry's home and assertively informs him, "I'm come to have lessons, I am. And to pay for em too: make no mistake" (300). After some thought, Henry decides that he "shall make a duchess of this draggletailed guttersnipe" (303). Shaw, as the title *Pygmalion* indicates, invokes the story of Pygmalion and Galatea.[2] Unlike the mythical Pygmalion who creates a woman out of marble, Henry seeks to re-fashion Eliza linguistically. Guided by Shaw, the audience develops an affinity with Henry's goal and awaits eagerly his seemingly magical transformation of Eliza. Yet, as Shaw unfolds his comedy, in Henry's ultimate transformation of Eliza, he transforms himself as well.

Shaw introduces his new parenting paradigm by respectfully drawing upon extant Victorian attitudes. He initiates his Victorian reminders with the behavior of the gentlemanly Colonel Pickering, the epitome of politeness and consideration. Peter Conolly-Smith suggests that "Shaw consistently contrasts Colonel Pickering's

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[1] The Fabian manifesto reveals, "Socialism may be most quickly and most surely realized by utilizing the political power already possessed by the people" (Fabian Tract No. 41 13).

[2] Edith Hamilton recounts Ovid's version of this tale in her book, Mythology, and explains that Pygmalion, a sculptor, "labored long and devotedly" to produce "a most exquisite work of art" (145), Galatea, a perfect woman.

more courteous treatment of Eliza…[with] Higgins's disrespectful attitude" (132). When Eliza enters Henry's home and explains her mission, Henry blares his disregard for her: he bluntly refers to Eliza as "baggage" and suggests that he and Pickering should "throw her out of the window" of his home (*Pygmalion* 300). In direct contrast, Pickering, "*gently*" asks Eliza, "What is it you want, my girl?" as he offers her a seat (301). Then, Pickering addresses Eliza as "Miss Doolittle," granting to her a level of respect despite class difference (306).[3]

Pickering offers a voice of reason to offset Henry's brash grumblings.[4] When Henry roughly orders Mrs. Pearce to put Eliza in the "dustbin" if she does not cooperate with his dictates, Pickering chastises Henry, calling upon him to "be reasonable" (*Pygmalion* 303). With his consistently polite, gentle manner, Pickering pulls Henry into line with social expectations, but this behavior is modeled on the type of behavior Pickering learned, presumably, sixty or so years earlier than the events of the play.[5] Pickering, as Shaw suggests is "*elderly*" (291), while Henry is "*forty*" (298). Pickering is perhaps sixty to seventy years old and would have matured in the mid-1800s. I suggest that with this recall of the 1850s or 1860s, Pickering serves a crucial function: he draws the older ideals of the nineteenth-century into prominence, thereby acting as a link to the civil ways of another era. As Pickering moderates Henry's actions, Pickering enables Henry to realize there are proper and improper ways to do things.[6] For example, as Henry's enthusiasm mounts for undertaking Eliza's transformation, Pickering grounds Henry, asking him, "Are you a man of good character where women are concerned?" (307). Pickering's quick question reinforces the Victorian binary division between male and female: Eliza must be a good girl; Henry must respect women. Both Eliza and Henry must behave according to the gendered social requirements. Pickering, then, recognizes that some change is afoot. His mission, though, is to oversee the consequences of Henry's actions, adding, "If I'm to be in this business I shall feel responsible for that girl" (308). To work with Henry and to help change Eliza is fine with Pickering, provided this process of change maintains some sense of order, some connection to at least a few rules of social decency. In this simple partnership with Henry, Pickering serves as a bridge from the old order to a new, and potentially drastic, approach for the future.

Besides Colonel Pickering, Shaw uses another important minor character, Mrs. Pearce, as a bridge between the past and future of gendered behavior. I suggest that Mrs. Pearce, Henry's housekeeper, acts in two essential capacities. Like Colonel Pickering, she is elderly and a product of the Victorian era. Thus, I assert that Shaw uses her as he uses Pickering: she evokes specific Victorian ideals, but this time, with a twist. Unlike Colonel Pickering, Shaw uses Mrs. Pearce to introduce his new ideal: parenting without limitation by biological sex.[7] Initially, as the Victorian voice of reason for proper behavior, Mrs. Pearce condemns Henry's actions. She recognizes that Henry cannot reasonably take in a lower-class woman from the streets and have her live in his home without supervision. When Henry alternates between coaxing Eliza to be his creation, trying to bribe her with chocolates and threatening to "throw her out" back onto the streets if she does not fulfill his expectations (*Pygmalion* 304), Mrs. Pearce insists that Henry does not "know anything" about Eliza (304) and emphatically admonishes Henry, stating he must "stop" his behavior for she "wont allow" it; she views his behavior as

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[3] Some critics, such as Valerie Barnes Lipscomb, focus on the relevance of Pickering's age and consider that Shaw uses Pickering as a kindly, nurturing father figure for Eliza (155).

[4] In his article, "'The Middle-Aged Bully' and the Girl of Eighteen: The Ending They Didn't Film," Dukore, in his analysis of Henry's dominance over Eliza, notes the contrast of Shaw's depiction of Pickering as elderly and Henry as middle-aged, and determines that Pickering acts in an advisory role as well as a peer to the presumably middle-aged Henry (139).

[5] While he does not explicitly state in his Preface when the play's events occur, Shaw gives a few hints: his interest in linguistics arose in the "eighteen-seventies" (286), and he had commissioned an article about phonetics during the time Joseph Chamberlain was active in the "Empire" (Chamberlain was in Gladstone's second tenure, 1880-1885) (286). In addition, in his After Note to Pygmalion, Shaw refers to the novels of fellow Fabian, H. G. Wells, who began to publish his novels beginning in the mid-1880s (356). Combined with the timing of the Eliza Armstrong case, the play reasonably occurs sometime after the late 1880s and before 1912-13.

[6] Shaw's use of this look-back approach with a forward motion of change indicates his combination of Creative Evolution (slow change) and Fabian Socialism (change within extant organizations).

[7] Women in Victorian England safeguarded the "domestic character" of the family and maintained the "home comforts" (Mrs. Sarah Ellis 9), while men pursued economic success outside of the home.

"wicked" (304). In response, Henry switches his focus to Mrs. Pearce and humbly seeks her permission. Henry's attempts to cajole Mrs. Pearce and persuade her that his actions are honorable indicate Shaw's nod to the power of social rules.[8]

But Shaw then changes gears. As the play progresses, Mrs. Pearce becomes an accepting observer and nurturer of Henry's assumption of the mothering role. In response to Mrs. Pearce's admonitions that Henry must send Eliza away, Henry "*goes to* MRS PEARCE *and begins coaxing*," and, in a seemingly flippant manner, says to her, "You can adopt her, Mrs Pearce: I'm sure a daughter would be a great amusement to you. Now dont make any more fuss" (304). Mrs. Pearce makes no comment on Henry's proposal, yet his proposal serves a purpose: it is a transition from female mothering to male mothering. She, the emblem of the Victorian female, does not condescend to answer him, and, with her silence, abstains from shouldering this opportunity to mother Eliza. In her personification of the extant Victorian social order, Mrs. Pearce's silence implies that this social order accepts this change. Henry assumes the task, and Mrs. Pearce chooses to help him make this drastic change. Unlike Colonel Pickering, who is the bridge between old and new, Mrs. Pearce acts more as an advocate for advancement of non-biologically based maternity. Even though she represents the old guard, she also ushers in this new parenting style: her tacit rejection of the maternal role serves to augment Henry's opportunity (the job is available) and facilitates his assumption of it (after all, *someone* needs to "fix" Eliza).[9]

Shaw, the Creative Evolutionist, adamantly believed that any change must be gradual and include some old ideas and some new ideas. Mrs. Pearce, in a pivotal role, helps Henry attain this new form of motherhood, while she keeps him attuned to certain requirements of the previous era. For example, Henry commands Mrs. Pearce to destroy Eliza's old clothes and to "wrap [Eliza] up in brown paper til they [the clothes] come" (*Pygmalion* 303). While Henry's remark is comic, it evokes the image of Henry as a new mother who, immediately after the physical birthing process, has just ordered the nurse to wrap his newborn child in swaddling clothes. Henry, though, needs some education and guidance in this role. He reluctantly realizes that he must accept some new responsibilities. Shaw, again consistent in his adherence to slow and gradual change,[10] puts Mrs. Pearce in the role of a mentor and surrogate mother to Henry. Parenting may be changing, but its parameters and duties are still linked to certain elements of the past era. Specifically, she advises Henry of the gamut of maternal duties; she embodies the Victorian notion of the mother as the selfless guide for her progeny.[11]

Henry has much to learn. For instance, Mrs. Pearce tells him that he "really must not swear before the girl" (*Pygmalion* 308). Eliza, Mrs. Pearce notes, may initially have "learnt [swearing] at her mother's knee" (308),[12] that is from her birth mother, but now Henry must teach Eliza the proper way to behave, using himself

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[8] Shaw, consistent with Fabianism, recognizes that the most efficient method to effect peaceful social change is by working from within the current social order. Henry's persuasion of Mrs. Pearce to assist him exemplifies this Fabian political tenet.

[9] Unlike Mrs. Pearce, who declines to mother Eliza, Henry consciously chooses the duty. In her study of adoption and mothering, Shelley M. Parks considers that "adoptive mothers make conscious choices whether to become a mother and how to become a mother. Motherhood does not just happen to us; no accidents befall our bodies, nor does anatomical destiny drive us. Motherhood here is a story of social agency. Adoptive maternal bodies are thus active, not passive bodies" (214).

[10] The change, while radical on its face, slowly becomes a reality, so that as society becomes acquainted with the new idea, it then, more comfortably dislodges the old concepts.

[11] Mrs. Pearce immediately starts educating Henry about his newly-claimed duties as a mother and she reiterates those elements from several Victorian sources, including Cassell's Household Guide on the "Rearing and Management of Children, which anoints the mother as the "appointed guardian" of her child's "proper development and culture of its mind" (139). Additionally, Mrs. Pearce mimics two other Victorian doyens of female behavior: Mrs. Beeton and Mrs. Sarah Ellis. The former admonishes all readers that the mother is "the Alpha and the Omega" for the home, and it is "on her pattern her daughters model themselves; by her counsels they are directed; through her virtues all are honoured" (Ch. 1, 54). The latter, Mrs. Sarah Ellis, calls for the mother to "lay aside…her very self, to promote the happiness of others (31).

[12] As Shaw develops these characters, he uses a layering concept of mothering. Henry's mother, Mrs. Higgins, raised him from infancy to his current status of adulthood. Eliza's unidentified mother presumably raised her.

as her model: he must refrain from cursing. If Henry dabbles in motherhood, Mrs. Pearce asserts that Henry must accept its burdens, not just its joys. In that vein, Mrs. Pearce further advises Henry about his new duties, including his need to be tidy. She reminds him that he must "be very particular with this girl as to personal cleanliness…not to be slovenly about…dress or untidy in leaving things about" (309). Henry must adjust to his new maternal responsibilities, as Mrs. Pearce continues to enlighten him. Henry, under Mrs. Pearce's guidance, seems to acquiesce to these Victorian virtues. He, relatively meekly, accedes to Mrs. Pearce's instruction. Henry concurs with Mrs. Pearce, agreeing, "it is these little things that matter" (309). He abides by her words, and with his acceptance of Mrs. Pearce's wisdom, Shaw signals that Henry also accepts these traits of motherhood, which he needs so that he can effectively mother Eliza.

Shaw, using Colonel Pickering and Mrs. Pearce as markers of Victorian culture, alerts the audience to the need for change and suggests that this change must include a link between old and new ideas: Colonel Pickering emphasizes the gentle manner of effecting these changes; Mrs. Pearce the integration of the elements. Viewed together, these characters indicate that it might be reasonable for men to have the opportunity to mother. But why should this change occur? Shaw answers with the character of Alfred Doolittle, Eliza's biological father, who is a problematic character. On the one hand, he has certain sympathetic traits. Self-identified as one of the "undeserving" poor, who belongs to that segment of society invisible to the wealthier classes, Doolittle asserts that he, just as the "deserving man," has needs (*Pygmalion* 314). He wants to have his fair share of "cheerfulness" (314). Further, Shaw paints Doolittle as a man in possession of a portion of what Eliza seeks from Henry—the ability to communicate skillfully. When Henry questions Doolittle about his mission, Doolittle responds that he is "willing to tell…wanting to tell…waiting to tell" what he seeks from Henry. This use of language, which Henry characterizes as Doolittle's "native woodnotes wild," causes Henry to extol Doolittle's "natural gift of rhetoric" to Pickering (311). Doolittle, the elderly, poor dustman, can speak musically, can garner Henry's sympathy, and can, by extension, attract the audience's sympathy.

On the other hand, these comic moments, I contend, mask Doolittle's other basic function. It is with this third minor character[13] that Shaw conveys the reason and need for his parenting change: Shaw uses the character of Doolittle, this "*elderly but vigorous dustman*" (*Pygmalion* 310), to evoke several major historical events of the nineteenth-century and to represent an unworthy father figure who reflects this repressive Victorian social climate. When Doolittle negotiates with Henry for the sale of Eliza, Doolittle argues for his paternal entitlement as her father. If Henry fails to pay for Eliza, he effectively, according to Doolittle, robs Doolittle of "the price of his own daughter what hes brought up and fed and clothed by the sweat of his brow until shes growed big enough to be interesting" (314) to adult men. Doolittle regurgitates the nineteenth century relegation of women to the level of chattel. This position of woman as a commodity intersects with Doolittle's price, £5, "not a penny more, and not a penny less" (314), which serves as a reminder of the Eliza Armstrong case (Shaw uses the female child's real name for his female protagonist in the play).[14] The Armstrong case recalls W. T. Stead's exposé of it in his series of articles about the "white slave trade."[15] Stead's series of articles were a catalyst for the passage of the Labouchère Amendment,[16] with its devastatingly powerful sexual restrictions. Doolittle, this eccentric character,

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Each wants to re-fashion him/herself. To do so, someone must re-do the process: Mrs. Pearce acts as Henry's second mother, and, Henry, once he receives this education, acts as Eliza's second mother.

[13] Doolittle is a quirky, seemingly lovable character, according to Lynda Mugglestone, who sees him as a "natural philosopher," and he resembles Eliza in undergoing a "parallel social transformation[,]…gaining money rather than modifications of accent" (382). Paul Lauter notes that Doolittle is "so attractive a figure that we cannot restrain our affection for him," but ultimately concludes his unworthiness for such popularity because "his loyalties do not extend further than self to any ideal" (18).

[14] Celia Marshik notes Shaw's use of Eliza Armstrong's name and directly connects this play with Shaw's efforts at "undermining the moral authority of Stead and his followers" (338).

[15] In William T. Stead's article, "The Maiden Tribute of Modern Babylon: A Child of Thirteen Bought for £5," Stead details for his readers the ease with which he could purchase a young girl, with the intent to exploit her sexually.

[16] The Labouchère Amendment allowed for the prosecution of men for engaging with other men in private sexual acts (Kaplan 186).

embodies Shaw's rejection of these rigidities and his revulsion for their profound effects on his peers (notably Oscar Wilde's imprisonment[17]). Doolittle, a man who sells his daughter, is an unworthy father, an unworthy parent. Doolittle and the attitudes he represents must be revised.

Shaw meticulously presents these characters, carefully and specifically interweaving their description and actions with actual historical events and attitudes. Shaw lays the foundation for his new parenting paradigm, with each of these characters fulfilling a role: Pickering's gentlemanly behavior indicates that any change must be gently and calmly approached; Mrs. Pearce's activities indicate that the old ways must be gradually incorporated into the new ways, or else the metamorphosis might be too jarring and overwhelming; and, lastly, Doolittle exemplifies the urgency that attends the need for a change in how a parent perceives his or her relationship with a child.

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[17] Wilde's imprisonment stemmed from his affair with Alfred Douglas (Spencer 288), a name remarkably similar to Alfred Doolittle. I assert that this similarity with the names is too close to be anything other than a direct effort of Shaw's to connect with not only the apparent similarities with Stead's story, but also with its ramification, specifically in Wilde's situation.

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How the "Rokkes Blake" in *The Franklin's Tale* Create Sexual Tension and Depict Two Kinds of Lovers in Medieval Literature

Chelsea Dodds

The "rokkes blake," or "black rocks" in *The Franklin's Tale* function to create sexual tension between married Dorigen and her suitor Aurelius, as well as to show two kinds of lovers in medieval literature that are found throughout *The Canterbury Tales*. Without the presence and influence of the black rocks, Dorigen may have never admitted her fear and confusion over her marriage to husband Arveragus and thus would not have had the same kind of relationship with Aurelius as she does. If nothing else, the black rocks help Dorigen to see that her life is not as perfect as she may have once thought it was. Likewise, in Aurelius's life the rocks function to show his progression from an overconfident man filled with lust to accepting the fact that he cannot be with the girl he wants. Although there are many ways to interpret the "rokkes blake" in *The Franklin's Tale*, the more sexual readings cannot be ignored if one is to consider the role that sex and love play in the tale.

After Dorigen's husband Arveragus goes out to sea, Dorigen is immediately fearful, especially when she first mentions the "rokkes blake." The Franklin tells us:

> But whan she saugh the grisly rokkes blake,
> For verray fere so wolde hir herte quake
> That on hire feet she mighte hire noght sustene.
> Than wolde she sitte adoun upon the grene,
> And pitously into the see biholde,
> And seyn right thus, with sorweful sykes colde: (859-864)[1]

Dorigen's fear is mirrored in the rhythm of the Franklin's tale; the second line of this passage contains many words that deliver a sense of urgency and should be stressed on the first syllable, such as "fere," and "wolde hir herte quake." A more urgent reading of this line would then break Chaucer's typical iambic pentameter, and would also emphasize the fact that Dorigen is so frightened by the rocks that she must sit down in the grass. The final line of this passage also has an interesting meter, as the words "seyn right thus" seem as though they should all be stressed, and "sorweful sykes colde" also have more stressed than unstressed syllables. The alliteration of the "s" sound in this line contributes to Dorigen's fear, because the reader can almost hear her sobbing as she coldly sighs, and the repetition of "k" in the middle or end of words throughout the passage help to keep Dorigen on edge. Words like "rokkes blake," "quake," and "sykes" have harsh sounds, which express her panic over seeing the large rocks. It is clear right from the first mention of these rocks that Dorigen does not want anything to do with them, and she seems more scared of them than anything else.

Though it is evident that Dorigen is afraid of the rocks, the reason behind why she is scared remains one of much debate. A more literal reading of the tale would show that Dorigen is afraid that Arveragus will be killed by his ship crashing into the rocks, as she says that "An hundred thousand bodies of mankinde /Han rokkes slayn, al be they nat in minde" (877-879).[2] Dorigen "[broods] over [the] rocks" and "cannot imagine why God would create [these] black rocks on the seacoast" (Smith 381). Reisner also notes that Dorigen has a "genuine concern for her husband's safety" (2). However, there is evidence to suggest that the rocks symbolize something bad that is already present in Dorigen's life, not just something that she is afraid could happen. After her initial panic attack, Dorigen goes on to call the rocks "grisly" and "feendly,"[3] and then says that they "semen rather a foul confusioun" (868-869).[4] These descriptions of the rocks could refer to Dorigen's far from perfect marriage to

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[1] But when she saw the grisly black rocks/For truly would her heart quake / That on her feet she might not sustain / Than would she sit down upon the grass / And piteously into the sea behold / And said thus, with cold, sorrowful sighs:

[2] A hundred thousand bodies of mankind / The rocks have slain, although they be not in mind

[3] Fiendly

[4] Seem rather a foul confusion

Arveragus. Her husband already feels inferior because he was born of a lower rank than Dorigen, and will feel ashamed if he does not appear to have some control over her in public.

If Dorigen is indeed confused about her marriage, then this will help to justify why she makes a deal with Aurelius to get rid of the black rocks. When Aurelius first tries to court Dorigen, she tells him "I knowe youre entente" and "Ne shal I nevere been untrewe wyf, / In word ne work, as fer as I have wit" (982, 984-985).[5] She initially appears adamant about remaining true to her husband and will not be swayed by Aurelius's charm. However, Dorigen then "in pley" tells him that if he can make the black rocks disappear, "thanne wol I love yow best of any man" (988, 997).[6] Though she says she will never break her vow to her husband, Dorigen seems to have no problem flirting with other men, as suggested by making the deal with Aurelius "in pley." Moreover, when she begins her speech about getting rid of the black rocks, she refers to Aurelius as "Aurelie" (989). While this could be a spelling variation of his name, it reads more like a pet name in this passage and makes one wonder what Dorigen and Aurelius's relationship prior to this tale is like, since the Franklin tells us they are neighbors (961), or whether Dorigen is just captivated by the fact that he is "oon of the beste faringe man on lyve" (932).[7] John Flyer adds that "indeed, Aurelius the squire, who is below Arveragus in the chivalric hierarchy, seems more nearly to be Dorigen's social equal: he is, the Franklin emphasizes, rich as well as young, handsome, and highly regarded" (327).

Whereas Dorigen is afraid of the rocks and being unfaithful to her husband, Aurelius has much more of an open personality. He is first introduced to the tale when Dorigen goes to a dance, and is described as being "fresher was and jolyer of array, /As to my doom, than is the monthe of May" (927-928). This first glimpse of Aurelius makes him a courtly lover and a virgin as suggested by "fresher," but we soon find out that he is a "lusty squyer, servant to Venus" (937), the Roman god of love. He is also "yong, strong, right virtuous, and riche and wys, /And wel beloved, and holden in gret prys" (933-934).[8] The reader's first impression of Aurelius is that he seems to be the pretty ideal medieval man, much unlike other characters in *The Canterbury Tales* who go after women in committed relationships, such as Absalon in *The Miller's Tale*. It is thus easy to see why Dorigen would be confused about whether or not she should defy her vows to Arveragus and have sex with Aurelius.

Not only does Aurelius know what he wants, but he also will stop at nothing to get what he wants. After his conversation with Dorigen, he then consults several gods and prays for a miracle that will get rid of the black rocks so he can have the woman he loves. He asks lord Phebus, the sun god, if she and her sister can flood out the rocks, and then remain in "perfect opposition" so that Dorigen will not be able to see the rocks for two years. By making this request, Aurelius wishes for the ideal situation, where "thanne certes to my lady may I seye: / 'Holdeth youre heste, the rokkes been aweye" (1063-1064).[9]

Aurelius's lustful personality is confirmed when he tries to devise a plan to get rid of the black rocks. When he makes his request to Phebus, Aurelius asks for a two-year flood that will be five fathoms deep and hide the black rocks so that Dorigen will keep her promise. This flood, while often read literally, may also have a sexual connotation, especially when Dorigen's fears are taken into consideration. Dorigen is obviously afraid to break her vows to her husband, but also seems to be attracted to Aurelius. The flood that Aurelius suggests, then, may have a double meaning, as he could also be alluding to ejaculation. Words such as "overspringe" which is glossed as "tower over," and that if the miracle does not happen Aurelius will "breste" illustrate the lust he feels towards Dorigen. A few lines later, Aurelius says, "Prey hire to sinken every rok adoun / Into hir owene derke regioun" (1073-1074),[10] which could also refer to him having sexual intercourse with Dorigen. Perhaps Aurelius thinks that if Dorigen has sex with him, that her woe over Averagus's absence will be forgotten, as the black rocks will no longer be seen.

There are passages later in *The Franklin's Tale* as well that help support the more sexual reading of Aurelius's flood. In the two years that pass during the flood, the Franklin describes Aurelius as being "syke"

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[5] I know your intent […] I have never been an untrue wife, in word or work, as far as I have good judgment
[6] Then I will love you best of any man
[7] One of the best faring men alive
[8] Young, strong, virtuous, rich and wise / And well-beloved, held in great praise
[9] I can say to my lady certainly: Hold your haste, the rocks have gone away
[10] Pray to her to sink every rock down /Into her own dark region

(1100),[11] and that "In languor and in torment furious / Two yeer and more lay wrecche Aurelius, / Er any foot he mighte on erthe goon" (1101-1103).[12] While at first this passage reads as though Aurelius is extremely ill, the word "lay" opens up a more sexual interpretation, and suggests that Aurelius could be releasing his frustrations sexually, thus helping to create the metaphoric flood.

When Aurelius tells Dorigen that the rocks have vanished, she makes a loaded excuse as to why she cannot love him. Aurelius tells her, "Ye woot right wel what ye bihighten me; /And in myn hand youre trouthe plighten ye /To love me best" (1327-1329).[13] He feels confident now that the flood has happened, and knows there is no way that Dorigen can break her promise. However, she cannot believe what she sees when the rocks are gone, and before she runs off and starts to contemplate suicide, says, "It is agayns the process of nature" (1345). However, by choosing to remain loyal to Arveragus, Dorigen is essentially going against her nature as a human being. The Franklin provides much evidence that she is attracted to Aurelius right from the beginning of the tale, and this somewhat discreet interest in and flirting with Aurelius paired with her loyalty to Arveragus creates a lot of sexual tension. Dorigen has not seen her husband in two years, and Aurelius seems to be the only other man in her life. Now that the rocks have disappeared, she has no way to justify breaking her promise to Aurelius; there is "noon obstacle." She goes against nature by *not* having sex with Aurelius, because she chooses to repress her feelings for him.

Michael Stevens also briefly touches upon this idea in his article "The Franklin's Tale":

> The black rocks symbolize an apparent anomaly in the natural order of things, but, in a Freudian sense, the same symbolic black rocks with the additional suggestiveness of the water which surrounds them, may also stand for the dark fantasy of Dorigen's mental anxiety, that, in spite of her better judgment, she might be unfaithful to her husband. (93)

While Dorigen seems to think it is acceptable to fantasize about Aurelius when there is a barrier between them—in this case the black rocks—she does not allow these feelings to be anything more than a fantasy. Unlike Aurelius, Dorigen can only see herself feeling any kind of release from her tension by ending her life altogether, because she is too afraid of making the wrong choice by either having sex with Aurelius or remaining chaste until Arveragus returns home.

The choice that Dorigen ultimately makes confirms her as a stereotypical, chaste medieval woman. She decides to live, but does so passively confined in her garden; once Arveragus returns home, Dorigen says, "'Unto the gardin, as myn housbond bad, / My trouthe for to holde, allas! allas!'" (1512-1513).[14] Even now, she is just trying to make her husband happy and not doing what she really desires, and as a result Aurelius fades into the background, finally giving up on trying to win over Dorigen: "And in his herte he caughte of this greet routhe, / Consideringe the beste on every syde, / That fro his lust yet were him levere abyde" (1520-1522).[15] Some scholars have said that Dorigen's "final decision about her fate will rest on a compassionate and morally upright basis" (Smith 386) and that "the conclusion [of *The Franklin's Tale*] is an attempt to contain Dorigen by safely establishing her as 'desperately in need of the pity and corrective guidance of both her husband and her lover'" (Hansen 278). Though the tale ends on somewhat of an anticlimactic note, Dorigen's choices prove her to be a fairly typical example of a courtly lover in medieval literature. Aurelius on the other hand is lusty and alludes to sex far more than a courtly lover would, but his charm and dedication, as well as his humble action at the end of the tale to let Dorigen live happily ever after with Arveragus is admirable. It is hard for the reader not to sympathize with Aurelius, and though he does not fit the mold of the unsexed knight that generally courts the woman in the garden, Aurelius's personality seems more realistic of a medieval man who has to deal with the ups and downs of loving a girl, but never actually being able to make love to her. The conclusion of the tale

[11] Sick.

[12] In languor and furious torment / For more than two years lay wretched Aurelius / Before he might put a foot on the ground.

[13] You know rightly well what you promised me / And in my hand you will unfold the truth / To love me best.

[14] Into the garden, as my husband bade / My truth for to hold, allas! allas!

[15] And in his heart he caught a great pity/Considering the best on every side / That despite his lust he would abide.

then is fitting because although Dorigen and Aurelius are never together, the tale succeeds in illustrating two very different perspectives on love.

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Moth Motif in Arundhati Roy's *The God of Small Things*: Rahel's Inherited Troubles

Andrea Hamilton

Arundhati Roy's 1997 novel, *The God of Small Things* explores how the characters, including seven-year old-twins Rahel and Estha, are affected by a tragic day in 1969. The twins' grandfather, Pappachi, discovered a new species of moth, but never received proper credit for his discovery. He blames his misfortune, bad moods, and unfulfilled dreams around the misunderstanding with the moth. This reoccurring moth image hovers around the rest of the family as they credit their own disappointments to Pappachi and his moth classification difficulties. Rahel interprets negative feelings that she has in the form of a moth and that image foreshadows the tragic events in the novel. Roy uses the image of Pappachi's moth in *The God of Small Things* to reinforce the unfulfilled feelings of love and jealousy in Rahel while simultaneously foreshadowing the terrible tragedy in the novel.

Pappachi's moth misunderstanding becomes an inherited obstruction for Rahel as she interprets her own negative feelings in the form of a moth. Roy describes Pappachi as: "…ill-humored long before he discovered the moth" (48). Yet, even though Pappachi is a negative person, in not receiving proper acknowledgement for discovering a new moth species, the moth gives Pappachi something tangible he can blame for his misfortunes: "Pappachi's Moth was held responsible for his black moods and sudden bouts of temper. Its pernicious ghost—gray, furry and with unusually dense dorsal tufts—haunted every house that he ever lived in. It tormented him and his children and his children's children" (48). The image of the moth "tormenting" Pappachi's family for generations provides a foreshadowing to the tragic events that will affect Pappachi's "children and his children's children" in the form of the accidental death of Sophie Mol and the brutal beating of Velutha that forever changes the lives of Ammu, Rahel, and Estha. The moth continues to appear as a signal that something bad has happened or something bad will happen. A connotation from the *Oxford English Dictionary* for the definition of moth seems relevant to Roy's choice of the moth image in her novel: "something that eats away, wastes, or diminishes (wealth, happiness, etc.) gradually and silently; *spec.* a source of great expense." This connotation reinforces the way the moth has "gradually" eaten away Pappachi's happiness as well as wealth since he did not receive the proper credit for having discovered the new moth species. Rahel has grown up knowing that Pappachi attributes all his sufferings to the moth incident and as a young child, she inherits Pappachi's moth obstruction to help her understand her own unfulfilled feelings of love and jealousy.

Rahel's relationship with Ammu reveals Rahel's unfulfilled feelings of love that reflects in the moth imagery. Roy uses the moth motif most often with Rahel after it is first presented and explained as an inherited obstruction from Pappachi. Another connotation for the word moth found in the *Oxford English Dictionary* is: "A person who is insignificant or fragile." Rahel often feels unimportant with her place in her family. Her relationship with her mother, Ammu, is fragile, as Ammu struggles between loving her children and resenting them. Rahel becomes like a moth herself when striving to achieve affection from her mother. After Rahel makes a careless comment to her mother about marrying the Orangedrink Lemondrink man, Ammu's response is severe and Rahel feels the presence of Pappachi's moth: "A cold moth with unusually dense dorsal tufts landed lightly on Rahel's heart. Where its icy legs touched her, she got goosebumps. Six goosebumps on her careless heart. A little less her Ammu loved her" (107). This moth is the same one that has haunted and bothered Pappachi because of the repetition of "unusually dense dorsal tufts." The moth image reinforces Rahel's feelings of uncertainty of the love that Ammu has for her. Rahel herself can also be reduced to feeling small and insignificant like a moth through Ammu's harsh words about loving her daughter less. The day the family is preparing to meet Sophie Mol, Ammu helps Rahel get dressed and she thanks her mother for her new clothes, but Ammu answers sadly. Rahel interprets the sad answer again using the moth: "The moth on Rahel's heart lifted a downy leg. Then put it back. Its little leg was cold. *A little less her mother loved her*" (131). The repetition of the cold moth lifting its leg reveals that the moth has not left Rahel's heart since her mother made her question how much she is loved. The child in Rahel needs to repeat the phrase "A little less her mother loved her" in order to understand her unfulfilled feelings of love. The moth continues to be cold as it eats away at Rahel's relationship with Ammu.

Roy effectively uses the image of the moth to demonstrate the unfulfilled feelings of love in Rahel as well as foreshadow the diminishing mother-daughter relationship.

Additionally, Rahel feels jealous of Sophie Mol and her feelings reflect in the moth imagery. Rahel's uncle, Chacko, has the potential to be a father figure for her and Estha. Yet, he chooses instead to fixate all of his attentions on a daughter, Sophie Mol, who he has not seen in years. Rahel catches Chacko looking longingly upon a picture of Sophie Mol on the night before they will all meet her at the airport. The moth imagery represents jealousy that Rahel feels as well as unfulfilled love: "Rahel watched him and her cold moth spread its wings again. Slow out. Slow in. A predator's lazy blink" (111). The moth is still present on her heart as it stretches its wings out slowly in and out. The slowness again has a diminishing effect on Rahel's unfulfilled feelings of love as her family members continue to hurt her and the moth continues to chip away slowly at her heart. The word "predator" suggests a power that was not there with the moth before when Rahel was dealing with reactions from Ammu. This more violent imagery suggests jealousy and a dislike for Sophie Mol who captures all of Rahel's Uncle Chacko's love that she so desperately desires. The word "lazy" continues to enhance the feelings of slowness that a moth has with its movements as it remains cold and ever present on Rahel's heart. Roy's use of the moth continues to reinforce feelings of unfulfilled love and jealousy over Sophie Mol in Rahel while foreshadowing the unsuccessful meeting and accidental death of Sophie Mol.

Furthermore, the meeting of Sophie Mol at the airport causes Rahel to intensify her feelings of jealousy and unfulfilled love from her mother and Chacko that is reflected in the moth imagery. Ammu expects Rahel to act politely and represent her family well, but Rahel hides in a dirty curtain instead and disgraces her mother: "…Rahel wouldn't come out of the curtain because she couldn't. She couldn't because she couldn't. Because Everything was wrong. And soon there would be a LayTer for both her and Estha. Full of furred moths and icy butterflies…Ammu loved her even less now. And it had come down to Brass Tacks with Chacko" (139-140). Rahel already has jealous feelings towards Sophie Mol before she meets her and those feelings get the better of her as she decides to hide from everyone. Again, Rahel takes on the connotation of a moth being a person who is "insignificant and fragile" as she enfolds herself from the world in her wings made from a dirty curtain. Rahel resents everyone in her family paying attention to Sophie Mol at the airport and feels "Everything" is wrong. Her unfulfilled love feelings are in full force as the moth becomes a plural image and also is accompanied by "icy butterflies." She repeats the phrase that Ammu has said to her about loving her less for a third time to really believe it. Rahel's choice to become moth-like, through hiding in a curtain, has brought on multiple moths as her feelings of jealousy towards Sophie Mol increase. Rahel's feelings of unfulfilled love from Ammu and Chacko, have intensified now with the presence of Sophie Mol shown through the moth imagery. Roy successfully uses a plural image of the moth to reinforce the negative feelings that Rahel has now that Sophie Mol has arrived as the moth continues to foreshadow the accidental death of Sophie Mol.

Lastly, Pappachi's moth acts as a warning to Rahel as she senses something terrible has happened to Sophie Mol when they cannot find her after their boat tips over and they must swim to shore. Rahel, Estha, and Sophie Mol take a trip in their boat at night, but their boat tips over: "It had happened to them often enough on previous expeditions across the river, and they would swim after the boat and, using it as a float, dog-paddle to shore. This time, they couldn't see their boat in the dark" (276-77). The twins are used to making this trip to visit Velutha, and they both can swim to safety if their boat happens to tip over. This time is different because it is dark and they cannot see their boat. They need to swim to shore without the assistance of the boat as a float. Rahel calls to Sophie Mol after she and Estha reach the shore and when Sophie Mol does not answer the moth on her heart moves to signal something is not right: "'Sophie Mol?' she whispered to the rushing river. 'We're here! Here! Near the illimba tree.' Nothing. On Rahel's heart Pappachi's moth snapped open its somber wings. Out. In. And lifted its legs. Up. Down" (277). Rahel is not able to find Sophie Mol and she begins to feel nervous, and Pappahci's moth (it is named here specifically in reference to her grandfather) has never left her heart, but now the wings are "snapped" open and they move out and in. The moth's legs also move up and down. Roy spaces out each one word sentence typographically in her novel to reinforce the slowness of the moth's movements and to mirror the slow process that Rahel's thoughts go through as she realizes that Sophie Mol is missing and could be dead. The moth is described as having "somber wings" which are dull and dismal which emphasizes the despair and devastation that comes to pass with the foreshadowing tragedy of Sophie Mol's death as it is

a reality and finally explained near the end of the novel. Rahel is able to name to moth, Pappachi's moth, as it now brings her ultimate despair and ruin as a child that continues to linger through her adult life (as she and Estha are blamed for the accidental drowning of Sophie Mol) and she attributes her misfortunes to her inherited obstruction in the form of Pappachi's moth.

Roy's use of a moth motif remains consistent throughout her novel as it represents negative terrible feelings and consequences for those who inherit the moth like Rahel, while simultaneously foreshadowing the two tragedies in the beating of Velutha and the accidental death of Sophie Mol. Rahel chooses to explain her feelings of unfulfilled love that she feels from Ammu and Chacko in the form of Pappachi's inherited moth. Like Pappachi, Rahel blames her bad feelings on that same moth that caused Pappachi so much misfortune. The moth is cold and makes her heart cold as well towards her mother and Chacko as they repeatedly hurt her feelings intentionally and unintentionally. The moth can also be predatory as Rahel feels jealousy towards Sophie Mol for taking Chacko's love away from her. Rahel herself can be seen as a moth in terms of how she feels she fits into the world, where she views herself as small, insignificant, and later becomes fragile. The moth imagery continues to foreshadow more terrible things to come as the moth gets stronger (predatory) and becomes plural until it almost completely diminishes the mother-daughter relationship for Ammu and Rahel. The moth imagery foreshadows, warns, and exposes the trauma Rahel, Estha, and Ammu feel from the beating and death of Velutha and the accidental death of Sophie Mol. Roy's use of her moth motif creates many layers and meanings for the characters in *The God of Small Things* as she reveals how a small thing can actually become a big thing in the aftermath of trauma as the child Rahel is left empty from the moth that has diminished her into her fragile state as an adult.

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Hemingway's Crisis of Sex: Gender 'Performance' in *The Sun Also Rises*

Greta Kvinnesland

Whether or not gender is a social construct has been an ongoing conversation in American society for over a century. By the early twentieth century, the large-scale social and economic changes brought on by industrialization and the women's movement began to have a direct effect on the idea of gender roles in our culture; the push for gender equality within both the workforce and the education system meant that "masculinity" and "femininity" could no longer be ascribed to a binary code (Kimmel 265). This conceptual shift and subsequent gender tension is particularly evident in Ernest Hemingway's *The Sun Also Rises*. Hemingway's puzzling construction of the two major male and female figures in the novel, Jake Barnes and Lady Brett Ashley, suggests his belief in a relationship between true gender identity and sexual motivation. In his article, "Performance Art: Jake Barnes and 'Masculine' Signification in *The Sun Also Rises*," Ira Elliott posits that the "performative" behavior of Brett's homosexual companions goes against Jake's innate belief in a "morphological" gender code—what Jake is adverse to is "'femininity' expressed through the 'wrong' body" (80). Elliott argues that neither Jake nor Hemingway himself can "openly accept, if not fully endorse, the potentialities of gender/sexual mutability" (78). However, I would like to challenge this reading by suggesting that the novel actually displays, via its male *and* female authorities, an unresolved tension between biologically-determined and performance-based gender. I argue that not only does Jake's attraction to Lady Brett Ashley point toward his acceptance of a fluid sexual construction, but it is Lady Brett, in contrast, who fails to reconcile with the notion of gender as a social construct. Furthermore, both characters act, or "perform," in ways that oppose these inherent worldviews. Hemingway thus sets up tension between these two conflicting gender ideologies rather than allowing either one a victory, as Elliott suggests.

The novel's male protagonist, Jake Barnes, has undergone a metamorphosis that requires him to confront the question of gender roles on a daily basis. Due to a war wound that left him impotent and stripped of the most basic aspect of male identity, Jake's masculinity is irreversibly performance-based. His accident requires affectation. Elliot aligns this simulation with homosexuality, arguing that Jake's eternal frustration associated with his physical defect is what spawns his anger towards Brett's homosexual companions at the dancing-club (Hemingway 28). According to Elliot:

> What Jake is unable or unwilling to acknowledge (disclose) is that his relationship to women resembles that of the homosexual. Though for different reasons, both Jake and the homosexual man do not relate to women in accordance with the demands of a heterosexual/heterosexist culture. (84)

However, what Elliot mistakes as anger is actually envy: Jake is not frustrated by the homosexual dancers (and his likeness to them) as antitheses of the gender binary, but rather their "composure" (Hemingway 28). Jake feels inferior because he is unable to outwardly display the same confidence in his gender nonconformity; it is not his body but his social environment that "stands […] between himself and his desires" (Elliott 84). He wants to be accepted, as the dancers are, for his accidental yet permanent digression from the biological male archetype. Though he knows his own gender to be a malleable thing, constructed rather than congenital, he sees the homosexuals as a challenge to associate with this worldview in the public sphere, as they have.

However, Jake's social life seems to pull him in the opposite direction, towards a biologically-determined role. His relationships with the most masculine characters of the book (Brett included) necessitate the re-creation of his maleness in some way. Jake has a deep-rooted love for the traditionally male-oriented sports of fishing and bull-fighting, and this passion allows him a certain amount of access to the masculine code. The bull-fighting community, in particular, is a realm where Jake can affirm his manhood, because he has already constructed an image for himself there. He remains in the good graces of other men because he has proven himself as a "real aficionado" (Hemingway 136). This status not only allows him proximity to "the good bull-fighters"—symbols of male power—but also marks him as part of the cast. Likewise, Robert Cohn's actions are troubling to Jake because they do not adhere to his own representation of the male. He is mocking of Cohn's "nervous," "eager"

attitude and extravagant hair care (Hemingway 104-105), and finds annoyance with Cohn's meekness towards women, wondering why Cohn keeps acquiescing to his girlfriend's domineering personality (58). Jake therefore shows empathy for masculine pastimes and distaste for Cohn's feminine tendencies because these reactions are familiar to the male construction within his social circles.

This affinity for attributes of the male/female binary is by no means a purely false representation on Jake's part—both the love for sporting and his disgust toward Cohn's feminized version of the male gender seem like honest reactions. At the same time, however, he is more willing to express these reactions on the surface because they are safer than his other more troubling natural desires. His allusion to an "ignored tension" on page 150 hints at an inner conflict that he will not openly address, yet he acknowledges that "it" is something he wants to know "how to live in" (152). While Elliott is right in assuming that Jake shows ostensible objection to his own physical association with the homosexual man as a "gender nonconformity" (Elliott 83), his attraction to Brett as a masculinized female suggests that his natural reaction/worldview is not the same as his outward presentation. For example, Brett's introduction in the novel is when Jake remarks on her appearance: "Brett was damned good-looking. She wore a slipover jersey sweater and a tweed skirt, and her hair was brushed back like a boy's. She started all that" (30). Later in the novel, Jake even refers to Brett directly as a man when she crosses the street with Mike and Cohn (169). She is therefore introduced as a masculinized female, yet Jake immediately reveals his attraction to her body, regardless of what Elliott might call its "gender/sexual mutability" (Elliott 78).

Elliott's argument that Jake is repulsed by male and female bodies that portray traits of the opposite sex (80) is likewise negated by Jake's observation of the young bull-fighter, Pedro Romero. He seems to show genuine interest in a gender role reversal when he notes Romero's feminine attributes of fine hands, small wrists (Hemingway189) and "very nice manners" (179), admitting that the bull-fighter is "the best-looking boy [he has] ever seen" (167). Unlike his reaction to Cohn's femininity, Jake is attracted to the hybrid nature of Romero's gender construction in the same way that he is attracted to that of Brett. For instance, Brett's masculinized performance is set against the backdrop of her caretaker role as a nurse when Jake met her (46). Because he has experienced her feminine capacity, he is intrigued by the performative nature of her gender conception. His interest therefore seems to lie in the potential relationship between masculinity and femininity within the same body, which he again encounters in Romero. While Cohn shows no real sign of manliness until his climactic knockout of the young bull-fighter (205), Romero's incredible skill in the arena has already established him in a masculine capacity. This allows Jake to reconcile the boy's feminine qualities, and even find them appealing.

However, Jake is only willing to admit this desire to the reader. Outwardly, he struggles with his attraction as if it belongs to a former self, one in some nebulous region of the past. In the company of other men, he makes it a point to replace this desire with disaffection. For instance, while fishing with Bill, he admits to being in love with Brett "off and on for a hell of a long time," but follows this with the claim that he doesn't "give a damn anymore" (128). This affectation is part of the hyper-masculine façade he puts up around Bill, because Bill ascribes to the male/female binary. In order to maintain solidarity with Bill, Jake must keep up his act within the "homosocial realm" where "'proper'" male conduct is "fishing, eating, drinking" and "escap[ing] from the debilitating influence of women" (Elliott 89). The only place that Jake can express his frustration with this restricted system and explore the potential of an alternative gender code is in the privacy of his own head, where he can reflect on his genuine worldview. Back in his room, he thinks about Cohn's emasculation: "I liked to see [Mike] hurt Cohn. I wished he would not do it, though, because afterward it made me disgusted at myself" (152). Here he is conscious that bashing Cohn for his lack of masculinity is wrong, revealing that his conscience associates with a more malleable version of gender. Still, his reflection is indecisive; unwilling to trust his own "morality," he brushes off this internal processing as the "bilge" he "think[s] up at night" (Hemingway 152). Therefore, while Elliott is correct to point out that Jake's "uncertain place between the genders" (89) is a source of inner conflict, it is not because he believes in a biologically-based sexual construction, but rather that he feels he must believe in it. His nightly rumination demonstrates that, at base, he has already accepted an alternate, modifiable system.

Brett's gender performance is perhaps equally ironic, but she is arguably more conscious than Jake of the fact that she is performing. Her "act" has several attributes of the "New Woman" of the 1920s, in that she is

concerned with "self-development as contrasted with self-sacrifice or submergence in family" (Lavender). Her masculinized appearance, conveyed through Jake's description of her, is coupled with a "sexual freedom" that had previously been socially attributed to the male sex (Lavender). Her view of love and marriage is transient at best; though still legally married to Lord Ashley, she has affairs with three separate men throughout the novel. She claims she is going to marry Michael after the divorce, yet admits that she "[hasn't] thought about him for a week" (Hemingway 69). She is likewise unaffected by maternal instincts; during her affair with the bull-fighter Pedro Romero, for example, she claims that she cannot settle down into a domestic relationship with him because it would force her into the role of "one of these bitches that ruins children" (247). Brett therefore not only resists the typical feminine roles of caretaker and faithful partner, but also emasculates Romero by rejecting his traditional view of women. Additionally, she presents herself opposite Cohn's femininity at the bull-fighting arena by asserting her thrill at the potential violence of the sport, exclaiming how "wonderful" and "perfect" it is (169-170). According to early twentieth-century standards, she is therefore performing a "masculine" version of her sex:

> Maleness, in fact, was constructed as the opposite of what was traditionally constructed as female; thus, to be a man was to be not-weak, not-passive, not-subservient, not-naturally-nurturing, not-forbearing, not-easily-overstimulated-and-nervous, not-intellectually-tied-to-biology, and so forth; hence, strong women were considered masculine. (Barlowe 128)

Unlike Jake, however, her self-association with a male crowd indicates that she is conscious of this performative pretense. Her masculine traits are deliberate ornamentation: she chooses to wear men's fashions (Hemingway 35) and refers to herself as a "chap" several times throughout the novel.

Also unlike Jake, Brett is not prone to self-denial about her natural desires. While on the surface she can defy the notion of gender as a static concept, her nonchalance is offset by moments of defeatism, in which she openly accepts that her act is discordant with her instincts. She is unapologetic about her sexual dependence on men when Jake comments on how she likes to "add them up," responding, "Oh, well. What if I do?" (Hemingway 30). Additionally, her relationship with Jake is only "hell on earth" (35) because she is aware of her inability to transcend the biological gender scale—she cannot adjust to his mutated gender construction when her own is only a charade. This awareness leads to her jump from man to man in an attempt to fulfill her sexual construction, because she believes it is the natural female role. She is attracted to Cohn, a former athlete, only until he starts revealing his "weak," "forbearing," and "easily-overstimulated-and-nervous" female tendencies (Barlowe 128). Likewise, she is engaged to Mike, but his consistent drunkenness when they are together in public finally causes her to ask that he "try and show a little breeding" (Hemingway 146), subtly calling into question his bedroom performance. Afterward, she openly favors Romero—who, as a bull-fighter, is arguably the most powerful and potent male in the book. Elliot's assertion that "the 'truth' of the self is revealed, after all, in sex" (90) must therefore be applied to Brett, not Jake. Her true gender construction corresponds to her sexual desire towards the male body.

However, Brett's lack of self-denial is a significant source of the gender tension within the novel. Unlike Jake, the dichotomy between her performance and her real conviction is problematic on a fundamental level. For example, though Jake may lack Brett's self-awareness, his ability to "appear" male is essentially congruent with his attraction to her staged New Womanhood; both rest upon a foundation of gender nonconformity. Conversely for Brett, there is a disparity of principles between her ability to perform and her natural desire. Her dismissal of motherhood, for instance, conflicts with her biological impulse toward potent males. She rejects Jake on the grounds that he cannot perform sexually, claiming that his shortcoming would force her to "tromper" him with other men (Hemingway 62). Her use of this French word is perhaps intentional on the part of the author, as it can be translated both "to cheat on" and "to mislead" ("Tromper"). The former translation can be read as a hypothetical warning to Jake, yet the latter already applies: her masculinized gender presentation veils her adherence to a biologically-determined system. Her apologetic statement to Jake thus not only corresponds to a crime she has already committed, it also reveals her acceptance of her own inconsistency.

Brett's subsequent assertion that she "can't help it"—that it's "the way [she's] made" (62)—is additionally problematic for Jake, because it is not in his true nature to believe that gender is a static thing. Since his own biological structure has failed him—"he cannot do what his appearance suggests he can (Elliott 84)—he is no

longer "familiar" with a predetermined gender philosophy. The intrinsic nature of Brett's argument therefore implies to Jake that his own is wrong, because she cannot adapt to gender performance in the organic way that he has. This rebuke leads to the emotional diatribe that he has alone in his bedroom:

> Women made such swell friends. Awfully swell. In the first place, you had to be in love with a woman to have a basis of friendship. I had been having Brett for a friend. I had not been thinking about her side of it. I had been getting something for nothing. That only delayed the presentation of the bill. The bill always came. That was one of the swell things you could count on. (Hemingway 152)

Jake's sarcasm and resentment are understandable, given that his attempt at being an object of female desire has been rejected. However, his genuine surprise for "her side of it" suggests that he did not expect her intrinsic worldview to conflict with her surface presentation. This unveiling amounts to a "bill" being presented to him, an allegorical document meant to symbolize that his natural instincts have no possibility or place in the social realm. He realizes he was wrong in thinking he "had paid for everything" already with his war wound; essentially, even if he was not impotent, being in a romantic relationship with Brett would still require "an exchange of values" in which "You gave up something and got something else" (152). In a way, she has enlightened him to their clash of natural instincts, which forces him—albeit briefly—to consider his own self-denial. Her fatalistic comment implies that she is either unable or unwilling to change for love, and any true partnership between them would involve an element of resignation on his part. If he were to align with her worldview, he would have to deny his attraction to her masculinity. Therefore, the alternative to their current situation would still leave him with a missing "piece," this time ideological rather than physical.

The tension that Hemingway has established between these two characters becomes an interesting stalemate. In contrast to Elliott's argument, Brett's masculine behavior does not "disrupt the male/female binary" for Jake in the same way that the homosexual's display of femininity does. Instead, Brett is clearly the one for whom the binary seems to exist. Her refusal of Jake because he cannot fulfill the role of "the potent and powerful heterosexual male" (84) reveals a biology-based gender construction that more adequately fits the one Elliott ascribes to Jake. This ideological war against one another is compounded with the tension they have each built within themselves by displacing their natural desires with gender performances. While circumstances necessitate this displacement for Jake, his enduring attraction to Brett suggests that he has, in fact, acclimated to the "potentialities of gender/sexual mutability" (Elliott 78). According to Jake, gender *must* be a social construct, because it can exist in a hybrid composition without affecting sexual desire. Unfortunately, Brett fails to make the same adjustment. Though she is an embodiment of performative gender, her natural worldview remains biologically black and white—she is only attracted to a man if he is a "true" man.

In light of this fundamental incompatibility, the novel does not display a clear winning side to the gender argument. However, the last line of the book–"Isn't it pretty to think so?"–reads as a challenge to the male/female binary. Not only does this binary go against Jake's natural instincts, he is also physically unable to fulfill his potential role within it, proving Hemingway's consideration that such a code cannot exist on a universal scale. His question thus implies that it is "pretty" to think that the world is that clearly defined. The closing scene suggests that if Brett were able to transcend the static nature of her worldview, she and Jake might have a chance at happiness and satisfaction outside of her biologically-determined box. Brett's ideology has not only failed her, it has failed them both. Therefore, by allowing Jake to have the last word, Hemingway is not only remarking on the failure of a binary gender code, he is also asking the reader to consider a more realistic alternative.

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New Deal Social Justice in *The Grapes of Wrath*

Charles M. Pickett

A quintessential story of simple human dignity in the face of appalling adversity, John Steinbeck's novel *The Grapes of Wrath* is a stirring indictment of contemptible conditions and social evil in a heartless capitalist economy, exposing contradictions and inequalities at the heart of American life. In the book, Steinbeck sought to advocate for justice and social change by gesturing toward a vision of a more equitable and humane America. However, not everyone shared or desired that vision—specifically the oppressive industries and individuals who were vilified in the book when it was published in a storm of opposition near the end of the Great Depression in 1939. Attacked as communist propaganda, a subversive call to arms, and an unpatriotic condemnation of American capitalism, *The Grapes of Wrath* was banned, burned, and censored in more than a few U.S. states (Banach 38).

Having been a fixture on high school reading lists for decades, scores of scholars have expressed regret at the gradual dissipation of *Grapes'* academic stature, due in part to the ongoing war of attrition by the book's detractors (Heavilin 286). Even with the recent inclusion of the book on the "national reading list" of the Common Core State Standards (National Governors Association; Springen), those attacks are still being made to denounce, demonize, and diminish Steinbeck's novel, a masterwork with enduring themes that resonate with students discovering injustice in their society and Americans concerned with rising income inequality in our country. On the contrary, by exposing Depression-era social evils and challenging readers to fight for greater social justice, Steinbeck sought to ameliorate and reform, not destroy America. Additionally, if viewed through the arc of U.S. history, Steinbeck's novel illuminated the unsustainable agricultural caste system of the Depression era by rooting his story in the same fertile ground abolitionist writers ploughed in antebellum America decades before while hinting of a possible resolution reminiscent of the American Civil War. Steinbeck aligned his text with U.S. President Franklin Delano Roosevelt's concept of New Deal social justice, embedding his book firmly within the American protest novel tradition that invokes faith and justice in the pursuit of reform. Because of these qualities, I argue that Steinbeck sought to preserve and improve America, not through violent Marxist subversion as his critics charge, but in a wholly traditional and American way that eventually prompted federal legislation and continues to inspire readers to address social injustice.

Curiously, in a book largely about injustice, the word *justice* does not appear once in *The Grapes of Wrath*. Neither does a list of recurring words used by critics to interpret the 455 page sociological book appear anywhere in the text such as *inequality, exploited, oppression, democracy, capitalist, communist, Marxist,* and *immoral*. It's as if Steinbeck extracted key words from a conceptual book review and struck them from the text. What isn't missing is Steinbeck's intent, which is echoed in his 1962 speech at the Nobel Prize Banquet, when he said the ancient commission of the writer is to "expose our many grievous faults and failures, with dredging up to the light our dark and dangerous dreams for the purpose of improvement" (Steinbeck, "John Steinbeck - Banquet Speech"). In *The Grapes of Wrath*, Steinbeck embraced this charge by plaguing the fictional Joads with a list of real Depression-era social evils.

While Steinbeck was passionate about exposing the social evils he saw in Depression-era America, the words didn't come easily (Steinbeck, *Working Days* xliv). It was near the end when an exhausted Steinbeck wrote that he imagined the spirit of his fictive alter ego, Tom Joad, floating above the last of his 165 handwritten ledger pages. Steinbeck said the visitation reinvigorated him, a flagging author who had invested years of preparation into writing this, his third attempt at the topic (Newlin 299). Steinbeck had discarded two previous book-length efforts named *The Oklahomans* and the satirical, *L'Affaire Lettuceberg*, both of which he judged as unsatisfactory to fulfill his desire to "create good literature and inspire his readers to take action against the great injustices created out of America's depression era droughts" (Burkhead 63). For Steinbeck, the manifestation was a clarion call to finish his indictment of the deplorable conditions he witnessed when he wrote a seven-part series for the *San Francisco News* (Steinbeck, "The Harvest Gypsies"). When the book came out, it was an instant commercial success. It became an Academy Award winning movie and it was the cornerstone achievement for Steinbeck's

1962 Nobel Prize. The plight of the Joads became a metaphor for the American Depression. It personified the misery of millions of Americans and Steinbeck's book joined the long tradition of American protest novels. "With the exception of Harriet Beecher Stowe in *Uncle Tom's Cabin*, Upton Sinclair in *The Jungle*, and perhaps Richard Wright in *Native Son*, no protest writer had a greater influence on how Americans looked at their own country" (Dickstein 112).

While concerned by the same social issues that "goddamn reds" or Communists consorted in, John Steinbeck was no Marxist. "Steinbeck did not align his novel and himself with the period's radicals; rather, he embedded the work within an American tradition, one that invokes faith and justice in the pursuit of social reform" (Banach 27). Additionally, "in spite of complaints from conservatives and leftists that *The Grapes of Wrath* is socialist or not socialist enough," Jennifer Banach writes in *Critical Insights*, "the revolution that Steinbeck calls for, built upon a demand for dignity and justice for all, ultimately resists classification" (38). At that time, seemingly all social protest, collective bargaining, picketing, or union organizing was derided as the work of Communists or foreign agitators (Dickstein 124)—just like in the book. For example, when working near Weedpatch Camp, Tom was told a red was any worker who was being paid 25 cents an hour and wanted 30. The ad hominem attack on uppity "Oakies" was repeated in a similar fashion when critics painted Steinbeck red. The red-baiting served to divert attention from the real issues, such as exploiting laborers by paying them starvation wages in a manipulated free market (collusion) and enforced by paramilitary thugs or actual authorities. Steinbeck witnessed how the massive California agribusiness industry concentrated wealth into the hands of a few, who denied a living wage to migrant workers, creating an unsustainable agricultural caste system.

Viewed in the arc of American history, a similar caste system existed in colonial Virginia, which concentrated land and resources into the hands of a few growers (Murrin et al. 40). In brief, after Virginian John Rolfe cultivated a mild strain of tobacco that could compete in the British market with Spanish imports, the once unprofitable Virginia colony became a single-crop bonanza. As white indentured servants sought New World employment in less arduous environments, African slaves were increasingly used to harvest tobacco. After the invention of the cotton gin, it created an explosive demand for labor that was increasingly addressed by the Atlantic slave trade (40). This unsustainable caste system was violently resolved by the American Civil War and the 13th Amendment to the U.S. Constitution, which abolished slavery (384)—but not before nearly destroying the country and the Union. Recognizing the equally unsustainable caste system in the 1930s, and perhaps seeking a less violent resolution to the inequality it produced, Steinbeck illuminated the unfair labor and business practices that were starving Americans. For example, California agribusiness addressed their demand for labor by falsely advertising inflated wages, drawing thousands of dispossessed farmers. This exodus from the Dust Bowl flooded the labor market and depressed wages so much, migrant laborers worked for rates that couldn't feed themselves and their families. Steinbeck was appealing to his fellow American's moral sympathy and human kinship, knowing such exploitation made democracy and a free market economy unsustainable. In *The Grapes of Wrath*, the Joads and the other migrant workers have been denied any avenues to the American Dream and are working just to survive. For example, "They imported slaves, although they did not call them slaves: Chinese, Japanese, Mexicans, Filipinos. They live on rice and beans, the businessmen said. They don't need much. They wouldn't know what to do with good wages" (232). Another example is when Tom Joad, after a good day of picking cotton exclaims, "Side-meat tonight, by God! We got money for side-meat!" (408). Much like the "imported slaves," Tom doesn't realize that he has "become a cog in an economic machine that ensures his own poverty and seeks to block any escape to better opportunity" (Spangler 314). In other words, Tom is a slave. Steinbeck is pointing directly at how American history repeats itself.

It is important to understand that *The Grapes of Wrath* is a plea to ameliorate and reform America, not overthrow it with a Marxist revolt or second Civil War. As Banach wrote in "Faith and Justice in *Our Own Revolutionary Tradition:"*

> In the 1930s, the United States was faced not with a civil war but with economic disasters of the Great Depression and the Dust Bowl, a postwar disillusionment in God and country, labor strife, and fears about the incursion of communism. Given these conditions, Steinbeck could have easily have written an unremitting condemnation of agribusiness's exploitation of migrant workers and

of American capitalism at large. He could have issued an unambiguous call for a radical, leftist revolution (27).

That is to say, Steinbeck didn't turn "red." For additional evidence, the very title of the book should be considered. Suggested to him by his wife, Steinbeck chose a line from Julia Ward Howe's 1861 poem "Battle Hymn of the Republic:"

Mine eyes have seen the glory of the coming of the Lord:
He is trampling out the vintage where the grapes of wrath are stored;
He hath loosed the fateful lightning of His terrible swift sword:
His truth is marching on. (28)

Banach notes the lyrics" create a vivid portrait of unswerving and inescapable divine justice" (28). Furthermore, they invoke the spirit and the myth of the nation. Steinbeck started writing the book in June of 1938. On the 4th of July of that year, America commemorated the 75th anniversary of the decisive Battle of Gettysburg, with the last great reunion of Federal and Confederate veterans. With the anniversary of the conflict fresh in the psyche of Depression-era Americans, Steinbeck seems to have been inspired by the themes of the American Civil War. Reading the poem, the "fateful lightning" is clearly an instrument of God, but Steinbeck may have had a different interpretation when applied to the social conditions of the American Depression. Whereas Federal troops envisioned themselves as the "fateful lightning" carrying out God's will (Banach 29), Steinbeck could envision Americans, such as his fictive Tom Joad, fighting again to save the Union, this time in a battle for social justice in a time of need.

Why Steinbeck left the word *justice* out in a book that brokers almost exclusively in injustice is not readily answerable. Nonetheless, one thing is certain; the definition of social justice, a concept and phrase that is widely applied to *The Grapes of Wrath,* and arguably considered to be the paramount theme of the novel is not at all certain. Coined in 1840 by Sicilian priest, Luigi Taparelli d'Azeglio, the phrase in Catholic social teaching embraced solidarity with the poor and an equitable society. Steinbeck, specifically in his intercalary chapters, gestures to distributive justice, which, according to Aristotle, is one of the two divisions of justice. However, in his article "Defining Social Justice," Michael Novak takes issue with the very meaning of the term, stressing the indispensable vagueness of the phrase. He writes that it is tied to a virtuous individual working with others to accomplish a work of justice, for the good of others (Novak). For example, Novak references citizens banding together in pioneer days to put up a school or build a bridge, outside the bounds of government or hold a bake sale to "give back" to a free society and support maintaining a playground. All told, social justice as a concept can be divisive, ambiguous, and defined by the beholder: one man's social justice is another woman's social evil (eg. abortion, gay marriage, minimum wage laws).

Throughout the Depression, the concept of social justice was very much alive. It was part of former U.S. President Franklin Delano Roosevelt's campaign platform in 1932: "In these days of difficulty, we Americans everywhere must and shall choose the path of social justice...the path of faith, the path of hope, and the path of love toward our fellow man" ("Roosevelt Pleads for Social Justice In Detroit Address" 1). FDR won the presidency at the height of the Depression and was the architect of the New Deal. "Despite the accusations of those who derided him as a dangerous radical, John Steinbeck was never a Communist—his politics were those of a New Deal Democrat" (Dickstein 124). Considering his words and programs, FDR's definition of social justice deviates from Novak's definition in that his concept of social justice—more aligned with Catholic teachings ("Roosevelt" 1)—encompasses acts of individual kindness for the betterment of society. To illuminate how Steinbeck embedded New Deal social justice in *The Grapes of Wrath*, and utilized the American protest novel tradition of invoking faith and justice in the pursuit of reform, the development of the protagonist should be considered. At the start of the novel, Tom Joad, the viewpoint character of the book and the one Steinbeck most fully develops, is the selfish, passive observer. Burkhead wrote, "From the beginning, Tom represents justice, but initially it is a justice for self" (71). As the novel progresses, Tom transitions from focusing on his needs to the needs of the family, to the needs of community; all the while, influenced by former pastor Casy's words about selflessness, faith, and justice. In the end, Tom is sent away from the family by Ma Joad, but not before he becomes the inarticulate voice to what Steinbeck is trying to say about social justice: "It's jus' stuff I been thinkn' about" (419).

"This 'jus' stuff,' of course, is the fulcrum" of the novel, Kurt Hochenauer writes, and "leaves the novel's readers with a clear sense of his new mission and his new role in society" (392). Tom comes to understand he can channel his anger, his righteous indignation, his wrath, and dedicate his outlaw self to helping others. In the coal-black cave of vines with Ma, Tom launches into a resolute sermon about his omnipresent spirit she will be able to see everywhere:

> Then I'll be all aroun' in the dark. I'll be ever'where—wherever you look. Wherever they's a fight so hungry people can eat, I'll be there. Wherever they's a cop beatin' up a guy, I'll be there. If Casy knowed, why, I'll be in the way guys yell when they're mad an'—I'll be in the way kids laugh when they're hungry an' they know supper's ready. An' when our folks eat the stuff they raise an' live in the houses they build—why, I'll be there. (419)

Hochenauer writes, "By turning his anger outward to benefit a larger community, Tom makes a final commitment to his society. As readers, we sense that Tom Joad's greatest actions are yet to come" (392). It is here, within the "stuff" that Tom is thinking about, where Steinbeck turns from showing the readers what is wrong to inspiring the reader to do something about it. That unspoken stuff is the stuff of America: freedom, equality, and justice. For hundreds of pages, Steinbeck has dredged up the many grievous faults and failures he witnessed along the bloody highways and in the weeping fields of America. In Tom's final words in the book, Steinbeck turns to the tradition of invoking faith and justice in the pursuit of reform. He isn't quite sure what he is going to do, but he is willing to make sacrifices to make things better. Using Tom as an inspiration, Steinbeck sounds his clarion call of action to the reader. Steinbeck, much like all those words he left out of the book, leaves out Tom's solution, so the reader can think about what *they* can do, to make America better. In one scene, Steinbeck has elevated his protest novel from listing social evils the Joads have suffered, to suggesting that the reader be part of the solution and work for a socially just America—during the Great Depression, and now in the days of rising income inequality and wage slavery.

Like the spectral visage that spurred Steinbeck to complete his novel, the plight of the Joads kindled legislative action[1] that not only preserved and improved America, but inspired many to fight for greater social justice within the system. In hindsight, with the Great Depression long over and the threat of communism dead, we can see Steinbeck's philosophy was firmly planted in the "dark fields of the republic" (Fitzgerald 165) not in failed foreign ideologies. While the word *justice* did not show up in *The Grapes of Wrath*, Steinbeck's novel helped bring just that to millions of Americans.

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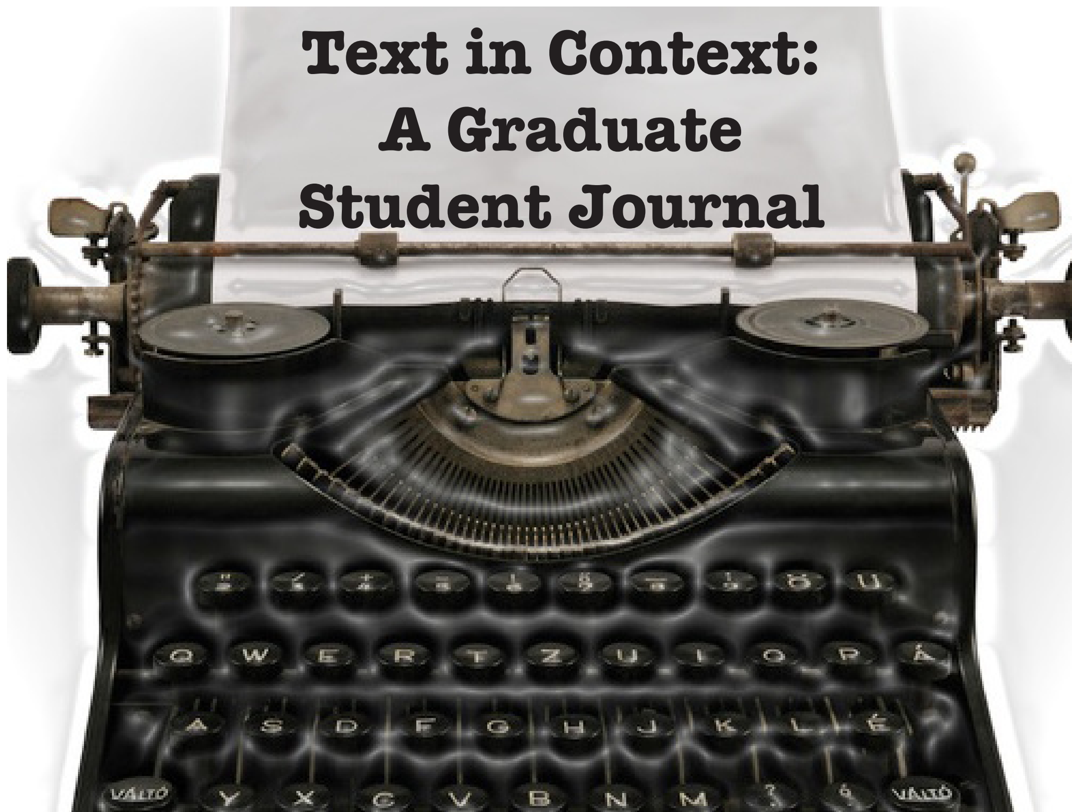

Text in Context
Selected Papers

Love's Contraries: A Close Reading of "The CLOD & the PEBBLE"

David Capps

I. Introduction

In *The Marriage of Heaven and Hell* William Blake identifies an important principle regarding his conception of contraries: "Without Contraries is no progression, Attraction and Repulsion, Reason and Energy, Love and Hate, are necessary to Human existence" (plate 3). But besides characterizing the movement of poetic genius which makes human existence worthwhile, contraries act as a principle of writing, propelling forward many of the individual poems, or where contraries are spread across poems, as in those poems from *Songs of Innocence* which have counterparts in *Songs of Experience*, they act to form a kind of dialectical counterpoint to poems that might otherwise seem one-sided.

I say "counterpoint" because contraries are not contradictions. Perhaps some caution is needed here, however. Contradictions occur between statements or propositions, one of which is the negation of the other. In most logics contradictions will have implications for belief-revision: one of the statements will need to be given up. Similarly, if contraries construed as states were incompatible then they could not be had by the same person or thing, one or both would have to go. But for Blake, contraries are not only not contradictions, but often shade into one another or are even necessary for one another. Of course, some contraries are not very interesting: the very same thing may be grey, dirty, sweaty and made of nylon. Part of what makes Blake's contraries interesting is that unlike the various aspects of a gym sock, contraries like Love and Hate, or Innocence and Experience, tend to be falsely believed to be contradictory, in part due to the pernicious effects of ideology (the "mind-forged manacles").

For our purposes, we can say that state A is a contrary of state B if A and B are a) believed to be contradictory states and b) there can be a middle ground between A and B, i.e. not A fails to entail B and visa versa, it is possible that not A and not B. Arguably, one of the virtues of Blake's poetry in *Songs of Innocence and Experience* is that he maintains the tension, the variety of different states the soul is capable of having, to an impressive extent. In this essay I will analyze the dynamic tension between what is presented as two contrary aspects of love in Blake's poem "The CLOD & the PEBBLE" and show how each contrary is complicated by the perspective of the speaker as well as the visual aspects of the plate.

II. The Clod as the Perspective of Selfless Love

The CLOD & the PEBBLE[1]

Love seeketh not Itself to please,
Nor for itself hath any care;
But for another gives its ease,
And builds a Heaven in Hells despair.

So sang a little Clod of Clay,
Trodden with cattles feet;
But a Pebble of the brook,
Warbled out these metres meet.

Love seeketh only Self to please,
To bind another to Its delight:
Joys in anothers loss of ease,
And builds a Hell in Heavens despite. (63)

[1] See image reference link.

In the poem we are given two perspectives on love, the perspective of the clod and the perspective of the pebble. The clod describes a perspective of selfless love, or put differently, love that is directed only at promoting the interests of the other. Blake does not tell us specifically which other, or whether in fact the sense of love at stake in the poem is even love as it exists between human persons. Yet clearly in the first stanza an opposition is set up between love and self-interest, and in saying of love "Nor for itself hath any care" the poem suggests a denial of the commonsense idea that self-love is required before one can love others. As Keynes notes in his commentary on the poem, Hell is apparently associated with selfishness, which should not be too surprising if at an extreme of self-interest one has turned fully away from God (Keynes 144). It follows that line 4 moves beyond the previous description of love to an evaluation: the right sort of love creates a bastion of selfless hope in a world that is otherwise hopelessly self-interested. This is, of course, how things seem to the clod.

Yet at the same time, from the perspective of the speaker—unless we imagine the clod singing while being crushed—the clod is "trodden with cattles feet" as depicted at the top of the plate. This description can be taken in at least two ways. First, Blake could be saying that it is an inevitable result of selfless love that the selfless lover will be taken advantage of, for if selfless love really does not care for itself, then presumably it would not care to protect itself from harm. For instance, within a Hegelian framework of love-as-domination for the consciousness of the other, each party also desires complete omnipotence, which can only be had by means of destroying the other, or perhaps more euphemistically, by permanent voluntary enslavement to the other. In a more down-to-earth fashion, we often speak of "going through the ringer" or "being walked all over" in context of love relationships where one side fails to respect the needs and desires of the other.

But perhaps we need not read being "trodden with cattles feet" as such a bad thing. For Blake could also be taken as saying that such selfless love as the clod professes is instrumentally valuable relative to the aspiration to retain one's innocence. After all, the animals drinking from the waters as depicted at the top of the plate seems to me to constitute an image of peacefulness: different species drinking alike under God's protection (symbolized by the bough). Keynes notes in his commentary on the plate that the mature oxen are to be taken as an image of experience, so that we have innocence (represented by the lambs) and experience each drinking from the "water of materialism," but his interpretation assumes that the animals partake of the same water above as below, or that water above and below the text has been equally corrupted by the "pebble" of materialism. But we do not need to read the visual that way (Keynes 144). Maybe the text itself, with its surrounding tendrils and vegetation, has filtered the corrupted waters so that they reach the animals in a purified state. In any case, the harmony between the animals at the top of the plate seems chiefly opposed to the preying frenzy between frogs and birds and worms at the bottom of the plate, which suggests that it is mainly to be taken as an image of peacefulness, and perhaps order, as opposed to the warlike tendencies fostered by the kind of selfish love described by the pebble. And if we take the animals drinking together to represent our original peaceful nature, it seems to me reasonable to consider this an aspect of innocence. If so, then the selfless love embodied by the Clod can be understood as the ground of our innocence—how else would the animals drink without a footing, and how could they have a footing without the poor but spiritually rich Clod? Keynes also mentions in his notes that the Clod also figures in the *Book of Thel* as the "lowliest thing in the created world," but it is possible that even the lowliest things are not without immense value. If the "clod" is identified not merely as the perspective on a certain kind of love but rather taken also to be the humanity in our bodily form, subject to change and decay, perhaps the poem is suggesting that God's agapic love will shine down upon us, bestowing us with what value we have as persons, so long as we remain relatively uncorrupted by experience ("untrodden by cattle's feet").

III. The Pebble as the Perspective of Selfish Love

Thus far I've dealt with interpreting the first six lines, arguing the various ways in which Blake is providing us substantial musing on the perspective of selfless love. The remaining six lines offer the contrasting perspective of the pebble; the "But" in "But a Pebble of the brook..." signals the fact that the perspective of the pebble, from the speaker's perspective, stands in apparent opposition to that of the clod. At first glance it is unusual that Blake should choose the pebble's mode of delivering an encomium as "warbling." One possibility is that the contrast between the pebble's warbling and the clod's singing represents a contrast between an animal

and a human's perspective on love, after all, most characteristically it is birds that warble and if a human warbles it is only in imitation of a bird (how is that for dogmatic!). But in that case there would not even be an apparent opposition between contrary types of love, and one would need to adduce further reason for Blake to treat of a type of love distinctive of non-human animals.

One could also take "warbling" to be an indefinite description: it's whatever noise the brook makes as it meets the resistance of the pebble. What acoustic variation results from the topological variation of the fine brook—would it not take experience to categorize this as "warbling" as opposed to noise? So when the pebble warbles we are as the reader given a nod that the pebble's perspective has been tainted by our experience—that would not mean that self-interested love gets a bad rap, but it might mean that in order to understand what self-interested love really means one has to have had a dose of it within one's own experience. If the pebble, the silent, hardened heart could speak then perhaps it would warble, for the act of speaking would be an act of unburdening itself to some other. Love itself can, after all, be considered as a basic mode of communication, so even while the pebble might provide only a partial view of love, its expression may free it from the very thing it condemns.

A further, less phenomenological possibility for Blake's unusual word choice is that he is harkening to the old German etymology of the word, "Wirbel," meaning "whirl, whirlpool" but also "tuning peg" ("Warble") which works nicely in setting up the contrary, as it suggests that the clod's perspective needs to be retuned, so to speak, by the "meters meet," or in other words by the appropriate, or even correct, view about the nature of love—in any case, it suggests taking the perspective of the pebble at least as seriously as that of the clod.

I'm not sure we really need to choose between the foregoing rationales for Blake's word choice. As mentioned, the perspective of the pebble elaborated in the final stanza would seem diametrically opposed to that of the clod. "Love seeketh only Self to please" reads as a claim both about the object of love and its basis: its object is the gratification of the self, and the interests of others are excluded from consideration, as is made clear by the proceeding lines: "To bind another to Its delight," even to the point of malevolence: "Joys in anothers loss of ease." If the standpoint of the clod in the first stanza was firmly situated as the willful slave within the Hegelian dialectic of control, then the kind of self-interested love described by the pebble provides the standpoint of the master. In the plate we see a visual of the destruction wrought by purely self-interested love. Just as the pebble, hard-hearted in selfish love, yields nothing to the brook, the duck, frog, and worm exist in state of war exemplified by corporeal possession, fighting to feed on each other. If the tuning peg is turned too far, the strings snap.

Nonetheless, it is not complete chaos, since out of this form of love is built a "Hell in Heavens despite." Yet by describing "Heavens despite" as the location of this hell of mutual annihilation Blake complicates the perspective of the second stanza, for etymologically "despite" means "looking down upon," ("Despite") which directs the reader to view the animals drinking the water above on the plate as the heaven that looks down upon the frenzied hell below, but it cannot be the pebble or voice of self-interested love which issues this directive if the pebble belongs to the hell below.

IV. Conclusion

Perhaps through this arguable change of perspective in the final two lines Blake is emphasizing what we might have suspected all along: that, as contraries, selfish love and selfless love occupy two extremes of a spectrum of love, and that one would have to be a "clod" in the derogatory sense of the word or hard-hearted "pebble" of a person to believe that truly loving someone cannot involve both promoting that person's ends as well as one's own; indeed, I would argue that in love the self delights in promoting the other's ends for the other's own sake. True love is neither purely selfish nor purely selfless.

Yet, there may also be a deeper pair of contraries here than selfless vs. selfish love, and that is the contrary between love that is represented from a given perspective (human or inanimate) and love that is free from a perspective entirely. The poem clearly gives us the former, but one can make out a sense in which love is free from perspective by considering the possibility that God is love. For if God is love, then to speak of what love is like from God's perspective, were that possible, would be to state a tautology. And if Blake is correct in his conclusion from *There is No Natural Religion* that "God becomes as we are, that we may be as he is" then love of

a kind bound by the extremes represented in "The CLOD & the PEBBLE" may itself occupy one extreme of the kind of love we are capable of experiencing. Further, if the vehicle of love bound to a perspective is sensation, then we can read the poem as a whole as a critique of an empiricist notion of love: that such love should end when sensation ends, with the destruction of the body (the clod "trodden with cattles feet" taken as a symbol of earthly death) or be severely limited in scope (Blake states in aphorism IV "The bounded is loathed by its possessor") despite *delusions* to the contrary ("To bind another to Its delight," meaning *sensory* delight) fails to capture the totality of love, as it arguably leaves out a love whose object is infinite.

I leave it to the reader's own states of experience and innocence to decide which pair of contraries involving love is more significant.

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Image Reference Link

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The African Imaginary in *The Interesting Narrative of the Life of Olaudah Equiano, Or Gustavus Vassa, The African*

Joseph Hurtgen

Vincent Carretta's discovery of a baptismal record for Gustavus Vassa that cites his age as twelve and his birthplace as Carolina came as a shock to Early American scholars and marked a paradigm shift in thinking about identities found in history and texts. The Vassa narrative had been a lodestone for scholarship as it allowed for a firsthand account of a slave experiences in the Middle Passage. The disruptive Carretta argument reminds us that history cannot always be set out with the neat borders that examiners of the past often feel privileged to use. Although one wonders why any stir was caused over Carretta's find since it was always recognized that much of the narrative tended toward hyperbole.

Entry into an interpretive situation lacking definitive historical veracity allows for the possibility of new heuristics for organizing historical facticity. Possession of truth is insubstantial from the viewpoint of the building of a new African American tradition of arts and letters. This paper examines the African imaginary in *The Interesting Narrative of the Life of Olaudah Equiano*. The African Imaginary reframes the importance of Vassa's origin story, showing that there are more important projects to pursue, namely Equiano's use of instrumental reason and imagination to write his narrative. I build on Paul Gilroy's argument in *The Black Atlantic* that demonstrates how African culture was generated through cultural exchanges as a result of an enforced diaspora. I show that a critical skill that Africans used in cultural exchange was the African Imaginary, a cognitive strategy that allows for the conceptualization of the many different but converging experiences of Africans.

Vincent Carretta's question of origin is difficult to solve because of the nature of information collection in a pre-digital era. Computer systems have made record keeping more exact, allowing for the centralizing of information as well as the rapid integration of large amounts of data. However, once we move into the question of building the African imaginary, the problem of facticity is moot. Facticity takes second place to the growth of African intellectual and artistic expansion. *The Interesting Narrative* evinces an early iteration of what has become a rich tradition of African Art in the New World, and a paradigm-breaking piece of art that substantiates Africans as artists.

Whether the story is truth or fiction is insubstantial. The text is remarkable taken from either perspective. If fictional, the ability to craft a tale that fooled Western scholars, passing the test of authenticity, demonstrates the incredible imaginative power of African artists. If Equiano/Vassa was not really on the boat to the Middle Passage, his narrative marks the embarkation of African artistic exploration. If he truly was borne from Africa, the text is useful for an exploration of the nascence of African art in the new world. Either way, the African imaginary is shown to have depth as Equiano cognitively maps figures alien to his former experiences. For example, involvement in the French-Indian War shows how Africans are caught in the middle of forces of history that have no respect for Africans, and Equiano does the intellectual work of assimilating the incoherent into a system of meaning. Similarly, the new name that Equiano is given must be worn not in the ironic sense it was given him but must be appropriated by the African imaginary, subsumed for the purposes of demonstrating it as a fitting designation.

The African imaginary is free to allow Africans, natives, and other groups to possess autonomous identities, free of the strictures of the Western impulse to colonize and make all cohere to the *lingua franca* of the mother culture. Emily Donaldson-Field, in ""Excepting Himself": Olaudah Equiano, Native Americans, and the Civilizing Mission," looks at how Equiano's representations of natives differed from those of white authored accounts, showing that Equiano was accepting of hybridity, not feeling the colonizing impulse to force the other to adhere to specific national and racial constructed identities. Donaldson-Field explains that not only does the narrative show an acceptance of hybridity, it reveals that Equiano was himself a hybrid, a cultural amalgamation of white Anglo-Christian and black African traditions (16). The nagging question of what degree Equiano was assimilated and anglicized is difficult to answer. It creates questions of how similar the Equiano found in the narrative is to the author.

However, before we get snared in the nettlesome argument that the simulation of Western culture by Africans proves the colonizing power and thus superiority of the white Western world (an argument based on the lesser culture being enveloped by the greater), it is beneficial to take a step back. The dominance of cultural forms is precipitated by economic, political, technological, and military strength. Progress in these areas is boosted by close competition with rival powers. The world of the Africans enslaved in the Middle Passage had never been in communication with Europeans and thus was at a severe disadvantage upon their meeting. Equiano's rapid integration into and success with Western economic and political systems demonstrates that racial categories should be abolished, as their use seems only negative, allowing essentializing and ultimately discriminatory attitudes to endure from one generation to the next. Equiano's various successes demonstrate the binding nature of racial categorization. Often, categories are not created because the things described by the category are accurate, but because those creating the categories want them to be; the category precedes the categorized.

Paul Gilroy is also interested in redefining racial categories. Paul Zeleza notes that "Gilroy's central concern was to deconstruct the idea of the black race, to divorce it from any African essence or presence, to demonstrate its fluidity, mutability and modernity, and that black Atlantic cultural identities emerged in the transnational and intercultural spaces of the diasporic experience itself" (36). Gilroy's desire to deconstruct the black race from Africa goes a great deal toward abolishing racial categories. Such a deconstruction allows for a redefining and reimaging of African subjects based on their own merits rather than discriminatory prejudices.

One thoroughgoing prejudice is that some knowledge is not as important as other knowledge: for instance, knowledge of African culture. Alexander Byrd, in "Eboe, Country, Nation, and Gustavus Vassa's 'Interesting Narrative,'" examines Equiano's knowledge of Biafra and the Igboes in an attempt to come to a more definitive answer to the question of textual veracity in the narrative, but this is difficult to do in regards to a society without a written history. While Byrd interprets the inaccuracies of customs and political landscape as vigorously supporting Equiano's claims, it is hard to be certain about Igbo customs and politics. The anthropologists that Byrd would cite as possessing accurate details are filtering understanding of African customs through a Western paradigm. Whatever mistakes Equiano or Equiano's putative African source made would be less egregious than the mistakes that a European would make because the logic goes that if they made mistakes in their observation, it proves that they were indeed looking at the world through the perspective of youth, and we would have an accurate portrayal of Igbo childhood. Had the narrative included a thoroughgoing analysis of Igbo culture, we would have more reason to doubt that the writer had been a child while they collected an awareness of the society later described.

One problem with Byrd's thinking is that it does not account for the possibility that Equiano gained knowledge about the Igbo people and the other events that he relates that take place in Africa from someone else who had been a child when they were enslaved and taken across the Atlantic on the Middle Passage, and here again, whether such an account was firsthand or had been passed along. The question of secondhand knowledge leads us to see that the story of a remote, inaccessible African past became an archetype of the diasporic African experience, whether African American or African European. For my purposes, since the capabilities I want to underscore rest within the realm of imaginative faculty, whatever journalistic mistakes or inaccuracies Equiano might have made reveal his creative and conceptual powers, his ability to identify with a story that connects Africans across spatiotemporal boundaries. The text's accuracy or inaccuracy does not necessarily reflect on Equiano's origins given his young age when he was purportedly taken from Africa, but it is important because of its sociological and psychological significance.

Louise Rolingher, in "A Metaphor for Freedom: Olaudah Equiano and Slavery in Africa," finds that the African section of the narrative is usually treated as separate from the rest of the text. Rolingher approaches the first section as if it were not separate, maintaining that there is much to be learned about slavery in the period before colonialism in Africa. Rolingher writes, "Just as Olaudah's identities as an Englishman and abolitionist coloured his representation of slavery in Africa, so, too, his identity as an Igbo shaped the way in which he expressed his transition from one culture to another" (114). While the first section of the narrative reveals Equiano's connection to Africa, it does not seem important that Equiano had these experiences himself. The text

demonstrates Equiano's ethnographic versatility, culling a variety of cultural experiences into what has become a textual artifact.

Throughout the essay I sometimes refer to Equiano's early experiences. Such references may seem antithetical to my previously stated position that it does not matter if Equiano was or was not actually ever part of Igbo society, but it is insubstantial whether they are Equiano's experiences, a third party's, or a complete fiction. The purpose of a text like Equiano's is to universalize the experience of humanity. As such, thinking about whose experiences are whose is fruitless; rather, the experience of one is the experience of all. The ability to express the experiences of entire people groups is an important skill that an abolitionist like Equiano had to master in order for their words to make the greatest impact.

Paul Gilroy's The Black Atlantic argues that African culture was developed through cultural exchanges as a result of an enforced diaspora. This work is important because of its seminal influence on African American studies. This figures into my argument because Equiano's first origins are insubstantial from the viewpoint of the building of a new African American tradition of arts and letters, but the system of cultural exchange that he experienced in his travels is formative to his imaginative expansion.

Paul Gilroy notes that experience in the private sphere is often very similar to what takes place in the public sphere, and that private values have a way of shaping public ones. In his essay "Postcolonial Melancholia," Gilroy demonstrates that the national imagination is really personal imagination—that the problems that beset a nation are the same problems that beset individuals, precisely because a nation is just that, individuals. This demonstrates the importance of the African imaginary. That Equiano could find success in his social, commercial and political affairs in a Western context signifies a greater ability for Africans to succeed in the new worlds that had adopted or abducted them; the success of one man, Olaudah Equiano, shows the potential for success of all displaced African men.

In a critique of Gilroy's *Black Atlantic,* Paul Zeleza takes the position that understanding African diaspora is held back by the conceptual difficulty of refining a precise definition of diaspora. Zeleza is especially uncomfortable with diaspora as limited to the Atlantic and also wants to think about the diasporas of non-African groups. By expanding diaspora beyond the Atlantic we can compare the aesthetic and literary qualities of black writers from vastly different backgrounds to see if there is a shared quality between groups scattered to different places or if it is the particularity of the diaspora itself that engenders art. I contend that the similarity of an African past would link the art of different diasporic pasts, but that they would be vastly different based on diverging societal and cultural backgrounds.

As we have seen, Olaudah Equiano's identity is notoriously difficult to locate as belonging to any single group with complete confidence. Equiano inhabits the space of hybridity and as such, discoveries like Vincent Carretta's baptismal record should do little to take away from Equiano. The interesting narrative still serves scholars with a firsthand account of a slave's experience of the Middle Passage, irrespective of who's firsthand the account is derived. The history of displaced peoples was recorded differently than other histories and so must be remembered differently as well. Such a history does not contain the same neat borders as more privileged Western histories, and often contains culturally palimpsestic writings where histories are written on top of and include other histories.

The mode of the palimpsest must be appropriated as a heuristic for thinking through the historical facticity of narratives such as Equiano's. The canon of the African American tradition contains the fingerprints and deeper markings of many other cultures that did not allow Africans to remain in Africa. In this paper, I examined the question of the African imaginary in regard to *The Interesting Narrative of the Life of Olaudah Equiano* and demonstrated how it reframes the importance of Equiano's origin story, showing that it is productive to think through Equiano's use of instrumental reason and imagination to write his narrative. As such, Equiano's *Narrative* is an early example of the creative and imaginative ability of Africans to create powerful and important art in America. I have shown that whether the narrative is truth or fiction is insubstantial. The text is remarkable for its creation of Olaudah Equiano as a viable African author and, by imaginative extension, its validation of African authorship in general.

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Swearing

Charles M. Pickett

This is a journal article about swear words. It is about the sources of, the scholarship about, and how three of the most sexually and excrementally obscene words have drifted in and out of the lewd lexicon of the English language. To be blunt, it is about the words *shit*, *fuck*, and *cunt*. On the other hand, this article is not about ethnic slurs, swearing oaths, uttering curses, invoking profane blasphemes against God, or performing ritual Scottish flyting. It also ignores the lesser three of the "Big Six" (Mohr 17); these swear words are comparatively tepid in offensive power, unless they become a compound word in any of the three variants: closed form (*cocksucker*, *asshole*, *pisshead*); open form (*piss off!*); and hyphenated form (*ass-hat*). Because the subject is titillating, and because these three select swear words (*shit, fuck, and cunt*) have survived and thrived in the English language for centuries, and because they are in common parlance in contemporary Standard American English, they are exciting vehicles that illuminate the scholarship, vocabulary, and the quiet excitement inherent in the field of philology.

That said; consider *Gropecuntelane*, a vivid street name in the red-light district of AD 1230 London (Ekwall 165; Mohr 20). Referring to prostitution or literally groping the female genital organs, *Gropecuntelane* is the earliest reference of the noun in the *Oxford English Dictionary*. *Cunt* is first cited in the 1325 manuscript *The Proverbs of Hendyng*, ("Yeue þi cunte to cunnig and craue affetir wedding.") The translation reads: "Give your *cunt* wisely and make demands after the wedding." Additionally, author Melissa Mohr lists a number of proper nouns from the Middle English period including Godwin Clawcunte (1066), Gunoka Cuntles (1219), Robert Clevecunt (1302) and Bele Wydecunthe (1328) and speculates what their ancestors might have done to earn such illuminating surnames—much like a Taylor or a Miller (Mohr 20).

The *OED* lists *cunte* and *count(e)* as variations from Middle English with a number of cognate (having the same linguistic derivation as another) Germanic forms. The *OED* also includes Old Norse *kunta* (Norwegian and Swedish dialect *kunta*; Danish dialect *kunte*), Old Frisian, Middle Low German, and Middle Dutch *kunte*. Additional variant forms, including euphemisms, include *queynte, quim, cunny, coney,* and *queynte* from *The Canterbury Tales* (444). The Wife of Bath, in an effort to sound refined when discussing her womanly parts, employs the French-derived euphemism *queynte* meaning quaint (Mohr 107).

Academic and author David Crystal in his *The Cambridge Encyclopedia of the English Language* notes the stronger the taboo of the swear word, the larger its number of euphemisms; c*unt* has around 700 forms (Crystal 172). In his *Encyclopedia of Swearing,* Geoffrey Hughes tracked the degree of this word's taboo. It has been "the most seriously taboo word in English for centuries" and has always been a specific term (Hughes 110). He gives evidence *cunt* was engaged with far greater openness in medical, popular, and idiomatic uses including personal names and place-names (eg. *Gropecuntlane*). *Cunt* became increasingly taboo during the Middle English period culminating in a major dictionary ban for over two centuries—including the 1755 *Dictionary* of Dr. Johnson and ending with the notoriously liberal 1961 *Webster*'s *Third New International Dictionary* in the United States (Gove).

Scholars are divided over the origin of the word. As extensive Viking invasions lashed the shores and inhabitants of a reeling Britain, *cunt* might have come from Old Norse speakers sailing from Scandinavia. C*unt* and the Latin word *cunnus* mean the same thing, are used in similar ways and look like they are related etymologically (Mohr 19). The Romans gave *con* to French, *cunnu* to Sardinian, and *coño* to Spanish. Conceivably, the Latin speaking Romans who ruled England for four hundred years before they left to defend their decaying empire, would have left behind an enduring legacy of their language or at least one really good, taboo word. Unfortunately, much like the crumbling of Hadrian's Wall (which the Scots and Picts circumvented to raid the Britons in the early decades of the fifth century), so too went the customs and most of the words of the Romans and Celts. In the wake of the leaving Legions came the Germanic tribes and their monolingual mentality. Less than 200 Latin words are present in English at the very beginning of the Anglo-Saxon period (Crystal 8). According to Robert Burchfield in an "Outline History of Euphemisms in Old English," *cunt* is not found in Old English

at all because " the normal term for the female genitalia was *gecyndlic*" (22). Defined in the Bosworth and Toller *Anglo-Saxon Dictionary* under the entry *gecyndlim*, the noun is a birth-limb; a womb; a vulva (Bosworth 382). With a noted shortage of textual examples of *cunt* in the literature, the entry suggests it was too taboo even centuries ago to write and was actively shunned.

While Latin has given the English language proper medical terms and the French loaned refined synonyms, scholars often subscribe "blunt, earthy words that hark back to the beginnings of our language" to the Anglo-Saxons—including primary obscenities (Mohr 19). *Shit* is squarely Anglo-Saxon. It comes from Old English and West Germanic origins and morphed into *shiten* in Middle English. It is first cited in the *Kildare-Gedichte*, a 1904 German-edited manuscript of sixteen religious and satirical poems written in a Middle English Irish dialect, around 1325 (Heuser). It joins the Anglo-Saxon obscene pantheon of *arse*, *fart* and *bollock*, which came from the pre- or early medieval era (Mohr 94).

Unlike *cunt*, *shit* has appeared in the *OED First Edition* (1914) through the *OED Third Edition* and was fully updated in September 2011. Cognates with common etymological origins include West Frisian *skite*, Middle Dutch *scīten*, Middle Low German *schīten*, Old High German *skīzan* (with implied cognate with German *scheissen*), Old Icelandic *skíta*, Old Swedish, Swedish *skita*, Old Danish *skidhæ* and has the same Indo-European base as the verb, *shed* ("Shit"). *Shit* is an example of a verb having a strong (change in root) and weak (change in suffix) form of the past and past participle tense. *Shat* is the strong and *shitted* is the weak form of the verb; however, evidence of this was not attested before the nineteenth century—it may have arisen from an analogy with sit > sat; shit > shat ("Shit"). The *OED* editors also write that they have no evidence of a simple or uncompounded form of *shit* in Old English. The editors offer the implied existence of a strong verb (where the past tense is marked by changes in vowel stem) by comparing the prefixed verb *beshit* [Old English *bescītan*] and evidence of the Germanic cognates (*scīten, scāt, sciton, sciten*) for the undocumented word.

In earlier times, *shit* was not an especially taboo term (Hughes 432). To say "I have the *shits*," is to know and express a common malady with medieval vulgarity and earthy bluntness. Two common Brittish bird species are herons named shitepoke and shiterow. Eventually, terms of excretion become a way to express insult, annoyance, and contempt (Hughes 432). Like *cunt*, *shit* gained more emotive force. *Shit* can be found contemptuously referring to the clergy in the general Prologue of the *Canterbury Tales*: "And shame it is, if a preest take keep, / A shiten shepherde and a clene sheep" (503-504). Generations later, Shakespeare avoids the word altogether in *The Life and Death of King John* whereas Lord Bigot yells, "Out, dunghill! Dar'st thou brave a nobleman?" (5.3.87). This 1594 invective predates *The Act to Restrain Abuses of Players* (1606), the precise and sweeping Jacobean law prohibiting profanities in all dramatic performances (Gazzard 524); however, Shakespeare and all Elizabethan theater was beholden to the Master of the Revels, the official stage censor in England and because of this, dunghill the euphemism, fits the bill.

Curiously, the traditionally offensive Anglo-Saxon words of the past have not been dislodged by modern slang. "Most of the historically offensive sexual references," Jay and Janschewitz write, "are still at the top of the offensive list" ("The Science of Swearing"). From a series of studies conducted in 1986, 1997 and 2006, Jay found Americans frequently used a typical pool of ten terms publicly (in decending frequency): *fuck, shit, hell, damn, goddamn, Jesus Christ, ass, oh my God, bitch,* and *sucks.* He also found that highly offensive words such as cunt and cocksucker were spoken infrequently, and American English speakers swear at a rate of 0.5 percent of one's daily word output (Jay 156).

People swear to express emotions because the primary meaning of swears are connotative ("The Pragmatics of Swearing" 267). Swear words intensify emotional communication beyond what non-taboo words can provide. People swear to be literal, to express emotion, or elicit positive social outcomes to promote social harmony or cohesion (Jay 155). Swearing can also be used as a replacement for physical violence or to gain a sense of relief or catharsis. In one study, just two swear words make up one third to one half of all spoken swears: *shit* and *fuck* (Jay 156).

Fuck is the most powerful taboo term for copulation, it has been for several centuries, and it is the most versatile of all English words after *OK* (Bryson 216). While *shit* has an established Anglo-Saxon pedigree, the origins of the word *fuck* may come from a land and time far away from the great Germanic migration and continues to be a source of speculation. The *OED* cites the first publication of *fuck* in William Dunbar's poem "In

Secreit Place" composed approximately in 1513 ("Fuck"). Dunbar was a Scottish makar (royal poet) who was well versed in the extravagant verbal dueling contests of flyting, which evolved into insult contests for entertainment and were no longer ritual Germanic pre-battle exchanges (Crystal 401). In this poem, Dunbar tells the story of a bold and foolish young man with an obvious lascivious desire to fornicate (72.13). The *OED* references an earlier use of the term in a coded mixed Latin and French poem from around the turn of the fifteenth century, written as *gxddbov*. The line is translated as: "The monks are not in heaven because they fuck the wives of Ely" (Silverton n.p.). *Gxddbov* is decoded by replacing it with the previous letter (in the u-less alphabet of the day). *Fuccant*, (they fuck) is formed by tacking on a Latin third-person plural suffix in the macaronic poem (where two or more languages are mashed up) (Silverton n.p.).

Updated in March 2008, the entry for *fuck* in the *OED* also details a number of surnames and place-names that may provide earlier use of the word (windfucker is a bird; Ric Wyndfuk and Ric' Wyndfuck' de Wodehous' was mentioned in a 1287 document about Sherwood Forest, and fockynggroue was a fieldname in a Bristol charter). There are a number of folk etymologies (plausible but inaccurate origin stories of a word) surrounding *fuck*, including a number of suggested acronyms. The *OED* denounces these explanations by these alternative theories as "obviously much later rationalizations."

Obsolete words *sard* and *swire* were the go-to swear words for copulation in Anglo-Saxon and Medieval days (Hughes 188). Etymologists puzzle over the relationship of *fuck* to similar words in other languages. The *OED* lists a number of probable cognates including the Dutch *fokken*, the Norwegian *fukka*, Swedish *fokka,* and more metaphorical possibilities including the Old Icelandic *fjúka* (to be driven on), Middle High German *ficken* (to rub, to scratch), and the blunt German *ficken* (to have sexual intercourse). The *OED* editors also speculate about an Indo-European root 'to strike' much like the Latin *pugnus*. Some scholars point out how the Latin *futuo* (as spotted in the Pompeii brothel the Lupanar) is similar to the English *fuck* (Mohr 24). Other scholars denounce this connection and in simple declarative terms write, "*fuck* is a word of Germanic origin" (Sheidlower, Introduction) and suggest it is a Norse borrowing via Scotland.

Perhaps the most curious theory of all would be how one philologist suggested the word *fuck* originated from a hieroglyph "of an ideogram of unmistakably assertive virility" (Partridge 239). In a 1979 journal article, Reinhold Aman, the publisher of *Maledicta, The International Journal of Verbal Aggression*, wrote about a twenty-third century B.C. Egyptian Dynasty hieroglyph found on many legal documents (Fairman 37). It was a tripartite legal curse with five erect penises with a simple message for those who disregarded the contents of the contract: "May you get fucked by a donkey! May your wife get fucked by a donkey! May your child fuck your wife!" (Fairman 37). While a Mediterranean or Arab connection is worth considering, perhaps only outliers would embrace this etymology instead of a Germanic past.

In conclusion, exploring the etymologies of three of the "Big Six" swear words of the English language illuminates the complexities, frustrations, excitement, and some of the dark arts of philology. Taboo words introduce the added barrier of censorship, shrouding the use of these words that may be part of everyday parlance or reserved for only the most venomous occasions. The titillating nature of the topic, finding and reading the primary sources, and considering the decisions the authors made to use these words, added to the mystery obscuring their origins. Analogous to astrophysics, philology depends on documented evidence but also constructs theories that can reveal the existence of worlds and words that would otherwise be unknown.

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Text in Context

Pop Culture in Context

Pop Culture in Context: An Introduction

John-Carlos Eire

Pop culture and higher education are often subject to a firm divide. The reason for this likely finds root in the Oxford Dictionary's definition of "pop culture": "modern popular culture transmitted via mass media and aimed particularly at younger people." The stigma associated with the "younger crowd" is often hard to shake off, and pop culture is easy to dismiss as less sophisticated than the traditional subjects studied in higher education. However, graduate students are often as immersed in popular culture as the rest of society and will remain so long after graduation. Graduate students often cite pop culture whether it be music, television, or film in class discussion or assignments, and several college professors are familiar with pop culture.

Dr. Andrew Smyth, Professor of English at Southern Connecticut State University, is a self-professed fan of the popular television series *Dr. Who*, and Dr. Carlos Eire, T. Lawrason Riggs Professor of History and Religious Studies at Yale University, admits to being a fan of Vince Gilligan's TV drama, *Breaking Bad* and the comedy cartoon *Aqua Teen Hunger Force*. Pop culture can lend itself surprisingly well to scholarly ambitions and pursuits, and functions as a solid piece of the foundation of modern society, with popular movies, television shows, magazines, and music groups forming the "heart" of American society. By subjecting such genres to scholarly analysis, we are able to more greatly appreciate the intrinsic process that is the creation and consumption of media, as well as the effect it has on the human condition and the society in which we live. One must remember that Shakespeare, the face and soul of refined literature, qualified as the equivalent to "pop culture" in his era insofar as being a primary source of entertainment for the masses.

Papers included in this section of *Text in Context* will address subjects such as the examination of what it means to be a woman in a patriarchal American society through the 1991 film *Thelma and Louise*; the study of the posthumous mythification of songwriter Fabrizio De André through his portrayals on television; the interactive and often collaborative elements encountered in and engendered by *Ivanhoe* and their link to its compositional, editorial, and early publication history; the use of film in the secondary classroom; and the evolution of Panopticism in western society through an analysis of Edward Snowden's NSA leak and modern day technology such as smartphones. All of the papers in *Text in Context*'s special section serve to shine an academic light on popular culture, thinning the perceived divide it has with academia and exploring various mediums of pop culture that continue to evolve as they come closer to gaining acceptance as works of art within our society.

The Social Life of Ivanhoe: Interaction, Procreativity, and Textual Ambiguity

Rodrigo Pablo Yanez

> He had indeed now more auditors…attended by as many of the guests, male and female, as could squeeze into the small room, while others, crowding the staircase, caught up an erroneous edition of the story, and transmitted it still more inaccurately to those beneath, who again sent it forth to the vulgar without, in a fashion totally irreconcilable to the real fact. (*Ivanhoe* 474)

The above passage from Walter Scott's *Ivanhoe* (1819) occurs when the gluttonous Athelstane, last seen mortally wounded in battle, reappears in his castle "arrayed in the garments of the grave…pale, haggard, and like something arisen from the dead" (471). He recounts a fantastical tale of his reanimation—where his deepest suffering is subsisting on bread and water for three days—to an audience that spirals out from his immediate listeners to those outside the tower, through which the tale becomes as many "editions" as there are "auditors." While the epigraph seems to describe a medieval version of the telephone game, it also points to the social nature of texts, and how their writing, publishing, transmission, reception, and interpretation are events that occur through interactions that are often deliberately collaborative in nature—whether or not we attach the often subjective judgment of "inaccuracy" to these texts. This observation relates to Jerome McGann's "argument for a socialized concept of authorship and textual authority" (*Critique* 8), along with D.F. McKenzie's description of bibliography "as the study of the sociology of texts" (36), since both approaches are particularly suited for reflecting upon a work such as *Ivanhoe* whose textual history is revealed as socially interactive in nature. The passage also provides a glimpse into Scott's self-consciousness and anxiety over authority and control of his texts, and is connected to the fact that Athelstane's return occurs due to pre-publication changes instigated by an emotional reaction from the original manuscript's first reader, James Ballantyne, Scott's printer, editor/consultant, financial partner, and close friend.

In other words, from the moment of its composition and original publication, *Ivanhoe* has invoked the desire to revise, adapt, appropriate—in some manner *interact* with the text. I argue that *Ivanhoe* is particularly suited for thinking about various kinds of textual interactivity and collaboration due to the following factors operating singly or in combination: the novel's often disruptive self-consciousness as a textual construct and historical adaptation/translation, actual or perceived uncertainties in the narrative itself, readers' individual or cultural desires, and the social inclination to take part in a shared cultural experience. Adaptive interventions from *Ivanhoe*'s readers—including the author himself, his publication 'collaborators' (real and invented), contemporary and modern readership—show that social reconstructions create new meanings and forms of interpretation as ways to seek closure or resolution to perceived ambiguities in the text, and as participatory engagements within a collective fictional environment. Therefore, what McGann calls "unresolved narrative possibilities," engender what Ann Rigney locates as the transcultural and "transmedial" "procreativity" effect or power of *Ivanhoe* (20, 12). Procreativity allows later generations in particular, once freed from the original text's contemporary ideological restrictions, to explore and play out previously "prohibited" lines of textual inquiry and narrative possibility. Most notably, the handling of anti-Semitism in the novel, and the problematic portrayal of the Jewess Rebecca who, despite her superior morality, intelligence, and beauty is ultimately rejected by Wilfred due to societal constraints, has continued to strike a chord with readers. In his 1830 introduction, Scott responds to his readers, claiming that "the prejudices of the age rendered such an union almost impossible" (12). Attempts at locating or interpreting *Ivanhoe* are further problematized by the dual aspects of a text; that is, the words themselves, in a state of constant flux, and shifting notions and manifestations of what constitutes the text as a material object.

The manuscript had originally shown Athelstane with "his head fairly cleft…in twain" (Ivanhoe 563 n. 339), but because Ballantyne "was inconsolable on the Saxon being conveyed to the tomb" (Ivanhoe 524 n. 55), Scott altered the death scene to a vague description of injuries to allow a last minute revival. Though killing Athelstane was a tidier way for Scott to resolve the "love" triangle of Wilfred (who disguises himself as Ivanhoe), Rowena, and Athelstane who is betrothed to her, Scott inserted a literal "return from the grave" that tests the

novel's "realism." Furthermore, to avoid conflict between Wilfred and Athelstane and allow the rest of the story to remain unaltered concerning the plot and conclusion, Scott had to contrive another scene and dialogue where the Saxon happily relinquishes any hold on Rowena–a hold neatly removed in the original version with his death. Such revisions appear not only disruptive and contrived in the narrative, but also deviate from what Scott calls the "vraisemblance" [appearance of reality] of a novel. Rereading *Ivanhoe* prior to the publication of the collected edition of the Waverley Novels in forty-eight volumes, Scott admitted to Ballantyne that "the resurrection of Athelstane was a botch" (Ivanhoe 524 n.55). That Ballantyne's editorial interaction arose from an emotional response rather than any critical reaction to the text, points to the reader-based appropriations and adaptations that would, and continue to, materialize in fiction and other media.

The interactive and often collaborative elements encountered in and engendered by *Ivanhoe*, as well its textual ambiguities, can be linked to its compositional, editorial, and early publication history. Such interactive forces shape Scott's writing process, and develop conditions ripe for further textual interactivity and adaptation by producing an ambiguous work that lacks satisfactory closure. In his "Note on the Text" to the current Oxford edition of *Ivanhoe*, Ian Duncan outlines Scott's methods: "Scott wrote swiftly, with few traces of hesitation or revision, and he expected his printers…compositors, and proof-readers to establish punctuation, correct grammar and syntax, and clean up any inconsistencies and irregularities," such as "rearranging phrases…and changing individual words for the sake of stylistic precision and balance…often…through dialogue with the author" (xxix). As Jane Millgate suggests, Scott "could write much more quickly if he did not have to concern himself with legibility, lay-out, punctuation, paragraphing, etc.…that when freed of the self-consciousness necessarily involved in attending to such details Scott could write more freely and fluently" (62). An added element of interaction in Scott's case involved the "practice of having his holograph copy transcribed (originally introduced for the sake of keeping his identity a secret in the printing house)" (Millgate 62), which also increased the potential for incidental errors or misreadings to occur prior to the proof stage. This method of compositional and editorial collaboration demonstrates the textual interactions that occur in order to produce a "book."

Such collaboration reveals Scott the author as one component, albeit a privileged one, in a book-producing social system–a shift from the Romantic ideal of the creative genius toiling in solitude. Pierre Macherey argues that "the producer is not a subject centred in his creation, he is an element in a situation or a system" (66-67), and this relates to our knowledge that "Scott's manuscript represented only a preliminary state…in a continuous, quasi-collaborative process, overseen by the author, through which the text would be shaped and dressed for publication" (Duncan xxix). Indeed, Scott wrote under "conditions akin in many respects to those experienced by his Victorian successors under the circumstances of serialization" (Millgate 62). Scott was self-consciously aware of his role as adapter or "translator" of historical elements within his own fictional framework, and the challenges of navigating between fact and fiction, appropriation and originality, to "the extent we find [him] driving us to negotiate the text as a consciously imaginary realm" (McGann, "Postmodernity" 127).

How, exactly, does *Ivanhoe* work upon its readers that it should elicit such a variety and quantity of responses and reinventions? Rigney puts forth a convincing explanation of two significant "factors [that] provide the key to understanding the movements of Scott's work." One "is the push factor of…'procreativity' or productive remembrance: the capacity of Scott's work to generate new versions of itself in the form of other texts and other media," along with "the pull factor of appropriation: the desire of different groups and later generations to adapt Scott's work to meet their own ideological, aesthetic, and creative needs" (12). Rigney suggests "reading and adapting are…ways of actively engaging with Scott's work" (12), and she connects this perpetual creation to the novel's publication success, its emergence as a "memory site", where "in appropriating Ivanhoe within a new medium [other than fiction], people recalibrated it according to their own frame of reference with its shifting agendas and horizon of expectations" (81). Reading and adaptation, though, are forms of interpretative engagement with a text that are not necessarily structured by the type of self-conscious literary investigations of modern scholarship. If we agree with Rigney's claim that *Ivanhoe* "is arguably the best known, most widely disseminated, most internationally successful, and most enduring of all Scott's works," then it should be no surprise that it "was remediated more often, in more media, and for longer than any other work by Scott…remediated time and again in the visual arts, in the theatre, in movies, in place names, on television, in computer gaming, and even in the material form of Wedgwood Porcelain" (79). To the list of

Ivanhoe remediations, one can add Hotel and Pub, Restaurant, and even the name of a fine cheese—Athelstane would be pleased. Each manifestation, while nonetheless "new," is culturally and thus comfortably familiar or recognizable to its intended audience.

The vast number of adaptations or appropriations that appeared following the first edition demonstrates not only the extent of procreativity that *Ivanhoe* engendered, but also which aspect of the text most commonly posed unsatisfactory closure for its readers. After conducting a brief search of The Nineteenth Century Index for titles related to *Ivanhoe*, one is immediately confronted by a prevailing focus of interest and adaptation: *Ivanhoe; or, The Jew of York; Ivanhoe; or, the Jew's daughter; Ivanhoe; or the Jew and his daughter; Ivanhoe! Or, the Jewess; The Hebrew; The Maid of Judah; Rebecca, the Jewess; Isaac Abroad; or, Ivanhoe settled and Rebecca righted*. As McGann observes, "the marriage of Ivanhoe and Rowena, the book's final celebration, is turned into a literal anti-climax when Scott decides to end his tale with Rebecca's visit to the newly married Rowena" ("Postmodernity" 128). More to the point, "when many Victorian readers complained about Scott's decision to marry Ivanhoe to Rowena and not Rebecca, they were clearly responding to one of the book's underdeveloped possibilities" (McGann, Drucker and Nowviskie par. 3). This type of "underdeveloped," ambiguous—Rigney uses the term "ambivalent"—a textual possibility or alternative subverts any claim to adequate closure for the novel's ending as well as other contestable narrative elements. The level of procreativity that *Ivanhoe* generates might be better viewed as adaptive strategies from readers seeking resolution to the uncertainties they discover or, more problematically, bring to the text. It also creates, paradoxically, a resistance to closure on the part of the adaptors since the desire for re-experience, continuation, and reinvention is constantly replenished from the original text and each new manifestation.

Two examples of nineteenth-century adaptations and appropriations reveals some of underlying and explicit concerns of contemporary readers. Of the numerous theatrical adaptions that appeared within the first year of publication, *Ivanhoe; or, The Jew of York. A new play [based on Scott's novel] compiled by* [Alfred] *Bunn* (1820), is an overt assemblage of original parts. While most titles state "adapted from" or "founded on" *Ivanhoe*, Bunn's theatrical production is unashamedly "compiled" from the novel and thus lays no claim to adaptation or even creative interaction. Instead, it is an explicit appropriation of its source text whose selection process can range from the arbitrary to the deliberate. There is, then, the double function of presenting a play with a higher degree of familiarity to its audience—and therefore a higher degree of commercial success—and an outright valorization of rearranging appropriated materials to generate new forms. The same may be said of Scott's own method in producing a historical fiction such as *Ivanhoe*. Though all the adaptations share elements drawn from the source text, and each other, "it is remarkable that no two endings were quite the same"; furthermore, "that the story continued to be re-written suggests that none of the solutions proposed was felt to be satisfactory" (Rigney 100). However, I would argue that no explored "solution" can achieve satisfactory closure, because they must all circumvent the desired answer due to contemporary ideological restrictions and for maintaining the original text's historical accuracy regarding Jews and Christians.

One appropriation stands out as the only version to finally give the readers what they want, the marriage of Rebecca and Wilfred, but having to do so within a satirical and comedic context in order to achieve the "unthinkable." Published in 1850 under the pseudonym Mr. Michael Angelo Titmarsh, William Makepeace Thackeray wrote a mock sequel he called a "continuation of Ivanhoe," *Rebecca and Rowena, A Romance upon Romance*. Thackeray's version is a racy parody whose opening pages reflect and express readers' frustrations with the novel's original termination. *Rebecca and Rowena* is also explicitly and condescendingly aimed at female readers. The term "patronesses of romance" is followed by an admonition to the "dear young ladies, who get your knowledge of life from the circulating library" (1). To great comic effect, Thackeray's text employs various rhetorical methods to satirize much of nineteenth-century literary culture, from the conventions of marriage novels, Romance, Medievalism, to contemporary reading practices. Highly metafictional, this short novel superficially contrasts Rebecca, who is "so admirable, so tender, so heroic, so beautiful," with Rowena "that vapid flaxen-headed creature" who is "unworthy of Ivanhoe, and unworthy of her place as heroine" (4), building toward a blissful union of Rebecca and Wilfred in the end. This type of interactive public validation of readers' private wishes or feelings regarding fictional works can serve a cathartic social effect that releases or diminishes those ideological tensions often encountered between text and reader.

What type of transformation or re-creation does the present, or future, hold for *Ivanhoe*? If we read between the lines of Rigney's judgement on the matter, then *Ivanhoe*'s cultural role is on the brink of extinction:

> "Ivanhoe" (that is, the text and its reception) represents a media phenomenon that stretches from the early nineteenth century, when it became an international bestseller, to the early twenty-first century, where it persists on the outer reaches of the cultural margins, arguably in the process of disappearing from sight like a flare that is almost, but not quite, extinguished. (81)

But the "flare" she alludes to, which is still visible to those who are looking in the twenty-first century sky, is perhaps one of the more innovative manifestations holding the potential for a whole new branch of procreativity. The Ivanhoe Project (2001), now called the Ivanhoe Game, can be seen "as an educational game of interpretation, an interactive digital environment for studying cultural materials, an online annotation tool, and a device for enlisting computer technology in the service of critical thinking" (McGann, "Text" 1). The idea arose from "an exchange between Drucker and McGann…that posed a critical challenge: how might the rewriting of a literary text provide self-conscious insight into the literary work and into the processes of interpretation constituted by any and every act of reading. Might we, literally, make that reading into a writing, an act of explicit reinterpretation?" (Drucker and Rockwell vii). All reading is, on some level, an act of re-writing, and we may observe that *Ivanhoe*'s readers have been particularly busy rewriting, expanding, adapting, and most recently [as we shall see] abridging the text in imaginative ways. One application is the project's potential for revealing some of the methods and strategies employed both by texts and readers, as the game's players must form a collaborative interplay in order to reach interpretative resolution or exploration of a particular literary work, even if those resolutions or acts of "closure" are open to continued contestation and remediation. The choice of *Ivanhoe* as the name and first source-text used to test game play, was not arbitrary, as the developers were aware that the novel was particularly well suited as a starting point for exploring the instability of texts, and the modes of interpretive and performative interactions that readers implicitly and explicitly enact. Though the Ivanhoe Game was put on hold in 2008, apparently doomed to fade away, it was re-launched by the Scholar's Lab as a graduate student practicum project using WordPress as its digital vehicle. Supported by the Praxis Program, a year-long fellowship at the University of Virginia, the release of the Ivanhoe Game WordPress Theme 1.0 in 2014, with the goal of expanding and enhancing digital scholarship and pedagogy, will allow a continuation of the original project's work, and generate limitless potential for both the application itself as it evolves and the socially interactive academic landscape it supports.

Appearing from an opposite trajectory, the most recent print incarnation is called *Sir Walter Scott's Ivanhoe: Newly adapted for the modern reader by David Purdie* (2013). In a bid to revive present interest in Scott's work, Purdie, who is Chairman of the Sir Walter Scott Club of Edinburgh, has cut the novel by more than half its original length. While the full implications of this "light" version of *Ivanhoe* would require its own paper, notably as an act of abridgement—and therefore interpretation—it offers valuable insights into our current literary and marketplace ideologies, highlighting McKenzie's recognition "that…readers inevitably make their own meanings" (40). Looking back at the epigraph recalls Scott's concerns over authorial control—explicitly witnessed in the additional materials and revisions for the collected edition—as *Ivanhoe* continues to elicit reader interpretations, adaptations and appropriations, and material manifestations to a greater extent and variety than Scott's other works. From the level of authorship to its contemporary and continuing remediations, *Ivanhoe* is exemplary of the socially interactive nature of texts. The ambiguities found in the text as a narrative and physical object that frustrate reader expectations engender a desire to interact or reshape as interpretative and participatory gestures, and also generate a closure-seeking procreativity that perpetually sidesteps ultimate resolution. When we say the word "Ivanhoe" today it will signify, depending on who is speaking and listening (and where), a literary work of historical fiction—one of the first of its kind—or the last slice of cheese on the plate.

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Death of the Man, Birth of the Myth: the Posthumous Discourse on Fabrizio De André

Riccardo Orlandi

Today's rebel folksinger ends up, tomorrow, on the cover of 'The Observer' colour magazine

—Stuart Hall

Fabrizio De André was a singer-songwriter born in Genoa in 1940. He was musically active for almost 40 years, from the start of the 1960s until the day of his death, January 11, 1999. He remains very famous and much appreciated by the Italian public as a central character in Italy's popular music and cultural history. He released thirteen studio albums whose common themes are pacifism, sympathy for the downtrodden, anarchism, and hostility towards established powers. The lyrical quality of his work is praised by commentators, critics, and fans, and he is often labelled a "poet" even though he always refused that definition. He was born and raised in an extremely wealthy family, but as a young man, he used to frequent anarchist environments. De André experienced a contradictory approach to social engagement: he never embraced actual social commitment (his sympathy for the downtrodden is always characterized by a bourgeois point of view) but on the other hand, he declared his belief in anarchism and pacifism. During De André's life, he was considered a leftist artist by commentators and was associated with anarchist beliefs. He underwent a process of mythification that has exalted him to the rank of paradigmatic *cantautore* (namely Italian singer-songwriter).[1]

In this article, my aim is to illustrate the processes that posthumously constituted De André's persona, by considering televisual representations as the media which established the myth. I will consider as case studies one special edition (aired on the tenth anniversary of De André's death) and two regular editions of *Che tempo che fa*, which contribute to and consolidate the myth of De André.[2] De André's persona was–and still is–constituted through a discourse, as Foucault defines it,[3] to which these television shows contribute. In general, the discourse around De André aims to create a persona, which embodies 'the constitution of the individual as a describable, analysable object' (Foucault 1995: 190), with the aim of controlling its influence. As Santoro argues, the creation of the concept of *canzone d'autore* was a 'semantic move' (114) that was 'put forward by a network of cultural entrepreneurs, intellectuals, and artists who defined themselves in opposition to the traditional Italian song world' (123): this 'strategy of cultural classification' (123) was something new and potentially uncontrollable. The potential dangers of this new category were neutralized by the discourse created by the media, which functioned to keep the *canzone d'autore* within the boundaries of its control.

The features of the discourse constituting De André's persona can be divided into two phases by the singer-songwriter's death. The peculiarities of the first phase are less stable than those of the posthumous phase. The reason for this instability is that the mythification which initially developed was mainly operated by the media but was constantly counterbalanced by De André's own opinion on his work. Thus, we have to consider the pre-death discourse in dialectical terms: De André was part of this discourse but could not be totally controlled by it; rather, his claims and his actions influenced the development of the discourse itself. After De André's death, this dialectical dynamic was lost. The discourse was thus "free" to emphasize certain specific aspects (De André's "goodness" and the universality and inoffensiveness of his messages) and omit certain others in order to create coherent persona. By analysing the three *Che tempo che fa* programs, I will explore the fundamental myth-making processes adopted by the posthumous discourse, which are: the universalization of De André's message, the sanctification of his persona, and the neutralization of the thorny and dangerous themes that he explored. I will

[1] For an introduction to *cantautori* and *canzone d'autore* see Fabbri and Plastino.

[2] *Che tempo che fa* is a talk show that has been aired on RAI (Italy's national broadcasting company) since 2003; usually, Fabio Fazio, the host, interviews two prominent artists, intellectuals or politicians.

[3] It would perhaps be possible to employ the term "discursive formation," as defined by Sawyer (2002), but I employ the more broadly used term "discourse" here, in line with how scholars have made use of Foucault's arguments.

organize my article according to these processes; firstly, I will focus the analysis on each of them and then I will outline how they interact.

However, before examining the TV programs, it is necessary to define the rhetorical nature of the critical discourse constitutive of De André's persona. This allows us to point out the fundamental approach adopted by the discourse. Using Aristotle's classification, we can say that we are dealing with an *epideictic* genre, namely a type of oratory, the aims of which are the praising or blaming of an individual. Most of the journalistic discourses about De André engaged with his work using this kind of rhetorical approach. The main feature of this discourse is the overabundance of emotional rhetorical proofs (the use of *pathos*, according to Aristotle's terminology) over the use of reasoning and logical proofs (the use of *logos*, which should be crucial in critical analysis). This is especially evident in the special edition of *Che tempo che fa*, which was broadcast on January 11, 2009, the tenth anniversary of De André's death. This special edition featured interviews with artists and intellectuals and twenty live performances of De André's songs by famous Italian singers. Fabio Fazio emerged from this program as the main celebrator of De André's persona. He adopted an uncritical style and exalted De André, constructing the myth of the singer-songwriter which universalized, sanctified, and neutralized certain aspects of his persona. Dori Ghezzi, De André's widow, was Fazio's guest and led the show along with him. She established herself, with Fazio, as a "minister" of De André's cult. Her presence conferred an official aura to the event and legitimized Fazio's statements, since she is usually depicted as the most relevant link with De André's private life and her statements about him are never challenged. Fazio's description of De André functions to universalize the singer-songwriter's appeal. In the introduction, he states that De André sang about

> la guerra, l'amicizia, la diffidenza, l'ipocrisia e la verità, la forza e la stanchezza, la pigrizia che culla i pensieri e la vanità che li confonde, il tradimento e la tenacia delle idee; e poi ha cantato l'amore nella sua forma più alta che è la pietà ma soprattutto ha cantato la libertà, la parola che lo rappresenta meglio di ogni altra. […] Fabrizio de André ha cantato la buona e la cattiva strada. Era a suo agio nelle bettole come nei teatri; in mezzo al popolo e in mezzo ai signori. Ha immerso la sua voce nel profondo dei vicoli e con la stessa naturalezza l'ha rivolta al cielo.[4]

This introduction is based on an abundance of vague concepts which, with a crescendo, end with terms related to the semantic field of sensitivity and goodness ("love," "pity," "freedom"). Fazio underlines the universality of De André's message by only using emotional rhetorical strategies. He lists many themes in order to argue that De André's art engages with the major issues of humanity. Even when these themes are not strictly metaphysical, they are regarded as abstract concepts. For instance, according to Fazio's introduction, De André did not sing about any war in particular but rather used to deal with the general concept of war. In fact, De André sang about precise wars: in "Fiume Sand Creek" he depicted the Sand Creek Massacre of 1864; 'Sidùn' recounts the mourning of a father whose son was killed during the civil war in Lebanon in 1982. Here the neutralizing aspect of the rhetoric is clear. Actual social criticism is replaced by vague, metaphysical concepts in order to white-wash over thorny issues. Moreover, by adopting a vague vocabulary, universalization is achieved even more effectively, since the borders of De André's art remain undefined. In addition, during the show, Fazio states that De André "è diventato di tutti" and that "parla di tutti noi,"[5] thus broadening the audience and preventing De André's message from being used by a single potentially dangerous movement, such as anarchism or a violent leftist movement. The message of his work ought to be considered to be totally universal; it addresses the whole of humanity.

De André's sanctification is the second process I am going to describe. Symbolic immortality is a fundamental element of it. At the beginning of the show, Fazio says that "questa serata è per Fabrizio De André ma per nostra fortuna è una serata anche con Fabrizio De André."[6] During the program, this undefined presence

[4] [war, friendship, mistrust, hypocrisy and truth, strength and fatigue, the laziness that cradles thoughts and the vanity that confuses them, the betrayal and the tenacity of ideas; and he sang about love in its highest form that is pity but mostly he sang freedom, the word that represents him better than any other. Fabrizio de André sang the good and the bad road. He was at ease in the taverns as in the theaters; among the people and among the gentlemen. He dipped his voice deep into the streets as naturally as he turned it to the sky.]

[5] [Belongs to everyone]; [talks about all of us.]

[6] [this night is for Fabrizio De André but, luckily, also with Fabrizio De André.]

is continuously stressed: Fazio describes the show as an "abbraccio che non finisce mai"[7] and Dori Ghezzi talks about "un discorso ininterrotto con Fabrizio."[8] De André's death seems not to be an actual death but rather a sublimation of his persona to an ethereal and unchangeable dimension that allows him to be constantly present within his fans' lives. Moreover, the financial dimension of De André's work is constantly eliminated from the discourse. Fazio's and Dori Ghezzi's celebratory eloquence continuously represented De André as a superior being who wrote songs as a result of his desire to express something profound, and who expressed all-embracing moral virtues through his work. In fact, we know that this is not true. After releasing *La Buona Novella* in 1970, De André repeatedly stated that he would have liked to quit his job and devote his life to something else (Sassi and Pistarini 116-117). He used to claim that he continued to sing and record albums, because he needed an income and because he had certain agreements with his record company that he could not ignore. This aspect of De André's personality is removed by the *Che tempo che fa* commemoration because it clashes with the morality of De André's persona, linked with emotional rather than mere financial aspects.

The neutralization of De André's problematic ideas is the last process I am going to analyze; it is an effect of the previous processes as the universalization of De André's messages and the depiction of him as a bearer of pseudo-Christian love led to the removal of the problematic aspects of his personality (his solipsism, his hostility towards any form of religion and organized government, the bourgeois distance from social issues, the reluctance to be idealized, and his large fortune). Moreover, De André is depicted as a man without hatred or hostility even though during his life he would attack representatives of established power such as politicians, judges, the bourgeoisie, and priests. According to the discourse established after his death, De André based his approach to life on an all-embracing goodness that led him to embrace every minority group. Roberto Vecchioni (a famous Italian singer-songwriter who took part in the special edition) states that "per Fabrizio non c'era la colpa […] Non esiste il perdono: l'umanità va capita, non perdonata […] questo è il senso dell'amore universale, forse anche più alto di quello cristiano, […] che aveva Fabrizio De André."[9] In Vecchioni's comment, De André's goodness is explicitly underlined and he is depicted as a person incapable of hating anyone, depriving him of his principles. Moreover, Fazio often underlines the nostalgia that everyone feels for De André's work. Though this is a celebratory practice it is also a process of neutralization since "hearing a protest song through the filter of nostalgia for the real or imagined past removes its potential political appeal" (Weinstein 10).

In the special edition of *Che tempo che fa*, Fazio and Dori Ghezzi establish a certain level of adoration of De André that fans are expected to meet in order to be considered as such. Fazio underlines this every time he happens to mention De André. In 2010, in another episode of *Che tempo che fa*, Dori Ghezzi and Cristiano De André, De André's son, were Fazio's guests. Here, Cristiano talks about episodes of his father's life. Fazio listens and seeks to underline De André's qualities, even when the episodes are lacking any particular meaning. For instance, Cristiano recounts when his father went on a cruise and did not want to leave the ship when he got to Salvador da Bahia because of his laziness; Fazio laughs and enthusiastically exclaims that "Fabrizio era fantastico."[10] It seems that, according to Fazio's approach, De André should be exalted regardless of the meaning of his actions; every act expresses his greatness and his superiority to us mere mortals.

In addition to this event, in 2011 Fazio devoted a night to interviewing Dori Ghezzi and Geoff Westley, a musician who recorded an album called *Sogno N.1* in which he rearranged some of De André's songs with the London Symphony Orchestra. Dori Ghezzi was presented as the "presidente della Fondazione De André,"[11] a non-profit organization that promotes the study of the *cantautore*, rather than De André's widow. This title lends her another layer of authority and reinforces the institutional atmosphere of the show. Fazio underlines De André's spiritual dimension by stating that "ci troviamo ogni volta commossi e incantati nel nome di Fabrizio De

[7] [a never-ending hug.]
[8] [an uninterrupted dialogue with Fabrizio.]
[9] [For Fabrizio, blame did not exist. There is no forgiveness: humanity must be understood, not forgiven. This is the meaning of universal love, perhaps even higher than Christian love, which Fabrizio De André used to have.]
[10] [Fabrizio was fantastic.]
[11] [president of the Fondazione De André.]

André."[12] Moreover, Fazio affirms that "ogni volta che accade qualcosa intorno a Fabrizio De André è qualcosa di bello, è un dono per tutti noi. Il suo nome, ieri, oggi e domani costruisce sempre bellezza."[13] The emphasis put on the "name of Fabrizio De André," the "creation of beauty," and the word "gift" are pseudo-scriptural statements that echo a sacred, almost Christological dimension.

To conclude this analysis, I would like to point out how the universalization, sanctification, and neutralization of De André's persona are intertwined. They interact to create a set of rules according to which De André should be represented and celebrated. The universalization operates in order to expand the audience, so that any exclusive manipulation by political or cultural groups can be prevented. This approach is adopted in order to weaken any identification between De André and a particular, and potentially seditious, part of his audience and therefore cancel out the possibly subversive power that De André's persona could have for some of his fans. Moreover, the relationship with his fans is made vague and undefined by the use of vocabulary and concepts relating to the metaphysical dimension. This dimension of De André's message is also linked to his sanctification. It acts as a rhetorical strategy that exalts De André to a position of pseudo-religious adoration. His death crystallized permanently his persona, leading the audience to think of him as an icon living in the "time outside of time, the time of circulated representations which transcends and transfigures whatever it is we think of as ordinary life" (Frow 206). This collocation of space and time neutralizes the features of De André's personality that can be considered hostile or threatening to the social order. The problematic ideas and behaviours that De André displayed during his lifetime have been ignored and sublimated into a vague metaphysical dimension or looked at through the lens of nostalgia, so that the most inoffensive features of his personality can be exalted. These three processes interact in order to create a coherent "De André" persona whose power is nevertheless controlled by the constitutive discourse which created it.

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[12] [Every time we are moved and delighted in the name of Fabrizio De André.]

[13] [Every time something happens around Fabrizio De André, it is something beautiful, it is a gift to us all. His name, yesterday, today and tomorrow always builds beauty.]

American Cars: Phallus and Womb in *Thelma & Louise*

Siobhan Jurczyk

Thelma and Louise, released in 1991, first appeared to be the typical chick flick, teasing audiences to believe the film is a story about two women and a crazy adventure. Interestingly, as the characters Thelma (played by Geena Davis) and Louise (played by Susan Sarandon) demonstrate, it was less a chick flick and more a film that revealed what it means to be a woman in a patriarchal American society. As Thelma and Louise set out for a mountain cabin in a 1966 Ford Thunderbird Convertible, they plan to spend a weekend doing a typically male activity, fishing, but instead they find themselves on a wild ride that includes murder, sex, car chases, and death. A closer look at the film shows that the objects of the patriarchy, the cars and other motorized vehicles in particular, are the intended means by which men display and find recognition for their power; as such, women are expected to never possess the power symbolized by those objects. Specifically, if an American man's power is symbolized by the phallic representation of a car or truck, then how can a woman, who is without the phallus, ever find pleasure from possessing this phallic object? Based on an examination of director Ridley Scott's film, she can't. She is born to serve: thus, female ownership of a car transforms it from vehicle of power to vehicle of death. In other words, *Thelma and Louise* demonstrates, through the use of American automobiles as symbols of power, that women have only two choices: accept patriarchy and live, or rebel against it and die.

The Women: Thelma and Louise in Man's Land

The central characters Thelma and Louise fit the ideal images of women as set by the "gaze" of men. Gaze is the "primordial agent of castration, judgment and idealization" (Ragland-Sullivan 201); for Thelma, this gaze occurs through her husband's paradoxical relationship to her and cars. He obviously oppresses her through word and deed, but it becomes clear that he also transfers the desire he should have for Thelma to the automobiles he sells. As the earliest scene opens, Thelma fears asking her husband Daryl for permission to go away with Louise for a weekend. Though she tries to serve her husband, her servitude is not only unappreciated, it's met with a judgment which rejects her as both wife and woman. This is a castrating gaze because Daryl does not identify her as something desirable, and therefore powerful; instead, he treats her as a meaningless possession. Rather than take the time to engage her in discussion, he admonishes her for her attempts to please him and states he "doesn't care" about dinner (Scott). In fact, he doesn't care about anything that might mean something to his wife or his marriage. His home is man's domain and she is just a meaningless object within it.

Moments later, Daryl indicates he will be home late that night, and his love affair with cars becomes the obvious attraction. Thelma, when considering why Daryl will not be home, states that she doesn't understand why so many people want to buy cars on a Friday night. Here, Scott's close-ups on Daryl's face create a tension as Daryl again uses his gaze to place Thelma as an inferior. He claims she knows nothing of the car business by explaining his position as Regional Sales Manager qualifies him to be the expert. Through this exchange, Daryl also asserts his domination so that Thelma fails to question the true nature of his expected absence, and he turns to leave the house. Again, Scott emphasizes Daryl's transference of desire when filming Daryl who makes his way out of the house and into a shiny, new, red Corvette. In this long shot, Thelma's car is seen hidden in the shadows of the garage. It is non-descript, greyish in color, and hidden by the pizzazz of Daryl's car, which is placed in the foreground of the shot. Despite his position as a manager of a car dealership, Daryl keeps his wife in an inferior position by leaving her with a car that she later claims can "barely make it out of the driveway." Thelma causes Daryl to experience his own castration anxiety, or a male's fear of the absence of a penis as phallus, and so he protects himself by finding his phallus and power in cars and keeping Thelma in a subservient role.

Though it may appear that Louise is more liberated from the expectations of an ideal American woman, Louise too fits stereotypical characteristics. She supports herself, she lives alone, and she is unmarried. Yet she is a waitress, serving people at all times. She is seen taking a motherly role, advising two young girls that it is unhealthy to smoke. She is pleasant and keeps herself and her surroundings pristinely clean. Even her appearance, tidy hair and fresh lipstick, indicates she is a woman who cares about maintaining her attractiveness

with precision. Although she is unmarried, she struggles with the absence of her boyfriend. In fact, one of her hopes for the weekend away is to show him that she won't be taken for granted. It might seem that Louise feels conflicted by her role as a woman in this society, perhaps because she is not wholly an object of desire.[1] And so, it could be argued that Louise pursues an illusion of power which comes from something more typically appealing to men: her 1966 Ford Thunderbird.

Louise's car suggests she believes herself to possess a phallus, a symbolic substitution for the penis, especially as the car stands up against all the other automobiles in the film. Ironically, it even serves as a castration device to Thelma's husband, Daryl, as the Thunderbird (T-Bird) was manufactured in "direct response to Chevrolet's new sports car, the Corvette," ("Ford Thunderbird"), and especially because Louise is able to draw Thelma into it. More importantly, Louise appears to have an appreciation for automobiles in general, commenting on appearance or usefulness at points during the film, and it is likely that her unconscious understands cars represent patriarchal power; cars, therefore, are phallic. Here, Louise is the primary driver, the one who directs the phallic object, whether it is to travel an open road, to escape the scene of a crime, or to drive off a cliff. Unfortunately, this creates a conflict within the very phallus she owns, because even though the car is a façade of masculinity on the outside, it acts as a protective, feminine womb, gestating the women into new versions of themselves as long as they remain inside.

The Penetrating Phallus

The depictions of men, their desire for domination through the phallus, and the use of various forms of motorized vehicles substantiates man's use of cars to achieve his patriarchal goals and oft times causes Thelma and Louise to lose the safety of the womb. Rather than go directly on the fishing trip, they stop at the Silver Bullet night club. Within the panning camera's frame, the darkness, crowding, and movement create a tension that foreshadows the violence to come. They have left the car to go inside the club, and the women are approached by Harlan Puckett who buys them drinks and charms Thelma into dancing with him. Soon Thelma becomes overwhelmed by Harlan, the dancing, and the alcohol, and he suggests they go outside to get some "fresh air" in a parking lot crammed with cars, trucks, and even a van or two. When the scene cuts to them in the lot, they are walled in between two cars. It is dimly lit, somewhat hazy, and as Thelma walks to the foreground, Harlan moves her to the tail end of a dark colored Buick. Though this is not his car, he places Thelma on the rear end of it and begins to grope her without invitation. Within seconds, he has become violent in response to Thelma's rejections. Harlan's lust to penetrate Thelma evolves into a "risk [of] his biological life to satisfy his nonbiological desire" (Maccannell 64) for domination, illustrated when Louise puts a gun to his head to stop his assault on Thelma, though it does not end his aggression.

But, Harlan Puckett's desire to rape Thelma on top of the trunk of a car is particularly interesting for two reasons: firstly, his name gives innuendo to the term "fuck it." Since he is thrusting himself toward the trunk of the car and has Thelma bent over the trunk, and he is facing both car and woman's rear ends; is he in fact going to "fuck" the *car* too? And secondly, when Louise intervenes, she is not only concerned with the safety of her friend, but she sneers at Harlan, "You let her go you fucking asshole or I'm gonna splatter your ugly face all over this *nice car*! (Scott, italics added)." Only when Harlan sneers that he "should've fucked her," does Louise lose her feminine etiquette and penetrate Harlan's chest with a bullet to the heart, murdering him on the shiny rear end of a nice Buick. Within moments, the women flee from dangers of the world outside of their vehicle, and hastily get back into the safety of the Thunderbird.

Despite the protective shell of the Thunderbird, one of two men will not only penetrate the car, but will also penetrate Thelma's body. While at one of the many gas stations, J.D. (played by Brad Pitt) approaches Thelma who is sitting in the car. He is charming, attractive, and has a story which makes him appear safe. While Louise initially refuses to let J.D. into the car, Thelma and her desire weakens Louise's resolve and J.D. enters

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[1] Thelma and Louise are both disempowered by their inability to acquire and/or sustain their desirability as it relates to their male counterparts. Thelma's husband has transferred his desire from his wife to his car. Interestingly, Louise possesses the Thunderbird, thus giving her power over her car and symbolically reestablishing her desirability, if not as a sexually desirable woman, then as one who still possesses *something* men desire.

the Thunderbird. It should be noted that J.D. is without a car, thus he does not possess the phallic power of an automobile. However, when he is depicted outside of the Thunderbird he stands erect with a large sack on his back, which creates a silhouetted image of male reproductive organs; Here, J.D. becomes the reproductive organ that will fertilize Thelma and Louise and cause them to shape into new versions of themselves. This transformation begins when not only do the women allow J.D. to ride with them to Oklahoma City, but also when Thelma finds "human desire which is 'satisfiable'" (Mccannell 63) through J.D. and the first orgasm she experiences because of him.

And so, it is the non-aggressive, non-phallic J.D. who inspires the transformation for both women. When the women arrive at a motel, not only do they leave the protection of the Thunderbird, but Thelma lets J.D. enter her room. He has penetrated the car, then the motel room, and his penetration of her body eventually alters both Thelma's and Louise's future. After Thelma's first passionate night ever, J.D. strips both women of their last connection to the patriarchal world—the money they need to escape. At first they are terrified, but this one terrible act frees them both, sending them back into the car where the women will change and become people who can never again fit into the patriarchal society in which they have lived.

No Man's Land and Rebirth

J.D. and the money are gone, and Thelma and Louise set out on a new path. A motorcycle zips by them as they pull onto the road and head toward a barren landscape from the confines of the fertile womb. They drive along the Nevada highway, and Ridley Scott pans the camera up alongside a long, large oil tanker truck, shiny and cylindrical. At first, Thelma suspects the driver is "nice" as he waves them up and positions them beneath him. However, the mud flaps over the tires display a silhouette of a nude woman's profile, a typical sight on American highways, and both women regard it with disgust. Next, the driver leers at the women in a low-angle shot, suggesting his dominance. He gestures at them in crude, sexual ways demonstrating that men's gaze is still prevalent in the world. They ignore it and travel on for a time, eventually stopping at a railroad crossing. While they sit and wait, Thelma asks Louise about Texas and says, "It happened to you, didn't it?" Louise, clearly rattled, refuses to answer and turns to watch the passing train which carries tractor trailers, one after another, in succession as if to remind Louise of the constant phallocentricity of life. Perhaps it is the relentless reminder that they will never be free of the patriarchal domination. Perhaps they find at the railroad crossing that they are becoming different people. Whatever it is, the women's next moves are ones that destroy man's ability to dominate them or the space they occupy.

Thelma and Louise now shift into aggressive behaviors toward other men, particularly viewed in the scene of vengeance towards the perverted oil-tanker driver. Though they have already dominated one man, a police officer, while on their journey, a second violent action becomes the decimation of the Oedipus phase represented through the second encounter with the oil-tanker truck and its driver. In the Oedipal phase, the boy "begins to manipulate his penis and simultaneously has phantasies of carrying out some sort of activity with it" (Freud 25). This manipulation and fantasy repeats itself in the perverse actions of the truck driver who again gazes at Thelma and Louise from his giant, phallic truck. He uses his mouth to stick out his tongue as an "erotogenic zone and to make libidinal demands" (25) toward the women. He mock masturbates himself, and thrusts his penis toward them. But this will not do; tired of the gaze, the phallus, and the patriarchy, Thelma and Louise will "castrate" this man. They lure him to a place where they confront his perversions, and when he does not submit to their demands for a remorseful word, they shoot his shiny, large, cylinder shaped truck until it explodes. The castration anxiety has been made reality. Despite the trucker's dismay, the women shout with joy and ride off in the T-Bird feeling vindicated and empowered.

Thelma and Louise have done the unthinkable; they have symbolically castrated a man, essentially signing their own death warrants. Whereas earlier in the film they were often seen in long and medium shots at eye-level angles, they are now most frequently framed in long shots from a high angle unified as they drive through the desert in the T-Bird. In these shots, no man can be seen but patriarchal power is still ever-present, looming over them and demanding them to be re-born, but as what? The road they have traveled will not allow for them to return to subservient lives they were living. In fact, this becomes obvious when Thelma says "something's crossed over in me and I can't go back. Ya know, I just couldn't live." Thelma senses that she is now "awake"

and Louise agrees. They realize they cannot bind themselves to the Eros instinct of men, and instead will turn to "undo connections and so to destroy things" (Freud 18); specifically, they will disconnect from the patriarchy, and destroy themselves to preserve the love instinct which they now possess for themselves. It is inevitable then, in the last moments of the film, the women decide to "just go" forward and in one final erect embrace they clasp hands and prepare to drive the Thunderbird into the Grand Canyon, the only obviously symbolic depiction of a vagina to be part of the film. And yet when the frame cuts to another eye-level focus on the tail end of the T-Bird, it is impossible to see the danger of the canyon. Finally, when the women drive off the cliff, the angle of the frame is a perspective which suggests both balance and power, as it tilts slightly upward. One can only infer, that when Thelma and Louise chose to pursue the drive off the cliff, that they found themselves born into a feminine unknown.

Ridley Scott's *Thelma and Louise* layers intense drama over several social issues, but the most striking issue is symbolized through the use of cars to represent the vehicle for women's rebellion in a patriarchal society. Set in the typically American cowboy country of the south and the wilds of the west, these southern belles transform through travel into outlaws. When they set out in the safety of the 1966 Thunderbird, they appear sheltered through their possession of a phallus, but men attempt to penetrate the women's power, and hence, they are castrated. Sadly, women like Thelma and Louise cannot exist in a patriarchal world; they are pursued by lawmen who want the women to turn themselves in—submit to the authority or risk death. But Thelma and Louise will not let men rule their fate. Rather their transformation, precipitated by men but nurtured in the security of a 1966 Thunderbird, has empowered them in a way that cannot be dismantled. Rather than return to the society in which they would be forced to submit, they transcend the demands of the patriarchy and choose to be reborn in the unknown, found when they drive off a cliff and into the great crevice of the Grand Canyon.

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The Literary Value of Film and its Contribution to the Secondary English Classroom

John-Carlos Eire

Film, on its own, holds more than a modicum of literary value. It is not merely a companion piece to literature—it has literary elements of its own. It can sometimes be considerably difficult to introduce and explain literary concepts such as theme, character, and plot through classic texts such as *To Kill a Mockingbird* or *Great Expectations*, especially in a generation where children grow up immersed in the more visceral experience of film. John Golden, in his article "Literature into Film (and Back Again): Another Look at an Old Dog," states from his experience with film as a learning tool that "The kids who will never think about characterization in a novel have no trouble listing the defining traits of James Bond or Batman" (Golden 25). This emphasizes two key points: film does not have to be of an academic nature to contain sophisticated literary elements, and that these same films are a great way to introduce the concept of these elements to children, especially those who have trouble identifying them through text alone. This is not to say that any of the *Batman* films are a work of academic genius and should be taught in schools, but rather that film created for entertainment purposes can serve as a gateway to the understanding of literary elements that are present in more scholarly films and in literature.

Using film to teach literature is not a new or foreign concept. Film has been a primary resource for teachers since it has become readily available for personal use, and its use as a teaching tool has been acknowledged by English teachers as an effective resource time and again. Joan Driscoll Lynch, in her article "Film Education in Secondary Schools," documents the prevalence of film use among English teachers by dividing teachers into three distinct categories: high film users, medium film users, and low film users. Even among the low film users, film was used regularly in the classroom, with the most apparent difference from the other two categories being that low film users primarily use film adaptations of already existing literature. While the most common reason listed for the use of film in the classroom was to supplement instruction, the majority of the medium and high film users also used film as "a method to help motivate students to read," as well as "to teach film as a medium of communication and a significant art form"(Lynch 5).

The use of film to motivate students to read was also noted by Valerie Muller, in her article "Film as Film: Using Movies to Help Students Visualize Literary Theory." Muller takes a critical look at film as a form of literature on its own, independent from any preexisting text. Viewing film through this lens allows students to critically think about film as an art form, and, as Muller states, "learn to scrutinize a new generation of text [and] read outside the classroom" (Muller 33). The implication in this statement is that by teaching film as a standalone work of literature students will not only learn to watch film critically instead of passively, but be encouraged to carry this critical thinking over to traditional literature, at the same time becoming more motivated to read on their own.

Students, especially students from a generation that has grown up immersed in cinematic media, are likely to have more of an inherent interest in the subject than they do with written literature. Cinema, serialized drama, and even cartoons take up a large portion of the average child's life. Even the students who are more familiar with written literature—and the students who read on a regular basis—are extremely likely to be just as, or more, familiar with a number of different kinds of film. Film's universality is noted by Valerie Muller, where she claims that "students are more inherently interested in multimedia—film, television, cell phones, music, the Internet—than traditional print texts" (Muller 32). If one were to propose the existence of literary elements that hold academic value in the medium of film, then this universality—the familiarity and affinity towards film that this generation of children seems to have—would undoubtedly make it serve an excellent way to teach children how to identify and utilize these elements. Muller, too, makes this same assertion, and even takes it one step further; her statement that "multimedia, especially film, [has] the potential to be [a] great educational tool that teachers are obligated to use in teaching students valuable new analytical skills" (32). Here, Muller argues that film is not only a *useful* tool, but one that is completely necessary in today's environment.

The necessity proposed by Muller could be directly correlated with a need for variation in the classroom. Jeremiah Hill, a high school English teacher, claims in his article "Re-engineering the English Classroom, or Toward

a More Supple Teaching Model" that "We urgently need to transform our English classroom into something (a) less 'academic,' (b) more interesting, and (c) more rigorous than the current model allows" (67). Hill's argument stems from his belief that "the traditional structure of literature classes contributes to a systematic burnout," (67) specifically mentioning that the basic structure of "[reading] a work of literature and [writing] an analysis of its style" (67) simply does not engage students enough to keep them interested. To Hill, the traditional, rote teaching methodology that he has seen used and been using in the English classroom is not enough—and not only is it not enough, but it falls entirely short of where our education system should be. Because film is a medium that children already have such a great familiarity with and affinity for, it seems, too, that teaching literary concepts through film would be an extremely viable way to "break the mold" and achieve what teachers like Hill believe that our classrooms need. Of course, film itself is not necessarily a new concept; it is how teachers approach and utilize film that needs to change.

Students in the same classroom often exhibit a variety of different levels of reading and skill in reading analysis. When film is used as the core component in teaching, it "[levels] the playing field as most students are equally inexperienced in film analysis" (Muller 34). Students who are unmotivated or unskilled in reading may also find an easier time analyzing film than they do text, as they are both more familiar with the medium and feel less challenged by their perceived lack of literary skill. Muller notes that "students with low motivation are [more] willing to think, talk, and write about film than about books" (Muller 35). The familiarity with film that the current generation of children has is likely to make them more open to analyzing a film than analyzing a text, which, in turn, helps them develop better critical thinking skills.

The development of critical thinking skills is not limited to the literary devices seen within film. Film has its own unique set of devices that literary text does not—directorial cues, use of music, lighting techniques, and camera angles are all aspects that are unique to film and that can help the student learn to critically analyze and interpret all forms of literature. Muller mentions in her article that "students may observe that bad guys often appear in black wardrobes and dark lighting or that an upbeat musical theme announces the coming of a hero" (33). The distinct presentation of these characters is easily recognizable and identifiable, making it a very practical and useful way to teach students concepts such as characterization, mood, and theme. Students who see these elements in film may then more easily identify them in other forms of literature. Robert Armour, a professor of American Literature and a researcher of the relationships between poetry and film, supports this notion, claiming that "The knowledge in English departments of literary narrative technique makes interest in cinematic narrative technique natural" (Armour 12).

In "Film Stills Methodologies: A Pedagogical Assignment," Barry J. Mauer recounts the results of a study that he had performed using still images of film. In the course of his findings, he noted that in a single still image of the film *The Man Who Shot Liberty Valance*, character archetypes were easily identifiable and in accord with a set genre of film. The film, in this case, happened to be an early Western (Ford). Mauer sorted each character's predictable patterns into a named archetype, such as the "outlaw criminal" and the "civilized easterner." Mauer then further identified these archetypes with specific elements that could be seen in his chosen still frame, such as the "black hat and vest, armband, [and] gunbelt" worn by actor Lee Marvin's outlaw criminal, or the "suit and a law book in some scenes, a feminizing apron in others" (95) worn by Jimmy Stewart's civilized easterner. He then goes on to note how these defining characteristics "frame" the personalities of these characters, and work in tandem with the actions that they perform in the film.

Mauer used these stills to take a unique, hands on approach to teaching, to not "answer [the] problem in the abstract" but rather to "engage the problem materially" (93). Mauer's students were to "create a film still and translate it into a written version of inner speech" (93). It is of note that Mauer's approach used a certain element of subtlety. This method allows students to use inference to arrive at a conclusion; through this inference, students are essentially being asked to give characterization to these stills based entirely on what they see. Here, we can see concrete evidence of character analysis being applied to film, and an example of how film could be pedagogically used within a classroom assignment. The pedagogy used is also unique, and is not applicable to literary text.

The question is raised, then, of what movies could be considered teaching material. If Mauer is using a film such as *The Man Who Shot Liberty Valance,* then the possibility for using other, clearly non-academic works is

raised. Movies that are made for recreational purposes, such as *Back to the Future* or the 2002 adaptation of *Spider-man,* each have within them teachable literary elements. The following exchange is from *Spider-man*, where the hero, Peter Parker, is attempting to cope with his uncle's death:

> Peter Parker: I can't help thinking about... the last thing I said to him. He tried to tell me something important, and I threw it in his face.
>
> Aunt May: You loved him. And he loved you. He never doubted the man you'd grow into; how you were meant for great things. You won't disappoint him. (Raimi).

There are certain themes being clearly represented here—Peter's regret over not being more understanding of or receptive to his uncle and his advice, coping with the unexpected nature and finality of death, growth through adversity, and the value of forgiveness. All of these themes are legitimate and could be considered relevant to the English classroom. Yet, many would dismiss them due to the recreational nature of the film. These recreational films often lack the depth and complexity seen in literary works, and many teachers will see them as a waste of time because of this—but we, as teachers, would be remiss to ignore their value as a gateway learning tool, as well as the very real prevalence of literary themes and elements within them. If children are indeed more receptive to film, as Muller suggests, and if we do indeed need a revamp of the English classroom in order to avoid student disinterest, as Hill suggests, then what better addition to the classroom could a teacher ask for than a teachable superhero film? The teaching of non-traditional film in the classroom seems to carry with it more benefits than risks; it is not threatening the place of literature or academic film, but rather serving as an addendum to what is already there, as a new tool in the teacher's repertoire.

The place of film within the English classroom is evident. Traditional forms of film have already found a solid foothold, and have been used in classrooms for quite some time. Non-traditional films have clear potential to be a useful addendum for any English teacher. The techniques used in film are often unique and not applicable to literary text, allowing film to perform roles that literature alone cannot. Many consider the current state of the English classroom to be less than ideal; the emphasis on film, particularly non-traditional film, is a method that teachers can use to generate interest in their students and instill them with a greater appreciation for literature through its use as a gateway tool. When we look at the different ways in which film can bring value to the English classroom, its role as a teaching device is undeniably important. Film is not only a useful tool for teachers, but one that is essential in creating a positive learning experience.

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Exposing the Panopticon: Jeremy Bentham to Edward Snowden

Dana Canastar

"You have zero privacy anyway. Get over it" (qtd. in Manes 1), stated Scott McNealy, then the Chief Executive Officer of Sun Microsystems, in a 1999 interview regarding surveillance on the internet. Companies like Sun and Oracle—gateways to the Internet—had already realized the potential in gathering data on its users, storing the information in server farms, and then selling that information to whomever wished to buy it. One year later, Stephen Manes, the author of "Private Lives? Not Ours!" wrote, "The creepy idea that someone can follow you around the Net without your express permission is already commonplace" (1). Even in the Internet's toddlerhood, privacy was a concern for its users, but not so much for the architects.

Fifteen years later, little has changed regarding the personal information sent out over the Internet and who, precisely, reviews it. We embrace modern technology into all aspects of our lives—browser cookies, GPS navigation, and smartphones just to name a few. Companies like Apple and Google continuously strive to make tech accessible and their efforts have reaped dividends, as the long lines outside Apple stores attest, every time the company announces the launch of a new i-product. When Google announced only 15,000 pairs of its wearable Google Glass would be available for its beta test, applications poured in from around the world. Users of these products seem indifferent to privacy concerns and stuff their gadgets with personal information with little regard for who might track their movements while their 4G signals bounce from one cell tower to the next. Philosopher and historian Michel Foucault might argue this behavior reflects precisely what the government wants from its citizens. For when consumers utilize their 4G phones, demand high speed internet connections from cable companies, and navigate city streets with their Garmin satellite systems, it permits governments to leave traditional static disciplinary structures and institutions behind: "to emerge from the closed fortresses in which they once functioned" (Foucault 211) and adopt ever-changing technologies, incorporating them into new discursive strategies. The average citizen is not afraid to use those systems, and neither is the government. This paper will explore the evolution of Panopticism in Western society, and discuss how governments incorporate technology in order to maintain control of its citizens through electronic surveillance. I propose the adaptation of technology by governments to use as a means of discipline has unintentionally enabled a culture of counter-power, one which attempts to subvert Panopticism by utilizing the same technology governments exploit to maintain hegemony.

The concept of Panopticism originated with the British philosopher Jeremy Bentham in the late eighteenth century. A man living in the Age of Reason, he envisioned a more humane prison, one that did away with ideas of corporeal punishment, hard labor, and other physical corrections that were the norm: "[Because] forced labour is punishment, labour must not here be forced" (Bentham 78). A centrally-located tower that saw into all prison cells, with its lone guard hidden behind a blind (inmates would only see a backlit outline of their inspector and also would be unable to view one another), would create the illusion of surveillance, thus causing prisoners to self-police; "The more constantly the persons to be inspected are under the eyes of the persons who should inspect them, the more perfectly will the purpose of the establishment have been attained" (34). The all-seeing aspect of the tower would use psychology to allow Bentham's goal of abolishing harsher forms of punishment. Additionally, Bentham touted the Panopticon as highly efficient, requiring only one tower, one guard, and many cells, thus saving the government a great deal of money. The proposed prison never came to fruition in his lifetime, but Bentham's ideas regarding surveillance and self-policing continue to be explored by governments who wish to increase their control over populations, and individuals who study the methodologies behind Panopticism.

Bentham's prison idea certainly influenced Michel Foucault who expanded on Bentham's idea of panoptic power and focused on a larger cultural scale. In 1975, Foucault published *Discipline and Punish: The Birth of the Prison* where he describes a seventeenth-century plague-stricken town in France, using it to demonstrate how panoptic self-discipline had already permeated Western society a full century prior to Bentham's prison schema. The highly structured and heavily patrolled town provided an early blueprint for Western governments beginning

to leave traditional monarchies behind and adopt surveillance as a framework, then developed power structures that enabled better discipline of the general populace. The town illustrates Foucault's larger point about society: to regain order from chaos cultures accept surveillance, and invite its influences willingly into their lives, thus trading liberty for security. That eagerness for security was quickly capitalized on by governments who wished to maintain control of the populace and, in turn, by institutions that desired to have more productive workers or better-educated students.

Bentham and Foucault explore their versions of surveillance and discipline through an architectural/technological perspective built on bricks and mortar. That classic framework belongs to what Jerome Dobson and Peter Fisher refer to as "Panopticon I," describing it as a discursive form which "fizzled"[1] after a few decades, but one that still left an indelible mark on social practice and discourse" (Dobson and Fisher 307). Their article "The Panopticon's Changing Geography" is, however, a useful examination of Panopticism's potential future via their description of the two subsequent stages of modern surveillance.

According to Dobson and Fisher, Panopticon II begins in the 1940s with the increased popularity of television. As they note, it only took until the end of the decade for George Orwell to write *1984* in response to the new medium, "indelibly cast[ing] it as an enabling technology for totalitarian government" (309). While it is difficult to argue that a totalitarian government exists due to the prevalence of televisions within our residences, the Panopticon frequently prevails outside the home in the form of government-controlled closed-circuit television (CCTV) cameras. As technology advances, from the transistor to the microchip, the cost of Panopticon II steadily decreases, permitting governments to abandon the expensive and static "closed fortresses" Foucault writes of, and adopt new technologies to implement new discursive strategies. With "Panopticon II promoted mainly as a means of enhancing safety and security" (311), the London metropolitan area is currently blanketed by CCTV under the auspices of crime prevention and it would seem that many Britons have fully accepted surveillance into their lives. That acceptance at the public level seems to tie directly into a point Dobson and Fisher argue about Panopticon III—how that particular stage utilizes the very latest technologies to return to the private sphere, penetrate it, and make individual surveillance complete.

Panopticon III appears to be the most insidious stage Dobson and Fisher describe. They write this latest stage of panopticism "improves the efficiency of surveillance" (311) by working on a smaller and more effective scale, thus making efforts to actively avoid its observations and subsequent control nearly impossible. As technology becomes ever smaller—the modern smartphone is small enough to carry in a pocket or purse—it is easier to invite its benefits into our personal spaces and not worry about the discernible electronic footprint left behind. Dobson and Fisher argue Panopticon III, because of people's increasing reliance on technology, will inevitably result in "geoslavery;" a self-imposed and little understood "social revolution" resulting from a "grand social experiment undertaken without forethought" (317). Dobson and Fisher assert this latest incarnation of the Panopticon goes unnoticed by users of technology—and, subsequently, gains its strength—because individuals "view the Panopticon not as a concrete object but as a metaphor for surveillance and associated power relationships" (318). I disagree with their claim, primarily because Foucault uses the plague-stricken town as a literal, concrete example describing the manifestation of an abstract ideal. Throughout his "Panopticism" chapter, Foucault examines five-hundred years of history, and builds his argument on literally concrete ideals, exploring how Western governments made power a physical presence in citizens' everyday lives. He concludes the chapter with a question: "Is it surprising that prisons resemble factories, schools, barracks, hospitals, which all resemble prisons?" (Foucault 228). The answer, of course, is no.

Dobson and Fisher attempt to bring Foucault's ideas about discursive practices into the twenty-first century, and describe Panopticon III as "lurch[ing] toward perfection as it gains in its ability to observe, judge, and enforce more life paths, each of them more completely, in time and space" (318). For them, Panopticon III, with its technological focus, will become the latest, but cheapest and most effective method of implementing

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[1] Incarnations of the Panopticon were less popular after the mid-twentieth century (a Panopticon existed within Joliet, IL Federal Penitentiary until the mid-twentieth century, and other prisons built Panopticon-like structures to increase surveillance). This decline of panopticism was a result of the inordinate expense of building and maintaining panoptic structures, and not a decline in the discursive form itself, as suggested by Dobson and Fisher.

discipline governments have wielded to date. Dobson and Fisher's article resounds with impressions of hegemonic inevitability and permanence, drawing inspiration from Foucault's assertion that discursive practices must always "neutralize the effects of counter-power…which form a resistance to the power that wishes to dominate it" (Foucault 219). Foucault understands "the power" does not solely rely on material edifices to maintain control, and frequently adopts the techniques of those who attempt to escape the effects of discourse (220). Dobson and Fisher, with their description of Panopticon III, create a melodramatic sense of impending doom for the reader; "individual and collective resistance [is] minimized" (321), but miss an important avenue of exploration that directly affects their core theme of near-perfect hegemony.

That missed opportunity centers on an aspect of resistance which intertwines with Dobson and Fisher's exploration of Panopticism; what I argue is an example of today's counter-power. Bentham and Foucault used concrete examples: prisons, schools, and factories to demonstrate imposing and unassailable centers of discourse. Dobson and Fisher incorporate technology into their explorations of power in an attempt to bring Panopticism up to date, untethering the discussion of power dynamics from actual buildings. What differs about this latest attempt to thwart governmental hegemony specifically involves methodology. Historically, individuals have never been able to permanently shed discursive practices primarily because they did not have the ability to take control of the government-controlled prisons, schools, and factories which, as Foucault argues, have been the mechanisms of discursive strategies. With the founding of the whistle-blowing website WikiLeaks, I discern a nascent generation of resistance has arrived, but one where the opponents of discourse are utilizing, for the first time in history, the same agent of power (technology) as their oppressors. Julian Assange created WikiLeaks so that it could act as a conduit to the world, exposing the secretive hegemonic practices of governments around the globe. A pipeline in place, Bradley Manning and Edward Snowden provided millions of classified documents to WikiLeaks, using technology to co-opt the very medium Dobson and Fisher deem nearly unassailable. The revelations found on the WikiLeaks website have inspired others to incorporate technology as a foundation of counter-power. One example can be seen in the efforts of former National Security Agency contractor Sang Mun, as he strives to create new typeface that would prevent the reading of private emails by governments or corporations.

In their article, Dobson and Fisher admonish Foucault for not discussing technology and its effects on power relations in his 1975 book, but they appear to forget Foucault's assertion that desires for counter-power always exist, and key in subordinating dissention is making discipline acceptable to the populace, mainly by "decreasing the inconveniences of the power which must control them" (220). Dobson and Fisher portray technology as an illusion, one which seemingly bears the lightest of touches, convenient, and utterly beneficent to the user. What they do not take into consideration is that technology's light discursive touch can and has been adapted to fit the needs of those who seek to escape the bonds of geoslavery.

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Contributor Bios

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Leslie Arthur holds a BA in English Literature from the University of London and expects to complete her MS in English at Southern Connecticut State University in 2015. She is an antiquarian book dealer, literature cataloger, and archivist by profession who has attended Rare Book School at the University of Virginia each summer since 2008. Leslie engages in numerous conferences and seminars related to rare books throughout the year. She collects First Editions and author-related art and ephemera as it relates to the Modernists. Additionally, Leslie is a member of the Jane Austen Society of North America, and in that capacity published "The Shadow Story of Emma: Jane Austen, the Secret Feminist" in the *JASNA Austin Chronicle*, Metro Edition, Summer 2010.

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Dana Canastar* is a graduate student in pursuit of a Master of Arts in English at Southern Connecticut State University. He graduated from the University of Connecticut in 2010 with a double-major in English and American Studies (with a slew of almost-completed minors). Once finished with his degree at Southern, he hopes to go on to earn his teaching certificate and instill copious amounts of love for literature within his students' hearts. In his free time he loves to read, write, hike, make peanut butter cookies, and skydive (that last one is totally made up).

David Capps is a 2nd year MFA poetry student at Southern Connecticut State University. He has a doctorate in philosophy from the University of Connecticut and teaches philosophy at Western Connecticut State University. He has exactly one cat named Purrbasket.

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Chelsea Dodds* received her MS in English from Southern Connecticut State University in August 2014. She is currently working on an MFA in Creative Writing at Southern, and teaches English at North Branford High School.

John-Carlos Eire is 26 year old graduate student at Southern Connecticut State University. His undergraduate life was spent in the field of English, and his time at Southern has been dedicated to the field of Education, where he has slowly come to realize that no amount of previous skill, talent, or experience can prepare you for dealing with the unpredictable, unfathomable, unruly mind of the mysterious creature known as the "adolescent." He is currently student teaching, spending each day attempting to learn how to drill an appreciation for reading and writing into the minds of children. Sometimes he wonders if such a thing is even possible. Over the past few months, his respect for the profession has increased tenfold. In his spare time, John-Carlos once enjoyed reading and writing, with a particular love for poetry, but now associates these things with work, and thus relegates his oases of spare time to Netflix, video games, and other brainless activity. After completing his student teaching, he plans to teach English in Japan.

Jennifer V. Garcia holds a Master of Arts in English from Southern Connecticut State University. When not teaching freshman composition and inquiry at SCSU, she archives literary collections at Yale's Beinecke Rare Book and Manuscript Library. She teaches adult literacy through Literacy Volunteers of Greater New Haven in hopes to play a small role in improving basic literacy to English speaking adults in the New Haven area.

Andrea Hamilton is a part-time graduate student in the English Department at Central Connecticut State University. She grew up in Torrington and has remained in Connecticut. She received her Bachelor of Arts in English from Saint Joseph College with Elementary Certification. Andrea is the recipient of the Sister Maria Ancilla Sullivan Founders' Award for academic achievement in the field of English and a passionate commitment to learning and service in 2005. She has worked as a teacher in the Hartford Public Schools system from 2005-2007 teaching fifth and sixth grade. Her interests in literature vary from Jane Austen to Sherwood Anderson to her recent discovery of Arundhati Roy from a Contemporary World Literature course. She currently resides in Newington with her husband and four children.

Joseph Hurtgen is a PhD candidate in English Literature at Ball State University. He graduated from Western Kentucky University in 2006 with an MA in English Literature and Campbellsville University in 2004 with a BA in English Literature and American History. He is currently writing a dissertation entitled *Archival Embodiment in Science Fiction* and lives in Muncie, Indiana with his wife Rebecca.

Siobhan Jurczyk,* ever striving to bring Sisterhood to girls in her professional and personal life, is currently finishing up her final year as a graduate student at SCSU where she will be completing her second Masters. Siobhan teaches high school English, is advisor for the Kaynor Technical HS yearbook, and has recently been promoted to Department Head, a position she hopes to use to make education a more meaningful experience by directly working with colleagues and students who are navigating twenty-first century demands. More importantly, Siobhan's greatest collaboration is with her husband, Mark, who supports and encourages her goals to be a strong role model for their twin daughters, and he helps her to show them that girls can be brave, beautiful, and brilliant.

Tamara I. King is a second year graduate student pursuing a Master of Arts in English. She holds the Public Relations chair for *Text in Context: A Graduate Student Journal* and volunteers in the Bridgeport Public School System assisting various ESL teachers in different capacities. As a side project, Tamara makes short comedic films with her peers for the YouTube community and is currently collaborating with educators within the Bridgeport Public School System on a coloring book project that will teach students of all ages the importance of tolerance. Tamara aspires to work as an editor for Houghton-Mifflin-Harcourt Publishing House.

Greta Kvinnesland is a recent graduate of Southern Connecticut State University with an MFA in fiction. She currently lives and works in Oregon, and serves as a fiction editor for the independent literary magazine *Paper Nautilus*.

Kristen Leigh° is a second year MFA candidate at SCSU where she also works in the Office of International Education. She ultimately earned her BA from Salem College in Winston-Salem, NC after studying at several universities including the University of Hawaii at Hilo and Magdalen College, Oxford in the UK. She's a retired ballroom dancer, neophyte pianist, and single mom. Kristen writes fiction and nonfiction and her work has appeared in *Every Writers Resource*, *Kirkus Reviews*, *The Los Angeles Review*, and other journals.

Corina Asciuto Lopes° is a part-time graduate student of English Literature at Central Connecticut State University where she has fallen in love with literary theory and the applications of literature to current societal and political hot issues. She is also a CCSU English Outstanding Graduate Student Award recipient and member of the English International Society, Sigma Tau Delta. Professionally, Corina freelances for various local media and private corporations, like The Hospital of Central Connecticut and New Britain Youth Theater.

She also has worked as an adjunct professor in the Academic Strategies department of Tunxis Community College in Farmington, CT. Prior to her teaching experience, she worked three years as Creative Assistant in the International Promotions department of ESPN, shortly after graduating from Brigham Young University–Idaho with a BA in English Professional (Business) Writing. While at ESPN, she also met the man who has become her husband. They currently live in Burlington, CT. with their three-year-old daughter and two-year-old son.

Darcey Lovell is currently completing her Master of Arts degree at Southern Connecticut State University, where she teaches composition in Writing Arguments. Darcey specializes in British and Victorian Literature, but holds a personal affinity for mysteries and fairy tales. Most recently, Darcey presented at the Lehigh University Literature and Social Justice Graduate Conference. Upon graduation from SCSU this spring, Darcey intends to continue her academic career as both a student and teacher.

Vara Neverow is a professor of English and Women's Studies at Southern Connecticut State University, where she has been teaching since 1988. Dr. Neverow is the advisor to the graduate students who publish *Text in Context: A Graduate Student Journal*. She is currently also the managing editor of the *Virginia Woolf Miscellany*, and she founded the Graduate English Conference at Southern Connecticut State University in 1999. She also served as Graduate Director of the English Department at Southern Connecticut from 1989 to 2001. Her current scholarship is primarily in the area of Virginia Woolf and the Bloomsbury Group.

Riccardo Orlandi started his PhD at the University of Hull in 2013. Previously, he obtained his Bachelor and Master degrees in Italian literature at Università degli Studi di Milano. His dissertation was about the issues related to the lie in literature, analyzed according to a strictly theoretical slant. He was a member of *Enthymema*, an international journal of literary theory, criticism and philosophy, where he published two papers (Orlandi, Riccardo. "Mario Lavagetto. Quel Marcel!" *Enthymema* 5 (2011) 286-293. Web. http://riviste.unimi.it/index.php/entymema/article/view/1762/2012; Orlandi, Riccardo. "George Steiner. Nel castello di Barbablù" *Enthymema* 7 (2012) 226-234. Web. http://riviste.unimi.it/index/php/enthymema/article/view/2653/2869). His present research project aims to deconstruct Fabrizio De André's myth and redefine some of the basic features of his work. He presented two papers concerning his research at the 7th Annual Graduate Conference in Italian Studies held at the University of Cork in March 2014 and at the Postgraduate Summer School organized by the Association for the Study of Modern Italy at the University of Edinburgh in June 2014.

Andrew Phelps° is a Masters student at Southern Connecticut State Univesity, where he specializes in twentieth-century literature and is earning a concentration in African-American literature. He has published articles in *The Virginia Woolf Miscellany* and the first issue of *Text in Context*, and has presented papers at several national conferences of the Popular Culture Association.

It was the ramblings of madmen that fueled Charles M. Pickett's early wanderlust and writings. From Hunter S. Thompson careening down steep Colorado roads, to Dean and Sal crisscrossing America in Kerouac's *On the Road*, the former photojournalist, writer, editor, freelancer, soldier, and student has witnessed the endless wheat fields of Nebraska, the dark glaciers of Alaska, and the early-morning Mississippi shimmer like a National Guitar. But it was his last road trip, after he was discharged from the U.S. Army, when he considered the somber journey west of the fictitious Joad family of John Steinbeck's, *The Grapes of Wrath*. While it was decades and generations apart, it was at the deadly desert junction in Barstow off of Route 66, where Charlie and the Joads crisscrossed, traveling to their new but uncertain futures. A 1991 graduate of the University of Connecticut, Charlie earned a Master of Science degree in English with secondary teaching certification from SCSU in 2014. He is currently enrolled at Southern in a special education cross-endorsement program for a second Connecticut teaching certification.

James Rizzi° is a graduate student in the English department at Tufts University in Medford, Massachusetts, having received his Master of Arts degree from Southern Connecticut State University in 2013. His primary research interests include early modern drama and poetry as well as poetry from the early and pre-medieval periods. He is happy to help *Text in Context: A Graduate Student Journal* as a reader and proud to have been a contributor in the inaugural issue as well.

Heather Santiago° graduated from SCSU's Master of Arts in English program in 2013. She has since started her Master of Science in Library and Information Science, with a focus in Archives and Records Management. Heather works as an Academic Specialist for the Master of Arts programs at a university in New Hampshire. Her literary passions are firmly rooted in nineteenth-century British and American literature, contemporary American Indian fiction, early-American historical fiction, and narratives from the New England region dating back to the seventeenth century. Outside of the world of occupational demands, and her literary sanctuary, Heather can be found perusing flea markets for small treasures and under-appreciated, unique, antiquarian books. She currently lives outside of Manchester, New Hampshire, with her husband.

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Please send submissions electronically to textincontext.southernct@gmail.com as a Microsoft Word document in an email attachment. Our editorial board employs anonymous peer review in its selection process; thus, author name and contact information should be in the body of the email and not in the Microsoft Word document. Indicate in the body of the email to which section you are submitting your paper.

Submissions should be no longer than 2,500 words in length, set in 11pt, Palatino font, double-spaced, with 1" margins, and adhere to current MLA style. When citing play lines, use capital Roman numerals for act numbers, lower case Roman numerals for scene numbers, and Arabic numerals for lines (i.e. I.ii.23-25).

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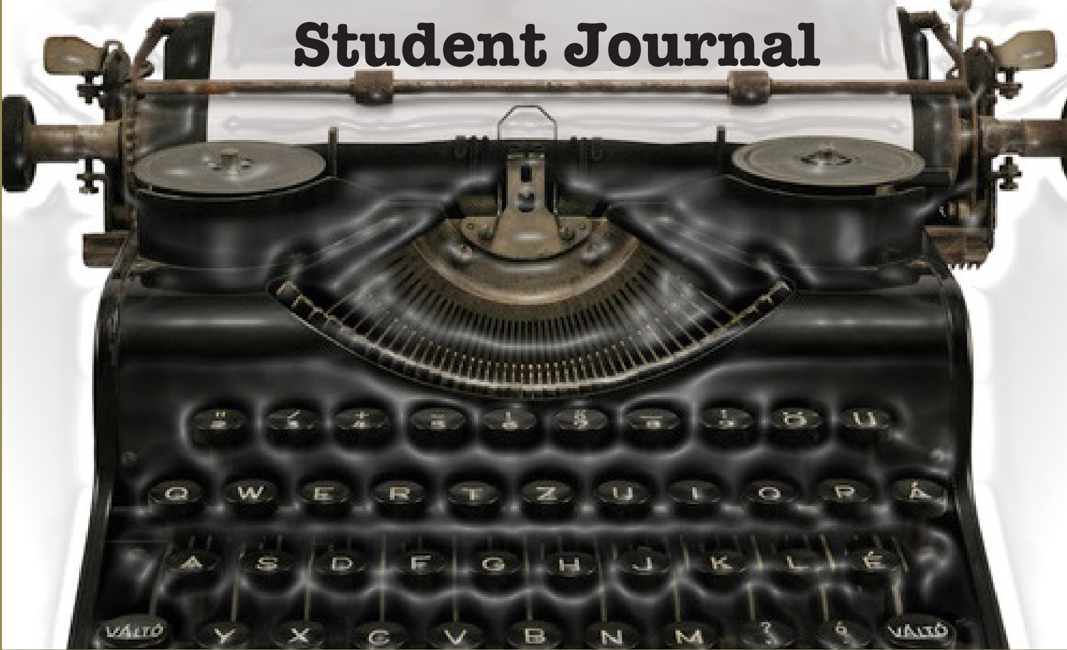
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