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DECEMBER 2013

the quint

the quint
volume six issue one
an interdisciplinary quarterly from the north

the quint welcomes submissions. See our guidelines or contact us at:

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EDITORIAL

Fall has flown and Christmas is suddenly here. It is an unusually bitter winter up North in Canada this year: -30 and more below, wind, and a comet hanging in to the southwest. It is good time to be inside, far away from the wind chill, with our latest issue of *the quint,* a very warm blanket, and a big mug of something hot and sweet.

Celebrating language and diversity, *the quint* is made for the curious reader and has hit the web just in time for Christmas! This, the twentieth first issue of *the quint,* features six articles from Canada and aboard. This Christmas, we invite you to consider the challenges of teaching the Cree language, the insections of language and medicine in *Wuthering Heights,* Derrida's discussion of phenomenoloical matters, the female experience in Meridel Le Sueur's little known work, *The Girl,* the failure of maternity in *The Hunger Games*, and Red Riding Hood. Our book reviews this holiday season are also international in their scope, examining texts dealing with Spain, Zimbabwe, Japan, and Saskatchewan.

This *quint's* creative offering for the holiday season is the strong and sensual poetry of Sharon L. Joffe, whose South African roots return us to remember and honouring the country, culture, and life of Nelson Mandela. This issue of *quint* is dedicated to the memory of Nelson Mandela, whose committment to equality, democracy, and learning has set an example for us all.

So here's to good reading, interesting ideas, and thoughtful poetry to end 2013. Our next *quint* will be published in March 2014. We wish you all the best in the new year, and, until then, may your days be merry and bright. And if you live in the North, this year, this Christmas will definitely be white.

Sue Matheson
Co-Editor

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kwayask e-kwe-tastâyâhk ôma nehiyaw-

kiskinwahamâkewin

Rearranging, Revamping, and Revising

Second Language Teaching and Learning

for the Cree Language

by

ᐊᐧᐣᖃᔭᑯ Kevin Riley Lewis,
University College of the North,
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Relearning Our Space

"ᑭᐢ ᐣᐁᐤ ᐊᔪᓂ ᓂᐦᑲᐃᐧᓂ ᐅᔭᐢ (*kise-nâpew asiniy nitikawin nôsise*)" is the song I heard sitting in a ceremonial sweat lodge a few years back. "Kindhearted// gentle/ generous/charitable/perfect/compassionate/merciful—Man Rock is what I am called, my grandchild" is the translation. The statement was strange but not foreign, because I was taught in school that the rock is an inanimate object, and yet a song was stating something quite different. The song caught my attention and has stayed with me to this day because of its teachings. Similar to my journey through my master's program in Education, there is not only one way of seeing the world. The song expresses a kinship among the various deities and entities in the world in addition to the Western nuclear family and Western views that are both animate and inanimate and says that there is much to discover. I like the idea of Indigenous research having space in present-day academia. In this space we can conduct, digest, debate, write, present, and publish Cree epistemology, axiology, ontology, and pedagogy. These ideas have led me to other ideas, views, insights, and possibilities. In this capping paper I write about my journey and experiences specifically with the language, literacy, and numeracy of Cree. I examine how I have braided these three together based on what I have embarked on for the past decade and the work that I have done in the courses I have taken, along with the research that has stemmed from this journey.

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kâ-mâci-kîwetotamân pimâtisowin

My Journey Home

In my studies I have been steadily developing and improving my language and literacy skills in both Cree and English. My first language is Cree, and when I attended the Island Lake First Nations School, all my peers spoke Cree. The community all spoke Cree; it was heard everywhere. Cree was vibrant and in a healthy state. Later I was

exposed to a little more English beyond what I remember from local television. Because English is my second language, I really do not remember it as painful to learn. It was just some random day that I felt comfortable enough to simply start speaking English. I also acknowledge that I was learning with my peers, who were also my relatives. The teacher and teaching assistant were also relatives; in fact, they were **nohkomak** (my grandmothers).

I did not realize at the time that only Cree was spoken in our ceremonies because it is foundational to use Cree in that setting. As a child I suppose I took it for granted; it was my mother tongue, and I understood it. In reflection, this is thought provoking to me. Both my mother and my father have in their lineage ceremonial holders of all sorts of Cree ceremonies, and, growing up, they never once told us not to attend a ceremony; as we grew older they both were open to letting us choose for ourselves. Over the years our family and community have had Catholic and Christian influences, as well as traditional Cree beliefs and practices. Realizing these different perspectives has been beneficial to my personal and professional growth because of my exposure to other types of ontology. I want to focus some thought in this paper on the importance of spirituality and culture because of their impacts on language and cultural learning.

My first university class was Cree 100, an introduction to Cree. This first course set me on this journey toward becoming a true student of language teaching and learning. I did not get an A in this course, but it was a good enough mark to give me the confidence to try other higher learning institutions. It also interested me because there had to be a better way to instruct and deliver Cree than what I had experienced in that class. I hoped that there were other ways that would be more interesting than simply linguistically

based instruction. There began my study in languages, and I took every course I could find in Cree. I then decided to enter the education field and become a teacher.

After completing Bachelor of Education and Bachelor of Arts in Native Studies degrees from the University of Saskatchewan, I continued to take Cree courses because I saw that my communities of Ministikwan Lake and Mudie Lake were not speaking Cree as much as I remembered. My first reaction to this was to blame and point fingers, but I knew that this grows old quickly. Subsequently, I wanted to criticize the Aboriginal teacher education programs because I felt they did not have enough First Nations- content–based courses, and they did not teach us how to teach Indigenous languages as second languages. My observations from my home community at that point were of Cree language and cultural erosion. This led me to believe that our language and culture were also not being shared at home. What I wanted was the opposite of what I saw. I wanted the children to come to school as Cree speakers; I wanted the teachers to speak Cree to the students; I hoped to see the staff speaking Cree everywhere. Still, as I reflect back on it, I believe that in small reserve schools these realities and this type of information about the language loss needs to be shared with universities and other higher education institutions to better prepare teachers.

I enrolled in another program that shaped me into a better human. The Certificate in Ecological Education (CERTEE) helped me to get comfortable with nature, and this was a step towards the traditional knowledge I sought. The CERTEE program was an excellent experience in that our classroom became the outdoors. We spent an entire summer canoeing, camping, climbing, paddling, biking, hiking, and horseback riding. In winter we went cross-country skiing, snowshoeing, ice fishing, snaring, winter

camping, and dog sledding. It gave me the sensitivity and comfort that I needed to get back the outdoor-living sense that living in the cities had taken away. This also led me to the opportunity to create Cree culture camps. In 2007, Elder Ernest Piche told me one day, **"askiy ôma k-ohci ôtinama kipîkiskwewininaw"** (The earth shapes our language). It is an expression that Elders and academics alike use, that the environment shapes language and that place and language are tightly interwoven.

V ᐲᐁᐧᐠ! pe-kîwek!
Come Home! A Look at Our Home Fire

pe-kîwek! is what the *otîpwestamâkew* (ceremonial caller) yelled out at the sun dance to all of the participants. This was the announcement for which we had all been waiting. It was calling all of us home. It was time to start the ceremony. Our home fire that was inside the Sundance Lodge was ready for us. In the Cree way we believe that our teachings and ways of life are embedded in that lodge. A fire keeps us warm and gives us spirit, and happiness comes with the process. Our axiology, ontology, pedagogy, and epistemology are in that home of ours.

At the beginning of this paper I shared part of a song from a sweat lodge ceremony. *kise-nâpew asiniy* is our *kihci-oskâpewis* (greatly/great/perfect/saintly/holy Elder's helper/ceremonial helper). *kise-nâpew asiniy* is in all of our ceremonies, including in the Sundance Lodge. Like our home fire, the Cree language is beautiful in ceremony. These two entities are a part of each other because the song is also a prayer that creates meanings and forms connections. Grandfather Rock speaks for us when we pray. He agreed to

this at the beginning of time. Learning the history and culture through ceremonies takes a great deal of time—time spent with Elders. The time spent learning is worthwhile because it gives me an identity and confidence in who I am. As the lodge fire burns, it becomes stronger, as do I. Our ceremonies also give me the opportunity to take on the responsibility to learn and to share in ways that will help other people. This continues to be a powerful learning experience for me. I realized that prayer alone will not do it; it takes spirit, body, and mind in ceremony, all working as one. This is why I need to write about it here. I know that at universities we do not spend much time writing about such things, but, as Indigenous scholars, it is there where our action must start (Battiste, 2002).

Writing this paper has been a challenge in terms of deciding what is appropriate to write about regarding our Cree ways. Many of our Elders do not want us to write or overexpose our ways in Western academia, and I will, of course, continue to respect this (Whitecalf, 1993). I will, on the other hand, offer an example of what can be done alternatively to respect and meet both requests. The process of sifting and combing through what is acceptable and what is not is a very interesting process of taking thoughts and ideas into our ceremonies, with the idea of manifesting them on paper for grading or approval. It is very Eurocentric in nature and runs contrary to our Cree ways, but we are entering a new era, and because change and adaptation are a great part of our culture, I believe that it is possible. It is also one to which we must adhere as we face potential extinction with so few Cree speakers and ceremonial holders to keep the traditions, understandings, and languages moving ahead. Writing is one way in all cultures to communicate ideas over time. Many Elders are now telling each other that our traditional knowledge is to be used

here by our people, that all of the "worldly" knowledge is not needed when they leave this world and move on to the next. This is the adaptation to the times that I write about. Elders are now beginning to feel comfortable about being recorded. This was not always so.

A New Inquiry Question.

With my work, the graduate courses I have taken, and the research that has been presented to me, I strongly believe that focusing on ideas, methodologies, strategies, and activities based on Cree language and cultural learning is extremely critical. Today, my own young relatives are entering our school as non-Cree speakers. Cree is the foreign language. They speak only English, and many are graduating from high school, but few are leaving the reserve to pursue careers and their aspirations. They have a Western education and language but do not seem to be utilizing them. At the same time they have lost their mother tongue and seem to be lost. I think about the endless possibilities if these youth had a stronger sense of who they are through their language and culture.

I look to our schools for solutions to these issues. I see that many reserves are at a disadvantage because they do not have enough money to retain quality teachers. In my community, for example, we have bilingual teachers, but they lack proper second-language instruction methodologies (Rice, 2011). In the past several years I have focused my work specifically on our local school in the hope of provoking dialogue on change and improvement. I believe that we need to readjust our views of our school to a more optimistic and productive one and find as many ways as possible to infuse Cree language and culture. I feel that all the ingredients are there to make it into a world-class school; we simply need to plan, and I prayed to be able to do just that in this paper.

Our Cree language and cultural learning needs to be front and center if we are to succeed in this new focus on a better reserve school. This leads me to my inquiry question: What are the steps in implementing a successful Cree language and cultural learning environment in our reserve school?

Pursuing new understandings related to this inquiry question, I will review pertinent research studies and professional literature to answer the following sub-questions:

1. Why can we not separate Cree language and culture?

2. What are the new ideas on and benefits of Cree language and cultural learning?

3. What would proposed strategies to support Cree language and cultural learning look like?

4. What are some of the second language teaching methodologies required to develop a culture of Cree language and cultural learning in the reserve school?

Subsequently, I will reflect on how the literature review informs my teaching and learning practice and help other Cree instructors to better understand why we need to critically examine where we are now and offer ideas on what we need to do to improve our schools. Some of the literature that I discuss is on successful second language teaching methodologies from not only North and South America, but also other Indigenous Peoples of the world. This paper is holistic in nature; I want

to be clear that Cree language and culture are the foundation. There is no reason for multimillion-dollar schools not to produce Grade 12 graduates who surpass the provincial standards in math, reading, and writing in English, while also speaking Cree and understanding who they are and where they come from (Little Bear, 2009).

Defining Plains Cree language and culture.

The Plains Cree language is called *nehiyawewin,* which is a way of life that is structured through interconnections and this is what the Elders say (Alberta Education, 2009). *mâmawi-ohtâwîmâw* (the Creator) gave us language to use in communicating with all living things (Ahenakew, 1987; Kirkness, 2002; Whitecalf, 1993). *mâmawi-okâwîmâw* translates into 'the mother to all,' also known to other First Nations as *Mother Earth*. She shapes our world, and we are related to her as one of her children. She provides for us all that we need. We as Cree people give thanks to *mâmawi-ohtâwîmâw* and then to *mâmawi-ohkâwîmâw,* in that order and in all ceremonies we conduct. This Cree kinship system demonstrates the complexity of our relationship, and our ceremonies remind us of this formation. These teachings state that these two are a part of creation and a part of that long story.

In Western academia Dr. Daniel Everett (FORA.tv, 2009), a linguist, made the point that our environment shapes our grammar. This supports the idea of not separating language and culture from each other in teaching and learning because they go hand in hand. He suggested that we cannot have one without the other. In a podcasts, Everett (2012a; 2012b) described the combination of human processes in the following way: having communication + cognition + culture = grammar. He devised this equation while spending time with the Pirahâ of the Amazon Basin and studying their language and grammar. He came to an understanding about their epistemology and pedagogy. In Pirahâ, similarly to Cree, describing words work in a similar fashion; for example, the colour red is like blood, and blue is like a river. This indicates to me that in these two cases the land shapes the way of viewing world.

Indigenous space and Plains Cree epistemology.

Storytelling is an Indigenous methodology (Archibald, 2008; Kovach, 2009; Michell, 2011; Wilson, 2008) that allows connection to past knowledge. The example that I will use is my hunting- story analogy. In the fall hunt in late August, the elk are the first to enter the reproductive mode, followed around the time of the first frost by the moose, and then, last, by the deer in November. This varies and depends on the animals' location; the temperature and the amount of daylight trigger these animals. *nimosômak* (my grandfathers) figured out how to attract these animals through sounds and behaviours; reading winds; understanding the forests, wetlands, lakes, and river systems; mimicking them; learning their signals and sound systems; and learning about their actions. The more accurately that these animals are mimicked; the higher the hunters' chances of harvesting meat for the following winter become. Historically, and even now in Cree communities, the hunt is shared. These animals feed a single family for a winter, and hence a successful hunt matters a great deal.

One animal is crucial, and because we no longer have access to it, the story is missing a huge part of our ontology. There are no examples of the buffalo. My story does not include the buffalo because we no longer hunt the buffalo. It has been cut off from our diet, and the hunting patterns are now nonexistent. We do have our oral records and accounts of the buffalo but I do not know when they rut and what they sound like at this time. Their behaviours have been a mystery to most contemporary Cree hunters and speakers. However, we now have online resources, and according to the information, which is solely in English, the buffalo rut starts in July and peaks in mid August ("Breeding for Maximum Profits," 1985). When this knowledge and language connection was disrupted and displaced, our Cree epistemology was also misplaced (Ermine, 1995). This phenomenon can be called *linguicide*, which is the killing of a language without killing the people (Bear-Nicholas, 2011).

Today in Cree territory, some of the ceremonies and lodges are still being practiced, but noticeably fewer and fewer Cree speakers attend. The fear of the Elders is the lack of awareness of the severity of our language and cultural loss. We are severing our connection to our ancestors if we do not act. The buffalo is known as *kimosôminaw kise-nâpew mostos* (our kind-hearted///generous/charitable/perfect/ compassionate/merciful grandfather buffalo), and we could lose this kinship. Similarly, I wonder what happened to the grandfathers and grandmothers—*peyîsiwak* (Thunderbirds). They are now somewhat absent from our world but yet alive in our linguistic repertoire. Did the Thunderbirds face a form of attack such as the buffalo did or did they simply go into hiding such as the *ayisînîsisak or memekwesiwak* (little people)? In Plains Cree belief system, these two are our relatives and that we still acknowledge and respect them through our ceremonies and lodges, such as *kise-nâpew mostos ekwa okimaw peyisiw* (Chief Thunderbird).

In Cree epistemology, conservation is also linked with these teachings through our kinship with these animals. According to Cree axiology, it makes no sense to kill off all of one species to the point of extinction. Sadly, these understandings too have been corrupted, and people have lost track of the practices that ensure conservation. These stories are also in our songs, but our songs too are disappearing because of a lack of intergenerational language transmission (Fishman, 2006). The Elders and speakers of Cree do not speak to the youth in Cree, so the teachings are being lost. These teachings from songs and prayers are central to Plains Cree epistemology. They constitute our moral compass, knowledge, ethics, and laws. They are the basis of our Cree axiology (Makokis, 2009; Wilson, 2008).

kiskinwahamâtowikamik: The reserve school.

At the school that was my first teaching assignment, it was evident that children were not learning Cree. In the research in our district schools, Blair, Kelly, Holland, Zeidler, and Okemaw (2010) examined and described the Cree language programs and teaching and made recommendations, one of which was that, to see success in second-language learning of the Cree language, the school personnel rethink the amount of time that children are immersed in Cree and prepare teachers for solid second-language teaching practices. The students in our school were not being taught enough about our own language and culture (Duncan, 2009). We have had a Cree teacher in the school for

many years. I remember doing crafts as a child, learning how to count and say the months and colours. We had fun because we all knew and conversed in Cree. At that time Cree was still in a very healthy state, and the language-shift process was not so evident. When I taught Cree in the fall of 2011 in our school, I was shocked that nothing had changed in terms of the curricula. I was disappointed when the students asked me—in English—to let them colour. I realized that we have let the teaching of Cree lapse. We have lost our language to a great extent in our community, but not entirely. Based on Fishman's (2006) framework for assessing the health of a language, I would say that my community is at stage 7, which is at severe risk. This seems to have happened almost overnight. Fishman's framework is used to assess language health in communities. In stage 1 a language is in a very healthy state, where it is seen, heard, and used everywhere. The stages progress from 2 to 7, with 7 being very weak. It is a very useful tool to gauge a language. In using this framework, we are taking notice of the loss.

The language loss is alarming because researchers have stated that with language and cultural loss, social issues rise as a result of the identity loss (Little Bear, 2004). At my home community school over the past few years, in collaboration we attempted to support the school and promote Cree language and cultural education (Cantoni, 1997; Jancewicz, MacKenzie, Guanish, Nabinicaboo, 2002). We established a small language- retention committee, which was a great deal of hard work and met with resistance. Christian influences had prevented us from teaching our own ways for a long time, so it will be a long road back. In my view, as Cree people we are too accommodating for our own good. People did not prevent Cree from being taught; it simply was not done. It was an

ideology that prevented it. It was as though we waited for each other, and no one wanted to cross that line and take action. Our own people did not promote smudging or praying in our own language. By not practicing our ways, we were not promoting anything but Western views, as is evident in the Saskatchewan curricula. In my view, this is partly why language teaching has been reduced to numbers, colours, and days of the week. This simplified curriculum will never produce speakers; the language needs to be usable, and never have I counted or said the colours with my *kohkom* while visiting that would not make a conversation. We needed to negotiate with our own community to determine what is to be taught and what is to be practiced. Our retention committee needed to be bigger, and we worked on building interest, public awareness, and momentum for our efforts in language revitalization.

okiskinwahamâke wak: The teachers.

The school at Island Lake has averaged about 340 students and 16 teachers. It is a K4–12 school located centrally on the reserve. The teachers are certified with Bachelor of Education degrees, and TAs assist special-needs students in the classrooms. Some of our teachers are bilingual but in their teacher preparation likely did not take courses on how to teach a second language; a few teachers at Island Lake have attended the Canadian Indigenous Language and Literacy Development Institute (CILLDI) at the University of Alberta. The training has increased our vision, and we have become optimistic about the hard work we need to do to retrieve our language. The teachers have adopted language methodologies and ideas from instructors, linguists, Elders, and professors through the

institute (Blair, Paskemin, Laderoute, 2003; Rice, 2011). They are trying new things in their classrooms, and we have a bilingual program for the primary section of the school.

The school has focused on the early years by adopting the successes of the Maori and Hawaiian language nests, which has helped to reverse the language loss, but I believe that we need more teachers attending CILLDI and more immersion teaching to make a difference (Hinton, 2001; Lipka, Mohatt, & The Cuilistet Group, 1998).

In 2009 Dr. Donald Duncan wrote the *Island Lake School Review* report. Indian and Northern Affairs Canada required a school review every five years, and Dr. Duncan made 35 recommendations to close the gap between our school's and Saskatchewan's provincial standards. Because the Chief and Council asked for recommendations for Cree programming, he added an additional three. The report was constructive and somewhat useful as a measuring stick. From this report it was evident that we were failing our own children in both pedagogies. They were failing to meet Eurocentric standards and definitely not meeting the Cree language and cultural standard of speaking in the language, let alone reading or writing Cree.

It is not fair to blame the teachers; rather, it is important to give them opportunities for professional development and to partner with other schools that are having more success. We developed a partnership with the Gift of Language and Culture Project (2002) at the Onion Lake reserve, which is conveniently located close to Island Lake. The Onion Lake Cree Nation (OLCN) has had a Cree immersion program in its school since 2000 and has developed its own teaching resources, children's books, curriculum frameworks, and online resources that became part of another joint project between OLCN and the Lac la Ronge Indian Band. These two bands have done quality work in Cree language development, and we are thankful for their hard work and vision.

The Early Childhood Education (ECE) program at Island Lake extended from daycare through kindergarten. For many years the ECE programming was located in a separate building from the school and administered through the Department of Health rather than Education. As a community, we believed that it needed to be part of our nursery and kindergarten instruction plan in education. Before we brought it into the education system of the reserve school, it was administered on its own schedule and had its own curricula, and it was taught only in English. Integrating the program gave teachers options for program resources and professional development. The school offered support, and it was a better transitional program for the young children. It made sense to include the program in our school for administration as well. The nominal roll took into account every student in advance and resulted in less confusion. The communication between the ECE staff and the K4 and K5 teachers has strengthened our vision and mission.

kiskinwahwâwasôwin: Administration.

The Island Lake First Nations School is administered by the Ministikwan Lake Cree Indian band in Treaty 6 Territory, and the funding is based on the nominal roll. The school averages about 340 students, which attracts enough funding to develop a program when the money is used effectively and efficiently. It took a while before everybody became committed to the mission and vision of creating space for Cree language and

culture. The school still receives less tuition funding than provincial schools, and I believe that we would see immediate improvements with more funding. Some First Nations schools are currently negotiating with provincial school boards in Manitoba, and this might be a viable option for our area in the future. Further research, discussion, and review of the process would be worthwhile. In ongoing negotiations over the past decade between the federal government, the Saskatchewan government, and the Meadow Lake Tribal Council (MLTC), we are seeking sufficient funding from the federal government equal to that from the province to be able to deliver our education to our standards.

Dr. Heather Blair from the U of A and a graduate research team (Blair, Okemaw, & Zeidler, 2010) were contacted to conduct a survey of the Indigenous language programs for the MLTC Indigenous Languages Steering Committee and to write a review of the research literature in this field as it applies to school and language contexts. The Island Lake reserve school is part of the MLTC. This district consists of nine bands, five of which speak Cree, and four of which speak Dene. Blair made the following comment about language policy in the MLTC:

> The policy on Indigenous language in each of these schools was not clear. Very few had a documented policy, no one could produce it, some could articulate their working policy, but others admitted that this is not something they have talked about. Policy development, planning, and implementation are needed. Policy is central to planning and goal setting for programs. These policies can be school based, can align with community goals, and need not be district wide. MLTC can, however, play a significant role in leadership in this area and long-term commitment for support. (p. 1)

As a member of this community, and at the time a steering committee member on the MLTC, I understand the importance of policy development to support language

and culture learning. It is also important to have good resources. For example, the Indigenous Language Institute (2004) in the United States has published a handbook series that is a useful resource that we used in our planning at Island Lake School. We developed a planning committee and decided to survey the community in 2009, but we failed to continue the work of communicating the results to the community because we lacked the know-how to follow through with the surveys. We should also have made recommendations for school policy to maintain the focus should the political leadership change.

Regrettably, over the past few years our focus has shifted away from immersion programming and language policy because of new administration (reserve schools have an unfortunately high turnover rate for principals), which is another reason that language policy is important. It is a lesson that I have now learned. In March 2008 a new education policy manual was ratified by our Chief and Council and implemented (Island Lake First Nation, 2008). As school staff members we were not aware of it until the leadership approved it, and this impacted our teaching because the focus was beginning to shift away from the benefits of language and cultural instruction and from our early- years instruction mandate. My research and past graduate courses have shown me that policy development is a very lengthy process and often takes years, which is why I found it difficult to believe that our elected leaders would have the capacity and capability to develop policy from scratch to replace the existing (Island Lake Indian Band, 2001) policy manual. This was a case of "reinventing the wheel" as far as the staff were concerned.

Proposed Strategies to Support Cree Language and Cultural Learning.

My reserve school today does not show much progress today except for the new building, some very fluent teachers, and the very well behaved students who come to school regularly. In 2000 I enrolled in the university Cree language courses that were offered at Onion Lake First Nation because language loss was a concern. Our community needed to create awareness around Cree language revitalization, and other institutions assisted our school. Funded by Heritage Canada and the Aboriginal Language Initiative, The Saskatchewan Indian Cultural Centre (SICC) worked on language curricula and the development of workbooks, posters, and language materials in Dene, Lakota/Nakota/Dakota, Cree, Assiniboine, and Nakawe (Saulteaux). The history of the SICC included a Cree Language Retention Committee (SCLRC) that included linguistic professors, language teachers, and Cree advocates and Elders who developed proposals and strategies and began to direct attention to the language and cultural loss. Ideas for programs were presented, and grammar books and dictionaries emerged. All of this activity had a purpose, which was to reverse the loss and create resources for the language instructors. Little work on policy development occurred in the early years, but its policy implementation was discussed. The MLTC also created a position for Cree language support in Cree communities.

Teamwork and coordination among all players are important parts of the strategy. We need to work on our overall strategy and develop a communication plan to impress upon everyone the benefits of Cree language instruction for all levels of nation building. Notably, leadership must support this development. The SICC now has a Language Act

that Saskatchewan Chiefs' support, as well as a governing board of Elders. It is important that they work with universities and colleges because there is a great deal to be done and expertise to be shared. Teachers can work with specialists to develop and individualize culturally sensitive and appropriate curricula. We need to expand and rethink the way that we teach Cree and incorporate many methodologies and ideas. It would be most beneficial to promote dialogue, singing, listening, and seeing at the beginning of the school year. Pictures, Total Physical Response (TPR), drawings, songs, and ceremony are required at the beginning of the year rather than letters, syllabics (Appendix A), and numbers. Later in the year teachers could present written material such as syllabics or Standard Roman Orthography (SRO). Because numeracy is related to syllabics (Appendix B), math, problem solving, and literacy could be taught later in the school year to make oral language the focus in second-language classrooms at the start of each school year as a foundation for literacy and numeracy.

Some Second Language Teaching Methodologies Required to Develop a Culture of Second Language Learning in the Reserve School

In the last 10 years or more I have had the privilege of working with Cree language specialists, linguists, Elders, second-language instructors, professors, and language activists. I have also worked with provincial government agencies on education; specifically, Cree language and literacy. I have come to realize that we were not teaching what the Elders desired that we share. We needed to get to the core of why we want to teach our languages in our schools. Now is a crucial time because the fluent speakers are ageing, and many

of our Elders are passing on without passing on all of their experiences and wisdom about language and culture. So many oral stories, songs, prayers, and ceremonies have sustained us that need to be shared in their proper settings and times. We need to discuss what can be written down and shared.

From the stories and teachings that I have gathered so far, my question is, What is appropriate to write down, and how much needs to be captured? With the research that I have done, I am now becoming comfortable with writing down stories, and the deeper I dig, the more sacred stories I find online. However, I fear ôcinewin and *pâstahowin*, two Cree words that have to do with law and following natural law. The closest translation in English would be sinning or breaking natural order. The majority of our people still consider many current reserve schools as negative institutions because teachers teach in English and teach about Eurocentric subjects, but, in the long run, our students do not do well. The schools are considered dysfunctional and below the standards of provincial schools. The perception of teachers is often that they are underqualified, as is the school administration. Historically, this stems from negative policy such as the Indian Act, as well as the creation of residential schools, but these only partially explain the current situation.

It is easy to point fingers and place blame, and this is unfortunate. Thirty-five years ago when First Nations, Inuit, and Métis (FNIM) people took over their own schools, nobody thought that it would be easy to administer Indian education, but we need to stay focused on the challenges that we face. I believe that we must focus on our goals and restore confidence in our teaching methodologies and ourselves. We need to adapt

strategies that have worked elsewhere and develop new ones that work in our context. During my journey as a graduate student, I learned strategies that we have been trying and that have been successful.

Total Physical Response. James Asher (1977) developed the methodology of TPR in ESL teaching in the 1960s and 1970s. Students enact new ideas and terms, and student learners acquire a number of oral words in a short period of time (Cantoni, 1999). It works well with verbs in particular, and because Cree is a verb-based language, Cree linguist Solomon Ratt (1996) suggested that it is a natural fit. Hinton (2001) agreed that activities related to vocabulary help to make second language learning more interesting and maintain the attention of all ages of learners. Solomon Ratt created a booklet, and I worked with him to teach adult second language learners at a summer Cree language camp at Sturgeon Lake, Saskatchewan, using this method with great success. This method has also become popular with the Shuswap Nation at the Chief Atahm School of Chase, British Columbia, which has developed two summer TPR courses for second language instructors to make them familiar with the TPR process, and Shuswap teachers attend this professional development opportunity.

Master Apprentice Program/task-based language teaching. The Master Apprentice Program (MAP) involves a fluent speaker who works with a second language learner (Hinton, 2002). The master speaker does not necessarily have to be an Elder, but someone who knows conversational Cree and is comfortable with using the language in various situations. Blue Quills First Nations College (2007) in Alberta has adopted MAP into its Cree language program with some success for adults who want to learn

their language. It is a one-on-one learning situation that requires a great deal of work and understanding from both participants. The master incorporates ideas from TPR into a range of everyday situations (e.g., making and having a cup of coffee with the apprentice. or doing a load of laundry), and all of the instructions and discussion take place in Cree. With this method, keeping the language oral is key to learning, as is being involved in the activities. The use of technology such as computers and videoconferencing allows a new connection between a master speaker and an apprentice (e.g., Ethel Gardner's, 2005, e-MAP). In Gardner's project she showed Elders (masters) and adult second language learners (apprentices) how to conduct live interactions on the computer and learn the language through conversation and learner-led questions about the kinds of terms and things they wanted to be able to do with their language. The masters provide the spoken language, and the learners try to converse, follow directions, and visit.

Task-based and land-based instruction. Task-based instruction, which is similar to MAP in that the instructor teaches inside and outside the classroom (Nunan, 2004), is exactly what it sounds like: The target language is used to do ordinary tasks. In our case Cree is used in cleaning the classroom or doing other simple tasks such as scaling a fish or plucking a goose. Other tasks can be added throughout the year, such as life-skills tasks, similarly to MAP. Task-based instruction can be used when the weather is inclement and access to the outdoors is limited, or for indoor activities; and land-based instruction can be used in outdoor cultural activities such as picking berries, picking teas, making birch bark syrup, and snaring rabbits. They are processes of learning, and we have used these methods very successful at *kâniyâsihk* Cree culture camps, Island Lake First Nation (Lewis, Jackson, Shirt 2012). When we asked students to do culturally appropriate tasks, they were enthusiastic and appreciative. In the land-based component we have successfully made snowshoes, paddles, and three birch bark canoes (Lewis, 2009). I believe that this is simply the beginning of many possibilities with these language-teaching practices.

Song and dance. Music and songs appear to be effective language-learning processes, and Cree musicians such as Bryan McDonald, Laura Burnof, Delores Sand, and Carl Quinn have written songs that are available for all to use. They have translated songs from English and written their own songs in Cree. Some of the translated and recorded songs for all ages range from "Old MacDonald" to Elvis's classics. The Gift of Language and Culture Project (n.d.) offers many of these songs on its website. Square-dance songs have been translated and can also be used; they are very action oriented, and the instructions for the actions are in the calling. Language learners learn not only the dance terminology, but also direction and concepts such as left and right.

The songs in which I am particularly interested and will focus on briefly are ceremonial songs: morning songs, songs for community feasts, songs for all celebrations of life. I truly believe that we need to share these traditional songs in our schools. Drums and rattles are used in these songs. There are also family songs, and it is important to note that they will be lost if we do not pass them down. It is also important that male teachers have to go through a protocol to obtain these songs for ceremonies, but if there are no male Cree teachers, I strongly encourage female Cree teachers to learn the process. The songs and ceremonies go hand in hand and involve axiology, ontology, pedagogy, and

epistemology. With these four words is the link to our ceremonies and our history, which guide our future. The songs remind us of ethics, values, and morals. We sing about how to treat everything around us. Ontology gives us our place on this earth. We are only a tiny speck in the universe and have so much learning to do. If we continue to teach the ways illustrated in the songs, we will be in more balance because our children will learn respect for everything. Much wisdom runs contrary to our current ways on this great island—*kihci ministik.* This is the pedagogy of Cree. The understanding and knowledge that comes from that is the Cree epistemology. I have participated in approximately 10 ceremonies that validate these statements.

Accelerated second language acquisition. Arapaho Stephen Greymorning developed the method of accelerated second language acquisition, and I was introduced to it at CILLDI when I had the privilege of taking a course directly from him. The method is to be used in the classroom by using pictures rather than text to promote language (Gift of Language and Culture Project; 2005). Grades 1 and 2 teaching kits have been developed based on this model; they involve a structured process of teaching nouns, prepositions, and verbs and developing them into simple to complex sentences. The words taken from the pictures are specific, and they are in a sequence that begins with *man*, *woman*, *girl*, and *boy*. Then a set of animals, animate objects, and travel modes such as a plane, canoe, or snowshoes are introduced; plurals can be taught; and colours and questions can be used to prompt answers. The idea is that language learners will see the pictures and hear and recognize the words that are shown. They might see a *maskwa* (bear) and then repeat "*maskwa.*" It is important that the learners stand close to the

pictures, which can be of anything as long as they follow the sequence. Locatives can be added along with plurals and colours.

Syllabics and Standard Roman Orthography. According to Saddleback (personal communication, June 15, 2006), *cahkipîhikana* ᒐᐦᑭᐲᐦᐃᑲᓇ (syllabics) were given to the Cree through the spirit world. A number of stories are associated with the handing over of ᒐᐦᑭᐲᐦᐃᑲᓇ. This new way of writing spread rapidly when the Cree acquired it. Dickason and McNab (2009) arguably pointed out that the Cree were the most literate nation in the world at that time. They also had an extensive trading system that included new technologies, goods, and services (Mandelbaum, 1979; Milloy, 1988), as Saddleback noted, around the early to mid-1700s. Literacy was included with this gift, which enabled communication over time and distance.

With language loss, it is evident that we need to start teaching syllabics and sharing the story of how we received ᒐᐦᑭᐲᐦᐃᑲᓇ. *omistinahkowew* was given ᒐᐦᑭᐲᐦᐃᑲᓇ originally. As the story goes, *omistinahkowew,* who lived to very old age, had an apprentice, as many people of his status did, and this tradition continues today. He taught his knowledge, songs, ceremonies, medicines, and ᒐᐦᑭᐲᐦᐃᑲᓇ. *mistikowiyiniw*, the apprentice's death bed, left the scrolls to Reverend James Evans. For a long time Evans was wrongly titled to be the founder of syllabics by other priests and historians. He only knew their origin, and it was only on the deathbed of *mistikowiyiniw* that he took the scrolls. Again, songs, ceremonies, and prayers are associated with this and with Cree axiology, ontology, pedagogy, and epistemology.

Roman orthographic systems have been commonly used all across the prairie

provinces to represent the Cree language, as well as syllabics. The SCLRC began to work on SRO for the Plains Cree and demonstrated great success and benefits. With a standardized writing system, materials could be made for teachers in the Plains Cree regions, and they no longer had to make their own. Too many teachers were busy making their own materials and working in isolation, which contributed to overwork and stress in these intense language-teaching contexts. The standardization of orthographies and curriculum resources can be shared and has resulted in shared work. A great deal of work remains, but *The Online Cree Dictionary* (n.d.) website has compiled a huge database of Cree words. Teaching teachers to use SRO is also beneficial because the curriculum is the same, and the many different spellings in the different orthographies will not discourage or confuse the students. When spelling is standardized, switching back and forth between OOOOOOO and SRO is easier. I find that SRO makes Cree easier to study from a linguistic perspective, but to study morphemes and the language structure, syllabics is by far a better method.

Picture window inductive model. Mohawk Dr. Dorthy Lazore introduced the picture window inductive model to Mohawk language programming very successfully. She used pictures, developed words from the pictures, and wrote the names of the objects from the pictures to create a vocabulary list. This method is the beginning of reading and writing in a second language (Calhoun, 1999). The teacher selects a photo and then picks out objects, actions, nouns, body parts, and so on. The students then take turns pointing out what they see in the photo. Once they have exhausted the items in the photo, the teacher creates lists of verbs, nouns, and prepositions, and the students construct sentences from them. In choosing photos, it is important that the teacher decide in advance whether the language learners will be able to answer who, where, when, why, what, and how questions based on these pictures. Language teachers must also consider what they will ask the learners based on the photos to promote dialogue. This process promotes literacy and is best followed when the students begin to develop some vocabulary.

Reflections and Implications

Although I have not been able to locate as much research literature on this topic as I had hoped I would to fully support my ideas, I realize that that is acceptable because it is such a new field. Space has been created in Western academia for Indigenous knowledge about Indigenous languages, but it is still in its infancy. Indigenous academics such as Dr. Marie Battiste and Dr. Shawn Wilson have already created awareness of Indigenous knowledge, which is well known, but it is also important that others express their views. Cree language and culture fit under this umbrella. This process reminds me of an oral story from the Maori of Aotearoa (New Zealand). Father Sky and Mother Earth were so in love that there was no room for their children to live, until one of them created enough room for them to flourish simply by pushing them apart with his legs and body. The same is being done with Cree in universities. We are only beginning to find room to start looking at our own institutions and using them effectively.

I now realize that these are two different ways of looking at and understanding the world, but this diversity strengthens them. The strength is in the different pedagogies. I

studied the languages and looked into the deeper meanings of what academics are saying. On one end of the spectrum is Noam Chomsky (as cited in Saville-Troike, 2006), who stated that we are born with language. According to Chomsky, language is in our genes. Dr. Everett (Pollie, 2012a and 2012b) has another explanation for language, that it is formed by a combination of cognition, communication, and culture, which shape and form grammar. I will focus on the idea that language and culture cannot be separated, because we have proof of this in our Cree language. For example, with regard to colours, red is called *mihko*, which is blood; *sîpîkwaw* is blue, and we call it river (*sîpîy*) in Cree—which is the same as river in translation. We have countless examples of the language being shaped by the environment.

We can no longer separate language and culture; they must be included as one in reserve schools. Our communities are suffering. Dr. Donald Duncan (2009) reviewed our reserve school and recommended that we improve our outcomes. Furthermore, Dr. Leroy Little Bear (2004) stated in his research and lectures that our youth face an ID problem because they are adopting other cultures and forgetting their Indigenous roots. Identity issues have negative consequences that we have been combating on our reserves. Dr. Little Bear is of the Blackfoot Nation, and although it uses a different language and culture, we still live with the same problems. This explains why I chose the title for my paper, "Rearranging, Revamping, and Revising Second Language Teaching and Learning for the Cree Language."

A few FNIM students are currently enrolled in graduate programs at universities with the hope that our experiences will give us the tools and qualifications to research methods to improve our schools and Cree language programs. We are beginning to develop and publish our own research and conduct our own reviews of our schools, which could be give us the advantage of examining our schools from an insider's perspective and making constructive recommendations. I see this as a time when we have an opportunity to improve our educational system. Our reserves have schools that are full of students who want to be successful and have a better life. We need to rethink our delivery of education, specifically in teaching and learning Cree language and culture. The conventional rote ways of teaching the language were simple—counting, naming objects, and memorizing terms—and were familiar to teachers because that was how they had learned themselves. No one gave it much thought or noticed the language change that had occurred. Therefore, no one was paying attention to its importance, and it was not being assessed. Consequently, we allowed school administrators and reviewers to forget the most important education in our reserve schools: the teaching and learning of Cree language and culture. The Cree teachers were seldom, if at all, observed and evaluated or the program assessed. Other teachers considered Cree as a subject simply a break for "prep time" when it should have been the most important time of the day. Few took the subject of Cree language learning seriously.

The reality is now that students who are attending reserve schools are second language learners, which means that their first language (L1) is English and their second language (L2) is Cree. However, my L1 was Cree and my L2 was English. In the current context the instruction needs to be specialized, and the second language teaching methodologies need to be revamped.

In his book H. Douglas Brown (2007) outlined the key principles of language learning and teaching. He stated that learning a second language is complex in terms of learning the students' learning styles because different intelligences, learning styles, and learning strategies need to be taken into account. He discussed the right and left brain of cognitive science as they impact second language learning. I am reminded that there is still a great deal to learn. Being a good second language teacher requires solid knowledge and preparation. Gone are the days of hiring a Cree-speaking person with a Bachelor of Education degree to teach Cree as a second language without proper training in second language acquisition, instruction, methods, and curriculum. My recommendation is that teacher education programs at the university level offer proper training, such as the training that I received at CILLDI. Similarly, other institutions in Western Canada are beginning to specialize in Indigenous language instruction—Blue Quills First Nations College, Maskwaces College, First Nations University of Canada, and University College of the North—and are preparing second language teachers for Indigenous language classrooms.

One very successful second language model is immersion education. Based on years of practice in and research on Canadian immersion programs, many language communities around the world are looking at and building their own immersion programs; and in the Indigenous world the Kohango Reo in New Zealand and the Punana Leo in Hawaii are very successful examples. Cree Immersion programs are now emerging, and schools are focusing on building language in students' early years. These are the most important years of their development and language acquisition. ECE is a key area, and in our traditional ways of ôpikinawâsowin (child rearing), we know they are important.

However, many traditional Cree teachings about this stage of life have been temporarily misplaced. This is similar to the examples I gave earlier about traditional knowledge. By refocusing on our traditional ways of teaching our own little relatives, we are realigning with our traditional knowledge. This is recovering our teachings, and I believe that it is happening now; this capping paper is one example.

We call the researching and recovering of the old Cree ways of teaching ôpikinawâsowin, which is raising a child with love. This connection builds confident individuals and sets the foundation for a better future. We are beginning to create our own curricula, not from scratch, but from researching the past, before we were colonized. We still have some traditional teachings; one example is the book *Mishomis Book: The Voice of the Ojibway* by Edward Benton-Banai (1988). He introduced a powerful Ojibway ceremony called the *Mediwiwin Lodge* and explained what it means. I pray and believe that our Cree traditional knowledge will get us there, although I know that many Elders are still wary of disclosing too much knowledge. We have lost so much to capitalism, industry, and Eurocentrism, but this book gave me the confidence to finish this capping paper because I no longer feared what the university could do with the knowledge that my Elders gave me.

There is a way to work with the Elders that is not the same as a few generations ago. The generations of Elders have changed because of their experiences. Dr. Herman Michell (2011) wrote a wonderful guide on how to work with Elders for higher learning. To properly write our curricula, we need to consult them. We have a protocol and process to deal with the traditional knowledge of Cree, and this paper is an example as part of my master's degree.

I believe that accepting Elders' input and teaching methodologies such as TPR, accelerated second language acquisition, the picture window inductive model, MAP, and Language Acquisition Made Practical; using songs; and incorporating cultural knowledge can rejuvenate not only our language programs, but also our people. We can rebuild confident Cree people. A group from the University of Alaska-Fairbanks demonstrated this achievement with the Yup'ik. Dr. Jerry Lipka and Gerald Mohatt, two very accomplished linguistic anthologists and educators, revamped the Alaskan curricula with the Yup'ik people. They set up a cohort of Yup'ik teachers and developed culturally appropriate curricula based on Yup'ik pedagogy. They created Yup'ik-based math, science, and literacy curricula and transformed the culture of their schools. The title of their book is *Transforming the Culture of Schools: Yup'ik Eskimo Examples* (Lipka et al., 1998).

Language, Literacy, and Numeracy

A thriving, rich language will maintain our identity as Indigenous people and foster a sense of pride in being Cree. We are redefining literacy; our lodges have been our form of literacy since time immemorial. Literacy has been with us for a long time, although in different forms. Today we have new types of literacy; fortunately, we were gifted by **okîsikiwak** (our grandfather spirits) with syllabics, as I discussed earlier in this paper. I have included a chart in the Appendix A that gives the directional syllabics chart that was shared in the take over of Blue Quills First Nations College as a step towards Indian Control (1972). Only the Cherokee, with the use of Sequoya's invented Cherokee script, rivalled the use of Cree syllabics during the 1800s. Today the Inuit of Canada and Eastern Cree have adopted syllabics as a form of their own written language and have taken syllabic literacy to another level.

Cree has for the most part been an oral language that requires the mastery of mnemonics to remember stories, laws, governing structures, protocols, events, and agreements. We have used song, dance, environmental structures, footprints, lodges, ceremonies, and ceremonial objects to learn our deep cultural knowledge and epistemologies.

Dr. Jerry Lipka and the Yup'ka teachers have also done amazing things with mathematics (Lipka et al., 1998). I am intrigued by their work, and I would like to continue the work of uncovering Cree concepts with regard to our traditional counting system. I have not heard the oral history of its origin, but as I understand that it is similar to Roman numerals. If we develop and work with this type of math, the Yup'ik's success makes me hopeful. The notion of ethno-math is an underexplored area in our knowledge system. If, as Duncan (2009) stated, current math education is not working, then we need to look elsewhere. I have also included in Appendix B a syllabic numeracy chart that is yet to be shared but the potential to be used as a motivator that we were gifted numeracy along with literacy.

Connecting Back to Community

I believe that a great deal of work still needs to be done to gather information on the benefits of bilingual (Alberta Education, 2006) and immersion education to FNIM communities. As I mentioned earlier in this paper, although we conducted a community language survey, we failed to present the feedback from the survey on immersion

programming in the school to the community. Online tools such as Facebook™ and Survey Monkey™ are beginning to be accessible even in our semi-isolated communities. We still need to understand how to use these media, which is a skill, and it is important to take advantage of different types of media and use appropriate messaging with appropriate target audiences to gather their opinions through public polling and focus groups. Public radio stations, billboards, and street signs can use Cree, but it needs to be strategic use.

Summary

My aim in this paper was to help to introduce our old teachings into today's classroom spaces, whether outdoors or indoors, and to explore how we can use this knowledge to reverse the language loss. I addressed a couple of key issues, one of which is the need to write down our songs, which hold our Cree axiology, ontology, pedagogy, and epistemology. We were given a writing system to use (syllabics), and I feel that Cree people are not fully committed to using it because of the negative implications that Reverend James Evans attributed to the Christian world. I have found no evidence that he personally claimed to be the founder of syllabics (Stevenson, 2000); rather, his colleagues credited him with inventing this writing system. Literacy is key to nation building, and I believe with all my heart that we can become very literate in syllabics and do what the Inuit are currently doing with the writing system. I am thankful not only for his work, but also for the work of the people who embrace ceremony and song to sustain these stories by which we live. Nation building is our ultimate goal for "Taking Control of Indian Education" (1972) because it leads to independence and happier people who know who they are and are willing to take responsibility for their environment. Higher literacy rates will contribute to this achievement.

Ultimately, I desire programming that will make my own children feel confident about speaking Cree, whether it is Swampy, Woodland, Plains, or Bush Cree. First and foremost, we need highly committed people as Joshua Fishman (1990, 1991), who remind us that we need to care wholeheartedly about maintaining the Cree language and culture. We need to make our people understand the loss of our language and culture. Motivation is key, and we have so much to do. It will take a whole community and not simply teachers. We need policy ideas, proper documents, and strategic planning. We also need to learn how to walk in both worlds; we need to learn mainstream ways and maintain our cultural roots, although we already have examples of a pipe carrier who is a professor, a ceremonial holder who is a university president, teachers who are responsible for the Sundance, and a medical doctor who is a lodge keeper. The following is the rest of the song shared at the beginning of the paper:

> ᐸᐸᒥᐦᐋᐤ ᐊᓯᓂᐩ ᓂᑎᑲᐃᐧᐣ ᓅᓯᐢ - pâpâmihâw asiniy nitikawin nôsise
> (Flying Rock is what I am called, my grandchild)
> ᒪᓯᓈᓯᐤ ᐊᓯᓂᐩ ᓂᑎᑲᐃᐧᐣ ᓅᓯᐢ   - masinâsiw asiniy nitikawin nôsise
> (Painted Rock is what I am called, my grandchild)
> ᑭᓭ ᓈᐯᐤ ᐊᓯᓂᐩ ᓂᑎᑲᐃᐧᐣ ᓅᓯᐢ - kise-nâpew asiniy nitikawin nôsise
> (Kindhearted/forgiving/ gentle/generous/charitable/perfect/compassionate/
> merciful-Man Rock is what I am called, my grandchild)

This is my acceptance of having our gift of literacy being syllabics and the need to

capture our songs that hold our Cree epistemology, axiology, ontology and pedagogy. We do not have a lot of time and our Elders are waiting for us to spend time with them now. We have an opportunity to be innovative and to see where our creativity takes us. This is truly a gift. ∇ḋ⁄ ∧CL̇. ekosi pitamâ. That is all for now.

Appendix A: Syllabics Chart

Appendix B: Syllabic Numeracy

ᐯᔭᐢ ᐃᐢᑯ ᒥᑕᑕᐦᑐᒥᑕᓇᐤ

peyak isko mitâtahtomitanaw

(1-100)

I	II	▷	I▷	II▷	▷◁	◁	◁I	◁II	Γ
ΓI	ΓII	Γ▷	ΓI▷	ΓII▷	Γ▷◁	Γ◁	Γ◁I	Γ◁II	ᴐ
ᴐI	ᴐII	ᴐ▷	ᴐI▷	ᴐII▷	ᴐ▷◁	ᴐ◁	ᴐ◁I	ᴐ◁II	σ
σI	σII	σ▷	σI▷	σII▷	σ▷◁	σ◁	σ◁I	σ◁II	ᴗ
ᴗI	ᴗII	ᴗ▷	ᴗI▷	ᴗII▷	ᴗ▷◁	ᴗ◁	ᴗ◁I	ᴗ◁II	ᴗ
ᴗI	ᴗII	ᴗ▷	ᴗI▷	ᴗII▷	ᴗ▷◁	ᴗ◁	ᴗ◁I	ᴗ◁II	ᗡ
dI	dII	d▷	dI▷	dII▷	d▷◁	d◁	d◁I	d◁II	b
bI	bII	b▷	bI▷	bII▷	b▷◁	b◁	b◁I	b◁II	ᑫ
ᑫI	ᑫII	ᑫ▷	ᑫI▷	ᑫII▷	ᑫ▷◁	ᑫ◁	ᑫ◁I	ᑫ◁II	ᕒ
ᕒI	ᕒII	ᕒ▷	ᕒI▷	ᕒII▷	ᕒ▷◁	ᕒ◁	ᕒ◁I	ᕒ◁II	ᒪᒧ

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For my Father

In my dreams,

Last night,

He came to me

And we jogged together a while

Through the familiar roads of the leafy suburb that we once called home.

Rhythmic breathing

Feet synchronized,

An ebb-flow dream

Of running and still-standing time

As we crossed cobble-stone covered roads,

Passing lush tree-lined pavements,

Avenues gemmed with green trees,

Gnarled branches and lilac azaleas,

Whose heads bobbing on water-thickened stems and marked out the path to the open African common;

We traversed that huge expanse of grass-green land,

Swept past flocks of chattering geese

And stepped over red-brown chestnuts carelessly strewn by the wind on the rain-drenched ground.

Water-logged we continued, travelers on the well-worn paths of my familiar Cape Town[1] suburb,

Each one egging the other on,

Past sights familiar from childhood days,

1   City in South Africa

White stucco houses, radiating pinkness from the embers of the afternoon sun,

Ourselves framed by Devil's Peak mountain,

Hoary-colored stone in the distance.

He, a young father then and I, his daughter,

Of similar height and stance,

Long-legged runners, inhaling an ocean-laden breeze,

Fast-paced travelers in the late African afternoon light,

Reverie-like shades of the people we were,

Dream-runners,

Young, ghost-spirits of the people we have now become.

This version of my father left me years ago,

Metamorphosized caterpillar-like,

His body now weak, runner's legs turned into thin bamboo sticks,

Arms with no muscles, concave chest,

Yet forever etched in my dreams, eternal runner,

Visiting me now and again in various forms and incarnations in dreamy musings;

While here, in person, with reed-like, quavering voice and weakened frame

He lies blanket-wrapped, looking out at the sea from his small apartment balcony.

And now, as we sit in the dying embers of the waning day,

A twilight sky, still throbbing

Red like a young man's heart,

He speaks to me with a strengthening voice,

And tells me everything that I need to hear,

Of love and pride and fears and hopes

Of faith and of what lies beyond the horizon,

Of the unknown that comes after the light has been extinguished,

Of the eternal star that he will always be when he has long crossed to the other side

Forever incandescent, glowing, watching.

And, looking out at the sea,

Usually thrashing and pulsing

And flailing against the rocks with the winter elements pounding the empty beach,

But – somehow today – calm and still, rolling with deep green swells,

I see again the man he was reflected in the waves,

In-tune with the eternal music of the deep

As he comforts me with precious words

Like a continuous rumble from some deep-earth surging volcano

And a promise always to voyage with me,

To jog, forever solid and youthful,

In my dreams.

—Sharon L. Joffe

The Incurable Heathcliff: Language and Medicine in *Wuthering Heights*

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Language and medicine are more related than it might seem. Michel Foucault starts his famous *The Birth of the Clinic* by the following: "This book is about space, about language, and about death" (ix). One expects a historical study of the origins of modern medical techniques, yet "language" is mentioned as the second dominant topic and "death" completes the trilogy. It is not a coincidence of course, because, for Foucault, the birth of modern medicine, which took place in the last years of the eighteenth century, was not so much about the invention of the anatomo-clinical method, a form of medical experience that privileges observation, the gaze, above theory and speculation, as it was about a structural reorganization of the field. The transformation of medicine was "nothing more than a syntactical reorganization" of discourse (Foucault, *the Clinic* 242), in which the relation between the visible and the invisible changed its structure, revealing through gaze what had previously remained below the threshold of the visible: "the silent world of the entrails, the whole dark underside of the body" (Foucault, *the Clinic* xi) was now established as an object meeting the doctor's gaze. To this new domain of the visible language had to be added of course, as in the anatomo-clinical method there is a "perpetual and objectively based correlation of the visible and the expressible" (Foucault, *the Clinic* 242). The dark interior of the human body was therefore brought to light not only by the gaze, that passed slowly over it, around it, and finally into it, but by language as well, and an "absolutely new" discourse about an individual was defined (Foucault, *the Clinic* 242).

Foucault says "absolutely new", but it was not so revolutionary. His comparison of a 1750s medical account with that from the 1850s shows that what really changed was the style of medical language. The latter medical report is characterised by a rather "meticulous gaze, a more measured verbal tread with a more secure footing upon things" and a "more delicate [. . .] choice of adjective" (Foucault, *the Clinic* xii). The new medical language was more concrete, more refined, with more accurate vocabulary of colours, texture and consistency; it was a language with a preference for metaphor as well as empirical comparisons (Foucault, *the Clinic* 208). The transformation of medicine was therefore "merely the proliferation [. . .] of a style which [. . .] has extended whole regions of description around the greyness of things and their shapes" (Foucault, *the Clinic* xii). What was therefore so new and important was not the (re)discovery of the clinical method, which in some proto-type had already existed in the first forms of medicine (Foucault, *the Clinic* 67), but that of the vocabulary, the syntax, the grammar, "the order in which objects must be observed in order to be seen [. . .] more easily" (Foucault, *the Clinic* 72). In the nineteenth century, medical experience was given a coherent grammar through which illness was seen as possessing "its own language" (Foucault, *the Clinic* 73), as having "its own word to say" (Foucault, *the Clinic* 73). In such a definition the visible

was promoted to the legible.

Illness came to serve "as the text" (Foucault, *the Clinic* 70) which can be read by the doctor's gaze if the gaze inserts itself into the field of the symptoms (the signifier), whose collection forms the disease (the signified). Thus understood, the "intelligible syntax of the signifier" would reveal the essence of the signified exhaustively, "in its most pristine reality" (Foucault, *the Clinic* 111). In the anatomo-clinical experience, at last, the doctor, thanks to his skills and training, is able to understand the language of the symptoms as for him all symptoms become signs that "speak a clear, ordered language" (Foucault, *the Clinic* 115). The language is not, however, spoken by the disease itself: symptoms become signs with concrete shape and value only within the medical investigation. During the doctor's investigation, which has a scheme of a regular alternation of the gaze and language, the otherwise inaccessible disease is gradually revealed, tracked down and analysed.

Foucault's analysis of the origins of modern medical experience, its underpinnings and strategies, has therefore identified a strong linguistic element within the anatomo-clinical experience, though the clinic has always prided itself on its simple, modest, unconceptualised techniques, based on observation and "the care with which it silently lets things surface to the observing gaze without disturbing them with discourse" (Foucault, *the Clinic* xxi). Although the clinical method has seen itself as being free of the burdens of language, there, nonetheless, is a very powerful and essential linguistic part in its very centre. So an essential part that Foucault calls the birth of the clinic at the end of the eighteenth century one of the major events that changed "the relationship of man to himself and of language to things" (Foucault, *the Clinic* xvi).

The linguistic or the written idiom constituted an essential tradition of medical practice even before the emergence of the clinic. However, after its transformation, the linguistic aspect became more prominent when medical practice came to be supported and justified by the institution of knowledge. As a result of the need to recognise patients, follow the evolution of disease and map similar cases modern medicine leaves behind it a "whole meticulous archive" of registration, reports, accounts and other documents (Foucault, *Discipline and Punish* 189). Modern medicine, through its strategy of examination, therefore situates individuals "in a network of writing; it engages them in a whole mass of documents" that classifies, categorizes, captures and fixes individual cases (Foucault, *Discipline and Punish* 189). To be captured in a document means to be held in "a mechanism of objectification" which turns subjects into describable, analysable, and precisely legible objects (Foucault, *Discipline and Punish* 187).

Before the transformation of medicine, it was not usual to be an object to observation, to be looked at, to be "described in detail, followed from day to day" (Foucault, *Discipline and Punish* 190). To have one's life transcribed into a document "was a privilege" (Foucault, *Discipline and Punish* 190) reserved for saints, kings, and heroes for whom the written chronicle of their lives was a "part of the rituals" of their power (Foucault, *Discipline and Punish* 190). At the end of the eighteenth century, the principle of compulsory visibility changes this relation: description comes to serve as a means of domination and subjection. To have your real life turned into someone else's writing is no longer a mark of a hero's status. It is a sign of powerlessness and subjection to be rendered in a document, to be stripped of individuality, to be homogenized and made a doctor's case.

This article explores the relationship between language and illness in Brontë's novel

Wuthering Heights. It will be argued that Heathcliff's lack of faith in language and representation is a disguised anxiety about the medical gaze that invisibly haunts the novel in order to make the characters docile and legible.

Language in *Wuthering Heights*

Some literary critics have defined Heathcliff's relationship to language as problematic because Heathcliff lacks "faith in language" (Ellis 218). This undoubtedly is true but Heathcliff's attitude to language is complex and changes throughout the novel, as Heathcliff moves from a "pre-linguistic state" (DeRosa 29) of a child speaking "some gibberish that no one could understand" (Brontë 45) to a full-fledged master of the discourse.

It is clear from the first pages of the novel language is a problematic issue for Heathcliff. The very first language that readers have the chance to get from him is in fact a body language: when the author of the diary account, Lockwood, introduces himself, a nod is Heathcliff's "answer" (Brontë 19). Heathcliff's fingers shelter "themselves, with a jealous resolution, still further in his waistcoat" (Brontë 19). Heathcliff continues the conversation in this manner, occasionally interrupting it by "wincing" (Brontë 19) as if a language grounded in the corporeal – and thus a farther away from the symbolic - had the power to alleviate his distrust of linguistic conventions. Even a language based on the corporeal, however, cannot overcome the discrepancy between meaning and being and when Heathcliff says "walk in" he in fact means "Go to the deuce" (Brontë 19). Interestingly, the discrepancy is noticed by Lockwood and for a long while this remains the only correct reading he is capable of. The house at Wuthering Heights proves to be a loyal ally of its master and does its best to escape linguistic representation. When Lockwood does walk in, following Heathcliff's words, the gate manifests "no sympathising movement to the words" (Brontë 19) and Lockwood must struggle to open it.

Though at Wuthering Heights Lockwood's examines "its entire anatomy" by his "enquiring eye" (Brontë 20) in order to turn his visit into a text, it transpires that the interior of the house is largely unintelligible. First, he misreads Heathcliff for a "capital fellow" (Brontë 19), Cathy for Heathcliff's wife, Hareton for her husband and lastly dead rabbits for pet cats. His "unhappy conjectures" (Brontë 27) as Heathcliff calls his misreading is epitomized on Lockwood's way home when the path, previously marked by stones, is now, after the snow storm (Homans 15), cleansed of any sign and hence of meaning by which he could orientate. There is no clear, coherent language Lockwood could make a sense of. Lockwood's misreading is surprising, given the evidence for his being well-educated and well-read. By the meta-language he uses to comment on Heathcliff's "laconic style" with chipped off "pronouns and auxiliary verbs" (Brontë 23), we could suppose Lockwood has had some formal linguistic training (DeRosa 36).

The reason Lockwood, despite his education, fails to read the situation is because Heathcliff, at this point, controls the discourse of the novel completely. Everything and everyone at the Heights and in its near surroundings, that is, everything and everyone that belongs to Heathcliff voluntarily or involuntarily follow Heathcliff's distrust of language. They follow his attempt to resist textual representation because Heathcliff is now not just the master of the two houses but the master of the discourse as well. This has not been always the case and Heathcliff had to undergo a profound transformation to achieve this.

Heathcliff enters the text as a child speaking "gibberish" which no one in the novel

is capable of understanding and, although from then on he is trapped in the narrative, he tries to escape language as he is aware of its inadequacy to capture reality. He is called "Heathcliff" after Mr. Earnshaw's dead son. This convinces him there is no stable referent that would guarantee language some basis for realist representation and that the only language available to him is one with vanishing frames of reference and floating signifiers. Because language only reproduces signs that have no backing in the individual and his real life Heathcliff's christening is an important lesson for him and, as a result, he situates the dearest things in his life outside language. His love for Catherine is expressed in touches or by playing together when children but very rarely and especially after her own famous fall into language at Thrushcross Grange through nice or many words. The non-linguistic quality seems to be characteristic of his love and Heathcliff is very well aware of it: "You say she never mentions my name, and that I am never mentioned to her. […] I guess by her silence, as much as anything, what she feels" (Brontë 138).

Interestingly, Isabella, despite being well-read and well-educated, automatically accepts this non-linguistic conception of love the moment she falls in love with Heathcliff. Catherine, the love of Heathcliff's life, relies heavily on language even though she sometimes expresses annoyance over books. In what might be called a total lack of respect for her lover and his distrust of language, Catherine cannot but see Heathcliff as a linguistic "symbol" (DeRosa 32). By imagining Heathcliff as a man, who, twenty years after her death, will say "I've loved many others since" (Brontë 142) Catherine sees Heathcliff as being "inextricably tied" to both social and linguistic conventions, to the discourse (DeRosa 32). Isabella, on the other hand, adopts a non-linguistic position when in love.

She is silent about her love for Heathcliff up to the point when Catherine's linguistic expertise makes her confess it. It is Catherine's linguistic strategy of questioning that makes her do that and she finally admits she did not like being sent away when Catherine and Heathcliff were having a talk during their walk: "[Y]ou wished me away, because you know I liked to be there!" (Brontë 97). Catherine completely fails to see the point here and says: "Is she insane? […] I'll repeat our conversation, word for word […]" (Brontë 97). But Isabella is not interested in that because she did not "mind the *conversation*, […] [she] wanted *to be* with -" (Brontë 97, *italics mine*). Later, Isabella, already Heathcliff's wife at Wuthering Heights, writes in a letter to Nelly: "Don't write but come" (Brontë 124), which reveals that she has completely assimilated Heathcliff's distrust of language. The few days spent with Heathcliff worked on her: she understands that "to speak" or "to write" is not the same as "to be", and in her letter she articulates this discrepancy between meaning and being.

To love and live somewhere outside language is exactly the way Heathcliff would prefer to exist in the novel. However, the novel, as a genre, is dependent on textual representation, and no matter how much its main hero tries to resist its discursive strategies, with all the discursive power all around him he realizes very quickly that he is losing the game.

In the famous scene where Heathcliff overhears Catherine's confession that their marriage would degrade her, Heathcliff is there - "invisibly and silently present" (Hagan 310), and after Catherine's talk he steals out "noiselessly" (Brontë 80). For a long time in the novel, this will be the last case of Heathcliff's silent, noiseless, beyond-language position. He leaves the narrative noiselessly only to return triumphant nine pages later

which somehow managed to capture his absence of three years. The fact that three years of the real life of an individual can be squeezed into a nine-page long text signals the true aspect of his transformation, namely, Heathcliff's abandonment of his preference for the real over the symbolic as he realizes that by taking sides with the real there is very little to achieve in a novel. He now has a plan: to turn on the discourse its own standards in order to beat it at its own game.

Heathcliff reemerges from the real, for which there is no language in the novel of course, so the novel has to make do with a statement there were "undefined shadows" (Brontë 89) lurking in the corners of the garden on that misty day of Heathcliff's return, and in a second we are going to witness Heathcliff's transformation. One of the first words he says is: Nelly, "speak! I want to have one word with her – your mistress" (Brontë 90). A word! No longer: I want to be with, but I want to have a "word" with.

Heathcliff's new affiliation to language underpins his new position in the discursive network of the novel. His introduction to the language market of the novel coalesces with his introduction to the money market. During his absence, he has somehow earned a great amount of money and thus he enters the novel's system of circulation of, linguistic or monetary, signs. This starts off a chain of events that are "solidly discursive" (DeRosa 39), and in order to carry out his plan for revenge he must be completely enmeshed in the economic as well as signifying practices of the novel. Thanks to his money he is able to regulate economic exchanges happening in the novel – he becomes the master of Wuthering Heights and its inhabitants. Thanks to various discursive strategies he eventually gets hold of Thrushcross Grange, the home of the bookish Lintons.

To become the owner of Thrushcross Grange, Heathcliff needs Cathy Linton to marry his son, Linton. To achieve this he has to tie himself to society and its social and linguistic conventions. Because of various obstacles, including Linton's illness, the two young people cannot meet in person. This poses no major problem for either of them for both like reading and writing and so do not mind being in a "profoundly literal relationship" (DeRosa 38) with their interaction being restricted to corresponding through letters. Heathcliff, who learnt a lesson from his failed love for Catherine, steps in, and edits this textual relationship with breathtaking linguistic virtuosity. Heathcliff, without a doubt, and not Linton, is the real author of many of the letters sent to Cathy. As Nelly informs us, "Linton's letters bore few or no indications of his defective character" (Brontë 223). It is very likely that Heathcliff, when discovers that Linton's letters are "embarrassed and short" (Brontë 193), decides to polish them up himself: "The earlier dated were embarrassed and short; gradually, however, they expanded into copious love letters, foolish, as the age of the writer rendered natural, yet with touches here and there which I thought were borrowed from a more experienced source" (Brontë 193). Heathcliff, who has been shown to be employing other discursive practices before, such as vigilance or examination, to regulate their relationship, sure has no great difficulties in controlling the letters sent away from the Heights to the Grange. Heathcliff, who prior to this hardly read a book, and expressed love for his Catherine through words too late himself, has become well versed in European discourse of romance by now, and gives the boys, Linton and Hareton, instructions to attract Cathy; the instructions are surprisingly precise and highly conventional as if he were spending his days, up there at the Heights, in reading conduct books or – and that is even worse – what-a-girl-

wants articles from *Cosmopolitan* : "You go with her round the farm. And behave like a gentleman, mind! Don't use any bad words; and don't stare when the young lady is not looking at you, and be ready to hide your face when she is; and, when you speak, say your words slowly, and keep your hands out of your pockets. Be off, and entertain her as nicely as you can" (Brontë 188). And to win Cathy around he finishes off in affected style of a good romantic novel: "As true as I live, [Linton]'s dying for you." Nelly tries to mitigate his passionate eloquence by appealing to commonsense - "it is impossible that a person should die for love of a stranger" (Brontë 199) and if Cathy, who has by now seen Linton twice, is in love with him, Nelly "might just as well talk of loving the miller who comes once a year to buy" their corn. "Pretty loving, indeed!" (Brontë 194). Cathy, nonetheless, accepts Heathcliff's affected speech and regards what she has "heard as every syllable true" (Brontë 200).

Cathy falls in love with Linton and marries him on account of Heathcliff's manipulation. When Linton and Cathy's father die, Heathcliff inherits Thrushcross Grange despite the fact that Edgar Linton made a stipulation in his will that the house "could not fall to Mr. Heathcliff should Linton die" (Brontë 237). Heathcliff, nonetheless, thanks to his linguistic expertise, skillfully manœuvers discursive strategies of the legal system and gives the lawyer precise "instructions how to behave" in order to disobey Edgar Linton's summons (Brontë 238). This comes as no surprise as Heathcliff has, apart from the language of romance, completely mastered the language of the law, and throughout the novel he moves aptly on the edges of the legal discourse to keep himself "strictly within the limits of the law" (Brontë 136), though with sighs sometimes: "Had I

been born where laws are less strict and tastes less dainty, I should treat myself to a slow vivisection of [my enemies], as an evening's amusement" (Brontë 227).

The only reason for his link to the discursive strategies is his revenge, and with his revenge being completed his entanglement with the discursive network of the novel is gone and so is Heathcliff's siding with the linguistic. The moment he has what he wanted he abolishes all language from the Heights. To Cathy, who wants to protest against his cruel mistreatment, he says: "Silence! [. . .] To the devil with your clamour! I don't want *you* to speak" (Brontë 230), and Nelly, when she opens mouth to protect her mistress is "rendered dumb in the middle of the first sentence", by a threat of punishment "the next syllable" she utters (Brontë 232).

The revenge finished, the discourse mastered, Heathcliff has no more reasons for participating in the novel's discursive strategies and he yearns once more to go where he belongs to – beyond language. This is why, when Lockwood meets him for the first time, Heathcliff resists Lockwood's strategies that should make him an object of his text. But you cannot turn Heathcliff into an analyzable, describable object easily – and instead, Heathcliff makes Lockwood an object of description and analysis by turning him into the Doctor's case.

Illness in *Wuthering Heights*

Illness is another crucial topic in *Wuthering Heights*. Much has been written about the novel's complex narrative structure, but it should be noticed that its narrative is in large part possible through illness: out of its thirty-four chapters, twenty-six are retold when

Lockwood is ill. Though not through illness exclusively, for to be more precise there is the intrigue of a health/illness dynamic that makes the narrative possible.

Lockwood's proneness to illnesses or a propensity to hypochondria is sensed from the very beginning when he expresses his annoyance over the fact that the servant at his new home, Thrushcross Grange, did not obey his fixed wish to dine at five o'clock as he is used to, and he was served "between twelve and one o'clock" (Brontë 23) instead, a significant change in his eating routine that undoubtedly disrupted his fragile physiology. Lockwood's uneasy attitude to adverse weather conditions further increases the reader's awareness of Lockwood's delicate constitution. When visiting Wuthering Heights, Lockwood is worried by and overtly comments on the starting snow storm. That all the fuss and the threatening remarks he is making, of which "Rough weather" (Brontë 24) is probably the manliest, might not be necessary becomes evident when Hareton, in this "thick" (Brontë 24) snow storm, is shown as wearing no coat at all.

Lockwood's stay at Wuthering Heights and his journey back to Thrushcross Grange results in his being ill, a fact that starts off the novel's major narrative received by the sick Lockwood, confined to the bed, and retold to him by Nelly Dean. In contrast to Lockwood, she manages to stay strong and healthy throughout most of the novel. In the novel, her "abundant health is specifically alluded to" (Mathison 109) when, at the end of her narrative, she boasts about being "strong, and hardly forty-five" (Brontë 197). Though she supports the claim by stating that her "mother lived till eighty, a canty dame to the last" (Brontë 197), still, her ability to stay healthy, especially when surrounded by "numerous examples of illness, decline, wasting away, and death" (Mathison 110), is amazing and the fact she did not catch the measles, when nursing the afflicted children of the Earnshaw family - Hindley, Catherine and Heathcliff, although she was then of the same age as they and, therefore, extremely vulnerable to the infection herself, is something near a miracle.

Her "physical vigour" is not just an important "part of her character" (Mathison 109) but also an essential prerequisite to her discursive power. As a nurse she is the Doctor's extended gaze into the household and watches vigilantly over the individuals. To be healthy, in a novel where every new example of being ill is accompanied by the ominous phrase "dangerously ill", means to be safe. To be healthy means to advert the medical gaze. To be ill, on the other hand, means to be in danger of being examined, subjected, dominated and deceived. And Nelly is very well aware of the danger. Her only illness, a bad cold, something that another person "would accept as in the course of things" (Mathison 110), is described as a "calamity never experienced prior to that period, and never, [she is] thankful to say, since" (Brontë 207). It is during her illness, when she remained for three weeks "incapacitated for attending to" her duties of constant vigilance (Brontë 207) that the characters manage to escape her gaze. Now the relation between Nelly and Cathy is reversed. Cathy, who, prior to this, has been under almost constant surveillance secured by Nelly's discursive practices of vigilance, questioning, examination, or forced confession, now behaves "like an angel" (Brontë 207). She sits at Nelly's bedside and in the end turns out to be "the fondest nurse that ever watched" (Brontë 207). But because of these gentle techniques, Cathy succeeds in tricking Nelly, and secretly re-establishes the relationship with Linton.

To be ill in *Wuthering Heights* is dangerous. Nelly knows it, and Heathcliff knows it as well. Heathcliff's adverse attitude towards illness is linked to his distrust of language.

As Foucault has shown, language is a vital part of the medical practice. Since his childhood, Heathcliff shuns meticulously the medical gaze. When the children from the Earnshaw family fall ill of the measles, Nelly nurses them, and therefore Heathcliff has her "constantly by his pillow" (Brontë 46). In contrast to Hindley and Catherine, who do not realize what discursive strategies are really at stake in being looked at "in detail, followed from day to day" (Foucault, *Discipline and Punish* 190), and thus reveal, through their complaints, yet other symptoms of the illness, and therefore in fact cooperate with the medical gaze, Heathcliff, who does not want his individuality to become a text made easily legible through the language his illness speaks, inverts to himself. He closes his body and is "the quietest child that ever nurse watched over" (Brontë 46), thus attempting to diminish the gaze and silence the language of medicine as much as possible. Though Heathcliff recovers, and the Doctor affirms "it was in a great measure owing to" Nelly (Brontë 47), still, later in the novel, Nelly gives up on him by pronouncing: "You are incurable, Heathcliff" (Brontë 56). But Heathcliff knows that in a world of constant medical gaze this is a blessing.

The main figure of the novel's medical discourse is not of course Nelly, who serves just as a nurse, but the Doctor. Though many literary critics have identified power to be the central issue of *Wuthering Heights*, they limit their arguments to Nelly and Heathcliff, arguing either one or the other is the most powerful character in the novel, and usually ruling in Nelly's favour. The character of the Doctor, on the other hand, has received very little critical attention. He remains invisible in the novel and in scholarly essays. Read from the perspective of Foucault's analysis and with the view that *Wuthering Heights* was written after the historical redefinition of power, his invisibility by itself makes him the

character with by far the biggest discursive power of all. Traditionally, "the power was what was seen" and "those on whom it was exercised could remain in the shade" (Foucault, *Discipline and Punish* 187), in the last years of the eighteenth century, however, power comes to be "exercised through its invisibility; at the same time it imposes on those whom it subjects a principle of compulsory visibility" (Foucault, *Discipline and Punish* 187). In *Wuthering Heights*, the Doctor is not seen directly as the sovereign power, but the other characters feel the effects of his power on their bodies, which become visible, legible and docile.

Together with Heathcliff and Nelly, Doctor Kenneth is the one who connects all other characters in the novel. Though Nelly does her best in this respect, still her access to the Heights is significantly limited at the times when intercommunication between the two households is dropped. Doctor Kenneth, on the other hand, through the ritual of his visits from cottage to cottage moves smoothly around the discursive network of the novel. Though his name is not mentioned when the old Mr. Earnshaw dies; his name being explicitly mentioned only when Hindley's wife dies, it can be assumed that the doctor who treats Mr. Earnshaw is indeed Doctor Kenneth. He therefore links both the Earnshaws and the Lintons. He is there when Mr. Earnshaw, Hindley and his wife are dying; he treats Catherine and Edgar Linton, and, again, is present when they are dying. He also attends to Lockwood. The Doctor thus is in possession of a whole archive of reports, accounts and other documents of the families' medical history, full of intimate details and confidential information about the dark and silent interior of his patients' bodies, which are through his gaze at last brought to light and made visible and expressible.

The Doctor has "enough to do in the parish" indeed (Brontë 86). He sometimes

pronounces people critically ill. At other time bets "his mare that [they will] outlive any man" in Gimmerton (Brontë 76) or asks them "to be more submissive to his directions" (Brontë 119) or else, well, he is sorry, but "it can't be helped" (Brontë 66) and they will not see the end of the winter. He is committed to his profession and nothing can stop him: When Mr. Earnshaw has died, they send for both the Doctor, and the priest. Although in this situation it is the priest who is more needed, he does not want to get up so late at night and dismisses Nelly's request with a wave of the hand and with a promise he will "come in the morning" (Brontë 51). Not so the Doctor: the Doctor comes "through wind and rain" to examine the dead man's body (Brontë 50) which indicates that as far as the novel is concerned the transformation of medicine is complete: in Foucault's terminology, the physician has gained over the religious staff and relegated them into subordinate role in the technique of examination.

During the Doctor's examination, both the gaze and language are involved. First, he observes the patient. Secondly, he asks about her symptoms, and then prescribes a regime during convalescence. During the investigation, he, nonetheless, does not restrict himself to questions about the symptoms of the illness. When he is called to Catherine Linton, he does not just examine her body, but he subjects Nelly to a cross examination to learn as much as possible about Catherine's condition and the situation at the Grange as well:

"Nelly Dean," said he, "I can't help fancying there's an extra cause for this. What has there been to do at the Grange? We've odd reports here. A stout, hearty lass like Catherine, does not fall ill for a trifle." [. . .] "The master will inform you," I answered; but you are acquainted with the Earnshaws' violent dispositions. [. . .] [S]he refused to eat, and now she alternately raves and re-

mains in a half-dream". [. . .] "Mr. Linton will be sorry?" observed Kenneth, interrogatively. "Sorry? he'll break his heart should anything happen! I replied. "Don't alarm him more than necessary." "Well, I told him to beware," said my companion; "and he must bide the consequences of neglecting my warning! Hasn't he been thick with Mr. Heathcliff, lately?" "Heathcliff frequently visits at the Grange," answered I [. . .]. "At present, he's discharged from the trouble of calling; owing to some presumptuous aspirations after Miss Linton which he manifested. I hardly think he'll be taken in again." "And does Miss Linton turn a cold shoulder on him" was the doctor's next question. "I'm not in her confidence," returned I, reluctant to continue the subject. "No, she's a sly one," he remarked, shaking his head. "She keeps her own counsel! But she's a real little fool. I have it from good authority, that, last night (and a pretty night it was!) she and Heathcliff were walking in the plantation at the back of your house, above two hours; and he pressed her not to go in again, but just mount his horse and away with him! My informant said she could only put him off by pleading her word of honour to be prepared on their first meeting after that: when it was to be, he didn't hear; but you urge Mr. Linton to look sharp!" (Brontë 119-20)

Through the slender technique of examination, questioning and forced confession, the Doctor elicits information from Nelly. The information he gets is not, however, vital nor surprising for him, as he is gradually revealed to know much more than her. In contrast to the Doctor, who has his own informants of good authority, unknown and not visible to the reader, the vigilant Nelly somehow missed Isabella's secret rendezvous (and maybe we can use the plural here) with Heathcliff.

Though Isabella is careful, "sly" and "keeps her own counsel", still, she cannot escape the Doctor's gaze, dangerously spread across the field of the novel. But she does her best, and in this respect she is similar to Heathcliff. As said before, she is very secre-

tive about her love for Heathcliff. She is "dwindling and fading" before her family's eyes (Brontë 96). None having the slightest clue what the matter is, and when her complaints and "frivolous accusations" (97) are no longer bearable, Catherine "threaten[s] to send for the doctor. Mention of Kenneth caused her to exclaim, instantly, that her health was perfect" (Brontë 97) and that she did not need him, and thus, for the time being, she manages to escape his gaze. She knows that the Doctor's examination, bringing to light the dark underside of his patients' bodies, which he further makes speak a coherent language, does not stop at this; the examination also makes his patients' secrets visible and legible. During the weeks, when Isabella is seeing Heathcliff in secret, she continues with her strategy to avoid the Doctor and mopes "around the park and garden, always silent, and almost always in tears" (Brontë 111). As mentioned before, notwithstanding her bookish background, Isabella, the moment she falls in love with Heathcliff, identifies herself with Heathcliff's distrust of language, and, when it comes to love, she, as him, adopts a beyond-language position. Along with her diminishing faith in language, there goes her awareness of the danger of the medical gaze which she tries to resist. Though Catherine makes it explicit to Isabella that Heathcliff is not able to love her by saying: "I know he couldn't love a Linton" (Brontë 98), nonetheless blinded by jealousy, she fails to notice that Isabella is, in many ways, extremely Heathcliffian. Heathcliff, however, has noticed it: "no brutality disgusted her: I suppose she has an innate admiration of it" (Brontë 136). Given this, the fact it is Isabella who in the end ends up as Heathcliff's wife at Wuthering Heights seems perfectly logical. They are the perfect match, the power couple, of the novel.

Apart from Isabella and Heathcliff, no one is very successful at keeping the Doctor at a distance. What is more, the majority of the novel's characters are docile and do not question his techniques at all. Mr. Earnshaw, Hindley's wife, Catherine Linton, Edgar Linton, or Linton – they all understand Doctor Kenneth's power as a given and follow his instructions. Very rarely there is a challenging voice, but there is – the one of an unnamed girl, reporting to Nelly on Hareton's birth, claiming, she, if she had a new-born child, would "get better at the bare sight of it, in spite of Kenneth" (Brontë 66). Easier said than done, surely, and Hindley's consumptive wife, dying after giving birth to Hareton, eventually fulfills Doctor Kenneth's prophecy: "When she came, I felt convinced we shouldn't keep her long; and now, I must tell you, the winter will probably finish her. Don't take on and fret about it too much" (Brontë 66). Hindley's swearing: "Damn the doctor! […] Frances is quite right; she'll be perfectly well by this time next week" (66), is more an expression of his despair and unhappiness than a strategy of resistance. Even later, when his sister Catherine falls ill, his: "Damn it! I don't want to be troubled with more sickness here" (Brontë 85) again is a recollection of his deep sorrow and loss than an attempt to avoid the medical gaze. The mere fact that he always lets the Doctor in indicates he does not intend to restrict the Doctor's examinations in any way.

Lockwood is ill and attended by the Doctor for the greater part of the novel. He expresses, during the long weeks of "torture, tossing, and sickness" (Brontë 88), his annoyance over the Doctor, his examination and interventions, as well as the remedy prescribed by him, "pills and draughts, [. . .] and leeches" (Brontë 88). Towards Nelly's eagerness to stand in for Kenneth when necessary: "It wants twenty minutes, sir, to taking the medicine. [. . .] The doctor says you must drop the powders" (Brontë 88), he reacts angrily: "With all my heart! [. . .] Keep your fingers from that bitter phalanx of vials" (Brontë 88).

Still, he is a passive receiver of both the Doctor's techniques and Nelly's narrative.

In addition, Lockwood seems to be afflicted with hypochondria. The well-known Romantic-era physician, Thomas Beddoes, notes the hypochondriac is tormented by every ailment from "distressingly tense" indigestion, to "overpowering fits of anxiety and breathlessness" and a "painful cramped" heart (Grinell 227). The most characteristic symptoms of hypochondria, however, are "the signs of derangement in the sensitive power" (Grinell 227). Given Lockwood's misreadings at the beginning of the novel, it cannot be ruled out that just as he misperceives Heathcliff and the whole household of Wuthering Heights he also hypochondriacally misperceives his illness or its severity. Contrary to what he says, he also seems to be enjoying his current state of disease, and indulges in talks about his physical weakness and "pills and draughts, blisters and leeches" (Brontë 88). Though his physical weakness and his subsequent illness might be a reaction to the new environment his body is exposed to, still, his persistent preoccupation with his body, his imaginary or genuine discomforts, the fixed eating habits he is not willing to change, his annoyance over "infernal dust", as he calls it, raised by the housekeeper in ordinary process of cleaning causing him breathing difficulties (Brontë 23), or distress caused by rainy and windy weather, might be symptoms of some form of hypochondria. Also his knowledge of various doctors enabling him to compare London doctors with those from the countryside, a comparison unfavorable for the latter: Oh, "dilatory country surgeons!" (Brontë 88), for which there hardly is justification as Kenneth never has problems, the impassable roads notwithstanding, to come through wind or snow to see the patient, suggests an anxiety about his body that is not site-specific. He tends to be hypochondriac anywhere he is, no matter if it is London or the northern Gimmerton. Fi-

nally, his melancholia, and above all, his middle-class social position are high risk factors, as in the 19th century, hypochondria came to be seen as a consequence of "a class-specific form of social life" (Grinnell 227).

Nelly is ready to supply Lockwood with medical help, but her relationship to the Doctor is not an easy one. First, she obviously is in his close circle of confidants. She is his extended gaze and an invaluable source of information for him, as he is for her. On the other hand, when the great calamity of the bad cold befalls her, she is not shown as being treated by the Doctor. This of course might be explained by her life-long experience as a nurse, but it also says something about her radical self-reliance. She relies on her, not only medical but also discursive, power, judgments and interpretations. These have been, however, wrong before – she misjudges the fatality of both Frances' and Catherine's illnesses, whose physical states she constantly belittles. On the other hand, she never questions Lockwood's illness and treats him with utmost attention. Therefore, as it comes to medical knowledge, she, though experienced, is not an authority. She, nonetheless, feels capable of managing her own health in the same way as she manages her own self-education from which she draws her power by which she regulates the novel's discourse: "I certainly esteem myself a steady, reasonable kind of body. [. . .] I have undergone sharp discipline, which has taught me wisdom, and then, I have read more than you would fancy, Mr Lockwood. You could not open a book in this library that I have not looked into, and got something out of also. [. . .] It is as much as you can expect of a poor man's daughter" (Brontë 65). Her decision not to be treated by the Doctor is not an insignificant modest wish of an old nurse. It is a powerful gesture of self-reliance, - as well as of self-defense. She knows what danger is involved in being looked at by the Doctor; she

knows what discursive strategies are employed by him – because they are as hers. She becomes her own physician so as not to be subjected to the Doctor's gaze, which would turn her into an analyzable object.

To avoid the Doctor's gaze by becoming a doctor oneself seems to be the most effective way, and in the end this is the strategy Heathcliff adopts. He learned a lesson from the measles, the only disease he suffered from, and since then he is cautious about not being an object of the medical gaze any more. When Nelly wants him to retell the big adventure he and Catherine, as children, experienced at Thrushcross Grange, an event that changed his life forever; no matter how significant this event is, we, readers, have to, nonetheless, wait a few seconds till he changes his wet clothes so as not to fall ill: "Let me get off my wet clothes, and I'll tell you all about it" (Brontë 53). Heathcliff's resistance to the Doctor's gaze continues throughout the novel. When older, he is repeatedly begged by Cathy and Nelly for calling the Doctor to his son Linton, but he always ignores them. Though Nelly "thought it wrong that Kenneth should not be sent for", she was, however, "not going to disobey the master" (Brontë 244).

Though Heathcliff does not send for Kenneth to treat Linton, it does not, however, mean that the Doctor is denied a complete access to the Heights. From time to time, these two powerful masters of the novel's discourse seem to be living in an armed truce and we can hear a word or two of some obscure joint meeting taking place at the Heights, where further steps in regard to Heathcliff's revenge are discussed. The Doctor does not interfere in Heathcliff's plan because he respects him as a sort of his professional colleague. Although without any professional training, Heathcliff possesses some of the medical power himself and, as Ivan Kreilkamp has noticed, he likes to think of himself as of a "physiologist" carrying out experiments on the living (105). Especially on his wife Isabella: "I've sometimes relented, from pure lack of invention, in my experiments on what she could endure (Brontë 136). […] I have no pity! I have no pity! The more the worms writhe, the more I grind to crush out their entrails!" (Brontë 137). Therefore, when it comes to the issue of power Heathcliff and the Doctor seem to be at the equal footing. These two men meet at their meetings of which Nelly herself has no idea and we can hear of them only indirectly through Linton's nebulous remark that Heathcliff is "in the court, [. . .] talking to Dr. Kenneth; who says [Edgar Linton] is dying, truly, at last" (Brontë 235), as equals.

Equal they seem to be, but Heathcliff's powers are after all much superior. With no formal medical training, Heathcliff's supernatural power transcends the Doctor's institutional power. Heathcliff, who makes anyone ill as he wishes, resembles more a shaman than a conventional doctor. Lockwood is taken ill as a result of his visits at Heathcliff's. Not even Nelly's physical vigor can deal with the curse Heathcliff has sent over her the moment he felt threatened by her discursive practices of examination and vigilance: though she does her best to prevent being ill, "sitting such a while at the Heights" in soaked shoes and stocking "did the mischief. On the succeeding morning [she] was laid up" and incapacitated (Brontë 207).

Heathcliff is superior to Nelly as well as to the Doctor and it is him who wins in the end. With revenge completed, Heathcliff "steps away from the realm of signification" (DeRosa 29). He wants to go back to his pre-linguistic state he belongs to; with a small hope that perhaps outside the novel, outside language his unity with Catherine is possible (DeRosa 34). Heathcliff's death is a resignation from the signifying practices

he was made to employ. Though in the event of death, the Doctor's gaze usually is reserved as "the final, most decisive authority" (Foucault, *the Clinic* 137), Heathcliff's dead body resists as successfully as when alive the Doctor's final gaze. There are no symptoms, no signifiers that would make his body legible: he died, although, according to Nelly's "judgment, he was quite strong and healthy" (Brontë 269). His body does not have its own word to say; there is no coherent grammar through which his body could be read and further analyzed. The Doctor is finally forced to give upon this case. Heathcliff never lost his disbelief in language, and his body did not betray him after his death. His dead body is no more entangled in the meaning making process of the novel, and as it does not belong to the symbolic any more, the symptoms of his illness cannot become signs of a clear, ordered language the Doctor would be able to read: the Doctor ends up perplexed, "perplexed to pronounce of what disorder the master died" (Brontë 278). The principle of compulsory visibility the Doctor imposes on him does not work on Heathcliff: the dark entrails of his body remain invisible and silent. Heathcliff was not just incurable, but also unreadable and unanalyzable.

Only at his death, therefore, does Heathcliff break the chains of signification. As "he had no surname," Nelly says, "and we could not tell his age, we were obliged to content ourselves with the single word 'Heathcliff'" (Brontë 273). At his death he finally escapes language, and when Lockwood comes to see his grave, he sees that, in accordance with Heathcliff's last wish, his headstone is, "to the scandal of the whole neighbourhood" (Brontë 279), without any inscription, without any text, it is "bare" (Brontë 279).

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In the Anhalter Bahnhof

I saw you again in the Anhalter Bahnhof,

In that leafy Berlin street,

Crumbling station façade, overgrown with trees and weeds and parking lot vestiges,

Once lofty arches now element-exposed and decayed,

As ghosts flittered past us,

An elderly woman crying softly into herself

And a man standing by,

Wordlessly questioning

While his vacant eyes stared through mine, his fate long determined.

You were there with me in the Bahnhof

Even though I stood alone,

And I thought I saw the souls of the dead

Vaporize into the still morning air

Just as we saw them together so long ago in Amsterdam's Hollandsche Schouwburg[2]

Surrounded too by silent phantoms of those long gone,

But where you enveloped me in a sheltering embrace,

The burning flame, eternal light for souls long gone,

Forever searing then,

But now flickeringly dead

In the lonely Anhalter Bahnhof.

—Sharon L. Joffe

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1   Train station in Berlin, Germany, used as a deportation site during the Second World War
2   Theater in Amsterdam, used as a deportation site during the Second World War

Derrida's Intervention in Phenomenology

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In this paper I will review Derrida's intervention in phenomenology. I will describe Derrida's intervention as the location of truth in that which is neither transcendental nor empirical, but quasi-transcendental, the paradoxical space between that enables the thinking of both. As Husserl requires the exclusion of the empirical and Heidegger, Blanchot, Levinas, Merleau-Ponty and Ricoeur require the exclusion of the transcendental, or the transcendental to be accounted for on empirical grounds, for their philosophies to stand, transcendental and empirical require each other to determine phenomenology through differance and iterability. Phenomenology is determined rather by the quasi-transcendental, that which is neither transcendental nor empirical but the a priori difference between that allows the thinking of both.

Phenomenology has become a science of knowledge divided against itself. Originally founded by Husserl on the doctrine of intentionality to return to the things themselves as a purer science of knowledge that was presuppositionless and based on strict observation of phenomena, phenomenology has witnessed a split into opposing camps of transcendental idealism espoused by Husserl and an empirical psychology espoused by his followers and detractors, Heidegger, Sartre, and Merleau-Ponty, Levinas and Ricoeur. Subsequently phenomenology has seen a split along the lines of idealism

and post-metaphysics, not unlike the split in metaphysics between idealism and realism. Has phenomenology broken away from metaphysics only to fall into a similar paradox and division? The debate has implications for a conception of truth: which version of phenomenology is a more accurate reading of the thing and the event?

An aporia or impasse has occurred in the development of phenomenology – in the debate between transcendental idealism and empirical psychology, or the radical empiricism of Levinas, Ricoeur and Merleau-Ponty. The question arises as to which can claim to be a more rigorous and faithful reading of phenomena. The act of bracketing, which takes place in Husserl's phenomenology as an exclusion of the empirical witnesses a reversal in Heidegger's phenomenology. This is because bracketing radicalizes intentionality, to return to the anthropological and situated realm of Being. Likewise, Levinas, Merleau-Ponty, Ricoeur and Blanchot espouse a negative phenomenology or radical empiricism. What both camps share is a form of purist idealism- be this transcendental idealism or empirical idealism. This thesis will examine this tension in phenomenology as an aporia that Derrida's post-phenomenology addresses. Derrida's post-phenomenology recognized the paradoxical division that had taken place in phenomenology and tries to perform a tracing to the roots of both transcendental idealism and empirical psychology or radical empiricism by examining the a priori conditions that structure both versions of phenomenology. This thesis will examine whether Derrida's intervention and negotiation of the debate is convincing and whether it accounts for the meta-conditions that produce the structurality of structure in the phenomenology espoused by both camps.

Derrida locates the aporia at the center of phenomenology: that its distinctions, such as those between the transcendental and empirical, and between metaphysics and non-

metaphysics or representational thinking and post-representational thinking, translate into paradoxical similarities. This happens because in his readings the transcendental turns out to be nothing outside the empirical. Non- metaphysics is repetition of metaphysics and representational thinking and post-representational thinking retain resemblances to each other. Paradoxically, the distinctions that hold at the heart of phenomenology are repetitions of the same, governed by the principle of iterability. That which makes the distinctions impossible is precisely what makes them possible : differance. This is because expression and indication translate as the same, the transcendental and empirical translate as the same, metaphysics and non-metaphysics translates as the same, as translates representational and post-representational thinking. The difference or differance between these phenomenological distinctions translate into a distinction which is paradoxically a sameness, a distinction that differentiates, and distinguishes, nothing. Derrida thus discovers the aporia that the distinctions that hold in phenomenology translate into a paradoxical sameness, or differance, which separates and distinguishes nothing.

In this section I will be examining Geoffrey Bennington's reading of deconstruction and the quasi-transcendental. Bennington's lucid and clarifying work on the quasi-transcendental will form the foundations of my thesis. I extend Bennington's reading of the quasi-transcendental to readings of phenomenology. Bennington's readings on the quasi-transcendental are cogent as they define the fundamental conditions of possibility for reading metaphysics: excluded and a priori difference is necessary to think the economy of metaphysics. Bennington locates excluded difference or differance : the quasi-transcendental as the condition of possibility for metaphysics, the third sphere of excluded difference, that which is neither transcendental nor empirical but between,

as the founding condition that determines metaphysics. Bennington defines the quasi-transcendental as an excluded difference which structures the very possibility of reading: "The reading work carried out by Derrida consists in the location of these excluded terms or these remains that command the excluding discourse- the supplement (masturbation or writing) in Rousseau and the index in Husserl, the parergon or vomit in Kant."[1]

Bennington defines Derrida's work as a work of reading. This work of reading refers to the active act of elucidation and illumination, to understand and shed light on a written text. In the context of Derrida's work, the work of reading is the elucidating of certain oppositional structures in philosophy which are informed by a double bind or shadow, which Derrida's work of reading locates as a binary structure that suppresses or relegates as secondary one element. This element in fact, governs and is crucial to informing the primary structure as it forms its basis and functions as its conditionality for understanding the primary structure.

Read in this context, the transcendental, which has historically been read as the source of the empirical, must be understood as that which is simultaneously conditioned by the empirical through the dynamic relation of iterability, differance and repetition. Nevertheless, it would be a mistake to assume that Derrida is simply locating oppositional structures only to reverse them, as his concern is to elucidate the fact that these exist in a dynamic relation of differance and iterability, transcendental does not exist outside the empirical just as the empirical is but the trace of the transcendental and cannot function outside its conditioning. The transcendental and empirical do not exist outside the structure of repetition and differance. It is the repeatability of the mark, its ability to differ

from itself, which defines the structure of transcendental and empirical interaction, or differance. In other words, it is transcendental-empirical difference, differance, the trace or the quasi-transcendental, which determines the structure of metaphysical production and functioning through the action of iterability, or repetition with a difference. It is this system of differences, that relays signifier to signifier, in an infinite chain of supplements, that determines metaphysics as arche-writing.

Deconstruction according to Bennington is thus the location of the supplementary as that which is the conditionality of the primary as it forms the oppositional structure which governs and conditions the primary. Derrida's work of reading elucidates such oppositional structures or binaries to demonstrate that it is the fundamental principle of repetition that produces metaphysical structures. Transcendental and empirical only exist in a dynamic relation of repetition with a difference, it is not conceivable for the transcendental to exist without the empirical or the empirical to exist without the transcendental. In Husserl for instance, expression is not separable from indication as a sign by its very nature refers to something else and hence no exclusive expression without indication exists as an ideal sign has to be indicated in order to be communicated even in solitary mental life. In other instances, Husserl reduces metaphysics to mind and Merleau-Ponty reduces metaphysics to body while Derrida demonstrates that these exist only in and through each other, mind and body exist in a state of dynamic interaction, iterability and differance. Mind is not reducible to body, just as body is not reducible to mind. These exist only in dynamic interaction as the transcendental and empirical exist only in a state of repetition with a difference or iterability. Mind is mediated only through body and vice versa and hence it is absurd to conceive body without mind or

1   Geoff Bennington. "Derridabase," Jacques Derrida.Chicago- University of Chicago Press, 1993. 284.

mind without body, they exist in a dynamic relation of interdependency, iterability and differance. Likewise, love is only experienced through concretely manifested acts of love just as physical acts of love without the transcendental spiritual experience of love does not mean anything. God exists only in and through differance, through history and through Christ, just as these mean nothing without the founding principle of God.

In other words, the negative determines the positive just as the positive determines the negative. Derrida's argument, according to Bennington, is that the excluded terms are not secondary but essential to determining the primary structures. The "supplement in Rousseau, the index in Husserl, the parergon or vomit in Kant" [2]are all terms that have been relegated to a secondary place in philosophy but which determine the positive as a condition of possibility in Derrida's reading, functioning as the index, differance, or quasi-transcendental which determines both positive and negative. It is transcendental empirical difference, the quasi-transcendental, or differance that determines both transcendental and empirical and upholds metaphysics. Derrida's act of reading elucidates that such pairings are interdependent and not exclusive to each other, existing in and through each other with the structure of repetition, and that oppositional structures thrive on their dynamic pairing and oppositionality in order to function. In other words as will be demonstrated by this thesis, transcendental is not conceivable without the empirical and vice versa, self is not conceivable without the other and vice versa, metaphysics is simultaneously determined by non-metaphysics. Metaphysics is thus not determined by the transcendental but the difference between the transcendental, differance or the quasi-transcendental.

Truth will be demonstrated by this thesis to be neither transcendental nor empirical, but situated in the space between that is differance. On Bennington's reading, Derrida's work highlights through his reading the fundamental oppositionality of structures which are dynamically inter-related and co-dependent, existing through a structure of repetition rather than statically depending upon one term to determine the other. Binary structures are thus organic and dynamic inter-dependencies which depend essentially on both terms to elucidate and determine the functioning of each term, truth is then the paradox that is situated in the space between as one cannot conceive of one term without the other. In other words, phenomenologists have been caught up in situating truth as either transcendental or empirical, but this thesis will demonstrate that because of the dynamic interdependency and differance between the transcendental which determines both as the quasi-transcendental, truth is neither transcendental nor empirical but quasi-transcendental, located in a paradoxical space of aporia between the transcendental and empirical.

The aporia is the paradox that transcendental is not conceivable without empirical and empirical is not conceivable without transcendental, truth is thus the paradox that transcendental and empirical are simultaneously similar and different, identical and non-identical, bearing sameness in difference. The transcendental is and is not the empirical, their difference translates into a non-difference or sameness, and hence the fundamental relationship between the transcendental and empirical is the aporia of sameness in difference. It is paradoxical that difference should translate into non-difference or sameness, yet this is the conditionality of metaphysics that Derrida discovers, for transcendental exists in and through the empirical through repetition just as the empirical is but a trace

2   Geoff Bennington. "Derridabase," Jacques Derrida. Chicago- University of Chicago Press. 1993. 284.

and repetition of the transcendental. Radical empiricists such as Heidegger, Merleau-Ponty, Levinas and Blanchot negate idealism only to affirm it by repeating its ontological structure.

Building on Bennington's thesis that Derrida's work is a work of reading that elucidates oppositional structures in order to show the dynamic interaction between them and interdependency, this thesis will argue that the quasi-transcendental in Derrida's work functions as that which determines metaphysics by relating the transcendental and empirical in simultaneous identity and difference, identity and non-identity. The quasi-transcendental relates the transcendental and empirical in a paradoxical relation of sameness in difference. My work is essentially an extension of Bennington's reading of the quasi-transcendental to readings of phenomenology, demonstrating that the quasi-transcendental is the conditionality that determines metaphysics in phenomenology. The transcendental and the empirical exist in a state of dynamic interaction and repetition rather than existing as ontologically separate substances as has been historically determined by metaphysics.

Taking the cue from Samuel Weber, who cogently argues for the condition of metaphysics as iterability, I will be extending his notions of iterability as a necessary condition of metaphysics to phenomenology. I build on Weber's notion of iterability as a power or capacity of a concept to be translated. Weber argues that it is the fundamental structure of repetition and iterability or translatability and citability that determines metaphysics, which I affirm and incorporate into my readings of phenomenology. Weber's arguments about the a priori necessity for iterability that actualizes a concept are indeed convincing, cogent and a faithful rendition of deconstruction where other commentators fail, as they do not grasp the fundamental condition of mediation as key to understanding Derrida's take on metaphysics. Rather, they privilege the empirical mostly, leading to misconceptions of Derrida as Nietzschean and Heideggerean. Where Bennington had defined the quasi-transcendental as an excluded a priori difference which was necessary to thinking metaphysics, Weber defines the fundamental structure of metaphysics as necessitated by repetition and iterability. In *Benjamin's Abilities,* Weber draws a parallel between Benjamin's philosophy and Derridean deconstruction in noting the affinity between "translatability" and "iterability". Essentially, Derrida argues that the structure of the mark is its repeatability, its ability to differ from itself a priori, and Weber transposes this concept of the ability of the concept to be repeated to Benjamins' work in noting that the Absolute has to be translated to be instantiated. Weber notes that the concept is defined by its "ability" to be translated and iterated, the concept is a certain power or potential to be repeated with a difference as the material, as Aristotle noted with his dynamis / energeia distinction or the difference between potentiality and actuality as a power to be translated and repeated with a difference, or iterability.

In this illuminating re-reading of Benjamin, Weber applies Derrida's meta-concept of iterability, or the ability of a concept to be repeated, to bear on Benjamin's texts. Accordingly, Weber traces the conditions of possibility for Benjamin's Absolute to its translatability, as Benjamin has read the Absolute in "The task of the translator" and "The Work of Art in Mechanical Reproduction" as that which has to be translated and reproduced, or repeated. Weber draws an analogy between this repeatability of the Absolute with the actualization of the virtual in Deleuze. The hallmark of a concept, as it appears to Weber for Benjamin, Deleuze and Derrida, is thus its translatability

and repeatability, or iterability. This again applies to Weber's reading of epic theatre in Benjamin as a citability. What Weber successfully performs in his readings of Benjamin, Deleuze and Derrida is a tracing of the conditions of possibility that has informed all their readings of the Absolute to iterability or repeatability. Weber thus successfully traces the meta-concept that has sustained their readings of the Absolute in a thoroughly engaging and convincing manner.

According to Weber's Derridean rereading of Benjamin, the structure that informs their interpretation of the concept is a certain structural necessity for citability and repeatability or iterability is the a priori condition of a concept- its necessity to actualize itself. This is Deleuze's translation from virtual to actual and Benjamins' translation of the transcendental Absolute in his work, which many have interpreted as a Kantian a priori form, into empirical conditions as the transcendental is nothing outside the empirical, the virtual is nothing outside the actual, it is the nothing that separates transcendental and empirical which enables its paradoxical differentiation. On Weber's interpretation, this a priori difference as a nothing which separates the transcendental and empirical, or iterability, is precisely what enables the actualization of the concept. The hallmark of a concept is its ability to be repeated and actualized.

Weber describes, in deconstructive fashion, this actualization of the concept as a death of the concept and a relation to its afterlife, in other words, the concept has to go through a certain annihilation or death as an idea and survive itself afterwards in the material world in order to be actualized. In Derridean readings the structure of this repetition as death and survival is the production of the trace. The very act of hearing-

oneself-speak presumes a need for signs, and thus solitary mental life needs indicative signs to communicate to oneself. Thus absence and the empirical have invaded solitary mental life, which cannot be reduced to pure expressive signs or ideality. At the heart of life is death. Death and non-presence is the condition of possibility for life. Death constitutes life, it is the impossible possibility that enables life.

The hallmark for the Absolute that Weber thus draws as an affinity between Benjamin's philosophy of the Absolute and Derrida's deconstruction is thus the structure of the concept as repeatability, iterability, the ability to be repeated, and a priori difference. The concept survives its death to the ideal world to live on in the material world as that which has been translated as concepts are irrevocably mediated, the transcendental is nothing outside the empirical, form has to actualize itself as content. Weber thus argues for the pertinence of deconstruction to an interpretation of Benjamin as both believe in the translatability of the Absolute as repetition with a difference, and a priori difference.

Might it seem problematic to superimpose Derrida onto Benjamin as Deconstruction as a school of thought comes much later than Benjamin's writing? One would have to concede that Weber's drawing of an affinity between Deconstruction and Benjamins' translatability of the Absolute is quite convincing as both presuppose a priori difference and retrospective division between the transcendental and empirical which Derrida terms differance or the movement of the trace. That a concept has to die to itself ideally and survive itself in an empirical form or to live on after its death in the world is a idea that has been around since Hegel, who has argued for this similar death and survival with his notions of the Begriff surviving itself through the mediation of Love, in Hegels's early

work.[3] Derrida's discovery, and thus Benjamin's, is an a priori condition of possibility that structures the very notion of concept. One would thus hardly read Weber's re-reading of Benjamin as a forced analogy and retrospective superimposition of one form of thought upon another. Likewise I will be extending Weber's reading of iterability as a certain power and ability of a concept to translate itself into the actual in my readings of metaphysicians such as Husserl and Heidegger. I extend Weber's notion that the concept is nothing outside the structure of its repetition and iterability to readings of phenomenology.

I have just discussed Bennington and Weber whose cogent readings of deconstruction I will be extending to phenomenology. I build on their readings because they render deconstruction faithfully where other commentators fail, since they privilege the empirical and construe Derrida as Nietzschean or Heideggerean, which is an inaccurate assessment of deconstruction. In the next section I discuss Barry Smith, a vocal opponent of deconstruction who has popularized misconceptions of Derrida common in the phenomenological field today, and seek to address and dispel such misunderstandings of Derrida as these do not do justice to the rigour and complexity of his work.

"Now with respect to Derrida, I don't think that you can even begin to formulate a defence of Derrida by saying that he is trying to save metaphysics from the rigorous nature of analytic philosophy. That just does not fit, and it does not fit for this reason most of all- just as analytic philosophy has witnessed a renaissance in recent years of work in political philosophy, society, ethics, theories of justice, and these areas of human inquiry, so in recent years has analytic philosophy experienced a revival of metaphysical theorizing. Analytic metaphysics is probably the most vibrant branch of analytic philosophy that there is today."[4]

Above we have Barry Smith, a vocal opponent of Derrida. This section addresses common misconceptions of Derrida popularized by critics such as Barry Smith. Barry Smith is an analytic philosopher who was trained in Mathematics and Philosophy under Michael Dummett at Oxford. His disinclination towards Derrida's philosophy is based on a misreading of him as someone who destructively subverts truth, science and rationality. He violently objected to the conferment of an honorary doctorate on Derrida from Cambridge because he was of the opinion that it represented a betrayal of philosophy to confer such an honour upon a destructive nihilist and subvert. His hostility to Derrida's philosophy is directed towards its lack of rigour and respect for truth and absolutes. A common mistake made by critics such as Barry Smith, as indicated in the quote above, is that Derrida is a destructive nihilist who subverts truth, reason and science. Barry Smith alleges that analytic metaphysics is far more rigorous that Derrida's reading of metaphysics. This thesis will counter that claim by demonstrating Derrida is no nihilist or destructive critic of rationality but a philosopher who examines the very conditions in which truth, reason and science are made possible. The Absolute is not subverted in Derrida but demonstrated to be fundamentally mediated through time and history, with the passage of differance. Derrida's readings of metaphysics are to be viewed as more rigorous even than analytic philosophy because Derrida examines the very conditions in which metaphysics is made possible and how metaphysics is communicated through

3   Georg Wilhem Friedrich Hegel, Early Theological Writings. tr. by T. M. Knox, with an introd., and fragments tr. by Richard Kroner. Chicago , Univ. of Chicago Press.1948.

4   Barry Smith "Revisiting the Derrida Affair with Barry Smith". Barry Smith, interviewed by Jeffrey Sims. Centre for the Study of Religion,University of Toronto, Toronto, Ontario, Canada.152-3.

space and time, through the passage of differance. Derrida's work is all about ethics and justice as well, contrary to Barry Smith's claims, Derrida seeks to locate excluded differences and think the Other and unthought of language. What is missing from Analytic metaphysics is a certain self reflexivity about the conditions of possibility for metaphysics and thought, and it is this reflexivity about meta-conditions that determine the metaphysics that Derrida's work addresses. Analytic metaphysics, with its logical and predicative statements, its deductions and logical production of conclusions, reads far more like a word game, contrary to Barry Smith's allegations about Derrida's philosophy being games and puns, than the rigorous reflexive analysis of the conditions of metaphysics that Derrida propounds.

Barry Smith claims that Derrida plays linguistic games and puns which are not to be taken as serious philosophy. Contrary to this, this thesis will demonstrate that Derrida is the philosopher par excellence as he performs meta-philosophy in establishing the conditions in which Truth is made possible and communicated through history, time and space. Derrida is no empiricist or nihilist as I will demonstrate through his readings of radical empiricists such as Heidegger, Merleau-Ponty, Levinas and Blanchot. Derrida is a philosopher of the conditions in which metaphysics is made possible and how it functions through the principle of iterability, or repetition with a difference. Derrida is no counterfeit philosopher with pretensions to subverting truth and authority as Smith claims, but a master philosopher who establishes the conditions in which truth is made possible and conveyed through time and history. It is also naive to assume as Barry Smith does, that Derrida's work is no more than a continuation of Heidegger and Nietzsche as Derrida explicitly criticizes their radical empiricisms in their failure to acknowledge aporia

and differance as the conditionality that structures metaphysics. Barry Smith takes on a poorly understood conception of Derrida that is widespread even among contemporary phenomenologists, that Derrida is nihilistic, subverts truth, and is empiricist. My thesis will address such misconceptions and demonstrate that Derrida affirms, rather than destroys metaphysics. Another critique of Derrida in undertaken by Ian Hunter in "The History of Theory."[5] Hunter argues that Derrida, by taking a transcendental turn, had undermined history and empiricism in the social sciences. Quoting Hunter, "In a striking reprise of the history of Christian university metaphysics, Derrida posits the transcendent onto which philosophy opens as the domain of infinite omnitemporal being as truth, in relation to which all merely finite, time-bound viewpoints—the domain of history— must remain uncomprehending and subordinate: requirement."[6] This is quite simply a remarkable misreading of Derrida. Derrida demonstrates in texts such as *Introduction to the Origin of Geometry* that the ideal requires history and its empirical medium to realize itself. Indeed for Derrida, the "Absolute is Passage." There are no grounds for claiming that Derrida undermines and subordinates history. For Derrida, history and empiricism are the conditions by which the ideal is realized. Instead of suppresssing history or empiricism, what Derrida's work performs is an opening up of philosophy to see these terms as necessary conditions of possibility to the actualizing of the ideal. Derrida demonstrates that the condition of the idea is its history and actualization as the empirical; hence Hunter does not do justice to Derrida by misreading him. Readings of Derrida as ahistorical are common but unfortunately, misled. Derrida's work demonstrates the necessity of the medium as history to the realization of a concept.

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5   Ian Hunter. The History of Theory. Critical Inquiry, Vol. 33, No. 1 (Autumn 2006), pp. 78-112
6   Ibid. pp. 82-83

For instance, the subject is nothing without its historicity, because it is through these acts, characteristics, performances and utterances that a stake to the "I" can be claimed. The self does not exist in a vacuum, but in and through its history. This is the necessity of iterability to the realization of every event and phenomenon. Just as the subject is nothing outside its staging and performance, the ideal is nothing outside the material.

To discuss the matter in more concrete terms, every designation of a phenomenon requires its opposite to delineate itself against to be realized. Just as Hunter is opposing history to the transcendent and then expelling the transcendent as something which has fundamentally contaminated the social sciences, Derrida demonstrates that truth cannot function without fiction, philosophy cannot function without non-philosophy. In a moment I will respond to charges that Derrida is nihilistic, but the supposition that Derrida is a nihilist likewise cannot function without the opposite claim that Derrida is more of an idealist, which this thesis will claim at some points. The supposition that Derrida shares more in common with Nietszche and Heidegger is a moment in the history of philosophy, at which Derrida took a turn, claiming to be neither Nietsczhean nor Platonist, but between. This is because each term requires its opposite to define itself against. Just as the idea cannot survive without its history, transcendental and empirical require each other as opposing terms to define themselves as I will demonstrate throughout this thesis. The same can be said of philosophy and non-philosophy. Without its opposition to non-philosophy, idealisms such as Husserl's cannot stand. Likewise without their opposition to idealism, materialisms such as Merleau-Ponty's and Heidegger's cannot derive any meaning because it is only the dividing moment of a priori difference and the separation

of each term from its opposing term that each term acquires its meaning and coherence.

In this thesis, I will argue about the necessity of exemplarity or iterability to the realization of a concept. In response to the charge that this thesis sublates all differences into anonymity and thus brings Derrida to nihilism, my response is that Derrida is affirmative ultimately of difference and singularity in his move to respond ethically to the Other and reinscribe the Other into phenomenology. This thesis will show consistently how thought is generally shadowed by its unthought, as the ghost of a text returns to haunt it. Hence Derrida's move is a move to include this shadow of philosophy and Other of the text in showing that it is necessary to thinking and conceptualizing the One. Where I argue that difference is sameness, this move is not to flatten philosophy into an ahistorical mass, but to suggest that philosophy, in its various forms, is an expression of the Absolute and transcendental-empirical difference. Transcendental idealism and radical empiricism both require transcendental-empirical difference or difference in order to function, and what I will suggest throughout this thesis is that this a priori or transcendental-empirical difference should be foregrounded rather than suppressed by confining philosophy to either idealism or empiricism. Each thinking of the transcendental or empirical requires its opposite in order to be conceptualized, hence the suggestion that difference translates into sameness is not a nihilistic suppression of identity, but affirming ultimately that metaphysics is essentially a structure that requires opposites to define itself. Since both transcendental and empirical are essential to the thinking of this structure, it makes no sense to define the transcendental without the empirical or the empirical without the transcendental. Rather philosophy is a double writing, dynamically consisting of both ideal and material, and if there is any anonymity or suppression of identity it is only the

recognition that historically, philosophy has been constituted by metaphysics – which consists historically of both transcendental and empirical. These terms have not changed despite reconfigurations of philosophy either into pure idealism or pure empiricism. However each reincarnation of philosophy as either pure idealism or pure empiricism affirms the structurality of structure whether in affirming it as a centre or deviating from it as a non-centre. What does not change is the language of metaphysics and its terms such as transcendental and empirical which have haunted phenomenology and philosophy throughout. In all its incarnations thus, whether as pure idealism, or as pure empiricism, Derrida has demonstrated the necessity of repetition to thinking these terms as they do not exist separately but through iterability, or incarnation. Mind does not exist outside body, transcendental does not exist outside empirical, what remains is the essential dual nature of metaphysics that requires its opposite in order to be delineated and defined, philosophy is thus democratized by coming to terms with the equal necessity of both terms to thinking each other.

Against charges of nihilism, I would argue that reducing difference to sameness is not a move that suppresses identity but enables it. Where Derrida argues that Christian theology does not differ essentially from Heidegger's atheistic ontology, he is not consigning identity to nothing but demonstrating that these share more in common than is supposed in a strict division. Each term requires the exclusion and repudiation of the opposing term in order to be defined, and thus shares ultimately, the same metaphysical and ontological structure. It would be impossible to conceive of Christianity without its opposite, atheism, and thus upholding their similarity is not a move of suppressing identity but a move to recognize the structural necessity of thinking the ghost or shadow

of a text in order to conceptualize it. Also, Derrida does not maintain the difference is ultimately a non-difference, but a paradoxical simultaneous similarity and difference. The transcendental is and is not the empirical because it precedes it but has to be realized through it. Hence it both is, and is not the empirical. The difference is not suppressed but doubled into a paradoxical relation of simultaneous similarity and difference.

I will also take pains to suggest throughout this thesis that Derrida is not a materialist but a thinker of paradox and aporia. It is the aporia that the transcendental both is and is not the empirical that has sustained metaphysics, due to the fact that the phenomenological reduction can only be enabled if the difference between the transcendental and empirical is a difference which is nothing. Hence the difference is paradoxically a simultaneous similarity and difference. Hence against the charges of nihilism, Derrida is not a suppressor of differences but a democratic thinker of the Other that is necessary to thinking the one. Derrida is a thinker of the double writing that is necessary to conceptuality and thus does not suppress identity but only expands and multiplies it in showing that opposites require each other to sustain the metaphysical project. Hence in suggesting that differences are ultimately similarities, Derrida is not homogenizing philosophy, rather he is elucidating the base conditions necessary to thinking philosophy – each term requires its Other to delineate itself against, and hence there can be no strict ontological division or either/or logic, rather it is the thinking of the third space, the neither/nor and ultimately transcendental-empirical difference which will allow us to view philosophy as a whole which is organic and constituent of parts rather than a strict idealism or strict empiricism. Derrida is thus a democratizer of phenomenology to the extent that he recognizes that transcendental and empirical

are empty terms which mean nothing separately, but only exist in relation to each other and metaphysics as an organic structure and whole. Derrida is then not a nihilist but a thinker of opposites and the paradox that one term cannot function without its opposing term, phenomenology's quest for an either/or truth in a pure idealism or pure empiricism thus cannot hold because these terms only mean something in relation to each other. In response to charges of nihilism then, my argument is that Derrida doubles identity instead of relegating it to nothing. Derrida does this through demonstrating that the unthought forms the basis of thought and the ghost of a text always returns to haunt it.

In this sense, this thesis maintains the right to viewing Derrida as a thinker of paradox in simultaneous similarity and difference rather than a thinker of pure difference in the vein of Deleuze, Zizek, Badiou or Delanda. While these thinkers are valuable in bringing insights to the tyranny of homogeneity and the Same, these thinkers paradoxically commit the same crime that they accuse idealists of by committing philosophy to pure materialism. As argued throughout this thesis, because materialism exists only in relation to idealism, one would suppress transcendental-empirical difference in committing to a pure empiricism, materialism or pure realm of difference. Derrida is a thinker not committed to thinking pure difference but paradox, simultaneous similarity and difference, identity in non-identity, but in doing so he does not commit all to the realm of the Same of an ahistorical mass because he doubles ontology. He does this by committing us to see opposing points of view, in their separate uniqueness and integrity, without committing and consigning these to a realm of a sublated ideal a la Hegel. Derrida is then far from being a nihilist but a thinker that enables us to see that philosophy consists dynamically of opposites and each term is essential to illuminating the other, hence a pure idealism

or pure empiricism does not stand. Derrida is a thinker of irreducible difference in transcendental-empirical difference being the ultimate difference that grounds philosophy, hence far from being destructive or a nihilist, Derrida is profoundly affirmative. Derrida affirms opposites, but shows their necessity to thinking each other, and thus includes the Other and democratizes philosophy by demonstrating that philosophy cannot function without this a priori difference or oppositionality.

Building on a priori difference, my readings of the quasi-transcendental also take a point of departure from contemporary readers of Derrida such as Leonard Lawlor, Rodolphe Gasche, and Paola Marrati. Leonard Lawlor argues that the quasi-transcendental is defined as immanence- "In Derrida, there is a double necessity between an indefinite series of opposites, such as presence and absence, genesis and structure, form and content, law and arbitrariness, thought and unthought, empirical and transcendental, origin and retreat, foundation and founded, and so on." [7] Lawlor then pronounces "Immanence is complete". I will argue that the relation between the transcendental and empirical is not immanence but paradoxical identity in non-identity, sameness in difference rather than an immanent relation that relates transcendental to empirical in a straightforward mutual implication as immanence implies. Paola Marrati defines the quasi-transcendental as the contamination of the transcendental and empirical- "In Derrida's work, the confrontation with Husserl and Heidegger, with a thought of the transcendental and an ontology of temporality, takes the form of an irreducible contamination, a contamination, first of all, of finitude and infinitude, of life and death." [8] I will argue that it is not a mere contamination of the transcendental and empirical as this implies a sort of conflation and

7   Leonard Lawlor. The Implications of Immanence- Toward a New Concept of Life. Fordham University Press, 4.
8   Paola Marrati, Genesis and trace- Derrida reading Husserl and Heidegger. Stanford, Stanford University Press; 2004.2.

straightforward mutual implication but the relation of the transcendental to empirical in a relation of paradoxical identity in non-identity. Rodolphe Gasche comes closer to my interpretation of the quasi-transcendental when he writes, "The quasi-transcendentals are, on the contrary, conditions of possibility and impossibility concerning the conceptual difference between subject and object and even between Dasein and Being."[9] However while I agree with Gasche that the quasi-transcendental is a meta-condition of metaphysics determining the transcendental and empirical through the dynamic relation of iterability and differance, I diverge from his interpretation of the transcendental and empirical as a relationship of infrastructure as I do not conceive the relation between the transcendental and empirical as infrastructural or systemic, but something that exceeds the very thinking of system. This is because it is primarily a paradox and non-system of simultaneous identity and difference, sameness in difference, identity in non-identity which is irreducible to the conceptualization of this relation as systemic or infrastructural.

In this thesis, I will be discussing the relation of phenomenology to deconstruction. The relation between phenomenology and deconstruction has been misconstrued by contemporary phenomenologists to be one of interruption and disruption. Contemporary phenomenologists regard Derrida as a destroyer of phenomenology. Contrary to this assertion, my thesis will suggest that Derrida contributes to the phenomenological project by discovering its conditions of possibility and thus strengthens it by offering a meta-phenomenological critique of it, critique that does not serve to destroy but affirm and strengthen by bringing phenomenology to terms with its conditions of possibility. In my discussion of Husserl I will demonstrate, through Derridean readings of phenomenology,

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9   Gasche, Roldophe. The Tain of the Mirror. Harvard University Press, 1988. 317.

that transcendental is nothing outside the empirical through iterability and differance. Likewise, I will demonstrate that radical empiricists such as Heidegger, Merleau-Ponty, Levinas, Blanchot and Ricouer require the transcendental as a point of exclusion from their philosophies in order to maintain their respective empiricisms. Husserl's transcendental requires the empirical to be excluded in order to establish his idealism, just as the radical empiricisms of Heidegger, Merleau-Ponty, Blanchot, Levinas and Ricoeur require the transcendental to be excluded from their empiricisms, accounting for the transcendental on empirical grounds, in order to establish them. Derrida shows that each text is inescapably haunted by its double, and hence deconstruction becomes a double science and a double-writing, in which the ghost of a text returns to haunt it through aporia and the delimitation of limit. Truth is thus neither transcendental nor empirical, but quasi-transcendental as the transcendental is nothing outside the empirical and vice versa. Truth is differance, or the difference between the transcendental and empirical rather than belonging to either side as the transcendental is simultaneously the empirical, related in paradoxical simultaneous similarity and difference, identity and non-identity. The transcendental is and is not the empirical, their difference translates into a sameness, as the transcendental and empirical are separated by a difference which is not a difference, differance. Transcendental-empirical distinction is an illusion, hence the divide of phenomenology into strict idealism or empiricism is based upon an aporia because these exist only in relation to each other through iterability and differance. This thesis thus demonstrates that Derrida saves phenomenology by addressing the problem of transcendental and empirical genesis through his concepts of differance, iterability and the quasi-transcendental. Derrida thus inscribes phenomenology in a more powerful form

through bringing it to terms with its condition of possibility as the quasi-transcendental. This is because it is the quasi-transcendental which institutes the possibility of transcendental-empirical distinction and the impossibility of their separation as the transcendental and empirical exist only in dynamic relation to each other through differance and iterability. Derrida thus enables phenomenology to be reflexive about the conditions that bring about its mode of production and functioning. In this way, Derrida strengthens and renders the phenomenological project more powerfully than it would have otherwise been without his intervention. Differance, the quasi-transcendental and iterability will be shown to be conditions that phenomenology cannot function without. Derrida's meta-phenomenology thus saves phenomelogy from its fixation over a pseudo crisis or struggle over transcendental or empirical truth, because truth is neither transcendental nor empirical, indeed these terms are incoherent as entities separate from each other as the transcendental is simultaneously the empirical and does not exist outside a dynamic relation to the empirical through iterability and differance. As transcendental empirical difference is an illusion, truth rather is quasi-transcendental, neither transcendental nor empirical but the paradoxical space between that allows the thinking of both. This thesis thus argues that Derrida rescues phenomenology from its crisis of origins and truth by demonstrating that the relationship between the transcendental and empirical is dynamic and interdependent, through iterability and differance, hence one cannot define one term without the other as each term requires the exclusion of the other for the distinction to be upheld. Hence, truth is differance and the quasi-transcendental, the difference between the transcendental and empirical which is the foundation for thinking both.

In this paper I have outlined the reception of Derrida in phenomenology as well as discussed definitions of the quasi-transcendental by Bennington and Weber. I have also discussed Barry Smith, a critic who has popularized misconceptions of Derrida and addressed such misconceptions. I also discussed my points of divergence from Barry Smith and contemporary readers of Derrida. In the next paper I further review secondary resources from the phenomenological field and outline Derrida's response to phenomenology through his discovery of the quasi-transcendental – that which is neither transcendental nor empirical but determines the thinking of both.

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In Memory of Heavy who died before Madiba[1] was Freed

You came from the Ciskei

Or perhaps it was the Transkei - we never knew where - and, South African attitude, we never thought to ask,

Somewhere beyond the Kei River

Deep in Kwazulu- Natal,

Land of Shaka,

Warrior King of Africa,

Vanquished tribe turned into hewers and drawers of water and rocks and the white man's garbage.

You cleaned our house and tended our plants, your face never reflecting the wife and children (how many did you have? – we never asked) you must have thought of,

Never saw,

Left behind to till your fields, arid land no whites claimed,

Beyond the Kei River.

You said your name was Heavystone

Because you could lift heavy stones –

But I called you Heavy, as a term of endearment,

Or I whispered Ubaba, my Daddy,

When no one was listening but you,

As I brought you your lunch

On a shiny enamel plate;

1   Nelson Mandela, President of South Africa (1994 - 1999). After 27 years in prison, Mandela was released in 1990.

And I sat with you, my white skin shaded by our pin oak tree,

As you told me stories

In your rich, lilting, harmony-sounding voice

Of Sangomas and their fragrant herbs

And of people cured from snake venom

Of drumbeats outside the kraal

And of the Tokolosh that lives under beds

(Put the bed on bricks, you said, that will keep the devil away),

Of the ground rhino-horn, aphrodisiac charm,

And of green-gemmed crocodiles lying threateningly in the Kei mud.

And you called me "Sissie" – your little one –

You, who taught me to love nature and people and the vibrant blossoming Karroo landscapes.

When you were too old to work

You walked East across the Tugela

Far into the escarpment, across plains of gazelles

To rejoin your family,

And you died before Madiba was freed,

Over-toiled,

Bearer and carrier of heavy stones,

Who never lived to see Madiba's rainbow nation emerge

Like a phoenix,

Triumphantly

Birthed from apartheid's waning days.

Then the letter from Kwazulu-Natal (now we know where) listing your benefits

Reached us,

Addressed to "Mr. Moses Vusumzi."

Moses

Leader of your people,

Not a dispossessed hewer but

A majestic man with a princely name,

Another Shaka

Linked to the great Zulu hunters and kings,

A proud son of Africa

My regal Ubaba.

And society – deliberately oblivious all those years to your heritage – royal line of Africa,

Drove us apart by the hate of apartheid,

Prevented us from sharing a heritage that was truly to be shared,

And forced you to labor with stones

In the quarries of white South Africa.

—*Sharon L. Joffe*

Community, Body and The Female Experence in Meridel Le Sueur's *The Girl*

by Nathalie Virgintino, St. John's University,

New York, New York

Meridel Le Sueur's *The Girl* (1939/1978) provides readers with the story of an unnamed girl who moves through adolescence into womanhood. She has left her rural home for St. Paul where she works as a waitress. Eventually the girl becomes involved in a bank robbery that is planned by Butch, her lover, and his friends. The robbery fails, Butch dies and the girl lives with a group of women struggling through the Depression. Sex becomes a transforming experience for the young woman. The girl is able to survive because of her bonding experiences with other women. At the end of the novel, the girl gives birth to a child revealing the renewal of life and the women's commitment to community. The novel follows a proletarian plot as it reveals to us the experience of the working classes, but it reveals feminine desires instead of masculine hunger. Unlike the classic Proletarian plot, the novel begins with women's isolation and sexual slavery to men and it ends with a community of women instead of men marching towards something. Sex is seen as risky as we see through the many abortions and lack of aid women undergo, but at the same time sex becomes power (Rabinowitz 117). Women use sexual experiences to relate to one another in order to bond and form a community, which energizes them

with power in a collective experience. For Le Sueur, the body becomes important for women as they must accept their own sexual feelings whether or not approved by societal standards. Le Sueur presents women as nurturers that survive by developing strength through suffering and through community.

The Girl challenges the definition of the proletarian novel and for this reason was rejected in the 1930s when the author first wrote it. Le Sueur's work broke the conventions of the classic proletarian plot by primarily focusing on the story of the female experience. The author vividly depicts conversations in ordinary life in taverns, on the streets, and through letters that lack formal language in order to provide readers a portrait of the time period. *The Girl* provides readers with the master-narrative of a young country girl who moves into the city of St. Paul where she encounters a world of prostitutes, criminals and desperation. The story is a coming of age one where the main character, the unnamed girl, gains social and political consciousness, and an identity through physical experiences and sexual awakening.

Le Sueur breaks the classic masculine proletarian narrative that Michael Gold defined in 1929 when he told young writers to "Go Left." Gold writes, "A new writer has been appearing; a wild youth of about twenty-two, the son of working class parents, who himself works in the lumber camps, coal mines, steel mills, harvest fields and mountain camps of America. He is sensitive and impatient. He writes in jets of exasperated feeling and has no time to polish his work. He is violent and sentimental by turns" (qtd. in Rabinowitz 538). For Gold, a woman would have to step out of her gender when writing Proletarian literature, but Le Sueur did not work within this definition. Le Sueur does not fit the definition of a young man who is "violent and sentimental." Such boundar-

ies excluded most women writers as the Communist Party did criticize Le Sueur for not fulfilling such a definition of an author. Foley correctly argues, "Women writers' most important contribution to a discourse about revolutionary social transformation, however, consists of their representations of identity and selfhood . . . Class consciousness thus consists in the development of a new, more collective self, one that acquires identity through acknowledging rather than denying its multiple extensions into others" (237). Women authors such as Le Sueur focus on the everyday experience that does not necessarily include marches, or picket lines, instead Le Sueur provides a portrait through ordinary experiences. In the Afterward of *The Girl*, Le Sueur says, "This memorial to the great and heroic women of the depression was really written by them. As part of a desperate struggle to be alive and human we pooled our memories, experience and in the midst of disaster told each other our stories or wrote them down" (133). As Foley suggests, there is an emphasis on the communal experience and its importance. In writing about the process of writing *The Girl,* Le Sueur acknowledges the female community by saying "we" and "our" in order to suggest a communal, collective experience through conversation.

Regarding the writing style of the left, Le Sueur says, "I fought them. I kept my lyrical style. They wanted social realism . . . I considered it a struggle" (qtd. in Coiner 108). In her work *Better Red*, Coiner argues that the novel "promotes woman as myth. It supports the very system it seeks to oppose" (109). She argues that men in the novel are portrayed as inherently violent and competitive while women are nurturing and feminine in that sense. While the men do appear competitive and the women do nurture, Le Sueur's novel goes beyond woman as myth. She points readers to why men and women appear in such a way mainly as a product of their environment and the system they are

involved in. How else are the men to act ? They have to find food to eat and shelter. The women have no choice but to nurture those around them because of the harsh and desperate circumstances. So while Coiner's point is relevant to Le Sueur's novel, *The Girl* goes beyond pointing out those traits of men and women. The novel challenges ideologies and also highlights the most ordinary of experiences.

Le Sueur focuses the narrative on an unnamed girl who experiences sexual awakening and the development of social consciousness. The girl is never identified, which is Le Sueur's way of emphasizing the universality of the female experience. None of Le Sueur's journals or letters point readers to Mikhail Bakhtin, yet his concept of heteroglossia is relevant to the novel. The namelessness of the girl is a way of her voicing the experiences of other women. Wayne Booth writes regarding Bakhtin, "For him (Bakhtin), as for more orthodox Marxists, what I call my 'self' is essentially social. Each of us is constituted not as an individual, private, atomic self but as a collective of the many selves we have taken in from birth. We encounter these selves as what he calls 'languages,' the 'voices' spoken by others . . . We are constituted in polyphony" (qtd. in Coiner 112). By using this idea of the nameless girl and many voices, Le Sueur explores power relationships in the novel, such as when the girl asks her mother questions about men and sex. Individuality and self is social as one develops the self in relation to the collective. Le Sueur allows for a multiplicity of voices, which become interdependent.

The author also emphasizes women as a community and what comes from such an experience. Rabinowitz argues that "Le Sueur revises the proletarian novel to speak a language of women's memories and women's experiences," which is generated through a connection with other women and also through pregnancy (545). Le Sueur celebrates

womanhood and maternity, but she even transcends femininity. During the time period, Lenin was upset at working women who were too focused on their sexual and personal relationships than with learning economic theory (Rabinowitz). Le Sueur mixes both as she does focus on the sexual and personal relationships women experienced, yet at the same time ideologies and concepts of the 1930s surface the narrative. While Le Sueur does point readers to the sexual experiences of women, we also see the complex issues and decisions characters must deal with and face in their desperate environment.

In Chapter Thirteen, Le Sueur reveals what is "manly" in language as a commentary on proletarian fiction as a genre. Coiner writes regarding the passage as a, "forceful commentary on proletarian realisms constraining assumptions about women and 'manly' style" (117). Butch says to the girl, "There you go. That's what I mean about women. Talking of one thing, they bring up another"(43). Yet when Butch dies, he actually talks the way he was criticizing the girl for talking. He randomly talks about his father, "No, he wasn't my father, Butch said. Do I owe my father any gift? Answer me that, he said. You don't owe your father anything, here we are kicked around all our lives, what do you owe your father, spawning you in it . . . . I'd be coming down driving the truck, all bent out of shape with my kidneys killing me, and there'd be Joe warming up running like a dog. You can't hurt him. Why should I be quiet? Can't I even speak" (90). Butch is confused regarding what it means to be competitive and manly. His random discussion is a way of voicing a collective experience like Bakhtin's heteroglossia concept. Butch is disillusioned, therefore he talks of many things that have nothing to do with one another. The multiplicity of topics and the confusion is a way of Butch voicing a more universal experience.

Coiner discusses the bank robbery in the novel as "an artificial structure on which to hang the real story - that of the girl's pregnancy, the brutality of men and the Depression and the generative power of women" (117). Coiner is emphasizing that working class women cooperate with one another while men compete. She believes the novel as using a mechanical plot which does not address how women in the Depression could liberate themselves from oppressive relationships such as the one that the girl experiences. However, Le Sueur does reveal the different voices of the community. Even though Coiner's argument can be seen in *The Girl*, Le Sueur is creating a larger picture for readers. There is no doubt that Le Sueur reveals women nurturing the community, but Le Sueur is emphasizing the support that comes from a communal experience. For Le Sueur women "were strong women, not in opposition to, workers and men of the land" rather they composed an underclass (Roberts). In a journal entry Le Sueur discusses the "private lives" that linked women and the working class. In the everyday lives of women, Le Sueur found "hidden potential strength and beauty" (qtd. in Roberts 38). Readers experience an ordinary part of the desperation of the 1930s, but we see the strength of the outcome of community in the female collective experience. Foley writes that the novel, "stresses nurturing as the origin of individual consciousness" as "extended beyond the family to the community of women" (237). The girl in the novel represents a universal female experience. Throughout the novel, the author suggests the nurture and communal aspect of the female experience and the conversations within it help to form identity, a sense of belonging and consciousness.

In *Labor and Desire*, Rabinowitz explains how Proletarian fiction is connected to "the tough guy, hard-boiled prose of 1930s" and because of this *The Girl* was said to

have lacked "authenticity" (65). The novel transgresses those boundaries and the female working class is the primary part of the plot. In her essay "Proletarian Literature and the Midwest," (1935) Le Sueur argues, "Writing is a nearer experience than a trade. This is a new and buried body of experience the skilled writer can help to draw up and refresh his own knowing at the same time the emphasis must not be simply on skill and technique but on a new experience, a communal relationship and revolutionary ideology" (206). The novel reveals a new experience, which is that one of a woman and connects it to politics and social development with sexual experiences of a young girl. Readers see the "experiences of prostitution, male violence, illegal abortion, forced sterilization, child-birth, and heterosexual intercourse become the focal moments their forge consciousness" (Rabinowitz 115). For Le Sueur, writing should not focus on a specific form, rather it should highlight a new experience that includes community and ideas that enter into the community. Ideas combined with an environment full of desperation, violence and hunger mold the consciousness of an individual.

Le Sueur wanted to portray the female experience in *The Girl*. In her essay, "Women on the Breadlines (1932)," Le Sueur discusses women's experiences during the Depression. She writes: "It's one of the great mysteries of the city where women go when they are out of work, and hungry . . . There are not many women in the breadlines. There are no flophouses for women as there are for men where a bed can be had for a quarter or less . . . What happens to them? Where do they go (169). The question of women's presence is fundamental to *The Girl*. The female experience is portrayed mainly through the unnamed girl, Clara, Belle and Amelia. All of these women live fragile lives and must endure through poverty and hunger. Even though they all undergo dark experiences,

Le Sueur emphasizes their desires to be part of a community. Linda Ray Pratt writes in the Introduction to the novel regarding the women characters, "These women hold on to love and help each other" (xii). The women experience hunger, oppression, physical abuse and desperation, yet they always return to each other for emotional, physical and psychological support. There is a source of strength in communal life.

"Women on the Breadlines" is an essay that can be read as context for *The Girl*. As readers, we can understand Le Sueur's frustration with women's experience and her desire to capture it. She writes, "We sit here everyday, waiting for a job. There are no jobs . . . so we sit in this room like cattle, waiting for a non-existent job, willing to work to the farthest atom of energy, unable to work, unable to get food and lodging. Unable to bear children; here, we must sit in this shame looking at the floor, worse than beasts at a slaughter" (166 /171). Through the lives of ordinary people, Le Sueur raises questions for readers concerning the definition of crime. As readers see in "Women on the Bread-lines," women want to work, but there is a lack of opportunity that leads to desperation and struggle. If the system makes it difficult to attain basic human needs such as food and shelter, then is Clara's prostitution or Belle and Hoink's bootlegging business really a crime? Is engaging in prostitution or bootlegging really considered immoral if it is the only way to find food and warmth of shelter? Many critics and members of the Communist Party felt Le Sueur, as a woman writer, could not explore such questions. Yet in the novel, she captures the complexities of such situations.

The Girl was rejected to be published in 1939 and was not published until decades later in 1978. A main question regarding Le Sueur's work was if a woman could even write a crime novel including proletarian notions. Le Sueur took what she understood of

the masculine proletarian genre and feminized it. Decades after her first manuscripts, the author revised parts of the novel to make it even more feminine. In her later manuscript, she changes the sex of the girl's baby from male to female. In a letter dated January 25, 1978, Le Sueur writes regarding her revisions of the story: "I have put some deeper things in it, the beginning is thrilling, and I have deepened the sexual perception of the girls and women. Also the end . . .with all the women much more social and collective I think, and the boy has turned into a girl"(qtd. in Crawford 138). She feminized the story in order to reveal the female experience of the Depression and the embodiment of the collective.

Everyone in the girl's life has an understanding of sex except for her. She sees sex in various ways as she grows throughout the narrative. Le Sueur emphasizes sex as degrading when not for love as we see in Clara's prostitution or when Butch pressures the girl to let Ganz, the bootlegger, have his way with her in order to protect his standing with the boss. When she returns home for her father's funeral, sex and her lover, Butch, are on her mind. Butch has been pressuring her into sex and she is unsure how she feels or how she should feel about it. To further emphasize the female experience, Le Sueur has the girl ask her mother questions about sex and love. After the funeral, the girl's mother explains her life and relationship with her husband, "He was good to me, " her mother says. "What is a man when he is good to you?" she asks her mother who answers, "It's a fierce feeling you have for your husband and children like you could feed them your body, and chop yourself up into little pieces . . . . O, it's good to live . . . . To know each other, touch, sing, feel it in your breasts and throat. You have to live and die it and then you know it" (37). Through these conversations, the girl feels she is able to be with Butch emotionally and sexually. The mother explains her relationship with her husband and the

sexual experience she had as a celebratory feeling.

Sex is a way of living and a way of gaining knowledge. Pratt argues "the sexual intimacy she knows with him becomes the basis for fearless embrace of life and recognition of one's essential connection to others" (xv). The girl becomes ready to embrace life. The death of Papa allows the girl into sexual initiation. The father had physically and verbally abused his wife and children. With the death of the patriarch, the girl can become a woman. While the girl is becoming a woman and wants to learn about life in the city, she is also yearning to define herself. She desires to be with others in a time of desperation, isolation and loneliness. There is a sense of dependency on men because of the desperate quest for love. Clara, Belle, the girl's mother, and the girl are all on a journey for love. The search for love becomes a communal experience. The girl is most able to define herself when being with other women such as her mother. Her knowledge of life, her love for Butch and the birth of her child are all experiences she can identify with a community of women.

The author reveals to readers how society shapes men. The definition of masculinity make men such as Butch and Hoink assert their power over women. Butch does love the girl, yet he needs money and must appear masculine, therefore he tells her to give into Ganz, his boss. Butch reads the girl's body as something to consume because of male hunger. He says, "That's why I always want to beat a woman down. A man wants to live and not go hankering after a piece of meat all the time, like a hound" (43). A man must be "masculine" and assert his power over a woman. Dr. Erin Obermueller argues that Le Sueur "subverts this masculine fantasy by not allowing Butch to be the hero and by creating many different versions of the of the female body" (55). After a conversation

with her mother, the girl experiences initiation into womanhood. After her first sexual encounter with Butch she thinks, "Something had entered me, broken me open in some kind of terrible hunger . . . it would change me forever" (45). By contrasting Butch and the girl's idea regarding sex, readers see how both characters view sex and read the body differently. Butch sees the girl as something to consume in order to achieve satisfaction while the girl struggles to interpret the experience and extract meaning from it.

Clara, like Butch is an example of someone who wants the American Dream. Clara dreams of linens and silver, which are a result of the society she participates in. Both her and Butch are examples of people disillusioned by capitalist society, which kills both of them by the end of the story. They are both victims contrasted against the girl who gives birth at the end of the novel. Le Sueur does more than convey an ideological message of the impact of capitalistic society. She shows interest in the human experience as a whole. People are desperate. Readers see women who are economically disadvantaged yet become pregnant. One might ask why. Le Sueur highlights the yearning for love and a search for meaning and purpose in a desperate existence. Le Sueur provides readers with an authentic human experience full of complexities. Characters cannot always do what would seem logical in such an environment. The girl is told to be sterilized, but what happens to her choice in having a child, and a family? What happens to her desire to find love and meaning in an emotionally and psychologically draining environment?

The discussion of the body also appears when Belle discusses her thirteen abortions. She says, "for ten bucks, they'd stick a huge vet's needle into you and start it" after the procedure "you were on your own" (47). The strains the female body must experience are larger forces in society that work to intrude on the individual's body and psyche. The

body is constantly being read. The girl must read Butch's body when he is dying. When reading Butch's dead body the girl thinks, "His body has been good to me. It seemed like there was everything else bad, and our bodies good and sweet to us" (94). It is as if the girl is conscious that the physical relationship she had with Butch was an attempt at "good" or in other words a search for meaning in a life of desperation. She contrasts the "goodness" of their bodies against a depressing environment that is anything but "sweet" to them.

Prof. Neala Schleuning writes the novel is not a "slice of life" rather "an inner realism of human strength and growth" (qtd. in Crawford 140). There is human strength in the communal experience. The focus is not on "I" rather on "we." After sharing food, shelter and love with a community of women, the girl learns, "we belong to the human race" and she thinks to herself "I was one of them" (52). The girl sees everything differently throughout the novel. She begins to see sex differently when waiting for Clara to return from a night with a client she thinks, "we are growing in a field that is cold, bitter, sour and no chance for life" (52). Before watching Clara and before speaking with her mother, the girl does not view sex as a contrast against "bitter" life rather earlier in the novel she fears sex. Observing such experiences, affects the girl's consciousness, which is always changing when she is with women. When Belle and the girl watch Butch leave with the other men for the robbery she thinks, " It was awful to see the four of them like drowning men from a rotten ship slanting out together each one alone but in some terrible violence hanging together" (75). She begins to form thoughts and ideas regarding the situations around her. At the start of the novel, the girl would be too innocent to articulate this thought of the men "drowning." Readers see more of the girl's independent

thinking when the time comes to decide what to do regarding her pregnancy. Before the robbery, Butch finds out that the girl is pregnant and tries to persuade her to get abortion at a shack by the river.

The girl is conscious of her own decisions, she thinks to herself, "I had already robbed the bank. I had stolen the seed. I had it on deposit. It was cached. It was safe. I had to laugh. I was in a safe. I had the key" (76). The girl has the key to the unborn child and refuses to listen to Butch. Le Sueur reveals to readers a real and authentic character, who is yearning for love while attempting to understand her environment. This scene reveals the "inner realism of human strength and growth" Prof. Schleuning discussed. The conversations the girl has with her mother are vital to understanding the self knowledge the girl attains. After leaving her father's funeral the girl thinks to herself, "I'm getting ready to live, to know someone, to touch someone" (39). She synthesizes her surroundings and the people she knows, in order to live and define her identity and thoughts.

The female experience is one that involves sex, abortion, physical abuse and birth. Dr. Erin Obermueller argues that the female body functions as a "register for physical, social and political struggles" (48). She writes the "novel focuses on working-class struggles against larger economic forces and women's struggles against the control of men" (48). The female body becomes a text and narrative of the female experience. Obermueller argues, "literally and figuratively, economic and social forces pierce the body through sexuality, hunger, and death" (49). The novel begins with the death of Bill, which Le Sueur emphasizes as a result of the system. Humans are exchanged in the system because of the competitive environment. The idea of consumption is seen throughout the novel. Later on in the novel Amelia explains to the girl, "They'll get you sooner or later. They

wear you out, they work you to death, they wear you out on the belt, in the mill, the factory. They get your blood and bones one way or another. What are we? Just goods to be bought and sold? Yes . . . It's too bad they can't kill our babies and eat them like suckling pigs. What tender meat that would be! Stuffed babies with mushrooms. Why not?" (120). Bodies such as Bill's are consumed by a capitalistic system and they become a narrative of the experience of the environment.

Le Sueur incorporates female sexuality into proletarian fiction. The body becomes a source of knowledge. The female body is subjected to the needs of others. Readers see this when the girl's mother is discussing her body being chopped up into little pieces. Through this type of language, Le Sueur highlights the body as a means of consumption by others. The body is constantly portrayed as being consumed. The girl interprets her father's dead body through violence and anger. She connects the body with physical, emotional and verbal pains. The death of her father gives her freedom as the girl says, "I'm glad he's dead" (31). Mama reads Papa's body completely different from the girl. She tells the girl that Papa would come home and "cough and spit up blood" (36). This reflects Mama's understanding of the struggle of the working classes. Mama says regarding Papa's body, "They used him bad. They made a bad wind in him" (37). When discussing Bill's death and Papa's death, Le Sueur uses "they" versus the working class to reveal the power struggle in relationships.

Amelia is the voice of change in the novel. Whenever she appears in the novel there is discussion of social inequality or injustice. Amelia discusses prostitutes and the irony of the system. Miss Rice suggests to the girl that she should be sterilized. She tells the girl, "If you live with a man you ain't married to then you won't get relief, we can't have

any immorality around here" (112). Again, the question of crime and ethics reveals itself. Is it a crime to be human and search for meaning, purpose in life or love in life? In the eyes of Miss Rice, it's immoral if you are poor and are going to have a child. Obermueller suggests for the "social welfare agents, the pregnant body signifies a kind of illegal, immoral activity. The antithesis of or work that abides by rules" and that "female bodies map social inequalities" (59). The female social workers say, "That's the trouble with you people. You are alarmists. Hysterical" (121). The girl mostly understands the idea of the suffering of the female body as a symbol of social injustice when she observes her friend Clara suffering. When Clara dies the girl says, "I was glad to close her eyes over the horror they had given her and shut her silent screaming mouth" (129). To emphasize the communal aspect of the female experience, Le Sueur has Clara die with others listening to her contrasted against Butch's death, which is an isolated one.

The female experience is a communal one. The girl constantly thinks of Mama's voice during crucial moments such as her first kiss with Butch and her first sexual encounter with him. She says "I became Mama" (46). Immediately after the experiences, she shares them with Belle, Amelia and Clara. Rabinowitz writes, "women come together to talk, and then branch out with the men to whom they are connected because of sex or money, but always return to each other" (545). Through this complex relationship with herself and with other women, the girl's voice changes especially after Butch's death when she is only with women. It is the end of the novel that reveals the girl's transformation most. After the new operators take over the tavern after the bank robbery where Ganz, Butch and Hoink die, the women collectively move to an abandoned warehouse together. The girl has difficulty getting welfare during her pregnancy. While the relief officer is

away from her desk, the girl looks at her own file which says, "She should be tested for sterilization after her baby is born. In our opinion sterilization would be advisable" (114). When urged to sign the form, the girl breaks down and at this point she transforms.

Le Sueur opposed sterilization, she wrote, "That fight . . . about sterilization did more for me than anything . . ." (qtd. in Coiner 110). She was able to see the impact of abortion, childbirth and sterilization had on the female body. Also in a journal entry responding to her participation in the Worker's Alliance demonstration, which is what Amelia is participating in, Le Sueur writes, "It's like going to a rendezvous, it's like love, it's like some fearful and strong test of your personal calibre. You are meeting something, you are going towards something, something that is in the future . . . It's very frightening" (qtd. in Coiner 110). Le Sueur uses the novel to reveal these experiences she witnessed in women's lives. She wanted to reveal the sex, the abuse, pregnancy and sterilization that women underwent, which was usually not written about during the time even in the most leftist literature. CP leader, Elizabeth Gurly Flynn, questioned Le Sueur's writing about prostitutes such as Clara. Flynn criticized that Le Sueur did not focus on "virtuous communist women" making the novel a "lumpen" instead of a proletarian one (qtd. in Coiner 111). Yet, the novel is one that depicts the proletarian experience for women as we are able to understand the ordinary experience of everyday life for women of the time period. Readers can understand the "frightening" parts of such a life experience.

As readers, we know the girl has changed dramatically when she identifies with the women and says, "I knew I was one of them" (136). She says this while Amelia is organizing a demonstration to get milk and iron pills from Welfare in order to save Clara's life. The girl feels she has similar experiences to the other women, which emphasizes the col-

lective experience. The collective experience is also revealed through the concept of heteroglossia, as mentioned earlier. There are many simple questions throughout the story that help to develop the collective experience. Bakhtin wrote, "I realize myself initially through others: from them I receive words, forms, and tonalities for the formation of my initial idea of myself" (qtd. in Coiner 113). We see the girl continually develop herself through the experience of others. When Clara is dying the girl says,

Clara! Clara! I cried -- remember me, remember how you took me on your wanderings, how you showed me everything.

She didn't even smile. Those pupils leapt out though, as if to tell me something terrible. They told me. I saw it all, what they had done to her.

Clara! Remember the German Village and those Saturday nights with the Booya and Bill, I cried, Bill and Butch, those pretty fellows, those wonderful foxes you used to call them, those slick cats you said . . . . Remember? (126)

The girl is questioning and commanding Clara to speak in order to speak for the collective experience of women. The girl wants the experience to be remembered as she says, "Memory is all we got, I cried, we got to remember. We got to remember everything" (127). The girl refers to the commonality of the working class women's experience, which is full of low paying jobs and an inability of aid for pregnant and desperate women. When thinking of Clara afterwards the girl thinks, "She never got rich on the labor of others. She never fattened off a war. She never made ammunition or guns. She never hurt no one. Who killed Clara? *Who will kill us?*" (130). The individual, Clara, is "killed" and is switched to "us," in order to represent a more universal experience. There is no distinction between her ideas and others, instead the collective experience helps

her grow inwardly. Such questions reveal the concept of heteroglossia, which challenges Gold's "manly" proletarian genre. Instead of focusing on the journey of the working class man who ends up "changing" something, the girl represents the ordinary experience of women where community allows for the formation of the self and the individual.

The novel ends with three important events which are the demonstration that Amelia organizes, Clara's death and the girl's birth to her daughter. The ending is melodramatic in every sense. Clara has been institutionalized and this has impacted the girl's consciousness. When Clara dies, the girl thinks beyond Clara's death to the purpose of her existence and how the environment surrounding them has clearly impacted her. While the girl is giving birth, there are 300 women protesters present outside and inside the building making the novel end in a female community. When the girl gives birth at the very end of the novel she says about the women surrounding her, "But the women were pressing around now, I could look into their faces. They seem to breathe with me, a kind of great wind through their bodies like wind in a woods" (131). The collective experience becomes a source of strength for the girl. She is not isolated instead she has the support of a group of people who understand her journey.

The maternal is a force of history when it is linked to female desire. Le Sueur "reminds us that women's labor brings children into the world, producing value and history just like men's labor" (Rabinowitz 120). The newborn represents a hope in the future while also revealing how history and consciousness are bound together with sex. The theme of the young girl and also the celebration of the birth of the child represent part of the author's experience and feelings. When having her own child, she said it was her way of "giving a gift" to society even if the child was not wanted because community was the

only thing left in such an environment (*Ripening* 4). For Le Sueur, "communal solidarity" was hope and helped people in a desperate environment. Community provides common goals in a collective effort that creates energies necessary to survive the circumstances.

The robbery is the pinnacle part of the girl's growth and her connection with women and the community. The girl's voice changes dramatically after the robbery. After the robbery, she is always with a community of women and what she thinks of her surroundings becomes more cynical. When she is institutionalized she connects with the women there. Such connections develop the girl's mindset. Even earlier in the novel when the girl experiences sex for the first time, she goes to women to talk about it. Rabinowitz writes, "women must talk about the private, intimate details of sexual relationships with men because this is the primary data for their development of political consciousness and their entrance into history" (*Labor and Desire* 123). By focusing on the female experience and my making the plot one of female desire, Le Sueur revises the proletarian novel in order to speak "a language of women's memories and women's bodies. She places women's (re) production, rather than men's production at the center of her narrative of female class consciousness" (*Labor and Desire* 123). By revising the classic, manly proletarian genre, Le Sueur gives us a glimpse into the collective female experience and how social and political circumstances combined with an environment can directly impact lives. An isolated experience can only make circumstance worse as Le Sueur says, "we [should] live to nourish life and each other" (qtd. in *Ripening* 27). Through this nourishment of life and of others in one's environment, a communal experience is formed where a source of strength can be found and used to search for meaning and purpose in life.

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The Hunger Games and the Failure of Dystopian Maternity

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Throughout Suzanne Collins' *The Hunger Games* trilogy, Katniss Everdeen's greatest wish is for autonomy – for the tranquility that comes from independence and self-sufficiency. The story opens with Katniss sneaking into the woods, where she is able to exercise her skills as a hunter, and finds company with "the only person with whom [she] can be [herself]" (*The Hunger Games* 6). Though fraught with peril – hunting outside of the tall fence is strictly forbidden – the forest is a place of refuge for Katniss, and "Gale says [she] never smile[s] except in the woods" (*HG* 6). Throughout the series, Katniss is not altruistic; her participation in the revolution of *Mockingjay* is born of this desire for independent freedom[1], as opposed to political ideals[2]. From her time sneaking to the woods to hunt in *The Hunger Games* to her acceptance of her role as rebel mascot in *Mockingjay*, Katniss' motivations remain the same: protection of the few to whom she feels a sense of loyalty, and the hope to one day live in isolation, far from the expectations of

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[1] And, in no small part, by a desire for revenge for the damage done to those she cares for.

[2] Even her assassination of President Coin is an act of revenge and self-preservation, rather than an act for the greater good of Panem.

society or community. Huddled together in their bunk in District 13, Katniss confesses to Prim, "Tomorrow morning, I'm going to agree to be the Mockingjay," and when her sister perceptively asks if the decision is the result of desire or coercion, Katniss responds, "Both, I guess" (*Mockingjay* 33-4). Unlike Gale, who seeks political authority,[3] Katniss wants neither power nor influence, and expresses disgust for those with whom the Games and revolution have brought her into contact.

> I no longer feel any allegiance to these monsters called human
> beings, despise being one myself. I think that Peeta was onto
> something about us destroying one another and letting some
> decent species take over. Because something is significantly
> wrong with a creature that sacrifices its children's lives to settle
> its differences. … The truth is, it benefits no one to live in a
> world where these things happen. (*MJ* 377)

Though fatalistic and aggressive, this denunciation of humanity forcefully illustrates both Katniss' rejection of society and the consequences of community, and her steadfast loyalty to the young man who makes her think of dandelions, and with whom she may be able to find personal peace. After the turmoil and torture of the Games, and her coerced revolutionary participation, Katniss has arguably *earned* this peace, and on the surface, the epilogue of *Mockingjay* offers Katniss her reward – the "happily ever after" that is desired by readers and Capitol citizens alike. These brief pages give Katniss a

future – one of love and companionship, a family. However, this epilogue fails Katniss as an individual.

Katniss at the end of *Mockingjay* is not autonomous – she is a part of a unit, working to support her husband and offspring, but asked to do so in a roll that she detests most from the beginning – that of a mother. Despite her desire for independence and the serenity it offers, she is instead the permanent victim of a final manipulation that promises an existence haunted by anxiety. By forcing Katniss into the role of motherhood – a job that requires 20 years of diligent coercion – Peeta effectively wins the final game, and Katniss becomes the perpetual victim of the manipulation that begins when the name "Primrose Everdeen" leaves Effie's lips (*The Hunger Games* 20).

Katniss' description of the Games in *The Hunger Games* is as succinct as it is terrifying:

> Taking kids from our districts, forcing them to kill one another
> while we watch – this is the Capitol's way of reminding us how
> totally we are at their mercy. […] the message is clear. "Look
> how we take your children and sacrifice them and there's
> nothing you can do." (18-9)

The protagonist is aligned both with the children and the parents in this passage, at once herself a juvenile victim of the Reaping, and experiencing the anxiety of a parent in her assumed role as provider and protector for her sister, Primrose. Children are a major source of angst in Panem, primarily because their future is tenuous. Guardians are

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3   Greasy Sae reveals that Gale has "some fancy job" in District Two, and is featured regularly on television (384). Katniss, whose occupation is no longer necessary, and whose emotional instability is recognized as a liability, is left to her own neglect in the District of her birth. Significantly, her mother abandons her daughter in favor of vocation, bringing the text full circle and confirming Katniss' early assertion that "Family devotion only goes so far for most people" from the Districts, which have taught individuals to look first to their own well being (*The Hunger Games* 26).

powerless to protect their young against the Capitol's harvest, creating tension within both families and the community as a whole, often leading to acts of aggression that suggest a caregiver's need to emotionally distance herself. Early in *The Hunger Games* Katniss describes Peeta's mother striking him for burning bread (which he gifts to Katniss), and asks herself "What had she hit him with?" (30), suggesting excessive force and the use of a weapon against one's own child. Similarly, the abandoned or neglected children who find themselves in community homes often arrive to school with "the marks of angry hands on their faces" (27). These are not the pampered and beloved children of the Capitol, whose smiling parents look on as their darlings pretend to be brave tributes: they are the victims of repulsive cultural expectations that place them at the mercy of a caustic government and frequently, though not exclusively, monstrous mothers.

Already burdened by the care of her sister, Katniss is adamant in her refusal to have children of her own at the beginning of the trilogy. This is borne of an understanding of the risks children face, and an unwillingness to further expose *herself* to emotional vulnerability. She recognizes her own fear that she cannot manage the turmoil children unavoidably inspire without becoming an abusive monster herself. Yet when capable and confident Gale and Katniss contemplate either escape or a future in District 12, the discussion of children is not far behind. They cannot leave their home because of their responsibilities to "their kids," (which, significantly, includes their mothers), nor is Katniss willing to produce further obligation. The mere suggestion is the inspiration for the first real conflict of the narrative, as Katniss and Gale disagree:

"I never want to have kids," [Katniss] say[s].

"I might. If I didn't live here," says Gale.

"But you do," [Katniss says], irritated. (*The Hunger Games* 9)

Gale suggests a different future – almost a daydream, where children can be born away from "here." Katniss refuses to even consider the possibility, understanding that "not living here" may not be the ultimate solution as Gale proposes. Already, the prospect of motherhood haunts Katniss, who instead finds comfort in the potential of her trade.

Though parents are ultimately powerless in the Capitol-run districts, these societies establish roles that allow families the best chances of survival. The roles of protectors and providers are neither gender nor generation bound, though parents are still most frequently those who accept this responsibility for the good of their offspring. Katniss' father fulfills both of these roles before his death, and leaves a gaping wound with his loss even greater than the crushing depression that settles on their household. Katniss takes over his role as protector and provider, shouldering both the physical and emotional responsibilities he leaves behind. "At eleven years old, with Prim just seven, I took over as head of the family. There was no choice," (27) she says, in clear censure of her own mother's poor choices. Significantly, Katniss does not become a mother to her sister, but rather a provider and guardian, as her father once was.

> The district had given us a small amount of money as
> compensation for his death, enough to cover one month of
> grieving at which time my mother would be expected to get a
> job. Only she didn't. She didn't do anything but sit propped up

in a chair or, more often, huddled under the blankets on her

bed, eyes fixed on some point in the distance. Once in a while,

she'd stir, get up as if moved by some urgent purpose, only to

then collapse back into stillness. No amount of pleading from

Prim seemed to affect her. (*The Hunger Games* 26-7)

The example Katniss' mother provides is one of weakness and instability, and she defines Katniss' loathing of the maternal role.[4] Unable to move beyond her partner's death, Katniss' mother is crippled by the loss. She starves her children with her grief, demonstrating a preference for her chosen adult companion over her children. That their could be a preference – that there is a difference in loyalty within the familial unit – is something that Katniss recognizes as an act of aggression against she and Prim, which in turn guides her interactions with her mother up through her own reaping. For Katniss, this aggression is the trademark of a mother, as the children are emotionally neglected and abused, not unlike Peeta's mother beating him for burning a few loaves of bread. This maternal hostility forms half of the parental dichotomy in District 12; the physical and emotional abuse of children, though not uncommon and driven by the anxiety of survival, is nonetheless illustrative of bad mothering, as District life teaches cruelty and selfishness: "Family devotion only goes so far for most people" says Katniss at the reaping (*HG* 26). The divide this causes between Katniss and her mother is irreparable; following

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4   Hazel, who loses her husband in the same accident, immediately shifts her role from the exclusively maternal to the provider, finding work just after giving birth to her youngest child. In Hazel, Katniss identifies what she believes a mother *should* be – not limited to her biological role, Hazel exhibits the emotional strength to fight for her family's survival. Though it is clear that she cannot achieve this without Gale's aid, it is the effort and strength of will that is idealized in direct contrast to Katniss' own mother. This example, though, is singularly limited, and proves to be an exception rather than a rule.

her emotional withdraw, she will never again be a mother to her oldest daughter.

I didn't trust her. And some small gnarled place inside me hated

her. I had taken a step back from my mother, put up a wall to

protect myself from needing her, and nothing was ever the same

between us again. (*HG* 53)

Despite her mother's advances throughout the trilogy, Katniss holds on to this distrust – even though she says in *Catching Fire* that she is trying to repair their relationship. The small reconciliation that occurs is not truly related to her role as a mother, but as her role as a healer – her successful vocation. Katniss grows to respect her mother's healing abilities, especially when Gale is brought bleeding and broken to their kitchen. This growing trust is again exhibited in *Mockingjay* when Katniss insists no one other than her mother treat her prep team. Still, it is not maternal comfort or support that Katniss seeks, but the work of a trusted professional. Katniss appreciates her mother's knowledge and proficiency, but nothing more, and her dissatisfaction with the roles of mothers continues.

It is through *occupation* - in the role of provider - that Katniss finds her own strength and purpose. Her determination leads to her family's survival as she puts her father's lessons to work. It is a role defined not by biology, but by activity. In the woods Katniss is not a young woman, a daughter, or a sister, though these each give her motivation – she is a hunter and provider. She is a user of tools, of weapons, and the bringer of meat and security. In this space, Katniss rejects the biological extension of her role. Though obviously baited by Gale, Katniss vehemently denies the possibility of

motherhood, exhibiting all of the apprehension of District life, and defining herself as independent from these social labels. Her sense of self exists outside of a reproductive identity, just as she finds the means of survival only outside the District fence. She is at peace with her assumed role of provider, but even her present concern for Prim – that which imprisons her and keeps her from escaping into the wilderness – is stifling. The suggestion of motherhood will forever conjure images of the failure in her family, and this is a weakness Katniss won't abide.

This static identity cannot last, and as she is identified as a tribute she is forcibly defined by her reproductive system. She is the female from District 12 – "Ladies first!" (*HG* 20) – and the pageantry of the games define her almost exclusively as such. The significance of gender in the games is first established by those closest to Katniss – Gale's parting words are "Wear something pretty" (14), and when Katniss dons her mother's dress Prim whispers "You look beautiful," to which Katniss responds, "And nothing like myself" (15). Even Madge, whose position as the Mayor's daughter arguably allows her greater luxuries that the Everdeen family, dons a dress "she would never be wearing … ordinarily," responding, "Well, if I end up going to the Capitol, I want to look nice, don't I?" (*HG* 12).   The need to "look nice," to "wear something pretty," for a slaughter, is a manifestation of the Capitol, where gender expectations are artificially reinforced and exploited as necessary luxuries that denote one's elite status as Capitol citizen or esteemed Tribute. These fashionable ideas, grounded in both biology and the luxury of extreme aesthetics, are recognized as both a strong tool and a degradation of individual worth throughout the trilogy; to focus on gender over skill suggests idleness or thoughtlessness,

and therefore uselessness.

> [Posy] scoots along to the bench to Octavia and touches her
>
> skin with a tentative finger. "You're green. Are you sick?"
>
> "It's a fashion thing, Pos. Like wearing lipstick," [Katniss says].
>
> "It's meant to be pretty," whispers Octavia… (*Mockingjay* 63)

"Pretty" is an adjective that is fantastically specific and informative in its simplicity. It is a word that implies admiration, confirms cultural standards of beauty, alludes to current fashions and trends, and is consistently and determinably *feminine*. In the totalitarian and militaristic District 13 of *Mockingjay*, "pretty," though recognized for its linguistic intention, is Capitolistic – definitively other and, with a few exceptions, negatively stigmatized for its reflection of Capitol excess and the luxury of gender identification that comes from a free commodity culture and the security of comfortable Capitol life.

Unlike the fashionable members of Capitol society, functionally-clothed District citizens rely on vocation for personal identity, defining themselves and others by skill or occupation: they are washers, merchants, Peacekeepers, miners, and hunters. These occupations are often gender-neutral, suggesting that these roles are based on skill and suitability rather than artificially constructed gender expectations: Peeta and his father are bakers, Katniss' mother is an apothecary[5], Katniss herself is a hunter, and both men and women toil in the mines that define the District (*HG* 4). Though heteronormativitiy dominates the personal relationships of significance to Katniss, gender itself is secondary

5   A skilled (and therefore traditionally masculine) trade, and not a medicine woman.

to personal strength and capability, until the caustic intrusion of the Reaping.

By emphasizing appearances and attributing success to presentation, Katniss is allowed to excel only as a young woman, and not as the genderless protector she is before. Gender is manufactured to suit political agendas, and when faced with certain death in the arena, Katniss is bombarded with dresses and ribbons. Tributes attempt to use this to their advantage, and even Katniss recognizes the role her acceptance of both her stylists and Peeta's romantic narrative have in her survival. She hesitantly accepts her role as Juliet to fight for their survival, but the minute she believes the cameras are turned she drops her role as lover as quickly as she drops her feigned interest in fashion.

Katniss shows great adaptability, but she lacks the militaristic strategy of characters like Snow, Coin, Gale, and even Peeta, and so fails to grasp the consequences of her acquiescence of gender until it is nearly too late. "…you'll never, ever be able to do anything but live happily ever after with that boy," (44) says Haymitch in *Catching Fire*. After Snow's visit, and Katniss' subsequent discussion with her mentor, a terrifying truth comes to light: it is likely that Snow will force her into not only marriage, but motherhood, to force her offspring into his games. This "happily ever after," is abhorrent to Katniss, and in no small way influences her decision to fight back, even before she learns of District 13. From Snow, the possibility of motherhood becomes a literal threat.

Coin proves to be no less manipulative. Though Katniss serves Coin better as war propaganda than a bride and mother, Coin too uses Katniss' familial loyalty to manipulate her champion. Of course, this backfires, as Prim's murder spurs Katniss to not just push the revolution as Coin desires, but also ultimately assassinate the politician.

Here, Katniss uses her bow to fulfill the role left by her father, satisfying the need of revenge for the challenged protector.

Unfortunately, it is too late for Katniss, just as it is too late for Prim. Following the assassination of Coin, Katniss emotionally collapses. It is her supposed recovery that occupies the conclusion of *Mockingjay*, and audiences watch as Katniss' mother again abandons her child[6], while Peeta remains to support his war bride.

When the two are first paired, Katniss says

> A kind Peeta Mellark is far more dangerous to me than an unkind one.
> Kind people have a way of working their way inside me and rooting there.
> And I can't let Peeta do this. (49)

This threat continues long after they make it out of the arena, as a kind Peeta Mellark becomes the catalyst through which Katniss' persistent torment is to be derived.

Katniss' emotional collapse resembles that of her mother's before her, with Katniss entirely unable to process or continue in the face of such catastrophic familial loss. Katniss mourns Prim much as their mother mourns her deceased husband, with both forgoing even basic hygiene in the face of their anguish. As quoted earlier, Katniss' mother responds to the loss of her husband with stagnation, sitting in her chair and staring at

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6   In chapter 27 of *Mockingjay*, Haymitch and Katniss find themselves together on the train back to District 12:
         When we're back among the clouds, I look at Haymitch.
         "So why are you going back to Twelve?"
         "They can't seem to find a place for me in the Capitol, either," he says.
         …"My mother's not coming back."
         "No," he says … "She's helping to start up a hospital in District Four."
         (379-80)
To choose occupation over the forced biological role of maternity is a choice that Katniss understands, even as she continues to mourn the loss of nearly everyone she cares for.

nothing as she allows her sorrow to direct her every movement, or lack thereof. Similarly, Katniss describes long stretches sitting in front of the fire, a refusal to acknowledge the basic necessities of life, and a literal shutting down (*MJ 380-1*). It is not until Peeta plants a memorial of Prim that Katniss slowly resurfaces, describing her own toilet in a way that emphasizes her personal neglect: "I make a half-hearted effort to push my hair out of my eyes and realize its matted into clumps. […] I strip, and flakes of skin the size of playing cards cling to the garments" (*MJ 382-3*). Like her mother, Katniss is again able to function, but like her mother, she is not one to be trusted emotionally. The parallel between the two is a permanent tattoo on Katniss' character, foreshadowing her own emotional failures still to come.

All of this is really an introduction to the epilogue, which serves as Katniss' final condemnation and the Capitol's own post-collapse revenge. The epilogue introduces readers to Katniss nearly 30 years in the future – a battered shell of the young hunter she is on the day of the reaping. The threat of Snow's happily ever after has come to pass, and Katniss' description of her present paints a grim image of these consequences. Yet on the surface, this life holds the promise of peace. Removed from the Games and revolution, Peeta and Katniss help each other heal, and build a life together: "Peeta bakes. [Katniss] hunt[s]" (*MJ* 387). Each seeks an identity other than their wartime selves, and work to accept their history. But Katniss' new role as a mother is one of strife and promises anxiety and unease. "…It took five, ten, fifteen years for me to agree [to have children]. But Peeta wanted them so badly" (*MJ* 389). Katniss describes Peeta's nearly two-decade crusade for offspring, and the emotional horror of her gestation – horror Peeta convinces

Katniss to endure not just once, but twice. Katniss acquiesces to Peeta's request out of loyalty to the one person she believes can teach her to live a life without "rage and hatred," (*MJ* 388), a kind of self-sacrificing loyalty that has been consistent in Katniss' character throughout the story. Though she begins the trilogy firmly asserting that she will not have children, though she frequently describes the abuse of dystopian childhood and the monstrous quality of maternity, Katniss surrenders to biology for Peeta's sake and fulfillment. Still, the role of mother is not one for which Katniss is emotionally prepared, and even as she agrees, and her body supports the building of life, Katniss is "nothing like [herself]" (*HG* 15), as unsuited for her role as a mother as she is uncomfortable in her mother's fine dress. She describes gestation as "a terror that fe[els] as old as life itself" (389), and though she describes holding her new infant as joyous, her next pregnancy is "a little easier, but not much" (389). The snapshot that Katniss provides of her young children creates a dichotomy of their naivety and her experience, and her constant anxiety over not only their continued welfare, but also the necessity of ripping away their innocence when their children learn of the Games. As a mother, Katniss is not herself, and instead becomes her own mother – she that is emotionally scarred and unable to offer her children the comfort and support she before shows her sister as a provider, and instead internalizes her own terror as she continues to prepare for the worst. The existence of her children is a source of prolonged anxiety for Katniss, and one she will not be able to overcome.

Katniss says the horror of her first pregnancy subsides once she is able to hold "the girl," but this reprieve does not last. Katniss produces the perfect tributes – a fact

which does not escape her notice. "The dancing girl ... the boy with blond curls ... the girl ... the boy ... terror" (389). Describing her children exclusively by gender – perhaps in an attempt to protect their identities from even the readers – Katniss marvels at the innocence of children and her own children's present inability to comprehend the suffering of decades past. Though no longer identified as potential tributes, their suitability functions as a constant oppressive reminder of all Katniss has suffered and lost. The inevitability of their discovery of her involvement in the revolution leaves their mother agitated, as she knows a part of their innocence will be lost forever. These anxieties ultimately identify Katniss with her own mother, who abandons her daughters not once, but twice.

To be a mother from District 12 is to risk being emotionally broken and vulnerable, or an abusive monster, and unable to meet the expectations that define the role. Motherhood is defined by crippling fear, and thus Katniss is crippled. Katniss' maternity is a forced reduction of self to a reproductive identity, which confines the protagonist as it aggressively aligns her with her own failed mother. This lack of peace is the antithesis of Katniss' hopes for the future, and by forcing her into the emotionally vulnerable role of motherhood, the series proves a failure to its protagonist.

Ultimately, the reader can take solace in the knowledge that Katniss' children will not suffer the fate of other dystopian offspring; although Katniss loses her mother to emotional instability and similarly becomes an ineffective mother herself, her own children will continue to find support in the true nurturer of their family: their father, Peeta. Even as Katniss fails in the role forced on her by biology and Capitol definition,

Peeta – the kind supporter, the bread maker, the lover – excels in his own maternity, giving readers hope where there is none for the protagonist.

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South Africa: 1970s

Your breath tasted of samoosas,

Spiced packages, curried triangles of Indian promise

That you bought me at the old fish and chips shop in downtown Cape Town.

Sometimes I ate newspaper-wrapped chips – British style –

Coarsely salted, vinegar drenched,

And the two culinary cultures mingled in our fugitive kisses,

Furtive, always, glancing backwards.

Your smoky skin,

Vestiges of brown-paletted ancestors brought on British ships to cut the cane and the pineapples (erotic fruit with its sweet ripened core),

Contrasting with my whiteness,

Blending

A fusion of cultures

And you would murmur between the kisses

That we were doing nothing wrong,

Our brown-white caresses

Ignored by the Portuguese fish-shop man who thought only of Lourenço Marques,

Site of colonial domination and defeat.

But we both knew that -

Contravening the repressive Immorality Act,

A hated rule that kept lovers apart -

We were breaching the laws of apartheid, subject to arrest,

To gross humiliation and charges of sedition in the name of love.

And so - while our eyes mingled over the heads of our fellow students on our "enlightened" campus with its 25% non-white quota -

We never talked again.

And I, long married to a milk-white man,

Mourn and yearn for those life-enhancing kisses

Under those oppressively hot South African skies.

—Sharon L. Joffe

Woman's Freedom is in the Forest: *Red Riding Hood*

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In the first published version of the fairy tale "Little Red Riding Hood", Charles Perrault's 1697 "Le Petit Chaperon Rouge", the young female protagonist visits her grandmother's house in the middle of the woods and, after undressing, she joins the wolf in bed and is finally devoured by it. The tale concludes with the author's moralizing instruction addressed to young maidens not to trust a friendly stranger. In the much more popular version by the Grimm Brothers (titled "Rotkäppen" and dated 1812), the girl's transgression mainly consists in disobeying her mother's warning not to stray from the path, but she is saved by the huntsman at the end of the narrative. Director Catherine Hardwicke's latest cinematic adaptation of the fairy tale strips the tale of its previous didactic and moral instructiveness. The story, set in the premodern age, is in fact focused on the love triangle experienced by the protagonist Valerie (Amanda Seyfried): the young woman is torn between her love for the woodcutter Peter (Shiloh

Fernandez) and the obedience due to her parents, who have arranged her marriage with the wealthy blacksmith Henry (Max Irons). Valerie does not accept her parents' decision and protests by affirming: "I feel like I'm being sold", (unrealistically) anticipating her sex's right of choice in amorous matters. The film is thus centred on a young woman's will to emancipate from parental authority and social rules, as Valerie explicitly admits in the second scene when affirming that Peter "always had a way of making me wanna break the rules".

Contrary to John Patterson's argument that the film's "makers seem unacquainted with the late, great Angela Carter's story 'The Company of Wolves'", many references to the 1979 literary adaptation of the original tale can be actually traced in Hardwicke's work. Primarily, in both narratives the villain is not a wolf but a cunning and vicious werewolf apparently attempting at the (not so) innocent girl's life. Contrary to Carter's tale, however, *Red Riding Hood* has been considered as "a half-sexualised saga of awakening, very much 12A Angela Carter" (Tim Robey), a "half teatime soap" (Catherine Shoard) that does not exemplify "a young woman's sexual rite of passage" (Kat Murphy). These readings are probably motivated by the legitimate association that many critics and members of the audience have made between this work and Hardwicke's previous film *Twilight* (2008): both stories are focused on the romantic adventures of a human chaste woman who is surrounded and contended by supernatural creatures. In this respect, the film thus seems to expressly ignore the critical readings that consider the original fairy tale as a story of sexual awakening. According to Jack Zipes (382) Alan Dundes, such an interpretation is exemplified by the red cloak that symbolizes the blood of menstruation

– an interpretation that is alluded to in John Fawcett's *Ginger Snaps* (2000), for example, in which the red-haired Ginger (Katherine Isabelle) is attacked by the werewolf precisely during her first menstrual cycle.

The story is mainly set in the fictional village of Daggerhorn, a small Gothic fortress whose wooden houses' architecture (created with minute attention to details) partly reproduces the thorny trunks of the surrounding forest. The film establishes an interesting spatial contrast between the village and the forest, especially in the way that the natural location acts to define the behaviour of the female protagonist. Contrary to the submissive position that she is forced to assume inside the walls of the village, Valerie experiences the forest as a safe refuge, where she can freely express her thoughts and wishes. The female protagonist is thus associated with the wilderness, although a visual contrast between the vivid colour red of her cape and the white of the snow – emphasized by the frequent use of high-angle frames in which Valerie mainly occupies the centre of the screen –simultaneously differentiates her from the natural environment. [Image #1] Nevertheless, Valerie frequently has a close physical contact with the forest, often touching the trees' trunks or hiding behind them, as well as she rarely feels frightened or uncomfortable while walking through the unmarked paths. Such an interaction functions to equate nature with lack of order and disregard of the social rules. The untamed landscape is matched by the undomesticated behaviour of Valerie, who refuses to follow the precepts of her social community, finally isolating herself from it and deciding to hide the truth about the werewolf precisely like the members of her family had previously hidden many secrets to her (as in the case of her mother's extraconjugal liaison with another villager).

Figure1: The red hood worn by Valerie (Amanda Seyfried) contrasts sharply against the natural environment.

After the two initial sequences, which present Valerie and Peter as very affectionate towards each other when they were children and in the narrative's present, the story represents the recovery of the body of Valerie's sister, who has been brutally killed by the wolf, a creature that terrorizes the inhabitants of Daggerhorn. The subsequent intimate scenes depicting the mourning of Valerie's family are alternated to those portraying the villagers' wrath, caused by the breaching of a pact that had lasted for twenty years thanks to the periodical sacrifice of their best livestock. The angry villagers choose the path of vengeance and transform into a reasonless mob that is armed with torches and embarks on a hunt of the creature – a reminder of the mob in James Whale's *Frankenstein* (1931). Unluckily, this theme is only briefly illustrated in the film and is set in contrast with that of

justice, which is represented by Father Solomon (Gary Oldman), who has been officially summoned by the local priest to kill the beast. The story continues with the celebrations for the hunt's alleged success but the real werewolf attacks Daggerhorn during the feast, claiming several victims in a very fast-paced scene that realistically reproduces the fight between the monster and Solomon's men. Unexpectedly, the supernatural creature then approaches Valerie in order to communicate with her and invite her to leave together the village. The wolf thus expresses a message of freedom and an invitation to independence from social rules. The telepathic conversation, however, casts suspicion on the young woman who is accused of being a witch and used by Solomon as a bait for the beast during the following night. The story's pace thus accelerates towards the "exit" of Solomon from the scene, the flight of Valerie from the village and the final confrontation with the monster.

The Grimms' fairy tale is literally quoted near the end of the film, in the dialogue between Valerie and her grandmother (Julie Christie) which reproduces the much popular lines beginning with "Grandmother, what big eyes you have" and the reply "The better to see you with". This scene is part of the protagonist's premonitory nightmare about the old woman's death and could be seen as epitomizing the director's (and screenwriter David Leslie Johnson's) attempt to evidence the horrific aspects of the story. However, Red Riding Hood lacks the atmosphere of fear and suspense as well as the explicit depiction of (sadistic) deaths characterizing some of the cinematic adaptations of fairy tales of the last decades, such as Michael Cohn's Snow White in the Black Forest (1996) and Tommy Wrikola's recent *Hansel & Gretel: Witch Hunters* (2013).

Specifically, the appearance of the lycanthrope, a pixel-powered creature – a "gigantic labradoodle" according to Tim Robey – probably contributes to the disappointment of the audience's expectations, because it is more similar to the talkative but ferocious Gmork in Wolfgang Petersen's The Neverending Story (1984) than to the frightening and two-legged beasts depicted in films such as Joe Dante's The Howling (1981) and Joe Johnston's The Wolfman (2010). Rather, the main cause of suspense for the spectator becomes the discovery of the monster's identity, which is repeatedly postponed by means of suspicion being alternatively shifted from one character to another. Suspense is further exacerbated by the fact that the camera often assumes the voyeuristic point of view of those characters who spy on Valerie, thus alluding to the frames that reproduce the killer's perspective – a typical practice of many horror films since John Carpenter's Halloween (1978). The final revelation (which I prefer not to spoil) is quite unexpected and, by being set in the house of Valerie's grandmother, it establishes another clear connection between the film and the original fairy tale, but with the surprising innovation of depicting the villain's "striptease" off the grandmother's clothes.

The major asset of the film is definitely Gary Oldman in his interpretation of Father Solomon, the warrior-priest who attempts to kill the werewolf with a small army of bodyguards, a large arsenal of weapons and religious faith. Solomon is often loud and theatrical in the public demonstrations of his expertise and power, and soon reveals his intolerance against any person who questions or doubts the authority of his figure by (literally) silencing any form of dissent. He spreads paranoia about the werewolf's identity among the villagers and then transforms the crusade against the unholy creature

into a witches' hunt. Independently of the truth, Solomon has no scruples in accusing the suspects only because of their physical and behavioural diversity (as is the case of the dumb Claude – Cole Heppell) and then publicly disgracing or even personally executing them. In a certain respect, he is a perfect representation of the prejudiced representatives of the Inquisition and all the unscrupulous and unjust religious figures depicted in eighteenth-century Gothic novels. In Ann Radcliffe's 1796 novel The Italian, for example, plain, old-fashioned evil in the form of a supernatural creature is substituted by the cruelty of the black-cloaked Inquisitors, who arrest the innocent Vivaldi and, after confining him to the dark subterranean vaults of their enormous prison in Rome, insidiously and obstinately attempt to extrapolate a confession of guilt from him. Precisely like the judges addressing the prisoners with "tremendous voice[s]" (368) and applying their "diabolical decrees" (351) without any compassion in Radcliffe's work, the purple-dressed Solomon becomes instrumental to the exploration of the relationship between power and morality: his religious zeal and sense of (divine) justice is mixed with the desire to control, to dominate, to establish his own will over others.

An interesting characteristic of this film is the conversion of some sequences into brief music videos by means of the vocal tracks' dominance over the characters' dialogues and the sound effects. An example could be offered by the scene of the celebration for the (alleged) death of the wolf, during which the track "The Wolf" (sung by Swedish artist Fever Ray) prevails over the crackling of the fire and the cheering of the villagers. This specific scene would then correspond to what Diane Railton and Paul Watson classify as the "narrative music video", which is characterized by the visual narration of a story that is intended to "variously illustrate, complement or extend the lyrical content of the song" (55). In this case, the song's lyrics repeatedly imitates the animal's howling, describe the details of a black wolf's frightening appearance ("Eyes black, big paws") and imply that contact with such a creature is contagious ("The poison is blood"). In a certain respect, there is a complete disjuncture between video narrative and lyrical narrative because the lyrics of the song apparently contradict the jovial actions of the villagers during the feast. However, the present moment of joy for the alleged death of the wolf alluded to in the song's lyrics assumes for the villagers the function of exorcism of the previous traumatic experience of terror.

Red Riding Hood thus severely alters the structure and narrative of the original fairy tale, although it offers an interesting exploration of new themes and figures. The film could have benefited from a minor focus on the protagonist's romance and a major attention instead to the personal lives of the other characters, especially to the perspective of the villain suffering from the werewolf's curse. On the other hand, the subtext of female assertiveness exemplified by Valerie's choices and actions represents an innovative aspect of the narrative that increases the film's value. What could be the story's moral then? You do not necessarily have to join the wolf to find love and to experience freedom from the strictures imposed by a rigid society.

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BUILDINGS AND USES OF THE PAST. ARCHAEOLOGICAL HERITAGE, TERRITORY AND MUSEUM

Original title: *Construcciones y usos del pasado. Patrimonio arqueológico, territorio y museo.* By Carlos Ferrer García y Jaime Vives-Ferrándiz Sánchez (editors). 195 pages, 60 figures. Published by Museum of Prehistory of Valencia (España), 2012. ISBN 978-84-779-639-6. Legal entry: V-1855-2012

Teresa Encarnación Villalba Babiloni

A must read for archeologists and professionals

The book presented here is the result of holding the *First Conference on Debate* organized in the Prehistory Museum of Valencia on 20 and 21 October 2010, in the framework of the Training Council of Valencia (Spain). Its aim was to reflect on the intimate relationship between past and society from the perspective of the archaeological museum and territory. It is well known that the past is constructed from the present and, therefore, is inseparable from the social context from which this history takes place. In the case of this book, authors want to consider what happens when the past emerges in the present with documents that are particular focus of attention of archaeology: material culture in the broadest

sense and specifically objects and historical sites.

In fact, according to the editors, the publication of this work has had much to see whit the emergence of theoretical archaeology based on renovations that emphasize critical positions of increasing responsibility of research before society. This paradigm favours a reflective attitude by adopting contextual views of history. Far from maintaining a scholarly contemplative attitude before the remains of the past, it is pursued an active role in society, asking questions and by solving problems. At the same time, and as a set of mirrors, archaeology is provoking an increasing concern among the general public, beyond the scholarly research activity. A mosaic mode, the three main pillars on which the current interest in the past is based are: on one hand, on the growing awareness of conservation of material remains of the past, including objects, monuments and landscapes. On the other hand, on search for identity, shared values and cultural traditions in the past. And finally, on cultural tourism that move money and people in relation to the visit to the archaeological heritage.

As a result of the above, these researchers point out in the introduction to this work that the concept of public or rather "publics" is gaining importance for professionals who dedicate a lot of their time disseminating archaeology from the perspective of the new museology. The attention to the interests of visitors is an unavoidable element in this revision of the different approaches, as social groups with different concerns will be attracted to different past things and require different strategies of dissemination whit incorporation of several languages. From the point of view of Ferrer García and Vives-Ferrandiz, a particular audience which requires special attention in this system is the local community. Because the responsibility for land conservation entails a commitment between the professionals of museology and archaeology and these local groups, in order to build and present the past.

In this work all - objects, science, ethics, territory, tourism and public – is organised around the key idea of archaeological heritage: all that, that having an evident material dimension, provides and maintains a relationship with the past (remote or recent). Traditional furniture stored in warehouses and display cabinets of museums, properties in the territory, and even landscapes are incorporate as research's topics in a whole new dimension of the study of heritage. The cultural material ,plays a central role , but with meanings that are not given, but constantly constructed through consumption, enjoyment , use, misuse, abuse, or manipulation.

It is clear from the seven articles that structure this book, that the daily management of heritage obliges researchers involved in this study to take sides in responsible and by consensus decisions: from conservation policies to criteria of museology - what is shown and what does not; from the commitment in the territory and with local communities to values which have to be promoted. With these starting positions, the researcher team expose the last changes in recent years in archaeological science, museology and communication, more exactly how these news considerations affect the daily management of the archaeological heritage. Specifically, they consider a series of questions: How can the museum respond to new visions and missions to take on the responsibility before the heritage and society? How should the museums integrate the new paradigm in the social function of education? How to incorporate various social interests to the presentation of the remains of the past? What should guide the ethical issues associated with the Archaeological Heritage? What is the way for the museum to assume the new challenges of preservation and dissemination in the area? To what extent can the museum cooperate with other agents in land conservation and local development?

All authors of this book are actively involved in this public dimension of archaeology through the management of its collections, making visible archaeological sites and public presentations of the past in different ways (exhibitions, educational workshops, tours, itineraries and days of visiting sites). They understand that relationships between society and heritage should play an important role in their works. Therefore through their scientific articles published in this book they try to establish a framework for cross-discussion to the various areas in which archaeology is becoming growing public dimension in a forum of reflection composed and plural.

The concepts reflected in the title of this book are discussed in the various articles that are part of this work from various perspectives and experiences, encompassing from archaeological research to education in museums. Participants present synthesis and personal reflections on the concepts discussed which derive from their own experiences and professional background in the fields of the university, management of museums and heritage or research.

The first chapter, by Victor Fernández Martínez, introduces many of these issues from personal experience in Africa. He practises professional archaeology assuming renewals postcolonial perspectives. From two scientific researches in Ethiopia, the first one on cave paintings and the perceptions of local communities and the other one on a local museum, the author talks about the difficulty to do archaeological work engaged with local values which are in direct conflict whit scientific categories that, in this case, come from the West.

Gonzalo Ruiz Zapatero exposes the complex relationships of heritage and archaeology with society. This second chapter deals directly with the public and the idea that people have about archaeology and the past as well as the means by which the past comes to people. His contribution reviews the traditional centrality of the archaeologist or museum expert in the presentation of heritage and calls for an adaptation of the strategies of heritage's spreading in connection with the audience.

The museum is undoubtedly a powerful machine that articulates much of the work to heritage. Luis Grau reviews in third chapter the connections between museum and territory through the museum in situ and between museum and society. While his work suggests that the museum is a stage manager in this scene, at the same time he is critic with a superficial approach to museum on the territory that does not account for the complex web of historical relationships that have as result the museum itself.

It is no surprise to note that material culture is one of the main areas of this work. The following two chapters look at it from an unusual angle. In the fourth chapter, Josep Ballart reflects on the biography of things through texts that for him are the images that illustrate the qualities of museum objects. His reflection looks at the different meanings we attach to objects and complex relationships that people and things have to build cultural heritage. In the fifth chapter, Amalia Pérez-Juez also writes about material culture, in this case which is preserved in situ and agrees to call 'sites' (e.g. archaeological sites). Her article deals with difficult subjects like management models, communication and participation of local communities. He

emphasises the need to agree financial interests with society, nature and culture.

Communication and education are the subjects of reflection in the last two chapters under the premise that there should be no research without diffusion. In the sixth chapter, Joan Santacana begins analysing the archaeological heritage in the broad framework of cultural products, while emphasizing the enormous potential of archaeology to transmit emotions and knowledge through the things of the past and the modern method. Education is the key word around which Pilar Sada develops the seventh chapter. As a professional that work in the museum, and through practical cases from her own experience in Tarragona (Spain), she highlights the important role that museums have in the access to heritage and, above all, in the education of society and in the development of critical thinking. Finally, she stresses the need for coherent cultural policies and planning processes supported by solid research.

In the words of these authors, it is difficult to predict the future, but it is undeniable that heritage management, like other sectors of culture has been affected in some way by social, technological and economic changes of the modern

world. On this basis, all the articles in this work are more than conclusions, a personal approach from the practical experience of their projects and their reflections. They do not pretend to impose precepts but to provoke debate in their daily work and possible ways to address it. The publication of this book has meant above all a useful reflection on the route of future works.

To conclude, the book is especially accessible to experienced scholars or advanced students of subjects like archaeology, museology or heritage, but this fact not excludes other readers who might be interested in the world of the cultural heritage in general. In fact, this book should be read by all archaeologists and professionals that work in museums or similar with any serious interest in heritage because of de new social and scientific approaches showed in all the research contributions of this book. Authors captivate readers with the interplay between the past and the present, demonstrating the value of archaeology to contemporary attitudes, politics, and epistemologies.

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Interesting, informative, and a great treat

Published in 2013 by Coteau Books, *The Literary History of Saskatchewan*, Volume 1: Beginnings is a compendium of the writers who have established one of great writing traditions on the Canadian Prairies. Boasting 271 pages of storytellers, visionairies and poets from Saskatchewan, this handsome softcover recounts Saskatchewan's colourful and complex literary history. David Carpenter, one of that province's best-known novelists, essayists and scholars of literature, has done a wonderful (and very useful) job of compiling a collection of essays that span topics from Cree Literature in Saskatchewan to writing in the

Seventies to the poetry of Anne Szumigalski to playwriting in Saskatchewan. If you are interested in Canadian literature or in how Saskatchewan's vital literary scene developed, what were its roots, its salient features and its prominent players, then this engaging collection is for you.

Even if you are not a connoisseur of Saskatchewan literature, I bet you will find this book interesting and may even begin to read more Saskatchewan writers after looking at this volume. Who can resist the output of writers working in such pronounced isolation that Carpenter, in his "Foreword," declaires that the literary centre of this province is "whereever we do the work" (iii). In Saskatchewan, the centre could be "Yann Martel's secret carrel, Guy Vanderhaeghe's kitchen table, the study in Sharon Butala's ranch house, Warren Cariou's fabled tower, Liz Philips' Torch River retreat, the great oak desk in Bob Calder's cabin, the alcove in Jill Robinson's island cabin, they study in Louise Halfe's house of straw, or Lois Simmie's bed" (iii).

It is not surprising then that putting together a literary history of Saskatchewan is a taske from which Carpenter claims to have fled for thirty or forty years...and instead of

writing a book about it, became a writer himself. Hiring "luminaries with solid track records as literary essayists to do the job" for him, Carpenter created Volume 1 that he says, if you listen closely, will divulge a "multiplicity of points of view, whispers of allegiance, discord, solidarity and outright disagreement" (iv). Made up of sixteen articles, this book takes the reader from the cultures that were in place, telling stories before Europeans arrived, to Saskatchewan's literary renaissance in the 1970s.

Due to the constraints of space and time, I will only be talking about four of the sixteen articles in this review--every article in this volume is first rate and should be read carefully.

To beging, this collection's first article, "'Our New Storytellers'" Cree Literature in Saskatchewan" by Kristina Fagan Bidwell is simply excellent. Clear, concise, and complete, Bidwell's discussion of Canada's oldest literature beautifully frames acimowina into its constituent elements, among them, the atayohkewina, the sacred stories or spiritual narratives that form the core of Cree culture and beliefs. Whether you want to know about Wishakecakh, Witiko or other traditional figures, this paper is an excellent place to begin. In it, you will find

detailed and precise discussions of the works and lives of James Settee, Charles Pratt, Edward Ahenakew, Stan Cuthand, Maria Campbell, and Louise Halfe.

Wendy Roy's "The Literary Construction of Saskatchewan before 1905: Narratives of Trade, Rebellion and Settlement" that follows Bidwell's paper is an wonderful discussion of the European counterpoint to the Cree culture in this province. Roy's discussion of the journals of explorers, surveyors, and traders reveal a fascinating portrait of how these writers shaped the place and people that they met through their travels and writings. Her treatment of Riel's own writing, the melodramatic fictional accounts of the North-West, Resistance and the non-fictional accounts of the Riel Rebellion reveal the literary construction of the North-West with which we are now so familiar. Cross-Canada train trips offer another intriguing glimpse of women writers and their narratives: visiting her brother-in-law, Scotswoman Jessie Saxby, in her 1890 *West-Nor'-West*, describes the growth of Regina, Ishbel Maria Gordon, the marchioness of Aberdeen and Temair, was one of Canada's first photojournalists, creating *Winter and Summer Excursion in Canada* (1893), and in *Winter and Summer Excursions in Canada* (1894), another

Scotswoman, Catherine Laura Johnstone described her trip to Duck Lake, Carlton and Prince Albert. Saskatoon she found uninteresting, being just a little town on the South Saskatchewan.

In "Saskatchewan Vision and Visions of Saskatchewan: Literary Development in the 1940s," Christian Riegel does a magnificent job of charging the effect that literature created in and about Saskatchewan during this period had not only on the writers of that province but on the writers in Canada in general. As he points out, Sinclair Ross, W.O. Mitchell, Wallace Stegner, and Anne Marriott created a lasting legacy, transmitting Prairie culture to readers and writers like Margaret Laurence and Thomas King. Riegel's unsentimental discussion of W. O. Mitchell is particularly fine--charting that author's relationship with Maclean's and MacMillian in Toronto and Little, Brown in Boston.

His treatment of Anne Marriott's complex and sophisticated poetry about the Saskatchewan landscape and that province's social and cultural histories takes that author out of the dustbowl in which she is usually read and reminds the reader of this poet, who founded *Contemporary Verse,* modern emphasis on the individual's voice and experiments with multiplicity.

I found Dwayne Brenna's "Playwriting in Saskatchewan: An Overview," a thorough, well written and enjoyable discussion of Saskatchewan's playwrights and their relationships with the theatres that produced their plays in-province. As Brenna points out, the history of playwriting in Saskatchewan runs parallel to the development of the acting talen in the provice and the founding of professional companies. The outburst of professional theatre that took place in Saskatchewan between 1968 and 1973 saw the founding of the Globe Theatre in Regina and 25th Street House and Persophone Theatre in Saskatoon. (I've always been a fan of 25th Street House productions.) As Brenna also points out, Saskatchewan has always been foremost in supporting alternative theatre companies on the Prairies, among them La Troupe du Journ, Dancing Sky and Saskatchewan Native Theatre.

I think the most courageous essay in the collection must be considered Hilary Clark's "Feral Muse, Angelic Muse: The Poetry of Anne Szumigalski." A tribute to one of Saskatchewan's finest poet's, this paper reads like a Szumulguski poem. It too is full of tricks and surprises: biographical information, close reading, the poet's influence on other writers, the importance of animals, angels, and children to

the writer who died in 1999.

There are so many other artists to consider, poets, novelists, non-fiction writers, and Saskatchewan's artistic communities in this volume, that I am afraid I will have to recommend that readers must go and buy not only this book but also go out and buy all the other volumes to come. How could anyone, interested in writers and writing, not be interested in visiting St. Peter's or Moose Jaw? Or reading more of the books written by Lois Simmie, Sharon Butala, Judith Krause or Byrna Barclay? Some of the best work done on the Prairies (arguably some of the best work done in Canada) comes from a place that Carpenter points out is "a province the size of Texas with a population of less than that of Calgary" (i).

Carpenter should be congratulated (and applauded) for editing and compiling the first volume of Saskatchewan's literary history. Nourishing writer and reader alike, this book is indeed what he believes Saskatchewan writing to be "a great treat" (x). Volume 2, Carpenter promises,, will explore Saskatchewan writing via theme and genre in the latter half of the twentieth century. Volume 3? Carpenter believes that Volume 3 will contain anything he may have overlooked in 1 & 2. My reaction? Good, there'll be more.

Gary A. Kozak

Eventful, full of cynicism, and a good read

NoViolet Bulawayo, whose real name is Elizabeth Zandile Tshele, is a Zimbabwean born writer who now resides in the United States. She was the winner of the Caine Prize for African Literature in 2011. She received an MFA and Truman Capote Fellowship from Cornell University and is currently a Wallace Stegner Fellow at Stanford University. Her work has been published in carious anthologies including the *Boston Review, Callaloo,* and *Newsweek.* NoViolet Bulawayo's debut novel is a vivid story about the immigrant experience. This theme is explained very clearly and personal and is approached with the emphasis on the push factors involved. The style is funereal, slightly picaresque, and it contains tragic elements

with the story steering clear of becoming a tragedy.

We Need New Names deals with growing up in African poverty and migrating to America. The earlier part concerns a group of children living in a squalid shantytown in Zimbabwe, ironically named Paradise. Their teachers and school administrators have vacated, their school has closed down and life continues with no direction or purpose. The story's narrator is a child named Darling. Her friends have names like Chipo, Sbho, Bastard, and Godknows. With no school and no incentive, they only hang around, steal guavas from trees on private property, and find ways of peddling various items for the basic rewards of money and food. Every day, they get sick on guavas, try to stay out of trouble, and have naïve conversations concerning Chipo's pregnancy. Darling eventually gets a fortunate break and is able to live in America where she experiences a new culture and comfortable lifestyle.

For most of the novel the atmosphere is bleak and languid and it is dressed up with nihilistic narrative. Bulawayo is describing lives that are meaningless, impoverished, and unproductive. Their personalities are insolent, unfocused, and aimless. This

atmosphere is described so vividly that it appears to reflect a personal experience. The narrative voice sets the tone with extensive sarcasm and cynicism. Even Bulawayo's chosen name reflects her state of mind as a writer; the sarcasm is initially evident in the character's names and it shown by the town's ironic name, Paradise. Afterwards, the tone is continued with description of culture and village life. She says the following: "In no time the rest of the church people begin to arrive, panting like dogs returning from a hunt. The only thing I like about getting here early is that I get to watch the fat adults toiling up the mountain, trying to look like angels in their flowing robes that have now lost their whiteness."

This sarcastic and cynical tone is used frequently and is found on virtually every page of the novel. It is actually the most pronounced feature of the novel and the one most worth mentioning. She continues:

I hate babies, so I don't smile when MaMoyo's baby looks at me with his crazy bullfrog eyes. To make it worse, he is an ugly baby; his face looks shocked, like he has just seen the buttocks

of a snake. I look at the pattern of ringworms on his bald head, at the mucus of his nose, and decide that no, I don't want to have anything to do with him.

The book is full of cynicism on just about every topic and it is actually the main feature of the book. It becomes less pronounced when the narrator has moved to America. One of the main targets of her sarcasm is religion. It can found on several places in the novel. It is evident on an interesting section on the somewhat bizarre religious ceremony. It also seems surreal. A cynical tone is found even with the descriptions of places:

Heavenway is mounds and mounds of red earth everywhere, like people are being harvested, like death is maybe waiting behind a rock with a big bag of free food and people are rushing, tripping over each other to get to the front before the handouts run out. That is how it is, the way the dead just keep on coming.

Bulawayo's novel has other features worth recommending, however; she gives detailed descriptions of places, people, livelihoods and religious practices. Initially, the bleakness of Paradise is a good illustration. There is also detailed and informative imagery of scavenging. It actually colours the atmosphere quite well.

The second half of the novel deals more or less with Darling's adaptation in America. Physical description works to provide a sense of feeling and place in the new land. She has an impression of the comfortable and convenient living conditions that she is now experiencing. The impressions continue with American culture, values, clothing, issues, and the first experience with winter.

She believes many aspects of this foreign world to appearing artificial. She says that "no matter how green the maize looks, it is not real." She can't even accept the unique tastes of the foods. Although her tone remains for the duration of the story, she is capable finding positive things, such as the beautiful clothing at the Victoria's Secret

store. Judgments come back at Darling as well. She is being teased about her foreign name, her accent, her hair, and the way she dresses. She points out that, back in Paradise, she and the others only received new clothes at Christmas. Part of Darling's adaptation involves coming into contact with issues. She hears Americans talking about Africa and she is interested in President Obama receiving support from many races in the melting pot. It is worth noting that her setting has changed while her habitual cynicism continues.

Bulawayo's novel also covers themes such as loyalty and trust. The anger that results

from each is expressed. The villagers (in particular Darling's family) are superstitious and it annoys her; she hates going to church, for instance, but she does so as a family obligation. She goes into an entire section on her contempt for religion while describing the ceremonies. She has mistrust for her family; this is especially true of her father, who went to South Africa for work and returned, and she feels resentment for him leaving and not contacting but, upon his return, acting friendly yet insincerely. She feels anger towards her black countrymen for raiding a white household (a common occurrence in Mugabe's Zimbabwe) and mistreating the residents before taking them away like hostages. This scene is vivid and through the narrator's senses it comes across as unsettling. Actually, Darling's only loyalty is to her friends. She blames her dying father for causing her to miss her friends. She hates him for going to South Africa and returning all sick and bones. She wants him to die so that she could back to being with her friends. The section where her long absent and dying father returns is poignant.

The commentary is delivered in purposely bad broken English. Bulawayo uses a manner of speech characteristic of the land she is writing about.

A first person narrative makes it necessary to do this and contributes to the authenticity of the atmosphere. She uses a great deal of slang and it would be nice if either she or her editor could have provided a glossary of all the slang terms. It is used by the main character and it compliments her confused nature and frequent doubt of beliefs.

NoViolet Bulawayo's debut novel is about transformation. It is about a young character's move away from a world of hardship but one she, a former Zimbabwe resident, is all too familiar with. She leaves her community, its customs, but most importantly her friends, who were of vital importance to her. She moves to a different place and she needs to transform to make adaptation possible. Her socialization into her land of birth makes this transformation difficult. The first half of the novel is interesting, especially for someone with no African experience. This is the part of the book that is the most informative and eventful. It is also the part where Bulawayo's wit is most evident. The novel remains interesting throughout, but loses some momentum in the second half. Bulawayo's main literary skill appears to be her wit. It is dispersed throughout the novel and is

used very frequently. It is used in a manner that is descriptive and she is able to use it while staying on course. Her use (over-use, some might say) of slang expressions is necessary when considering that it is told in the first person. Her novel is about emotions and every one of them is described. *We Need New Names* is informative for readers who never been to Zimbabwe and it is also good reading to people who have lived in Africa.
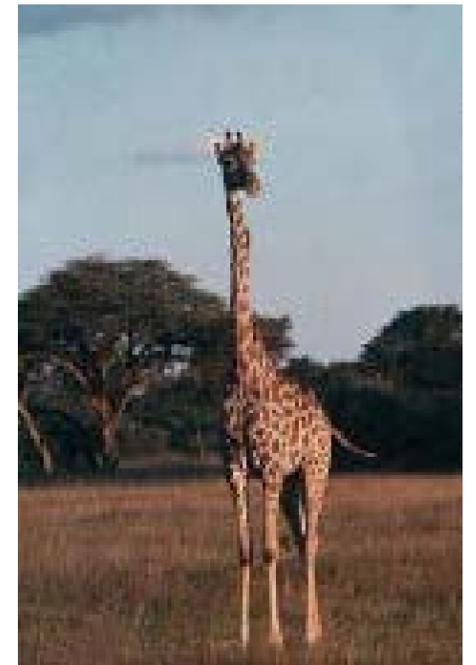
John Butler

A wonderful and sensitive book

In 1903 a twenty-three year old Japanese writer named Nagai Kafu took ship for the United States, dispatched by his father to gain some worldly experience and become what was known to Japanese as "a person from abroad." His father wanted him to be a businessman, but since 1898 he had been writing stories and had got the attention of Hirotsu Ryuro (1861-1928), a novelist who had broken with the mainstream of Japanese writers and had begun, as Mitsuko Iriye tells us, to write "serious novels," which dealt with "the darker and pathetic aspects of life, particularly the demimonde." Kafu became Hirotsu's literary follower, and, like him, changed his name; just as Hirotsu Naoto had metamorphosed into Hirotsu Ryuro, so Nagai Sokichi became Nagai Kafu. He also became acquainted with Western writers, beginning with nineteenth-century French ones such as Emile Zola, whom he read in English translation whilst simultaneously learning French, and his favourite poet, Baudelaire. By the time he finished the present book, Kafu had steeped himself in Western literature, art and music, which provided him with a reference-point to contextualise his American experiences. *American Stories* is studded (sometimes rather self-consciously) with references to Western opera, literature and art.

Kafu's intention had been to board with an American family, but apparently he ran into racism and this proved impossible, and he initially settled down with a Japanese friend of his father's in an area of Tacoma, Washington, where there were many other Japanese. He continued to take English lessons, too, and must have felt rather odd not just being Japanese, but by being amongst schoolchildren rather than other adults. In any case, Kafu set himself the task of living as fully as he could in America and writing down his experiences, moving, after first attending the World's Fair in St. Louis (1904), to Kalamazoo, Michigan, and finally to New York, where he worked in a Japanese bank for three years before being transferred to France. He returned to Japan in 1908, and never left his home country again. *American Stories* appeared in 1908, and Kafu went on to publish many successful novels, as well as issuing editions of his diaries, which he had been keeping since 1917. Kafu died in 1959.

The first thing that strikes one about *American Stories* is that many of them do not look very much like stories, but rather autobiographical fragments, essays, biographies of other Japanese in America, travel writings and self-examinations. Kafu reconstructs the experience of being Japanese in early twentieth-century America, and his writing reflects a very "Japanese" or even "Asian" sensibility, which is unsurprising in itself, but nonetheless allows Western readers to get a different slant or take on what would be very familiar to them. For example, "nothing is as fragile," he writes in a *haiku*-like line which immediately conveys a "non-Western" sensitivity to the reader, "as autumn leaves in America;" the large leaves of maples," he continues, "which are like *aogori* [Chinese parasols] begin to fall heavily and languidly in the evening." Many of the pieces are about other Japanese people and how *they* managed to get by in this noisy, busy, smelly, poverty-stricken milieu that seemed to be the America of so many Japanese who came to live and work there. The sensitive, educated narrator sometimes seems so out of place in this philistine yet vibrant environment, fixing his critical eye and pen on saloons, bars, university campuses and brothels, describing them all in elegant prose which often seems at variance with the subject-matter, but yet he displays much sympathy amongst the snobbery and even contempt which often bubble to the surface in his descriptions. In a piece called "Night Stroll" Kafu writes of people in the streets, of "women who suddenly appear. . .in the flickering lights of the street, swishing their skirts like wind," who are, he says, "the spirits of the night," but also "sin and baseness incarnate." The translator quotes from a postcard Kafu wrote to a friend on the subject of Americans; they "shun profound thought," he says, "and set their souls in quest of worldly success," and as for their literature, it is "too naïve and optimistic, nothing even remotely like French or Russian writings." In a piece entitled "Fallen Leaves" Kafu writes with heartfelt hyperbole, "Whatever western poets have done moves me to tears, and I cannot help but imitate them," having informed readers that "I would never be influenced by American utilitarianism."

This negative view is balanced by more objective and positive observations as the writer becomes better-acquainted with Americans and is able to move away from constant association with disaffected or disappointed Japanese émigrés, although he never loses his eye for what is painful, sad, degrading and even tragic amongst the lower echelons of society, the dock-workers, prostitutes, music-hall entertainers and poor people. "I have been to just about every slum, every disreputable place in New York," Kafu tells us in "Chronicle of Chinatown." In Japan Kafu had developed a special affinity with the pleasure-quarters of Tokyo, so his interest in the American equivalent was natural for him, as also was his sympathy for immigrants far away from what was familiar and lost in the vastness of cities like New York. Many of the stories are about Japanese trying to cope with America; some of them manage, but more don't, and there is a pervasive melancholy about them that is very touching. Yet Kafu also writes of "the deep, pleasant green of the grass. . .and the soft, sweet fragrance of the flowers wafting from some unseen place," concluding "I must never have been so happy in my life." In a story called "In the Woods" we find the lyrical Kafu again, "visiting several places in the suburbs to enjoy the colors of the fall season at their peak in this foreign land," and reflecting that "I can never forget the twilight over the meadows of Maryland that I saw yesterday."

The same piece also highlights the side of Kafu that many readers will find distasteful; Washington is described as a place where "beautiful deep clusters of maple trees" cover the streets, but the same streets are also home to "a large number of ugly Negroes wandering all over the city." Today's critics and reviewers struggle with passages like this; all that can be said is that Kafu's attitude would not have been unusual given the times, or that many American authors themselves harboured similar prejudices. The term "negro" was standard at the time, too, and did not necessarily carry a pejorative meaning. It could also be noted that in 1903 there would be people who would have found it offensive, too. Still in the same story, the narrator comes across a soldier and a girl who are in the midst of breaking up; the girl is described as "a quite young Negro girl, perhaps half-white, with her hands clasped together on her chest as if in prayer." The soldier is "a respectable American," but the

girl is "the daughter of former Negro slaves," and the narrator observes that the man "must have taken no small offense at the woman's presumption that he was asking her 'to break up.'" This time the narrator leaves because he finds the scene "cruel and brutal." Kafu appears, in this instance, to be employing irony, and his sympathy is with the girl, not her feckless boyfriend. He later bumps into the soldier who tells him bluntly that "the girl really loves men, loves to fool around with men. So after you've had your fill and gotten tired of her just pass her on to somebody, it doesn't matter who, and he'll take your place, then you can simply run away." The narrator walks away, "but various ill-formed, undefined, yet very grave thoughts" remain with him as he goes home.

Many of Kafu's essays are about women, and critics have linked his interest in the seamier side of women's lives with his interest in the pleasure-quarters of Tokyo. In his novels he often features geishas, and in one of them, *Rivalry: A Geisha's Story* (1918), also published by Columbia University Press, the protagonist is a geisha and the whole book is set in Shimbashi, then the heart of geisha culture in Tokyo. In *American Stories* Kafu investigates the nearest equivalent in American cities, talking to barmaids, musicians

and prostitutes as well as women who have to take menial jobs in order to live. "I have to admit," he confesses, "that I do like Western women." However, he is not fond of some of the educated middle-class American women he meets, dismissing them as prudish or too self-effacing, but also hypocritical, especially those who earnestly profess religious convictions. For Kafu, the only person worse than a prude is a moralistic, sanctimonious prude. However, in a story like "A June Night's Dream" Kafu betrays his desire for a feminine ideal, a woman who is intelligent and sensitive, yet also womanly and he finds her in Rosalyn, "whom I can never forget, try as I might." Until he met her, attracted by her singing and piano-playing, the narrator finds American women "too cheerful" and "their ideas too wholesome to engage in serious talk about the arts or the problems of life," but Rosalyn is different, and he is attracted to this self-described "tomboy" who will talk about anything and simply doesn't want to get married, which suits the narrator, who tells her that he "greatly abhorred" marriage himself. Of course, they end up parting, and the story ends on a wistful, longing note and a quotation from Alfred de Musset, one of Kafu's favourite French poets.

In the end, Kafu should be read for his honesty, his straightforwardness and his evocative sensitivity to the alien environment he finds himself immersed in. Of course, he experiences culture shock, but his very real appreciation of Western art helps him cope with it, and in the end he finds refuge not in the raw reality of the West, but in its literature, art and music, all of which are constanrly evoked in *American Stories*. Kafu is also a masterful observer of nature, and the stories abound with vivid and lyrical descriptions of his surroundings; he sometimes uses the environment to mirror his feelings and reflections, an effective technique which can be found in writers from mediaeval times to the present. Kafu knows that the West, particularly America, was making its mark on Japan, but, as Mitsuko Iriye perceptively observes in her fine introduction, "he neither resented the West nor applauded Japan's modernization." It's the writer's sensitivity which makes *American Stories* such a wonderful book, and Kafu never loses sight of it as he struggles to come to terms with what Martin Amis would later term the "moronic inferno" that was America.

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