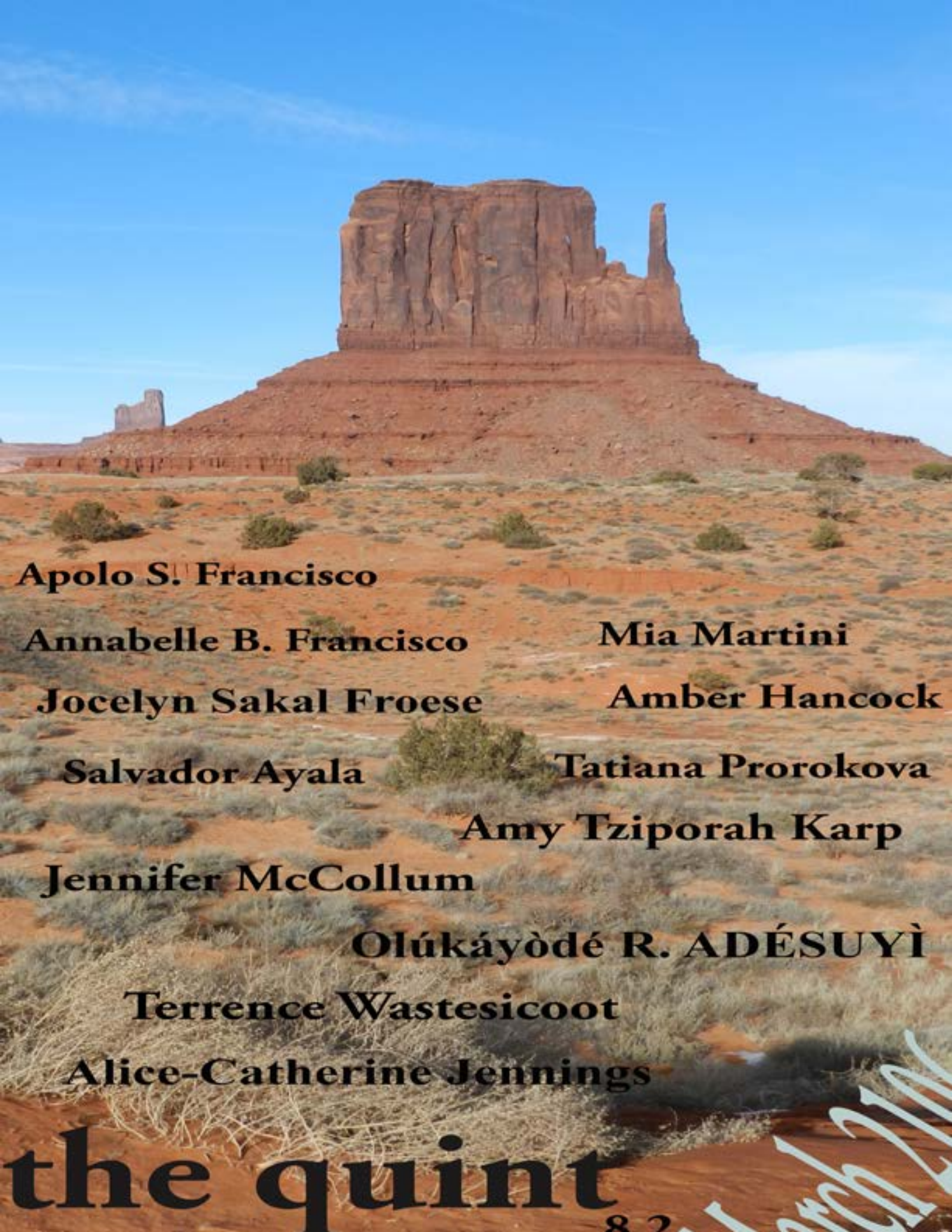
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the quint

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contents

EDITORIAL

EDITORIAL

Easter has come and gone, shrouded the snow this year. This issue of *the quint* anticipates the spring migrations and running water, warm skies and the shedding of winter jackets and fur coats. This March, national and international writers have joined *the quint*. Another eclectic offering of thought provoking articles, stunning poetry, and beautiful artworks—this issue is designed for readers who enjoying exploring the abstract and the concrete. Showcasing articles and art from Canada, the United States, the Phillipines, Germany, and Nigeria, our thirtieth *quint* begins with Mia Martini's interesting insights into postmodernism, Hollywood, and the cultural landscape in 1939 in "West's Simulacra: Identity and Meaning in *The Day of the Locust*" begins this *quint's* offering for readers with inquiring minds. Salvador Ayala's examination of Jorge Luis Borges' treatment of monsters and monstrous men in "Repetitions. Variations, Symmetries: Unconventional Narratives in "Deutesches Requiem" and "The House of Asterion" follows, probing the nature of immoral narratives in an amoral universe. Following Ayala's investigation of Borges' short stories, Jennifer McCollum's "Harleth's Progress: Toward a Definition of Victorian Consciousness" considers the challenges involved in articulatng the Victorian mindset in George Eliot's *Daniel Deronda*. An interesting consideraton of agency and choice, Amber Hancock's "Distinguising the Cats from the Cats' Paws: A Hegemony of Agents within *Hamlet*" revists questions of influence, power, and control in what is (arguably) Shakespeare's best known tragedy. Tatiana Prorokova's "Documenting Vietnam: Verisimilitude, Political Propaganda, and Manipulation in Peter Davis's *Hearts and Minds"* is a thoughtful examination of the power of Davis's documentary as evidentiary film. Then Olúkáyọ̀dé R. ADÉṢUYÌ's philosophical study, "Reappraising Colonialism: Indigenous Colonialism in Perspective." asks the reader to reconsider postcolonial notion of colonialism. Jocelyn Sakal Froese's perceptive discussion, "Femslash Fanfiction & Cannon: Heterotopias and Queer Re-Membering(s)" takes a new perspective on gender-bending in the Harry Potter canon. Ending our March offerings, Apolo S. Francisco and Annabelle B. Francisco's "Re-visiting the State Higher Education System in the Philippines: Chronic Issues and Concerns" is a fascinating discussion of the challenges facing post secondary educators in the Philippines.

This *quint's* its creative complement has never been stronger. We are privileged to showcase Alice-Catherine Jenning's sensitive and powerfully compacted lyrics inspired by the works of writers from the Dark and Middle Ages. The elegantly crafted long lines of Amy Tzisporah Karp's poems provide a stunning lyrical balance for the reader. Painter Terrence Wastesicoot's beautiful acrylics are also highighted for your enjoyment, offering intriguing engagements of aboriginal art with popular culture: .

I should not keep you from te contents of this issue of *the quint* any longer. Here's to good reading and the lovely spring that is yet to happen. *the quint* will be back in June with more offerings, just in time for the summer solstice.

Sue Matheson
Editor

An Easter Bestiary

The spine-covered *hedgehog* is a man bristling with sin not the prudent
stork, a servant of God. Grey-purple in color, the *crocodile* is a poser.
At night it swims the water, stalks the land by day. When this reptile suffers

hunger, it can make a mistake, munch a person. (Oops, it says, "This is not
a gazelle.") The *onager* can turn dawn to dusk. A jealous devil, it will bite
off the testicles of its newborn young. *Elephant* cows have no will to mate.

(With good reason, pregnancy keeps on for two years.) A smutty crank
is the *he-goat* with eyes so full of lust, they look sideways. S*atyrs* with sweet
faces and strange, restless gestures commonly sip wine & twirl lithe sylphs.

They are easy to catch but tough to keep alive. (*Satyrs* have zero to do with
this story except that they are quite popular with poets.) In India, there is a beast
called the *leucrota*. Big as an ass, its mouth stretches from ear to ear. Instead of

teeth, it has one ceaseless bone causing a constant smirk, like Louis the King's
when he swapped a piece of pasture land for a nibble of the luscious liver.
(Now you know why the French eat *foie gras* today.) Such a feeble creature,

the *mouse* is doomed to seek the goods of others as its prey as its little liver
grows only at full moon. *Deer* eat a minty herb whose round leaves are velvet.
If a *deer* swallows a snake and drinks of a fresh spring, its soul will be renewed

—Alice-Catherine Jennings

"An Easter Bestiary" contains found text from *Bestiary MS Bodley 764*, as translated by Richard Barber, and Wikipedia.

INTO THE WOODS (acrylic)

Terrence Wastesicoot

West's Simulacra: Identity and Meaning in *The Day of the Locust*

by Mia Martini, University of Oklahoma, Norman, Oklahoma

Nathanael West's social and historical position makes him a prime candidate for a postmodern interrogation of his work, and his 1939 novel *The Day of the Locust* invites us to reevaluate the cultural, geographical, and temporal shift towards postmodern simulation in the United States. Born Nathan Weinstein in 1903, he changed his name during his tenure at Brown University in an effort to disassociate himself from his Jewish Lithuanian immigrant family and to blend more with his upper middle-class classmates, and this recreation of himself reflects the absence of authenticity he critiques in his works. During his life he traveled extensively and witnessed extreme social and cultural change, which he critiqued in his fiction. He was an avid reader but an indifferent student, and he left the United States in 1926 to join the American expatriate society in Paris, where he began writing. He returned after a year, and moved to Hollywood permanently in 1936, under contract to Republic Pictures as a screenwriter. His most well-known screenplay, *Five Come Back*, starring Lucille Ball, was released in 1939. While he only wrote screenplays for "B" movies, he was able to observe some of the most startling technological advances in film production and their effect on American society. Shortly

after his return to the United States, *The Jazz Singer,* the first film with synchronized dialogue, was released. In 1932 Shirley Temple made her first film and began her climb to superstardom. In 1939, *The Wizard of Oz,* the first film in color, and *Gone with the Wind,* one of the first blockbusters, were both released, along with *DotL*. Affected by these events, West chronicles the influence of film on fiction, and indirectly society, in *The Day of the Locust,* which has overtones of simulation and performativity, both of which work to interrogate social reality within the novel. I take *DotL* as anticipating the full-blown shift towards postmodernism.

In the first section of this essay, I contextualize *DoTL* and West criticism, defining the history of postmodern criticism on this work. While previous theorists have expounded upon the language, boundary crossing, and superrealism as they applied a postmodern reading to *DotL*, they have not addressed West's reliance on images, models, and performance. West recognized that film had drastically changed the way in which we view the world, mainly because film presented models of behavior for mass consumption. Moreover, *DotL* exposes the disconnect between signs and meaning, in that the signifier does not always convey a stable and permanent interpretation. Additionally, through satire West warns against the proliferation of simulation and performativity. The setting and characters have no depth because depth is revealed as impossible; the signs should disclose identity or meaning, but they instead expose only emptiness when they do not actively prevent meaning from being presented.

The second section focuses on simulacrum as it is displayed in the novel. While many authors have theorized about simulacra and the postmodern use of images[1], Jean Baudrillard, who presented the twin concepts of hyperreality and simulation in *Simulacra and Simulation,* first published in 1981, elucidates West's cultural critique the best. This work addresses the idea that people can only access prepared realities due to the effects of mass media and communication. While he is addressing primarily mid-twentieth century popular culture, history, and media, the 1930s marked a period where it first became noticeable that "The real is produced from miniaturized cells, matrices, and memory banks, models of control-and it can be reproduced an indefinite number of times from these" (Baudrillard 2). These "miniaturized cells" refer just as easily to celluloid as they do to computer memory. West can be seen to anticipate Baudrillard's views on simulation and reproduction through *DotL.*

This is followed by a section discussing performativity because the theory of simulacra, directed as it is to images, does not fully explain the phenomena in *DotL*. To do so, we must look further to the theory of performativity. Judith Butler, a feminist writer of the 1990s, presents a version of the performative in *Gender Trouble* (1990), arguing that behaviors do not refer to stable, enduring identities, but only refer back to the behavior itself, much like how Baudrillard's images only reflect back to other images. In this manner the performative is the evolved form of simulacra, or simulacra in action; indeed, image without origin mirrors action without authenticity. The final section explains how these two elements work in collaboration to emphasize the disconnect between life and fiction. Both simulation and performativity show how meaning and identity have become separated from image and behavior. *The Day of the Locust* exhibits

1 1. For more information, see Guy Dubord's *Society of the Spectacle* (1967).

both simulacra and performativity, clearly showing that West saw both meaning and identity as disconnected from the "real" and that human activity only cannibalized previous attempts at a stable identity. West's critique of these postmodern aspects of society establish their cultural relevance prior to critical notice.

Context and Criticism

The Day of the Locust primarily follows Tod Hackett as he maneuvers through Hollywood. Trained as a classical artist but employed as a set painter, Tod typifies the sell-out artist, yet something, perhaps his training, makes him curiously immune to some aspects of the falsity surrounding him in Los Angeles. The novel is essentially episodic, and Tod meets many curious, if stereotypical, characters, who are likely based on people with whom West was acquainted. They include Homer Simpson, a transplant from Iowa and bumbling "everyman," Harry Greener, an aging vaudevillian, his daughter Faye, an aspiring starlet, and Claude Estee, a pretentious producer, among others. Each episode is based around character introductions or interactions, until the final scene, where the characters riot.

West's novels were relatively unknown during his lifetime, although he did receive favorable reviews from a few critics and his friends, including F. Scott Fitzgerald, who wrote the review now printed on the back cover of the novel. West gained recognition as interest in Depression Era novels and the theme of the "corrupt America dream" grew. W.H. Auden wrote what was probably the most influential early criticism of *DotL* in 1950, when he coined the term "West's Disease" to explain the psychological inertia the characters suffer and their inability to change, until finally, the "disease reduces itself to a craving for violent, physical pain" (149-151). This term shaped the early analysis of the novel and still circulates in Westian criticism[2].

In 1957, *Miss Lonelyhearts* and *The Day of the Locust* were reprinted in one volume, sparking a new interest in West's novels. In 1967, Randall Reid advanced the argument that the novel should be read as a motion picture in *The Fiction of Nathanael West: No Redeemer, No Promised Land*[3]. The first wave of criticism all depended on Auden's "disease" to a greater or lesser degree, but the second revival of Westian criticism, in the 1990s, began as new theories on both politics and postmodernism were advanced. The class distinctions as well as the climactic riot at the end of the *DotL* lend themselves easily to a political interpretation. Biographically, West's association with the Communist Party, although he was not a member, supports the claim that he had a political agenda[4].

2. James Light first argued that dreams in *DotL* were either too trivial or too comprehensive, leading only to violence and slapstick in "Violence, Dreams and Dostoevsky: The Art of Nathanael West" (1958), only to revise his opinion in his 1960 article, "Nathanael West and the Ravaging Locust," where he argued that fear, linked to West's Jewish heritage and rising fascism in America drove the narrative. In 1967 George Pisk analyzed the locust metaphor suspended over the novel in his article, "The Graveyard of Dreams: A Study of Nathanael West's Last Novel, *The Day of the Locust,*" comparing the supporting characters to locusts because of their dormant and destructive periods (65).

3. Reid's argument that *DotL* should be read as a film is not discussed here because it is differs significantly from my argument that film influenced the novel.

4. For political interpretations, see: Barnard, Rita. "'When You Wish Upon a Star': Fantasy, Experience, and Mass Culture in Nathanael West." *American Literature* 66.2 June 1994: 325-351., Roberts, Mathew. "Bonfire of the Avant-Garde: Cultural Rage and Readerly Complicity in *The Day of the Locust.*" *Modern Fiction Studies.* 42.1 1996: 61-90., Hoeveler, Diane L. "This Cosmic Pawnshop We Call Life: Nathanael West, Bergson, Capitalism and Schizophrenia." *Studies in Short Fiction.* 33 1996: 411-422., and Solomon, William. *Literature, Amusement and Technology in the Great Depression.* Cambridge; Cambridge UP, 2002.

One example of a political reading is provided by Susan Edmunds in "Modern Taste and the Body Beautiful in Nathanael West's *The Day of the Locust"* (1998). Edmunds sees revolution as possible, and claims that Faye is a serious artist who represents a major shift in gender and class politics, and she views Faye's body and the new aesthetic surrounding it as possibilizing cultural revolution because the body has historically been the site of class struggle and transformation. If Faye and those like her revise how the female body is viewed in film, the transformation will also occur outside of film. Faye as an aspiring actress and screenwriter, as well as a prostitute, redefines womanhood, while the Cinderella stories in Hollywood and the movies work to redefine class position. Ultimately, Edmunds admits that cultural revolution was only possible, not assured, and that history has shown that the body beautiful became the legitimate one, and that it is "effective at shoring up the class and gender hierarchies it once seemed capable of overturning" (324).

Not all interpretations are political; in the final phase of Westian criticism several authors have attempted to define the historical period of the novel through temporal and thematic location, generally arguing that *DotL* is either part of the modern or postmodern period[5]. For example, in *Modernism, Mass Culture, and Professionalism* (1993), Thomas Strychacz argues that *DotL* is not purely modernist but rather on the cusp between modernism and postmodernism. His chapter on *DotL*, "Making the Usual Kind of Sense," focuses on how "Homer's language reminds us more of a fragmented, multilayered modernist text" rather than realism and the "cinematic modes of narration" within the text connect it to professional modernism (Strychacz 185-6). He claims that while modernist writers appropriated ideas from mass culture, they adapted them by adding an element of inaccessibility to their novels. The indirect and jumbled discourse of the novel fulfills one aspect of modernist inaccessibility, as does the cinematic, episodic narration, which "reproduces rather than accommodates the narrative strategies of Hollywood film art," and this further marginalizes the text because it loses its focus among the fragments (188).

Alternately, Jonathan Veitch invokes postmodern theory when he investigates the status of reality within the work, as well as how representation is treated, in *American Superrealism* (1997). He notes that in West's fiction, "reality reveals itself to be thoroughly and inescapably coded," which takes West out of a surrealist category and places him in what Veitch names "superrealism" (22). West's fiction is overly real, meaning that it exposes underlying systems of signification and representation, and further contains a political component that surrealism lost (15). He titles his section on *Dotl* "The Clichés are Having a Ball," a phrase he borrows from Umberto Eco, because all the clichés and aphorisms actually happen, making them over-real.

Overall, Westian criticism has mainly focused on apathetic rage, politics, and location within the canon. In *The Day of the Locust,* however, West employs image, simulation, and performance to critique society through satire. This critique, as well as the subject matter, indicates that postmodernism was part of the cultural landscape in 1939.

5. For a modernist reading, see: Jonathan Greenberg. For a postmodern reading, see Harper, Phillip B. *Framing the Margins.* New York; Oxford UP, 1994.

The Search for Identity and Meaning

Simulation is immediately evident in *DotL:* the opening scene situates the novel in the imaginary setting of a soundstage so that from the very start it is not entirely clear what is meant to be read as real or pretend. The main character, Tod Hackett, is a graduate of the Yale School of Fine Arts. Disillusioned with painting because he was turning to "illustration or mere handsomeness" in his work, Tod accepted an employment offer from National Films to become a set painter, which ironically involves even more illustration (West 61). Not in Hollywood for even three months, he sees that "An army of cavalry and foot was passing" (59). It is composed of a hodgepodge of German, English, French, and Scottish soldiers, marching off in the wrong direction. They are supposed to go to stage nine, and they pass behind "half a Mississippi steamboat" as they leave the scene (59). Tod accepts this event without question, but this is actually the first example of unreal people. They are not actually soldiers; in fact, they are not even accurate representations of soldiers. No battle had this conglomeration of nationalities and eras of uniforms. This scene serves to acclimate the reader to unreality and present the first simulacra in the novel. Tod does not wonder about them so imitation armies must not be an unsettling visual. Artificiality and simulation are thus introduced as unquestioned from the beginning of the novel.

The simulated soldiers bear no relation to previous armies except that they are based on an image of soldiers, or rather, on a false model of soldiers. Baudrillard explains that models "no longer constitute the imaginary in relation to the real" (122). He further explains that "it is the real that has become our true utopia-but a utopia that is no longer in the realm of the possible, that can only be dreamt of" (123). The real is therefore only an impossible dream, and with the real no longer accessible, nothing can guarantee the model, and the model itself is the only thing left with which we can interact. To Baudrillard, the "real" no longer exists because the proliferation of images has destroyed it. Therefore, the soldiers are artificial, simulated, but they cannot be based on the real in order to be justified because there is no real; they can only be related to other images of soldiers. The following scene, when Tod walks home and studies the architecture of the area, serves a very similar purpose in *DotL*; houses are based on other images of buildings, not on any structural reality or unique quality.

The Hollywood houses are fanciful copies of images of the original structures. In his wanderings, Tod sees "Mexican ranch houses, Samoan huts, Mediterranean villas, Egyptian and Japanese temple, Swiss chalets, Tudor cottages," and various combinations of these styles (61). He notices that they are made out of "plaster, lath, and paper," but excuses these whimsical materials because "steel, stone, and brick curb a builder's fancy," while paper does not follow natural laws like gravity (61). If the houses were copies of actual buildings, the structural elements of steel, stone, and brick would also be replicated.

The houses stress the artificiality of all duplications. Baudrillard uses the example of the Lascaux caves, a French prehistoric site deteriorating from being unsealed, to explain: "with the pretext of saving the original, one forbade visitors to enter the Lascaux caves, but an exact replica was constructed five hundred meters from it, so everyone could see them" (9). He writes, "It is possible that the memory of the original grottoes is itself stamped in the minds of future generations, but from now on there is no longer any difference"

because the copy and the original are interchangeable (9). Indeed, even the memory of the original would be a simulacrum, of a sort, because it is an artificial construct of the edifice. Instead of replacing the original, "the duplication suffices to render both artificial" (9). The perfect copy of the caves, like the perfect copies of the homes, does not make them unique, only simulated; one cannot determine which version reveals the authentic image in popular consciousness. Both the original and the copy are untrustworthy because, by copying the original so effectively that the copy is interchangeable with the original, neither is authentic or reliable. Simulation effectively destabilizes the very idea of authenticity.

Additionally, the simulated houses characterize their owners' desires; the owners do not want a home everyone else might have, but something unique that can help them define themselves. Unfortunately these houses do not represent the owners; they are simulacra of existing homes. Tod is unable to scorn the people who built these homes, but he does pity them. While his pity indicates that Tod is a snob about art and architecture, West intends more than simple elitism. Tod thinks, "It is hard to laugh at the need for beauty and romance, no matter how tasteless, even horrible, the results of that are" (61). He recognizes that these people lack something, supposedly "beauty and romance," in their lives, and hope that a fanciful home will fill the hole. West implies that the owners are hoping that the beauty and romance of the house will transfer to them.

The houses represent the quest for identity because of West's suggestion that characters hope the houses' character and distinctiveness will transfer to them. Instead, they show the limits of reality because the houses could not structurally be made of

authentic materials and defy gravity the way that they do while at the same time signify a real quality. "To simulate is to feign to have what one doesn't have," and all of the homes feign an identity based on images of other homes (Baudrillard 3). There are two problems inherent in this belief: first, houses cannot represent someone's personality, and second, they are even less likely to represent a personality when they are based in deception. They are the remnants of the dream that the castle's inhabitants are really princesses, but this does not work; the inhabitants of a simulated castle are not princesses.

Homer's house functions in a similar manner, but as he was not the designer, it is an even emptier experience. His entire house is filled with replicas, from the "wall fixtures in the shape of galleons" to the "colored etching of a snowbound Connecticut farmhouse" (81). On top of this, the bedrooms are copies of one another, "exactly alike in every detail" (81). Homer did not make much of an effort in finding the house; "he took it because he was tired and the agent was a bully" (80). Clearly the house is meant to represent something; it is too detailed not to have a meaning. However, the styles are mixed, with one room "Mexican" and the others "New England," so that the meaning it should represent is both unclear and unsustainable.

With the buildings, the purpose and the result do not match; they should trigger a response but instead they erase all meaning. They are not so much homes as they are settings; "No environment is left neutral; environment is always converted into atmosphere, carefully dressed with props" so that the characters can take cues from the setting (Veitch 116). The "New England" designation in Homer's bedroom should tell him how to act or feel there, but the cues are too oversignified. The houses have

no character underneath the façade and are empty of meaning (Long 115). According to Baudrillard, "information is directly destructive of meaning and signification" (79). Therefore, the excess of clues in Homer's house only serves to abolish what meaning there might have been. If a house cannot present a unified set of symbols, Homer cannot react to them as clues and base his actions, or the presentation of his identity, upon them.

The homes are only one example of spectacles where the characters search for meaning. They also place strange objects in their swimming pools, as Claude Estee does while decorating for his soiree. This conversation piece "was a dead horse, or rather, a life-size, realistic reproduction of one. Its legs stuck up stiff and straight and it had an enormous, distended belly" (West 70). Is the horse meant to be believable as a formerly living, breathing horse, or is it just an objet d'art? The "dead horse" is taken very seriously by certain guests, an illusion that should be cherished. One guest, Mrs. Schwartzen, explains that it is meant "to amuse," and tells Tod to "Think about how happy the Estees must feel, showing it to people and listening to their merriment and…unconfined delight" (71). She becomes very unhappy when another guest declares that it is not real, whining that "You just won't let me cherish my illusions" (71). The horse is a "gigantic simulacrum-not unreal, but…never exchanged for the real, but exchanged for itself" (Baudrillard 6). The rubber horse only represents a rubber horse; it is not believable as a real horse. Mrs. Schwartzen wants to believe it is real, to believe that this absurd creation will create merriment, and tries to invest meaning into the object, but she cannot escape the fact that the horse is a simulacrum, made of rubber. Additionally, she does not seem to grasp that a real dead horse in the swimming pool would not be amusing; only the fake one carries some humor. The horse, like the fanciful houses, represents the desire to live in a more exciting, imaginary world and the belief that surrounding oneself with individuality will cause that trait to transfer to him; however, the imaginary is no more accessible than the real, nor can an object make a person more unique and interesting.

The dead horse, like the other simulations in the novel, is not merely a representation of horse. Baudrillard differentiates between the two, explaining that "Representation stems from the principle of the equivalence of the sign and of the real," which means that the representation is the exact correspondent to the actual thing (6). Simulation, however, is the opposite, and stems from the "*radical negation of the sign as value*" (6). Through representation, "tree" is the actual trunk and leaves, while through simulation, "tree" merely indicates the word. He further describes, "representation attempts to absorb simulation by interpreting it as false representation, simulation envelops the whole edifice of representation itself as a simulacrum" (6). Representation thus reflects or masks reality, while simulation has no relation to reality. In *DotL*, simulation and not representation occurs because the real and the image cannot be defined individually or separately. They are equivalent and, as such, impossible to distinguish between.

West's language, along with his subject matter, further demonstrates his use of simulacra. In the scene where Tod watches the filming of Waterloo, West wrote as though the historical and recreated battles were one and the same. Some lines are confusing, such as, "The battle was going ahead briskly. Things looked tough for the British and their allies" (West 133). West does not indicate whether this is the historical army or the actors' army. Additionally, there are disjointed moments when anachronism creeps in, such as

when "The French killed General Picton with a ball through the head and he returned to his dressing room" (133). The first phrase could refer to the record of the battle, while the second phrase can only refer to the actor. Other lines further distort the difference between the past and the present: "Neither Napoleon or Wellington was to be seen. In Wellington's absence, one of the assistant directors, a Mr. Crane, was in command of the allies," (West 134). West could be saying that the historical figure Napoleon was absent, or that the actor playing Napoleon was absent. The text does not provide enough clues; it collapses the difference between the two men.

This scene, with the conflation of the past and present into a single instance, displays another example of simulacra. Baudrillard wrote, "History is our lost referential, that is to say our myth," which is resurrected by its transformation into simulation (43). The film version, or rather the simulacrum of the event, tries to recreate the past, but cannot represent it perfectly because, among other reasons, the re-creation takes place on a controlled sound stage and not a battlefield. Film as a whole, not just in *DotL*, transforms history into simulacra; through film:

> all previous history is resurrected in bulk-a controlling idea no longer selects, only nostalgia endlessly accumulates: war, fascism, the pageantry of the belle époque, or the revolutionary struggles, everything is equivalent and is mixed indiscriminately in the same morose and funereal exaltation, in the same retro fashion. (44)

Baudrillard sees the problem here as being the lack of differentiation. Historical events, no matter the import of the battle or rightness of the participants, become equally important if they can sell tickets. By making events equal, or by investing events with nostalgia, the value, be it educational, moral, or otherwise, of the event is lost.

The Waterloo scene dramatizes the shift from history to simulation; it is a practical example of the process. Additionally, the ambiguous language shows the instability between past and present events. West ascribes doubt to Tod, who cannot articulate who is who or when is now. The actors do not retain their own names even though the assistant director does. Tod confuses the simulation with the "real" thing, and West relies on language, on tense and pronoun use, to provide this example of simulacra.

The actors display signs of simulation through their behavior; they do not always passively wait for glamour to attach itself to them, to rub off on them because they have fancy houses or interesting pool art. Instead, they try to create it by pretending to be glamorous or exciting. Harry Greener, former vaudeville artist, is one such pretender. He had achieved a certain level of success previously, when he is mentioned in a newspaper review of a circus troupe, the 'Flying Lings,' but the review is not flattering. Harry is a "bedraggled harlequin," and the "audience failed to laugh at his joke" (West 77-8). Now, after forty years of performing, "he clowned constantly. It was his sole method of defense. Most people, he had found, won't go out of their way to punish a clown" (77). Veitch describes Harry as a stock character, and explains that this role does "offer a kind of protection, but they do so at the cost of derealizing relationships to the world" (117). The simulacrum can be hurt, but the "real" Harry may not get hurt as a clown. His simulacrum may protect him from real emotions and real experiences, but it prevents him from relationships with others. Harry also knows that "on the stage he was a complete failure," but this does not stop his act (West 77). Veitch further compares him

to Homer's house: "the furniture of Harry's mind is utterly lacking in its own integrity;" it has no basis on a "real" example, only on previous images (118). There is no personality behind this façade, and there is no reason for a constant performance, but Harry does not know how to stop even at this point. West shows that Harry has created the image, the simulacrum, of a clown, based not on his own identity or personality, but on what he pictures a clown to be.

Harry has performed this clown role so long now that he cannot stop for any reason; this simulation is the only way he can interact with others. At Homer's house, where he has gone in hopes of selling Miracle Solvent, he put on an act, and "began doing Harry Greener, poor Harry, honest Harry, well-meaning, humble, deserving, a good husband" (West 91). There is no base Harry, only the performance, as West points out with this line. Harry then pretended to be sick in order to garner sympathy and sell his product, but actually "reeled to the couch and collapsed" (92). He is sick this time, and he is confused because he knows he was only acting sick. His lifestyle has confused him to the point that he cannot decide if he is actually sick or if he is giving an amazing performance. Jonathan Greenberg uses Harry as an example of the fictionality of pain in the novel, which "transforms the audience's potential pity and horror into laughter" because fictional, simulated pain is only a joke (604). Harry's pain is dismissed by the newspaper reviewer first: his suffering would be "unbearable if it were not obviously make-believe" (West 78) and later by Tod, who initially wonders if actors suffer less than others but finally decides that Harry is in true pain "despite the theatricality of his groans and grimaces" (119). Even the other characters doubt Harry's pain, and West ascribes this disbelief and doubt to them to confirm that readers should also question Harry's illness.

The possibility that Harry is now truly living his performance blurs the line between the two as well as indicating that a performance taken too far becomes real. His various roles do not give him satisfaction; they only give him an example of how to act and what to feel, not something to actually feel. It is not, however, a performance but a simulation, and Baudrillard writes, "whoever simulates an illness produces in himself some of the symptoms" (3). He further explains, "Since the simulator produces 'true' symptoms, is he or she ill or not? The simulator cannot be treated objectively either as ill, or as not ill" (3). Simulated illness obscures the line between fiction and reality because doctors cannot treat it; they cannot determine if the symptom, or sign, indicates the illness, or signified. The sign and signified are, in this example, no longer connected. Harry goes beyond performance into an interrogation of the difference between true and false illness because, while it is patently simulated, the symptoms do occur.

Harry's impending death is no less a source for entertainment. Tod visits him on his deathbed, but notices "how skillfully [Harry] got the maximum effect out of his agonized profile by using the pillow to set it off" (119). He also notices that Harry's face only allows the furthest degree of expression after so long a use as a prop, but ultimately decides that Harry does suffer, "despite the theatricality of his groans and grimaces" (119). West implies that Harry has seen deathbed scenes in the movies, and that this is what they look like; Harry cannot stop because after forty years there is nothing under the drama. Simulation, his method for achieving his identity as a clown, has replaced real

emotion although he still feels pain. He can no more avoid overacting his death than he could avoid simulating his life.

Evolving From Simulacra to Performative

The houses, horse, and death scene are the physical manifestation of the characters' reliance on image. They have created fake places and objects that they hope will remove them from an otherwise dull existence, but their actions within the novel show their desire for glamour even more forcefully; their actions move the characters from unadorned simulation to performativity. The shoppers are one example of performativity; they wear clothes that do not match their lifestyles. Tod sees people in yachting clothes, a mountain climbing jacket, and one girl in "slacks and sneaks with a bandana around her head [who] had just left a switchboard, not a tennis court" (60). Tod knows that they do not take part in the activities their clothing seems to signify. To paraphrase Butler, identity is not a fact, the various acts of identity create the idea of identity, and without those acts, there would be no identity at all (2500). West indicates that the characters believe that the clothes make the man, and in a way this is true, but more explicitly, wearing clothes that presuppose an identity provides that identity. The shoppers are performing, not displaying, an identity with their clothing choices.

Faye Greener, Harry's daughter, is a simulacrum for many of the same reasons her father is, but she also epitomizes the performative. Although she has had only minor parts, she acts as though the camera is constantly on her. At Homer's house, she "smiled intimately and tossed her pale, glittering hair" only when he is looking and makes elaborate gestures that show her small waist and ribs to their best advantage (West 94-5). These gestures are unconscious; "she is not posing for anyone in particular; her provocative movement is automatic" (Long 122). On top of that, she does not even find Homer a suitable love-interest; like Tod, he has "neither money nor looks, and she could only love a handsome man and would only let a wealthy man love her" (67). None of her motions have any meaning because they are merely an expression of what Faye does; she does not want sex with Homer but her behavior has become habit. Likewise, she gains no satisfaction from her flirtations because they are meaningless to her as well; the sign does not indicate the intention to act on the sign.

Faye's actions do not substitute for her identity; they are the only identity she can access. According to Butler, "such acts, gestures and desire produce the effect of an internal core or substance, but produce this *on the surface* of the body" (2497). Butler further explains that these acts and gestures "are *performative* in the sense that the essence or identity that they otherwise purport to express are *fabrications* manufactured and sustained through corporeal signs and other discursive means" (2497). The idea of an internal core is imaginary, and this figment can only be sustained through a discourse of bodily signs, which implies that both a performer and an audience must exist.

Faye's performance provides clues to an identity based on what can be witnessed when observing her, not one based on a sustained interior essence. According to Butler, no such essence exists. The effect of her performance "must be understood as the mundane way in which bodily gestures, movements, and styles of various kinds constitute the illusion of an abiding…self" (2501). Not only is her identity based on appearance, it is illusion. Moreover, this constructed identity is a performance "which the mundane

social audience, including the actors themselves, come to believe and to perform in the mode of belief" (2501). The model of behavior is more believed and believable than any underlying identity, and therefore the model, and not the real, prevails. In this manner, the performative is the active version of simulacra; it represents that way in which an image-based identity translates into a full character, while remaining devoid of signification.

West further emphasizes Faye's empty personality when he has her describe screenplay ideas to Tod. Faye's stories are simulacra; they are all copies of existing stories but she does not even recognize them as based on a model. She laughs while she tells him that "she often spent the whole day making up stories," and her laugh indicates that she does not even believe that they are worthwhile (West 104). Tod eventually realizes that her dream of writing screenplays is itself a story, that she was "manufacturing another dream to add to her already very thick pad" (105). All of her animation is due to the collection of stories in her head, but her possible plotlines show definitively that her only ability is to plug different people into existing situations, not create any new story. She can only copy, simulate, a new plotline. West uses this example to show that she is just as simulated as any of her stories; she is trying to fit herself into one of her stories as a copy of Cinderella. She can only see herself in existing stories where she has a model, not in real life or real situations.

Faye's Cinderella stories work on several other layers as well. According to Edmunds, lifted to mass appeal, the Cinderellas are changing society because they possibilize class mobility but also because they are changing the definition of appropriate behavior (311).

The simulations of stories make the simulation of life more accessible. For example, if Cinderella can become a princess, a non-fictional woman can enter the middle or upper class. Strychacz also discusses Faye's film ideas; they are necessarily incomplete because, in a sense, they are already complete; everyone knows how a Cinderella story ends (189). Her storytelling skills reveal the "interchangeability of the elements," which also refers to simulation (189). The stories are only based on other stories, ones where the endings are known, so it is unnecessary to complete them. The imaginative basis of these stories alone classifies them as simulacra.

Faye also prompts those around her to be performative, exemplified in her relationship with Homer Simpson. Their "business arrangement" involves Faye living with him; "Homer had agreed to board and dress her until she became a star" (West 135). She takes advantage of him shamelessly; he brings her magazines, cooks for her, and cleans, along with buying her anything she desires (136). He is performing the role of the doting suitor, hoping that his performance will be effective enough that Faye will begin a role as his girlfriend. He had believed that servility and kindness might make her view him as a love-interest. Butler provides an explanation; ritual social dramas, such as the relationship between Faye and Homer, rely on repetition, which is "at once a reenactment and reexperiencing of a set of meanings already socially established" (2500). The repetition of a performance strengthens and validates it by making it seem natural instead of an isolated incident. Unfortunately, his act does not convince her because Homer cannot pretend to be what she wants because he lacks money and looks, things that cannot be performed. He began this arrangement hoping to win her love by performing

the correct role, but she scorns him, and Homer is left watching as she leaves.

Lesser characters in the novel also reveal their performativity. At the "Cinderella Bar" Tod, Homer, and Faye witness a female impersonator, a young man performing a song and dance routine as a woman. As this young man sang, it "was in no sense a parody; it was too simple and too restrained" (146). His performance is so effective that he "was really a woman" (146). All too soon the song ends and he "became an actor again. He tripped on his train…His imitation of a man was awkward and obscene" (146). The man is comfortable and graceful while performing, but he cannot perform the role of a man offstage. His performance is more comfortable and accessible than his clumsy reality, and it is questionable which is more real to him.

This scene in the novel reveals definitively that the female impersonator performs constantly, no matter what situation he is in. Butler questions, "Is drag the imitation of gender, or does it dramatize the signifying gestures through which gender itself is established?" (2489). It is not an imitation of a gender except that both genders are shown as performative because West labels his role as a man "awkward." Furthermore, "gender parody reveals that the original identity after which gender fashions itself is an imitation without an origin" (2498). Therefore, instead of natural and abiding elements, "we see sex and gender denaturalized by means of a performance which avows their distinctiveness and dramatizes the cultural mechanism of their fabricated unity" (2498). Since either sex can be performed or parodied, they are no longer definite, and the creation of sexual identities is exposed as false. There is no abiding self, or origin, that the female impersonator reveals, whether as a man or a woman, and taken as a microcosm for the novel, this indicates that there is no abiding self for any of the characters to disclose through any of their performances.

The Collaboration of Simulation and Performance

West's Indian further develops this idea, and shows the uncertain nature of identity more clearly. The Indian is an employee at Tuttle's Trading Post, run by a man named Calvin. He is described as "a wrinkled Indian who had long hair held by a bead strap around his forehead," and he wore a sandwich board advertising the store and "genuine relics of the old West" (West 172). Calvin names the Indian Chief Kiss-My-Towkus, but the Indian only laughs and says, "You gotta live" (172). West presents the Indian as authentic, but it unclear why the Indian is authentic. Is it due to his heritage or his appearance? The Indian is not offended when Calvin calls him a degrading name or by his role as a walking advertisement. The Indian is not offended because he is a simulacrum of himself in this role; it has nothing to do with his own opinion of his identity. In this scene, his identity is superficially based on his bloodline but is more directly linked to his appearance. For Calvin's purposes, this man is sufficient as an image of an Indian. This follows Baudrillard's belief that the simulacrum is "no longer anything but operational" (2). Towkus functions as an Indian, therefore he is one, and this coincides with Butler's definition of the performative; he acts like an Indian, so while he may or may not be one, this is the only accessible definition of him.

In a way, Towkus is the exception that proves the rule. He is revealed to be a functional and performative simulacrum, yet he does not suffer from this designation in the same manner that the other characters do. Unlike Faye, Harry, or other characters,

Towkus does not yearn for a more substantial existence; he does not search for fame or fortune, nor is he like Homer, with his inability to define himself written on his body. West presents Towkus as a counter-example, as one who realizes that his appearance and his reality do not match, but who does not care about this incongruity.

Another example of dual simulacrum and performativity is Adore, the child actor conscientiously modeled on and compared to Shirley Temple. This comparison shows that West intended Adore to be seen as a fake, a simulacrum, because Adore's life and career are modeled on Shirley Temple's rather than on his own, unique personality or style. This likeness would have been immediately understood by West's contemporary audience. Additionally, Adore followed another model for behavior in that he was "dressed like a man, in long trousers, vest, and jacket," displaying a maturity that he does not actually possess (West 139). West does not limit this description to simulation; Adore also sings for Tod and Homer, displaying his performative nature. Adore's song is sexually explicit although he is eight years old, and "he seemed to know what the words meant, or at least his body and voice seemed to know. When he came to the final chorus, his buttocks writhed and his voice carried a top-heavy load of sexual pain" (141). He is entirely too young to understand the innuendo in his performance, much less for this performance to reflect an abiding self. Instead, as West acknowledges through the questionable nature of Adore's understanding, the performance is disconnected from his identity.

At the end of the novel, Tod's painting and his justification of it are pure simulation. First, his motivation is suspect; he is not driven by his own ideas drawn from the imaginary, he is driven to copy. He admits that he will imitate others, and "he turned to Goya and Daumier" for his masters (West 60). Second, Tod cannot actually paint the picture; West describes it as "'The Burning of Los Angeles,' a picture he was soon to paint" (60). The painting is described in the conditional tense until the final scene, where it is unclear if Tod's painting is capturing the riot or if the riot is following the dictates of the painting.

The riot enacts the breakdown between the real and the imaginary. Baudrillard described this as, "It is no longer possible to fabricate the unreal from the real, the imaginary from the givens of the real. The process will, rather, be the opposite: it will be to put decentered situations, models of simulation in place and to contrive to give them the feeling of the real" (124). The painting and the riot are codependent; West wrote ambiguity into the scene to show that neither is the first cause. Tod cannot discern which is causing the other; while observing the riot he "could see all the rough charcoal strokes with which he had blocked it out on the big canvas" (West 184). West writes this scene as if Tod is painting the riot; Tod "had finished one flame and was starting on another" when the policeman approaches him (185).Which one is occurring-the riot or the painting? West does not provide an answer; he has instead collapsed the difference between the two. The painting is a model that "feels" real yet is not. The simulation is a success; the factual riot cannot be separated from the model.

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> "Disneyland is presented as an imaginary in order to make us believe that the rest is real, whereas all of Los Angeles and the America that surrounds it are no longer real, but belong to the hyperreal order and to the order of simulation" (Baudrillard 12).

The Day of the Locust is not Disneyland, but it could easily substitute for Disneyland in the above quote. In *DotL*, art no longer imitates life, but neither is it true that life imitates art. Rather, art imitates art in that both are based on a fiction rather than on any original meaning. West's characters are simulated and performative, showing how fake the rest of the world is. Beginning with his teen years, West displayed a propensity for signs that were meant to indicate one thing but were instead either oversignified or devoid of meaning. These signs are difficult to interpret because they point to many meanings or point only to other signs. His transcripts presented the image of his graduation from a certain school, but did not refer to any real event. His name change was an attempt to resignify himself as part of the majority: as a WASP, but again this does not connect with his personal history and genealogy. His characters too display signs that do not connect to the real, in the sense that they do not refer to any meaning deeper than what is to be seen or refer to anything besides than other signs.

Baudrillard and Butler had not codified their theories when West was writing; however, West accurately foresaw the effect Hollywood would have on America. Simulation and performativity together describe the separation between sign and meaning evident in *DotL*, yet West critiques a growing rather than pervasive trend. The houses are not representative, the Hollywood workers do not play tennis, and the horse is recognized as rubber. Harry dies as a result of an imitation illness, Adore does not act his age, and so forth until it is unclear if the image of the riot or the riot itself actually occurred. Tod, however, is immune and can recognize, at times, the different treatment of image and performance. This is nothing more than an interesting thematic concept except that "Disneyland" reminds us that our world is no more based on the real than it is. West created a novel that captures the problematic nature of meaning and identity and how it was evolving in society. *DotL* is an example and a warning; simulation and performativity, even in a character meant to be an observer like Tod, are possible and likely.

If the observer is indicted, so too is the audience. Just as we should not take Faye, Harry, Homer, or Tod as real, so too must we doubt the connection between signs and identity among our friends. West is not claiming that everything is fully "unreal," but *DotL* clearly implies that this is a possibility. The novel warns of a future in which this form of Hollywood culture becomes prevalent in all walks of life. It is only because simulation and performativity are still evolving that West could write *DotL* as a satire, wherein the folly of both behaviors are ridiculed. The characters, their belongings, and their reactions to events appear bizarre and absurd; no one could mistake a rubber horse for a real one. As in many other instances, the reaction to the horse is the most important aspect of its inclusion in the novel: basing reactions on an image or a performance is both unlikely and impractical. West, however, saw the trend leading to such interpretations, and *The Day of the Locust* details the consequences of allowing simulacra and performativity to affect our lives.

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Saint Beuvon de Provence

—After "Let's Go Over It All Again" by James Fenton

Most knights are like that, at the sound of an ivory horn
off they go to hack heads, taint streams with blood.
I know this. But let's go over it all again. Why would
a tender man, abandon his wife (maybe, I wasn't enough?)

his baby son, his seven daughters? Did you not consider
the psychic damage? I heard you had a vision after you
found your brother dead among the daffodils, the poisoned
onions. *Long enough have I been dwelling with those who*

hate peace. Well, ye brek my hairt, you son-of-a-bitch.
Jerk! You didn't even write me. I'd like to see you
this second but now you've been called to a cave to sleep
with your gospel. Listen, you could be here by a snug

fire, savoring the *Daube de Boeuf Provence*. I bet you
can smell the braised beef, the onion, the sage, the thyme.

—Alice-Catherine Jennings

Saint Beuvon of Provence was a 10th century nobleman who helped to repel the invading Saracens. After a mystical experience in battle, he became a hermit and died on his way to Rome.

"Long enough have I been dwelling with those who hate peace" is from "Psalm 120," *The Book of Psalms.*

"Saint Beuvon de Provence" borrows text and inspiration from the following sources:

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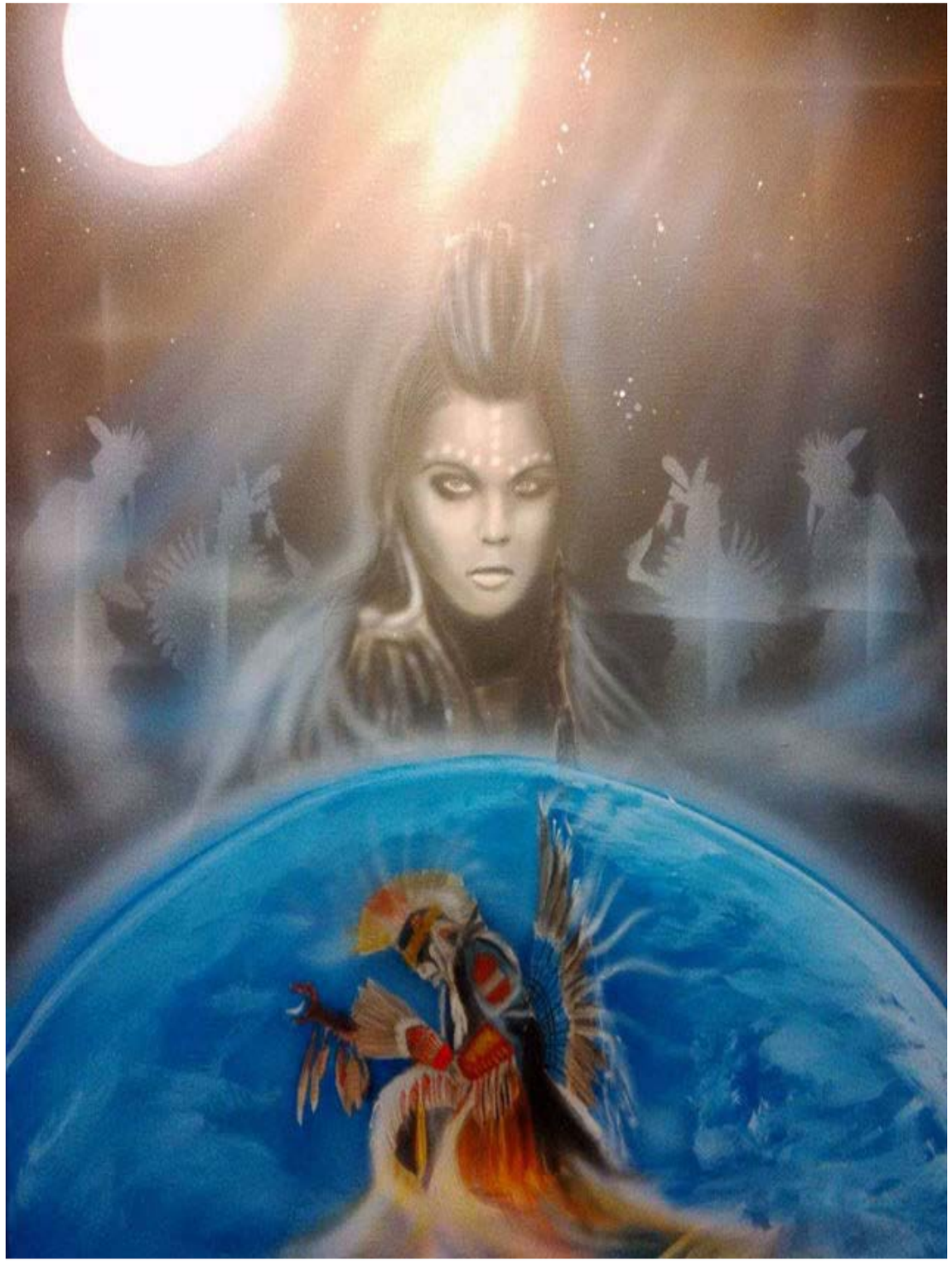

STAR DANCER (acrylic)

Terrence Wastesicoot

Repetitions, Variations, Symmetries: Unconventional Narratives in "Deutsches Requiem" and "The House of Asterion"

by Salvador Ayala, California State University, Los Angeles, California

It is not uncommon to think of national narratives or myths in broad strokes. The passage of time and the temporal or spatial distance from an event inevitably changes the nature of its narrative. One can take the narrative of World War II for example, which is a narrative that has lost much of its nuance in the public consciousness over the years. The reasons behind the conflict, its implications, and the minute details of the lives affected by it erode to the point where a multifaceted clash boils down to the following: the Allies defeated the Nazis. In the process of abridging the war, one might overlook the story of Gilbert and Eleanor Kraus, a couple who rescued fifty Jewish children from Nazi-controlled Austria in 1939. Until now, their story was unknown, partly because it was small in scale when compared to the overwhelming vastness of the war, and the "children saved by Gil and Eleanor Kraus amounted to a mere drop in the ocean," but even their relatively small actions contain "a powerful message about the ability of ordinary people to do extraordinary things. 'He who saves a life, it is as if he has saved the entire world,' declares the Talmud" (Pressman). The Talmudic quotation is something author Jorge Luis Borges would have found intriguing, as he was interested in Jewish mysticism and the Kabbala. More pertinently, though, Borges deals with contradictions and logic

puzzles in his fictions and would subscribe to the notion that an individual narrative is paradoxically both nearly insignificant and of utmost importance.

In "The House of Asterion" and "Deutsches Requiem", Borges presents two familiar narratives with an unfamiliar twist. They are, respectively, a tale about the Minotaur's labyrinth and about an unrepentant Nazi criminal, both told from the perspective of the vanquished. What the Minotaur and the Nazi have in common is their mythic status as archetypes, as the beasts that the hero of a narrative has to put down, which is a simplistic way of considering the narratives about them and is one that Borges seeks to turn on its head. In A Universal History of Infamy, Borges presented semi-fictional narratives about scoundrels, but these two stories are the first time in his fictions where the traditional antagonist of the narrative gets to voice his own story, presented unfiltered and with minimal judgment from an additional narrator. If history is, according to a popular saying, written by the victors, one is led to wonder about the possible benefits of a narrative that is not dictated by the conquerors in a conflict. The simplest reason is that Borges's treatment of these beings serves to defamiliarize a common narrative so that it does not become stale and pointless; furthermore, letting the "monsters" tell their own story enjoins them to the overall narrative and helps a reader recognize, through the traits these beings share with humanity, how their stories are ours as well. Finally, allowing the monstrous to express itself is a reflection of Borges's perception of the cosmos; if reality is composed of both good and evil, then fiction, as a reflection or projection of reality, should reflect this plurality as well.

One can admit that audiences can accuse the stories of Borges of many crimes, but being ordinary or routine is definitely not one of those accusations. "Asterion" and "Requiem" in particular delight in challenging familiarity itself by concealing the nature of the Minotaur until the end of the story and by forcing readers to confront what their perception of a Nazi is and how presupposed notions obscure meaning. The technique that forces the reader to pause and reconsider is what Viktor Shklovsky calls for in order "to make objects 'unfamiliar,' to make forms difficult, to increase the difficulty and length of perception" all in order to keep habitual representation from rendering life (or a narrative) meaningless (16). In particular, Shklovsky praises authors who can make "the familiar seem strange by not naming the familiar object" and who can present objects as if they were seeing them for the very first time or "an event as if it were happening for the first time" (16). To combat the banality of a story that has by now been told thousands of times over, Borges opts to present the reader with the world through the eyes of the Minotaur, who is separated from his traditional portrayal by being given a proper name.

The Minotaur carries with it a significant amount of symbolic baggage. In traditional interpretations of the myth, it is the monstrous nature of mankind that needs to be confronted and destroyed. It is abominable because it is simultaneously a man and a beast, and it represents humanity's higher reason struggling in the same body with humanity's animalistic instincts. By allowing Asterion to tell his own story, Borges gives readers a chance to see the struggle between base and higher instincts play out. By shifting the focus of the Minotaur myth from Theseus to the beast, Borges is overturning countless years of entrenched notions about the monster; he is letting the reader hear the story as if it was being told for the very first time as opposed to being told for the millionth time. More strikingly, though, readers going through "The House of Asterion" for the first time are unaware of the narrator's true nature. By all accounts, the speaker of the story appears to be a human narrator, albeit one who is apparently royal and none too bright. The

labyrinth is never mentioned explicitly, becoming strange, since it is named as a house and described as anything but a maze. It isn't until Asterion wonders about the nature of his proposed savior that the audience finally realizes who they have been listening to all along, as Asterion muses, "Will he be a bull or a man? Can he possibly be a bull with a man's face? Or will he be like me?" (Borges 197). So far, the narrative content of the story is so removed from the original or conventional telling of it, that is almost an entirely new story altogether. The fact that the Minotaur is eager to meet his destroyer is another stark moment of defamiliarization. Theseus does not appear in the heroic light that he usually does, and the creature's desire to be vanquished adds psychological depths that might be absent from typical telling of the myth. That Asterion, having a bull's head, is even capable of thought is in itself marvelous, but that his thoughts are anathema to life itself enhances the monstrous nature of the creature. Donald McGrady points out that one of Asterion's victims spitefully claims that it too will someday meet its end, but this is done more as a spiteful threat than a prediction, but "[t]he strangeness of it all is that Asterion should welcome these words with joy and anticipation, not with fear, as one would expect" (534).[1] Traditionally, the Minotaur is little more than an obstacle to be overcome, and it, like the Hydra or the Nemean lion, is not given thoughts, aspirations, or even self-doubt. Recasting the Minotaur as sentient grants it more depth (though not much, given how shallow Asterion is) and leads readers to reconsider his monstrosity in different terms. Meanwhile, the story presents Theseus as arrogant and slightly dull shortly after he kills the passive Asterion. In short, Asterion's narrative refutes the widespread rumors that paint him "as proud, as a hater of mankind, and perhaps as a madman" (Borges 195), an action that displays remarkable self-awareness for a bull-headed monster, all of which

1. "Resulta manifesto que se trataría más bien de una maldición que de un pronóstico: la despechada victim diría al Minotauro que él también habría de morir algún día. Lo raro del caso es que Asterión acogiera estas palabras con alegría e illusion, no con temor, como sería de esperar."

shows Borges's ability to take a relatively short myth and completely call its values into question within the span of about three pages.

Similarly, "Deutsches Requiem" takes a character that has by now become an archetype or a symbol for all the evil that man is capable of, and presents him in a completely unexpected way. One would expect Otto Dietrich zur Linde, the narrator, to espouse his racist beliefs and to basically fulfill every expectation that a reader demands from such a character.[2] Instead, the narrator presents himself as a philosophical man who adorns the tenets of his ideology, an ideology geared towards destruction, with the trappings of Schopenhauer and Nietzsche. Like Asterion,[3] he shows self-awareness about who and what he is, and his self-recognition nearly shatters the fourth wall by acknowledging what his audience expects to hear from him. Towards the end of his narrative, zur Linde admits the following, "Tomorrow I shall die, but I am a symbol of generations to come" (Borges 229). He is here drawing out the conclusion of his destiny; in his mind, his actions are only a preview of an age of barbarism that is yet to come. Barbarism here is brought about by the destruction of the conscience; it is a modern iteration of the marauding, throat-slashing Arminius, of "violence and faith in the sword," and an "implacable age" composed of interminable strife and anguish (Borges 233-34). His narrative takes on the aspect of apocalyptic prophecy and of a spiritual journey. Ramsey Lawrence suggests that zur Linde's experience closely mirrors

2. Otto shares many traits with other members of the Nazi Party. He is proud of his cultural heritage and his illustrious ancestors, except for the relative who dabbled in Christian theology. At his very core, though, Otto is committed to conquest, destruction, and shows of strength. For him, it is not essential for Nazi Germany to win its conflict, but what matters is that a new age of destruction is ushered in. The Nazi Party, for all the havoc it wreaked, would be unlikely to find favor with this viewpoint, as it was geared more towards expansion and material gain.

3. Self-awareness is not the only trait Otto shares with Asterion. At heart, they are both committed to exterminating life, believe that every single one of their actions has a justification, and see their own undoing as necessary and even transcendental. I am indebted to Dr. Hema Chari for the observation that Asterion represents the irrationality of fascism. Borges, as meticulous as he was, most likely did not include Crete's temple of the axes or hatchets in "The House of Asterion" as simple set dressing. Asterion's destructive deeds echo Nazism's evils just as the temple of the axes shares symbolism with the fasces.

the kind of narrative that one is likely to find in a recounting the life of a religious convert (129-32).[4] The Nazi's agenda is then the creation of a new world; in his "scheme of things, violence is not an end, the gratuitous act of introducing pain and suffering, but the means of unleashing a new ontological, existential, and epistemological order" (Lawrence 131). Creating a new meaning for the world would be lofty if it was not steeped in bloodshed like zur Linde's proposed future. What is unfamiliar in this narrative is just how much zur Linde differs from the typical vision of the Nazis as rampaging ruffians and later as scurrying men hiding behind the defense of just following orders; this man is a symbol of what his ideology ultimately entails but is not simply a grotesque caricature or a broad generalization. Otto shamelessly espouses his beliefs and tries to provide a rationalization for them that moves beyond only following orders or gratuitous violence. He defies the typical portrayals of Nazis as mindless sadists or jingoistic brutes; his distorted logic and twisted intellectualism is an unheard (defamiliarized) variation of Nazism that offers more disturbing insights than typical narratives.

In one of his many lectures, Borges admits that zur Linde is the Platonic Nazi, an abstraction given life, and he states, "I tried to imagine what a real Nazi might be like- I mean someone who really thought of violence as being praiseworthy for its own sake. Then I thought this archetype of the Nazi wouldn't mind being defeated" (di Giovanni 61). Just like Asterion, zur Linde welcomes oblivion, a parallel reinforced by another one of Borges's observations, which in his typical fashion blends reality with the fantastic and presents perception in a novel and intellectually stimulating way; he says, "Hitler is collaborating blindly with the inevitable armies that will annihilate him, as the metal vultures and the dragon (which must not have been unaware that they were monsters) collaborated, mysteriously, with Hercules" (136). Incorporating mythological themes and subverting traditional depictions of the monstrous shifts the time-worn narrative of World War Two from that of being a straightforward conflict to being the unconscious immolation of fascism, an untenable ideology with no regard for human dignity. At least for Bell-Villada, presenting Nazi ideology as a subconsciously self-hating monster is problematic since it presents its "cruelty by way of mental conceits and Nietzschean phraseology" that "puts us at too great a distance from the physical, moral horror of the real-life events" and creates a situation where "Nazism is dealt with on the same plane as a metaphysical problem, which it obviously is not" (194). His complaint is a fair assessment, particularly given that it was made not that long after World War II, at a time where many were still trying to explain and cope with the evils unleashed during the time period. However, Bell-Villada's line of reasoning calls for the issue of Nazism to be dealt with in literature as it was dealt with in a practical and political sense in actuality, which, as Borges states, is not the goal of zur Linde's story. "Deustches Requiem" forces readers to come to their own conclusions by presenting what Nazism seems to stand for openly and frankly; the horror of Nazi ideology reveals itself as a metaphysical aberration because it causes mental revulsion, as a counterbalance or even complement to the real-world, gut-instinct type of revulsion inspired by Nazism.

By reversing the typical script of humanity's narratives about monsters and monstrous men, Borges is not simply presenting a new way of looking at stories but is opening up the possibility to consider many more viewpoints. Both stories play with what a reader expects from narration; one would expect that a monster from mythology would not have its own voice or agency and a story about a war criminal would conclude

4. According to Lawrence, Otto forms his own ethics. This is a process that involves "aprendizaje, vocacion, and "congregaba," or apprenticeship, vocation, and congregation. Otto begins forming his code as an apprentice of the Nazi party, receives the call to carry out its tenets as if it were divinely mandated, and becomes part of a religious community. The religion to which he converts is the religion of violence.

with a clearly stated, moral victory. Borges's stories boldly subvert narrative expectations, but the intention is not just to shock audiences or to create novelty; the ambitious aim is to redefine or reconsider what a narrative can be. Redefinition is especially the case with Asterion, whose story is told as if he were a person, but his narrative is "unnatural," and it is part of a group of narratives that "defy, flaunt, mock, play and experiment with some (or all)…core assumptions of narrative," sometimes by being able to "radically deconstruct the anthropomorphic narrator, the traditional human character, and the minds associated with them" in order to take readers "to the most remote territories of conceptual possibilities" (Alber 114). In this case, "Asterion" paves the way for future narratives with an inhuman narrator or a narrator that is typically the antagonist in a story, such as Grendel by John Gardner, which is told through the eyes of the eponymous monster and shares many similarities with Asterion, especially the treatment of the relationship between hero and monster (Bell-Villada 270). Inverting the role of the antagonist in stories, myths, and folklore is a trend that has caught on in modern narratives, whether they are theater (Wicked), television, or even children's books (The True Story of the Three Little Pigs), but all these seek to present the monster as the hero of its own story. They are a logical conclusion of what Borges is trying to do, but the defamiliarization in "Asterion" and "Requiem" gives the monsters a voice and does not seek to lionize them, only to heighten awareness of what they represent or what roles they play in a metanarrative. Rather than present the monsters as broadly defined antagonists, giving them a voice allows them to articulate why they must be overcome and what specific undesirable traits they represent.

Because these two stories challenge assumptions that the audience carries about who can tell a story, they move beyond being simply a re-packaging of familiar tales.

Borges disagrees with William Morris about the role of the story-teller being someone who is only "rethinking and retelling" the same stories and instead asserts that "the writing of a story has more of discovery about it than of deliberate invention" (123). Borges's assertion moves beyond making minor aesthetic changes to familiar stories and instead rediscovering the stories (as if seeing them for the first time) as an ongoing search for meaning and what lies at its heart. Borges is not unlike Pierre Menard who invents Don Quixote from scratch instead of just copying it. Without this ongoing analysis of the elements of a metanarrative, one is in danger of falling into familiar narrative patterns, as Borges laments in "The Modesty of History" when he claims that "historic days have been numerous, and one of the tasks of governments…has been to fabricate them or to simulate them with an abundance of preconditioning propaganda followed by relentless publicity" (167). The opposite of defamiliarization is then pre-packaged, gauche history that loses any vestige of significance because it is a commodity and a facile copy. Propaganda and superficial narratives create the algebratized perspective that Shklovsky warns about, or, more insidiously, they lead to taking metanarratives at face value and a failure to think critically. One need only look at the kinds of citizenry that totalitarian regimes prefer to understand the grave implications of failing to destabilize entrenched narratives.

Additionally, Borges's choice of narrators openly tests one of these oft-recycled narratives that is part of a consistent, manufactured history, especially in relation to war: the motif of the enemy's otherness, its lack of humanity that makes it not only reasonable but perhaps divinely mandated that it should be destroyed. Asterion and Otto show the reader that the fascist and the monster are not that much different from the average person. They both have dreams, delusions, and desires similar to those of

the average person. Acknowledging the humanity of the monsters could become slightly problematic because it implies that one should sympathize with Nazis, which can be an uncomfortable thought for anyone. To assuage this feeling of mounting unease, one need only recall Borges's call to resist wickedness "but without either wonder or wrath" (Crossan 76). Seeing the monstrous as human allows others to see them without wonder because their nature is demystified. The Minotaur is no longer a beast of nightmares but is instead a confused, childish creature, and the Nazi is a similarly deluded being who nonetheless is seeking meaning in life just like anyone else. Presenting the monsters as human, albeit irreparably flawed, also allows one to resist evil without wrath; by granting these beings humanity, the narratives keep the reader from despising these beings with the kind of hatred that inevitably justifies extermination. In "Two Books," Borges cautions against "the ingenuous souls who believe that merely to exorcise or destroy the demons Goering and Hitler will make the world a paradise" and rebukes the hypocrisy of nations "who believe themselves to be very different from Goebbels" but call for the destruction of Germany with nationalistic rhetoric that matches that of the Nazis (130). The call is for clear thinking and for an even-handed understanding of evil. These stories do not call for the reader to cheer the monstrous beings onward or to thoughtlessly call for their extermination; they invite the reader to consider the motives of these beings in order to make a sound, ethical judgment that will best resist evil.

Such an evenhanded analysis might be challenging when looking at someone as monstrous as zur Linde, but humanizing him provides useful insights into human motives and desires. For all his pretensions and cruelty, zur Linde is ultimately a man who is following his faith. With conviction and without asking for forgiveness, he strives to "make the world see that, above all, the chaos and disorder wrought by the Nazi regime,

the deeds which the world regards as atrocities, [were] nonetheless carried out by men not different, but indeed very much like us" (Lawrence 123). Viewing evil men as similar to everyone else is double-edged. On the one hand, it implies that there is the potential in all people to fall into a destructive mindset. On the other hand, it robs evil of its unnamable power, not more or less human than anyone else and just as pitiable. When Bell-Villada protests that the narrative is "a troublesome confusion of voices" and about zur Linde and Borges having "personal congruences [that] are disquietingly intimate" and which reduce zur Linde to being "a dim shadow of his literary progenitor" (195), he is perhaps missing the point that one is supposed to notice these parallels between author and narrator. The fact that zur Linde is a dark mirror of Borges or of the reader enriches the story and transfigures the tale into the story of humankind itself.

Asterion's narrative similarly elevates his story beyond being a retelling and into the realm of ethical inquiry, but he is in some ways much more likeable than zur Linde. Part of what makes Asterion so human to the reader, to the point where the novice would fail to recognize his monstrousness, is that he is full of contradictions; he claims humility and extols his spartan lifestyle while claiming to be the creator of the sun and boasting that his home is unique in the world (or that it is the world). There is so much of his folly that is relatable to the human condition and even humorous, especially when "[h] is assertion of a philosophical soul prepared for sublime meditation is followed by an account of amusements that are mindless and bestial" (Bennett 167) such as charging into walls and playing hiding games. One cannot help but see the plurality of man's existence in the creature, as mankind is also capable of such glaring contradictions, being equally responsible for dizzying philosophical inquiries and grotesque pie eating contests. The purpose is not just to mock, though, but to understand what this being is in relation

to the reader. As Virginia Isla Garcia points out, "it is the fact of having a proper name that humanizes the monster with the bullish and human appearance but whose behavior, since he was baptized, resembles ours, including its predatory instincts" (99).[5] Even Asterion's destructive nature is more akin to man's instincts than to an animal's. In the original myth, King Minos sacrifices the youths to the monster, presumably for food, but Asterion is not slaying the youths for food, or because they are threats to him, or even for sport. His motives are strikingly human and even pretentious; by killing the youths, Asterion believes that he "deliver[s] them from all evil," and his view of himself as savior is validated when he refers to the act of killing itself as a "ceremony [that] lasts only minutes" (Borges 196). He is creating his own cosmology and trying to give meaning to his actions, and he longs for a savior that will do for him what he has done for the Athenian youths. Asterion's skewed morality is not dissimilar to zur Linde's own characterization, since the Nazi sees the destruction of David Jerusalem as part of a spiritual transformation to destroy the pity or weakness within him and the obliteration of Germany as part of a ritual to usher in a new age of violence. Both monstrous creatures live out their beliefs fervently, not entirely unlike followers of a more conventional religion or even a scholar of a particular field of study.

One should keep in mind, though, that Borges is not extolling these beings for being "men" of faith but, in letting them express their own confusion about the nature of reality, he is calling upon readers to reflect on the validity of their own understanding of reality. Asterion, more so than zur Linde, exists in uncertainty, and he "is unaware that he is a monster not only because he is naïve or plainly stupid… but also for the simple reason that none of us knows really who he is. He is at the center of his labyrinth

5. "Y es el hecho de tener un nombre propio lo que humaniza al monstruo de apariencia de toro y de humano pero cuyo comportamiento, desde que fue bautizado, se asemeja al nuestro, incluso en sus instintos de depredador."

(the labyrinth of his own self); he is in possession of its secret, but he is unaware of it" (Rodriguez-Monegal 144). Part of the human condition involves the constant quest to understand identity and one's role in the world. This retelling of the myth touches on the same questions that myths inspire audiences to contemplate, but it does so on a more personal scale. While myths typically have the hero stand in for a culture's values, "The House of Asterion" has the creature stand in for humanity's confusion "because he is humanity—an equally monstrous combination of the animal, the human, and the divine—and man's life too, composes a labyrinth of fear, pretension, conjecture, and above all, hope" (Bennett 168). Similarly, zur Linde progresses from being an abstract, unnamable evil to a man that shapes meaning from his surroundings. His tragedy, much like Asterion's, is that he misuses and misreads what he knows; he tries to coerce the world into the framework of his worldview. Like Asterion in his labyrinth, zur Linde wanders in his ideology, claiming to hold the key to defeating the weakness of Christianity and Judaism. Before his end, zur Linde boasts: "I look at my face in the mirror in order to know who I am, in order to know how I shall comport myself within a few hours, when I face the end. My flesh may feel fear. I myself do not" (Borges 234). García Montoro notes that in this moment zur Linde reveals, through his unconscious acknowledgement and reaffirmation of the dichotomy of body and spirit, that he is unable to truly move beyond the metaphysical tradition he so detests (9).[6] He finds himself at the center of the maze, sure of who he is, only to have his reading of his life prove to be erroneous.

6. "Cuando zur Line repite las palabras de Cristo, comete un *lapsus calami*: en el mismo instante en que cree haber transcendido el cristianismo y sus precursors griegos (debe haber leído en Nietzsche que el cristianismo es un platonismo para las masas), reafirma una de las presuposiciones fundamentals del platonísmo y del cristianismo: la dicotomía del espírutu y de la carne la illusion radical de Occidente, que Porfirio revela de modo impresionante al comienzo de su biografía de Plotino, el cual 'se avergonzaba' de estar en un cuerpo.' La tragedia de zur Linde no es la derrota y la ejecución sino su incapacidad de rebasar las *creencias* (en el sentido de Ortega y Gasset) de su cultura." "…zur Linde nunca advierte que permanence de lleno dentro de la tradición metafísica occidental en el momento en que cree haberla negado y trascendido."

Asterion's and zur Linde's bewilderment and faulty interpretations of their lives present a human problem, the drive to impose a meaning on life and the potential failings in such an endeavor, and so it is necessary to hear out their tales because audiences also struggle with the issues of identity and meaning.

Presenting the perspective of the monstrous certainly leads readers to consider the question of identity and to understand evil on an even playing field by robbing it of its mystique and giving it motivations that, despite their repulsive and unjustifiable nature, human readers can understand. Defamiliarization is also a valid reason for this sort of narrative, but there is yet another cause that is perhaps the most Borgesian of these justifications. The stories of the "monsters" need to be told simply because the universe contains the monstrous just as it contains evil and many other things. A running theme in Borges's writing is the universe's complexity and man's failure to fully grasp it. In his stories, Borges presents a cosmos that operates on laws that do not seem as concerned with good and evil as humanity is. Borges reiterates this notion in "On the Cult of Books" and illustrates it with the following passage: "In Book VIII of the Odyssey we read that the gods weave misfortunes into the pattern of events to make a song for future generations to sing" which serves as "an aesthetic justification for evil" (116). The essay further posits that God wrote two books, the Bible, which is His will, and reality itself, which is the key to understanding the other book. Fiction is then a narrative of the cosmos, which is itself a narrative, so as a reflection or extension of reality, fiction needs to be all-inclusive, just as reality is. In his study of comic eschatology in the Bible and in Borges, Crossan succinctly sums up the justification of including narratives from unconventional narrators: "Tragedy knows of Death and of Tears. But the Whole Truth knows of Death, Supper, Tears, and Sleep" (21). In this point, he is validating the importance of Comedy

and its possible superiority to Tragedy. However, this also can apply to narratives in general. Metanarratives or national narratives need not be exclusively concerned with grand events or with heroic victories. Since reality also contains individual heroism (like that of Gilbert and Eleanor Kraus) and unspeakable evils like genocide, narratives cannot ignore the details that make up the whole picture. It is inadvisable to limit narratives to the conventional, to being simple conflicts between good and evil; to fully encapsulate the Whole Truth, they must also be the stories that the monstrous tell.

"Asterion" and "Requiem" hint at the amoral nature of the universe, or, more optimistically, at the designs of the universe where everything is justified and exists for a reason, including evil. The epigraph at the beginning of "Deutsches Requiem" quotes directly from the Book of Job: "Though he may slay me, yet I will trust him. –Job 13-15" (Borges 229), and "The House of Asterion" obliquely references the same text when Asterion says the following about his savior, "Since then, I have not suffered loneliness, for I know that my redeemer lives and that someday he shall rise out of the dust" (196). At its core, the Book of Job presents a narrative where a man becomes a game piece in a betting contest between God and Satan for reasons that he cannot fathom, and he still maintains his faith. The allusion also brings up connotations of unshakeable faith and perseverance. There is also the persistent question of why God allows Job's ruination to happen, and Ramsey Lawrence proposes a possible justification, "God, then, rises as an Omnipotent figure from whom both good and evil emanate. As Jung later explains, this 'divine darkness' is unveiled in the Book of Job. The divinity is beyond good and evil—both are contained in Him—acting as an amoral force that has no regard for human suffering or happiness" (124). The justification for these two narrators partially lies in

the amoral (or panmoral)[7] nature of existence. The monstrous can be otherworldly and reprehensible; to deem it so is a sound ethical judgment. However, for Borges, the monsters are just as much a part of the world as anything else and have just as much a claim to be part of a global narrative, and one can still consider the nature of evil without endorsing it. To take this logic to a more positive conclusion, one should consider the following: Ariadne should have her own story, as should the minor heroes who helped save as many Jewish lives as possible, as well as every person or being tangentially related to any event, all extending outwards to an infinite amount of narratives.

Writing about the minutiae of every possible event is a lofty goal, but it is one that might result in the long, contrived poem one finds in "The Aleph" or the never-ending Book of Sand. Instead, it is more prudent at this point to discuss the real-world implications of these narratives, as they pertain to the rest of narration as a whole. One of the points of letting Asterion and zur Linde speak for themselves is to defamiliarize an all too familiar narrative, but this is not something that is necessarily lacking in literature. It can be, however, lacking in other forms of media, such as the nightly news, for example, or in the narratives of political punditry even. Borges's methodology calls for an engaged consumption of narratives. Jan Alber and his colleagues make a convincing case for the importance of unnatural narratives ("Asterion" falls under this category), and their claim is as follows, "unnatural narratives and the invention of new techniques and hitherto 'impossible' ways of telling are major forces in literary history: new ways of telling are not just new ways of telling the same stories but expand the repertoire of the tellable" (131). By telling a story that one is unlikely to hear, Borges's work is contributing to a process that seeks to break narrative of the constraints of what stories can be about. Although

7. Amorality has a negative connotation. The term "panmoral" is more apt because it describes a universe that contains all possible moralities. It does not differentiate between one or the other; it just contains them.

not nearly as experimental as, say, a novel narrated by a machine or a time-traveler, these two narratives move beyond simply telling content in a different format and instead provide new content itself that can be told and retold, with each new retelling possibly engendering even more content and expanding what can be told.

Additionally, analysis of narratives like "Deutsches Requiem" serves the purpose of putting a face and a name to the evils that beset the world, so that they are dealt with through knowledge and comprehension rather than fear and loathing. This approach is not wholly absent from modern narratives. The Act of Killing, for example, confronts the nature of national narratives by allowing war criminals, hailed as heroes in their own countries, to tell their version of events to the world in order to reveal how the repetition of a perceived truth warps reality and transforms cold-blooded murder into an act of heroism. What the film accomplishes is similar to what happens when zur Linde tries to justify his actions; his narrative reveals human folly and depravity but also encourages an audience to consider the parallels between the narrative of the monsters and everyone else's narratives. Sometimes the comparison can be disquieting, as Borges was keen to notice: "Nazism, he said, posed a problem for the writer: it exalted the superiority of one's fatherland, language, religion, and race, and this conviction was one of the traditional themes of literature…to practice them [during World War 2] amounted to a form of 'complicity'" (Williamson 271). Nazism, totalitarianism, and other forms of evil are not strange aberrations that manifest out of thin air but sprout from such seemingly innocent ideas as patriotism and appreciation for a country's culture. To think of these manifestations of evil as wholly separate from the human condition absolves humanity of the blame for such ideologies and ignores mankind's participation in evil or tacit complicity in it. A thought exercise which demands that readers or consumers of

narrative see the similarities between their own ideologies and monstrous ideologies leads audiences to evaluate their own assumptions about their beliefs and how their narratives either reinforce or oppose the viewpoints they claim to abhor.

Despite their subject matter and method of delivery, these two short stories also provide a glimmer of hope for narration as a whole. Like the narratives of Gilbert and Eleanor Kraus, they add to the collective knowledge of the world, and they are starting points for contemplation on what can be done to improve the world. Thematically, they present narrators who reflect humanity's own contradictions and "[p]erhaps it would be fitting to see in the manner of presenting such narratives…a further manifestation of human insecurity with regard to the key of the universe" (Barrenechea 75). Although the theme of uncertainty might seem bleak because it depicts humanity's quest for knowledge as difficult and labyrinth-like, one should note that Borges's narratives do not caution against seeking meaning. They are a constant quest to find meaning, and some characters stumble tragically along the way (Asterion and zur Linde, for example), but the quest continues and may bear fruit. This is one of the strengths of Borges's works; of all the gifts of narratives, "perhaps the most powerful is the creative joy of the author who sees in the imaginings of others as well as in his own the true force capable of overcoming the limitations of the human condition" (Barrenechea 145). By including narratives of the immoral in the same body of work as moral narratives, one might be able to approach the amoral nature of the universe. In this way, readers and writers might even be able to approach divinity itself.

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I send you a ghost

—From “drop of blood” by Linda Vilhjálmsdóttir

Freki & Geri, the two
wolves, sit by the fire

as Othin dictates
his dinner of cold tubers,

herring & chokeberry
wine. His house is wide-

shining, free from
untensils unclean.

Freki is greedy.
When will the tooth
gift arrive?
The fire is hot.

Linda, the poetess,
knocks at my door.

—Alice-Catherine Jennings

“I send you a ghost” takes inspiration from *The Poetic Edda.*

ROBOT HAMLET (acrylic)

Terrence Wastesicoot

Harleth's Progress: Toward a Definition of Victorian Consciousness

by Jennifer McCollum, Landmark College, Putney, Vermont

Reading George Eliot's last published novel, *Daniel Deronda* (1876), as a major work of Victorian literature that exemplifies the period relies almost entirely upon Eliot's use of the word "consciousness." Sentiently used to describe both Daniel Deronda and Gwendolyn Harleth at crucial points in the narrative, Eliot's copious repetition of the term both reinforces and challenges contemporary understandings of the Victorian period. A close examination of *Daniel Deronda* complicates the controversial history of Victorian Studies by iterating what is arguably one of the most slippery themes in the trajectory of Victorian texts: the "Victorian" consciousness. Indeed, the challenge of articulating "consciousness" in this context is more complicated than merely attempting to *define* such a multi-faceted construction as consciousness; the complication that awaits a critic who wants to unpack the Victorian consciousness also lies in articulating the subtleties of exactly what makes that inarticulate consciousness particularly *Victorian.*

Kate Flint's call to arms in her response "Why 'Victorian?'" captures one of the directions in which Victorian Studies has progressed. She asserts that the concept

"Victorian" should be jettisoned for its limitations (canonical and national), while at the same time contending that working within the rigid confines of the concept "Victorian" allows critics to defy these very limitations in important ways that working outside of the concept would not necessarily promote. Moving Victorian Studies toward a comparative, pan-European approach seems a natural progression, as the understanding of "Victorian" consciousness plays a key role in the shifting practices in the field that put issues of consciousness into various national discourses. That Victorians attributed a very specific set of ideals to their conceptualization of consciousness seems clear enough, as displayed by several of the texts that I will discuss below. However, retrospective observations of this conceptualization challenge the idea that the Victorians *can* be, or even *should* be, read from the perspective of their own definitions of consciousness alone. Today, the importance of examining the Victorian concept of consciousness lies "in the extent to which it is still contiguous, in many recognizable ways, with the formation of our own world" (Flint 231). Like levels of consciousness today, the Victorians did not have one definition of consciousness, but rather a set of criteria that spanned a variety of different contexts. And critics, likewise, have developed a varied set of criteria through which to read the Victorian concepts of consciousness.

What Walter Hougton defined in the 1950s as the Victorian "frame of mind" has continued to develop in current criticism about Victorian consciousness. When Carole G. Silver, in her book *Strange and Secret Peoples: Fairies and Victorian Consciousness* (2000), addresses the ways that Darwin and fairy-lore contributed to underlying attitudes in Victorian society by instilling simultaneous fears and fantasies about difference, or when Nancy Armstong argues that the treatment of "individuality" in novels was a way to create a new kind of consciousness in *How Novels Think* (2005), they verify that today critics continue to address the various implications that different modes of consciousness play in forming how Victorianists define the period. The major difference between early approaches to defining Victorian consciousness and contemporary modes is that critics from the 1950s and 1960s, like Hougton and George Lewis Levine, tended to note the optimism that defines the age *first*, while contemporary theorists more often begin their inquiries with an immediate invocation of the anxieties of the period, and gesture toward optimistic possibilities *last*. Contemporary readings of Victorian consciousness tend to fall somewhere within this continuum. Approaches at either end of the continuum are necessary today as Victorianists continue to define (and defend) the field. Just as it was in the early stages of development of Victorian Studies in academia, defining the Victorian consciousness within a historical framework that is either progressive or regressive at moments seems inescapable – as does the tendency to read Victorian problems in a contemporary context. As Eliot suggests in *Daniel Deronda*, the Victorian consciousness was the fulcrum of society because it was essentially unstable; "consciousness" was pure in the sense that almost every "individual" possessed one, but it was incredibly impure in the sense that no one could clearly feel that her consciousness was stable, definable, or complete. Jason B. Jones, who focuses on "historical consciousness" in his book *Lost Causes: Historical Consciousness in Victorian Literature* (2006), argues that George Eliot's use consciousness has "an ontological, as well as epistemological dimension." Her form of "historical consciousness" is no more stable than other forms since "there is an element of history that always exceeds our understanding." According to Jones, Eliot strives "neither

to represent the real transparently nor to argue for simple fables of progress" (Jones 2). Eliot's use of consciousness is truly Victorian because, as an impure state of being, it rightly perplexes critics today as much as it captivated most Victorian writers – and for similar reasons. Something dark lurks in the crevice between the pure and impure.

Although *Daniel Deronda* does not immediately feel like a Gothic novel, it nevertheless adheres to some major characteristics of the Gothic genre in ways that particularly situate consciousness as part of a gothic discourse. Examining Eliot's use of consciousness as part of a larger gothic discourse reveals the special contexts of the Victorian period that complicate the monumental question of Victorian consciousness. What constitutes a "gothic" discourse is as varied as what defines a "consciousness," as the various writings about the Gothic genre manifest. However, there are some aspects of Gothicism that tend to be consistent in most works. As Marshall Brown argues in his book *The Gothic Text* (2005), traits of the Gothic genre are defined most succinctly by examining Kant's treatment of a consciousness as inarticulate (and unarticulated). In *Anthropology from a Pragmatic Point of View* (1798) Kant locates at least two kinds of consciousness of the self, named "empirical self-consciousness" and "transcendental apperception," that have various levels of intricacy.[1] The predominant characteristic of both forms of consciousness, and the one that Brown relates to the Gothic most, is that these two forms of consciousness are fully realized when "nothing manifold is given" (*Critique* 135). As Phillip Neujahr has convincingly argued, Kant's forms of consciousness lack compatibility across his works.[2] Nevertheless, for Brown this manifold nature and the abstraction in representations of Kant's consciousness is a defining characteristic of Gothic tales. The opening sequence in *Daniel Deronda* immediately implicates readers in a question of Kantian consciousness: one that becomes increasingly "gothic" throughout the novel. Eliot engages the narrative in a discourse of speculation from the very first page, which serves as a frame for the novel, as readers witness Gwendolyn Harleth at the gaming table. The speculative aspect in Eliot's text involves the themes of gambling on marriage, on riches, or on luck. But more importantly, *Daniel Deronda* is about gambling on the character of Gwendolyn Harleth: "Was she beautiful or not beautiful? […] Was the good or the evil genius dominant in those beams?" (Eliot 7). Readers are implicated in the gambling motif; they bet on Harleth as a worthy heroine of Eliot's novel. Harleth begins as an egoistic woman with limited knowledge of herself but, through the economic struggles of poverty and emotional trials of an abusive marriage to Henleigh Mallinger Grandcourt, she becomes susceptible to the philosophical and spiritual awareness that her friend, Daniel Deronda, gains through his own hardships. Like Deronda, Harleth's worth is determined, in part, by the type of consciousness that she displays through daunting vicissitudes.

What makes an acceptable heroine in 1876 is quite different than what readers would want from a heroine at earlier points in the nineteenth century. During the High Victorian period, novels such as Mary Elizabeth Braddon's *Lady Audley's Secret* (1862) began to have more heroines who partook in a battle of consciousness that was before reserved

1. While these "levels of intricacy" are not immediately relevant to this paper, they are certainly important to understanding Kant's particular definition of consciousness. For more in-depth analysis of Kant's types of consciousness, see Henry E. Allison's *Kant's Transcendental Idealism* (Yale University Press, 2004) and Wayne Waxman's *Kant's Model of the Mind* (Oxford University Press, 1991).

2. Many useful texts have been published about Kant's definitions of consciousness, including Neujahr's *Kant's Idealism* (Mercer, 1995) and Pierre Keller's *Kant and the Demands of Self-Consciousness* (Cambridge University Press, 1998).

mostly for male heroes. The passive heroines who are barely aware of their own heroics, such as Margaret from Elizabeth Gaskell's *Mary Barton* (1848) or Esther from Dickens's *Bleak House* (1852-1853), or heroines who are afraid of their own independence, such as Lucy from Brontë's *Villette* (1853), are exchanged for portraits of tenuous heroines who walk the line between being completely unconscious and dangerously conscious of their own power. As Elaine Showalter argues of writers like George Eliot,

> feminine writers were thus looking for two kinds of heroines. They wanted inspiring professional role-models; but they also wanted romantic heroines, a sisterhood of shared passion and suffering, women who sobbed and struggled and rebelled. It was very difficult for the Victorians to believe that both qualities could be embodied in the same woman. (Showalter 103)

In *Daniel Deronda* Gwendolyn Harleth is this heroine, as she negotiates the gray area between Mirah Lapidoth's traditional self-sacrifice (or what Eliot terms her "unconsciousness") and the Princess Lorena's inexcusable selfishness. Walking the line between the old and new requires a certain kind of consciousness. Harleth is aware from the beginning of the novel that marriage to a man is not a suitable situation for her: "I believe all men are bad, and I hate them" (154). She would rather stay with her mother, who is the only person that she can love: "I shall never love anybody. I can't love people. I hate them […] I can't bear anyone to be very near me but you [, momma]" (82). Instead of subconsciously longing for marriage, as did earlier Victorian heroines, Harleth consciously moves away from this ideal, toward something else;

> […] this delicate-limbed sylph of twenty meant to lead. For such dwell in feminine breasts also. In Gwendolyn's, however, they dwelt among strictly feminine furniture, and had no disturbing reference to the advancement of learning or the balance of the constitution. (39)

Here, Eliot attributes her heroine with a very distinct kind of consciousness. Harleth is aware of her power as an ambitious leader of a particular kind: one that is not unwomanly yet not exactly characteristic of the traditional Victorian female prototype that, according to Sandra M. Gilbert and Susan Gubar, is related to "eternal types" that male artists have created in order to "possess [women] more thoroughly" (Gilbert and Gubar 17). Eliot takes pains to assert that Harleth's turn toward leadership is, above all else, still feminine. She is not "disturbed" by the "advancement of learning" that plagues male leaders in this context. Instead, she possesses a "certain fierceness of maidenhood" (70). Harleth's awareness of her own power is not a consciousness of *male* power. But after Harleth's "murder" of her husband Grandcourt, in which her brain power manifests itself in a "gothic" way, her consciousness significantly shifts.

If there is one word that is used nearly as often as "consciousness" in *Daniel Deronda*, it is "dread." Not surprisingly, the two words are intricately tied together. Harleth's shifting consciousness is driven by her "dread" of Grandcourt, a wealthy man whom she marries in order to save her family from poverty. Not surprisingly, Grandcourt is introduced to readers for the first time as a gambler. He literally bets his life on Harleth's weaker consciousness and, as a result, embarks on a battle of the consciousnesses with his new wife: one that he loses. Two different consciousnesses, the male and the female, collide – and with lethal results. As Simon During has argued about Harleth's

conceivable "murder" of her husband, "her act […] highlights gender conflict" (During 96). Grandcourt, who "seemed to feel his own importance more than he did hers" (114), is conscious of his power in a different way than Harleth is conscious of her own. Indeed, Grandcourt's consciousness is poignantly male, or what Cyndy Hendershot defines in her book *The Animal Within: Masculinity and the Gothic* (1998) as a uniquely Gothic awareness in which "the myth of masculinity [is understood] as whole and dominant, rather than concealing the fissures that threaten to expose the male subject as a subject like the female one, one lacking and incapable of ever achieving wholeness and mastery" (Hendershot 3). At first, Harleth seems willing to negotiate her "lacking and incapable" consciousness for a "male" alternative that she mistakenly believes is more whole. When the couple is first joined, she is particularly earnest about merging her consciousness with his:

> There was not the faintest touch of coquetry in the attitude of her mind towards him: he was unique to her among men, because he has impressed her as being not her admirer but her superior; in some mysterious way he was becoming a part of her consciousness, as one woman whose nature is an object of reverential belief may become a conscience to a man. (415)

But after a short while in the marriage, Harleth's belief in her ability to share a consciousness with Grandcourt is completely diminished. She soon realizes the Gothic, fragmented nature of her husband's consciousness; he wants to obliterate hers in a sacrifice to his. Without hesitation, Harleth seeks a new consciousness: one that is different from her own but that is not completely overshadowed by her husband's.

Deronda, a character who, like the reader, meets Harleth for the first time at the gaming table, offers Harleth a bridge between her old consciousness and a new one that leads, after Grandcourt's death, into a new form – one that I will later use to help define the Victorian consciousness as a whole. The kind of consciousness that Deronda offers Harleth is even less of the traditional Victorian "feminine" kind, described by John Ruskin in his lecture *Sesame and Lilies* (1864) as "for rule, not for battle […] for sweet ordering, arrangement, and decision" (Ruskin). Rather than encouraging Harleth's consciousness toward Ruskin's idea of the "feminine," Deronda "lit up her attention with a sense of novelty: not by words only, but by *imagined facts*, his influence had entered into the current of that *self-suspicion* and *self-blame* which awakens a new consciousness" (430; italics mine). In what is possibly one of the first occurrences of such a feat in English literature, a male character offers a female character a rite of passage into the sublime.

The sublime is described by Edmund Burke as a masculine enterprise, marked by justice, wisdom, and fortitude, while the "beautiful" is for the feminine in its softer virtues of easy temperament and nourishment, similar to Ruskin's idea of the female consciousness. The sublime is the darkness, the vastness, and the infinite space of the natural world, paired with the fitness of mind and body to consider these in a unified manner in which the individual (male) relishes in heightened feelings of pleasure from excessive pain:

> Whatever is fitted in any sort to excite the ideas of pain, and danger, that is to say, whatever is in any sort terrible, or is conversant about terrible objects, or operates in a manner analogous to terror, is a source of the *sublime;* that is, it is productive

of the strongest emotion which the mind is capable of feeling. (Burke 36)

Jane Austen captures the female longing for this rite of passage in *Sense and Sensibility* (1811) in her portrayal of Marianne Dashwood, a heroine who longs to be a part of the male-only society of the sublime. Dashwood longs to access the natural world in its most violent and harmful state, but is denied access to this experience when John Willougby literally carries her back to her place in the home. Unlike Marianne Dashwood who tries to force herself into the sublime world and is violently pushed back into the "beautiful" world, Harleth begins her life by proudly avoiding the sublime but is, through Deronda, invited to participate in it following the "murder" of Grandcourt. Once she tastes the "terrible" sublime world, there is no going back. Harleth becomes obsessed with sneaking small moments of discourse with Deronda, eager to feed the new hunger of a new consciousness fueled by the rite of passage that previous heroines, like Marianne Dashwood, have been denied.

Suddenly, Harleth's imagination is put to work as she reassesses her world, placing herself at the center of a "terrible" existence in which she can perform a critical action that, until now, only males could perform. Once she is implicated in the sublime, Harleth begins to internalize the "terrible" world as a reflection of an even more terrible self. Deronda articulates this change in her consciousness by observing: "the consciousness of having done wrong is something deeper, more bitter" (439). Harleth becomes fascinated with her own evil character, dissecting her wrongs and finding reasons to suspect and blame herself for her current unhappy situation in an abusive marriage. As such, she moves into her next stage of consciousness – one in which she stops internalizing the ills of her marriage and decides to take action to change them. Harleth attains a Gothic consciousness from a new openness to conditions of possibility, empowered by her entry into the sublime.

Harleth's journey through consciousness is indelibly bound up in the "Victorian consciousness" as a whole; moreover, it is tellingly dependent upon Gothic platitudes. Death is literally the "backdrop" to the actions of characters in *Daniel Deronda*. When the Harleths are forced to move in with the Gascoigne family due to poverty, they occupy a room that is defined by its macabre picture of a "dead face and fleeing figure, brought out in the pale definiteness by the position of the wax-lights" (60-1). This picture of death acts on its own throughout the narrative, as it opens itself at key moments, scaring Harleth so profoundly that the family must keep it under lock and key. Despite this, however, the picture of death emerges again after Grandcourt's fatal drowning when Harleth's sister accidentally forgets to lock it again after one of her numerous secretive glimpses at the picture. When the picture of death reappears to Harleth, she has already been through a journey through the sublime, and she has looked her inner "terrible" double in the eyes. After her awakening to the sublime consciousness, Harleth begins to plot Grandcourt's murder. Several times, she has to restrain herself from driving a knife into her violent husband's body, or taking other similar action. The state of their marriage has now become one of "silent consciousness" (600). Eliot tells readers that her heroine longs for release:

> What release but death? Not her own death. Gwendolyn was not a woman who could easily think of her own death as a near reality, or front for herself

> the dark entrance on the untried and invisible. It seemed more possible that Grandcourt should die […] his death was the only possible deliverance for her. (606)

Harleth's contemplation of murdering her husband arises from her entrance into a sublime discourse. However, as Eliot suggests here, Harleth is still not completely able to embody the sublime in its entirety, as she is unable to "front for herself" the "untried and invisible." In other words, she has begun a journey into a consciousness of the sublime but has yet to attain its full glory.

For Harleth to fully embody the sublime, she needs to put the sublime into action. To put the sublime into action, she needs to enter a Gothic discourse. Afraid of her own hatred (681), Harleth seeks to confront the source of it. Out on sailboat with his wife, Grandcourt is knocked overboard by the sail at the very moment that he congratulates himself on his fine physical strength. Once Grandcourt appears vulnerable, Harleth cannot help but to see the dead face that she had so often imagined in her mind, as a reality: "I wished him to be dead" (691). In this moment when her husband is "completely unmanned" (693), she goes on to kill him in her thoughts. In this crucial moment, Harleth "murders" her husband through a victory of consciousness in which she imagines his death so strongly that it becomes reality as he falls from the boat, fatally wounded to the head. The "wild amazed consciousness" (686) with which she greets her rescuers attests to the heavy feelings of guilt that plague her in the last chapters of the novel. In this sailing scene, she surrenders to the Gothic influences that tempt her throughout the text; Harleth finally achieves the means to procure her own freedom from "slavery" (as Eliot describes her marriage), as well as full access to sublime consciousness, breaching the barrier between and man's and a woman's world by achieving a manifold, Kantian consciousness.

Read through a feminist context, which Valerie Sanders has recently argued is no longer useful in Victorian literary studies,[3] Harleth's achievement of consciousness may appear like an act of liberation for the character, while Eliot's narration may seem like a monumental achievement in pushing through gender-specific barriers at the *fin de siècle*. While these observations are relevant in reading *Daniel Deronda*, limiting the role of consciousness to a strictly "feminist" approach resists the recent trend of merging masculinity studies with feminist critique. Harleth's shifting form of consciousness is absolutely a crucial one in feminist scholarship and for feminist awareness. But the implications of this shift are far-reaching, as Harleth's metamorphosis is not the only progressive transformation in Eliot's novel. As I will explain, Daniel Deronda experiences a collateral transfiguration which works in conjunction with Harleth's. Furthermore, her conversion appears less laudatory when the excessively violent means through which she achieves this new consciousness are taken into account.

Harleth's radical movement away from a strictly "feminine" Victorian consciousness into the sublime consciousness does not mean that her consciousness has become "male"

3. Following on the heels of books like Rene Denfeld's *The New Victorians: A New Woman's Challenge to the Old Victorian Order* (1995), which posits that the kind of feminism that is often celebrated in Victorian texts encourages a discourse of sexual repression and political powerlessness, Valerie Sanders argues in her article "Where Next in Victorian Literary Studies? – Historicism, Collaboration, and Digital Editing" (*Literature Compass* 4.4, 2007) that feminist critical approaches to the field, which were popular in the 1970s and 1980s, have shifted to gendered ones. Sanders claims that the original feminist passion for their rediscovery has to some extent burnt itself out, to be replaced by a wider interest in 'gender' and 'masculinities'" (1298). Currently, critics such as Richard Dellamora, Margaret Marwick, and Susan Walton continue to move away from "feminist" approaches, toward "gendered" or masculine studies types.

by the end of the novel. Nor does this movement imply that Eliot thinks that the "male" consciousness is better than the alternative. What Harleth's progress does mean is that her consciousness has become *less* exclusively female, and more of "something else," which means that the stagnant categories of female Victorian consciousness were changing: that they were *capable* of changing. Equally important in *Daniel Deronda* is Deronda's changing consciousness which becomes less "feminine" throughout the narrative and, like Harleth's consciousness, something new and retrospectively definitive of the Victorian period.

The orphan Deronda is peculiarly less "masculine" than fictional characters that came before him. Unlike Shelley's Frankenstein, who uses his studies of nature to encourage scientific endeavors that manifest the *differences* between people and species, Deronda studies human nature in order to advance religious mores that emphasize similarities between people. Unlike Byron's Manfred, who seeks out death and oblivion through a forceful assertion of self, Deronda aspires to deny the self in order to help others. Unlike Brontë's Heathcliff whose obsession with Kathy leads to an inability to let go of her spirit and a life of intense misogyny, Deronda refuses to become too attached to any woman, including his own wife, Mirah. However, despite these extremely divergent markers from the usual portrayals of masculinity in the nineteenth century, Eliot does not discount Deronda's worth as part of the social atmosphere of the novel. Nor does she compromise his position as political actor, religious figure, suitable spouse, or trustworthy friend. In fact, Deronda's transgressive form of masculinity seems to make him better suited for these roles – and, to make him the titular character of the novel.

Like other major characters in *Daniel Deronda*, Deronda appears for the first time at the gaming table. And, like Grandcourt, he immediately places intellectual and moral bets on the value of Gwendolyn Harleth's consciousness. Unlike Grandcourt, though, Deronda wins the bet. Part of his ability to win the bet on Harleth's consciousness is that he has a very unique window through which to measure her state. The blushing Deronda has the consciousness generally attributed to women during the Victorian period: "He had not lived with other boys, and his mind showed the same blending of child's ignorance with surprising knowledge which is oftener seen in bright girls" (167). His love of romantic novels, his "delicacy of feeling" (168), his "ardently affectionate nature" (171), and his inclination to "take care of the fellow least able to take care of himself" (179) conspire to make Deronda one of the most feminized heroes in Victorian literature. That is, until he meets his true double in the second male hero in Eliot's text: Mordacai, who "did not come up to the standard of sanity which was set by Mr. Cohen's view of men and things" (400). Deronda and Mordacai possess a quintessential "woman's consciousness" at first, which make them both exceptionally interesting heroes in the classic Victorian context in which, as James Ely Adams observes in his book *Dandies and Desert Saints: Styles of Victorian Masculinities* (1995), masculinity was most often articulated through five essential characters: the dandy, prophet, gentleman, priest, or the soldier. Each of these iconic male figures resisted feminization, and embodied unique forms of masculinity. Deronda may indeed be a kind of prophet, as critics like Mary Wilson Carpenter, Bernadette Waterman Ward, and Daniel Novak have argued of the Jewish character, but he does not conform to the masculine stereotype that was so prevalent in Victorian literature in heroes like Walter Hartright from Wilkie Collins's

The Woman in White (1859) who has the "power to be heard first" (Collins 33); Deronda prefers to listen. He is a prophet who resists categorization, as he is susceptible to the manifold nature of a Gothic consciousness. He is the spectacle of the masculine prophet who hides his particular markings of "feminine" consciousness from the public, until he meets Mordacai. Eliot's portrayal of Deronda and Mordecai marks the emergence of the feminized prophet-hero into Victorian literature.

The meeting of Deronda and Mordecai heralds a significant shift in both men's consciousnesses. While Deronda embodies fragments of the "feminine" consciousness, Mordecai is so implicated within the sublime consciousness that he is labeled "mad" before Deronda comes along: "His nature was too large, too ready to conceive region beyond his own experience" (494). However, at their first intimate meeting, their consciousnesses begin to merge:

> In ten minutes the two men, with as intense a consciousness as if they had been two undeclared lovers, felt themselves alone in the small glass-lit book-shop and turned face to face, each baring his head from an instinctive feeling that they wished to see each other fully. (495)

The sexual language that Eliot uses in her many similar descriptions of the relationship serves not to articulate a homosocial subtext as much as it manifests a necessary duplicity between the men in which one is so dependent upon the other that they merge into one being – not a sexual being *per se*, but a newly conscious being. In her merging of these, Eliot presents a nontraditional ideal for the masculine consciousness that points Victorians toward a fresh imagining of masculinity in general. Indeed, Mordecai eventually withers away and merges into Deronda's body: a state that Mordecai predicts from the beginning of their friendship; "'You will be my life: it will be planted afresh; it will grow" (500). The "new man" is one that combines the particles of masculinity that were unsustainable (such as Mordecai's excessive sublime, "mad" consciousness) with pieces that were unacceptable (such as Deronda's emotional inclinations toward self-sacrifice). At first, this spliced creature of masculinity is not a comfortable product for Deronda:

> The consciousness that he was half dominated by Mordecai's energetic certitude, and still more by his fervent trust, roused his alarm. It was his [Deronda's] characteristic bias to shrink from the moral stupidity of valuing lightly what had come close to him, and of missing blindly in his own life of to-day the crises which he recognized as momentous and sacred in the historic life of men. (509)

However, by the time that Mordecai finally dissolves and withers into Deronda's body, Eliot has created a creature of masculinity to rival Shelley's. In fact, Eliot has here done something similar to what Mary Shelley accomplishes in *Frankenstein.* Mordecai dies with the promise that "I shall live. I shall be better" (807), just as Frankenstein creates his creature with a analogous promise. But Mordecai's death remedies the problems that the birth of Frankenstein's creature could not achieve: a marriage between disparate worlds of masculinity. In Mordecai's last speech, the merge is almost completed:

> Death is coming to me as the divine kiss which both parting and reunion – which takes me from your bodily eyes and gives me full presence in your

> soul. Where thou goest, Daniel, I shall go. Is it not begun? Have I not breathed my soul into you? We shall live together. (811)

Mordecai's promise is fulfilled when Deronda marries his sister, Mirah: young woman whom Deronda saves from drowning at the beginning of the novel. Mirah's profound state of "unconsciousness" throughout the novel is remedied through Deronda's new double-consciousness. Theirs is a marriage of three consciousnesses: the unconscious, the overly sublime conscious, and the inappropriately "feminine" conscious.

Daniel Deronda is a novel that articulates in full force the warring forms of consciousness that marked the Victorian period. But more importantly, Eliot is able to accomplish what no other author before her has been able to do as well; she combines these consciousnesses into two new and necessary figures, shown in Harleth and Deronda, by opening the rigid constructs of femininity and masculinity, directing society toward a new conceptualization of the modern woman and man. Harleth achieves a consciousness that shifts away from a sole care for others, to focus on the sublime possibilities of the self, while Deronda adopts a consciousness that extends beyond the self, finding awareness in another's consciousness. Harleth represents the transitional female consciousness that moves from traditional ideas of the "feminine" toward the "masculine" sublime, while Deronda's body becomes a melting pot of three transgressive forms of consciousness. Both characters push beyond conventional expectations for men and women during the nineteenth century, but they do so in a very specific way. Harleth and Deronda must play a major role in a Gothic subscript in order to achieve their progressive consciousness. Without the deaths of Grandcourt or Mordecai, neither Harleth nor Deronda would be able to achieve their elite positions of freedom (for Harleth) or sense of purpose (for Deronda). A Gothic consciousness is, for Eliot, a progressive one. Harleth and Deronda become "something else" by the end of the novel: manifold beings that resist definition.

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EQUALS (acrylic)

Terrence Wastesicoot

Distinguishing the Cats from the Cats' Paws: A Hegemony of Agents within *Hamlet*

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Considering the political undercurrent that flows throughout the plot, it would be more than fair to say that manipulation is an important element within the play *Hamlet*. For example, Claudius as King often uses others to do his bidding: he uses Rosencrantz and Guildenstern to spy on his nephew, and even Hamlet as a means of carrying his own death warrant to England. Instances like these demonstrate that there is not simply a hegemony of position within the society of Shakespeare's Denmark but a hegemony of characters within the play. In the same way that a cat's paws are controlled by the cat, many of the characters (minor and otherwise) are extensions of the will of others. Due to the power of the scene and their acknowledgment of another's superiority, they lack the ability to make their own choices and influence the action as an agent and not an instrument or agency. This trend is best exemplified by the players and Hamlet, Rosencrantz and Guildenstern and Claudius, and Ophelia and Polonius. This dynamic of choice is further emphasized by those characters that are in flux. Hamlet, Fortinbras and Laertes are clearly intended to act as agencies but instead, through internal motivations of reason and passion, they attempt to re-assert themselves as agents. Thus,

within the structure of the scene, an agent or agency does not simply commit an act but are classified by it.

Examining the play from a socio-political perspective, agency becomes a significance part of the interpretation. By 'agency' here, I am using the term that Lars Engle in his essay "Discourse, Agency and Therapy in *Hamlet*" defined as "…the power of individual persons to take meaningful action in the world" (443). A more common and less idealistic definition would be an individual's ability to consciously and rationally choose. It is this capacity within a character that allows him or her to act as an agent within the text and not as a mere presence. However, the prevailing argument surrounding agency and *Hamlet* involves the limiting of this capability through the influence of social discourses. By "discourses," they mean "… a collection of preexistent constitutive linguistic social and cultural modes, forms, or codes, themselves evolving and interacting, which surround, condition, and interpret the activity of subjects" (Engle 442). In essence, the characters, like the actors portraying them, are given a role within the society of *Hamlet* that they must enact; they can tweak the mechanics of the part as it suits them, but they nevertheless must play it. My argument takes this one step further. It is not simply that the characters are limited in their ability of choice, but that they progress to the point where they lack it all together. They are not so much acted upon as other characters act *through* them.

In addition, I will be using modified definitions for the terms used above. The expressions 'scene,' 'agent,' and 'agency' used within this essay are those defined by Kenneth Burke in his book *A Grammar of Motives*, and are included in a list of five terms that he uses to explain "the basic forms of thought which… are exemplified in the attributing of motives" (992). For him, motives are found within the relationships between this basic, dramatic vocabulary: "act (what was done), agent (who did it), scene (when or where was it done), agency (how was it done) and purpose (why)" (992). Though the terms of scene, act and agent are fairly self-explanatory, Burke's term of 'agency' is quite different from how the word is commonly defined, and requires further discussion. For Burke, agency is not an attribute of character but an expression of instrument. It is literally the means by which an act is carried out. The poisoned sword used by Laertes and Hamlet during the final scene is an agency, for example, and the sword Hamlet used to kill Polonius is one as well. Instead of using this term in its most well known capacity, I will be utilizing the expression of "virtue" as used by Warner Berthoff in his essay "'Our Means Will Make Us Means": Character as Virtue in Hamlet and All's Well," and which refers to "…that property of being and acting that belongs by definition to the human agent" (322). In other words, our ability to rationally make our own decisions is the essence of what it means to be human, and what a character needs in order to be an agent within the narrative. However, due to the power of the scene and the significance of a decision, many characters function in the role of agency rather than agent within the structure of the play.

The scene of *Hamlet* is centered around the royal seat of Denmark, and like all of Shakespeare's plays, the reader gleans an image of the setting through the words and actions of the characters. From the behavior of Claudius in Act 1 Scene1, for example, we can tell that this is a place of power. He is dispatching ambassadors and making

political speeches while Laertes has come to ask for his blessing. These are not instances that revels a man's lack of influence. Furthermore, from the Ghost in Act 1, we learn that this setting is the head of the state as his death, which took place here, caused "… the whole ear of Denmark [to be] … rankly abused" (iv 36-8). Additionally, there are sentinels (I i 1) which suggest a stronghold, and it is possibly built in a position that draws the eye (ie on a cliff) (I iv 70). All of these elements combine together to form an image of a place where social position equals influence and power. Indeed, considering that that this is a tale of kings and princes, it is only natural that these types of individuals would not only reap the benefits of inhabiting such a scene but that they would control those characters of less status.

When one discussed a character's lack of virtue involving individual choice, it is natural to begin with actors. By the very spirit of their profession, they are meant to be directed in their actions and manipulated into fulfilling the will of another. The director is the one who has the authority and carries an image of the end result, and he in turn is influenced by how he reads the writer's work. The meaning of a play is not about "…the particular, local, individual experiences that are at issue, but rather how we talk about them, how we *represent* them, how they are *produced* and consumed in popular discourse and popular entertainment" (Kozusko 248) (emphasis added). Therefore, it is not as important how a particular actor approaches a role but how the overall choices of the director affect the final product. Thus, in the construction of an acting scene, the director must fulfill the role of agent as he is the one who makes the conscious decisions regarding the acts on stage while the actors are merely agencies or instruments by which the act is played.

Within *Hamlet*, it is not the conscious decisions of the players that inform on their individual acts but Hamlet's directions. From the moment they enter the court, Hamlet takes charge of them. "We'll e'en to't like French / falconers, fly at anything we see. We'll have a speech straight. / Come give us a taste of your quality, come a / passionate speech" (II ii 412-15). Once he demands a speech, the players do not decide for themselves what speech to perform. Instead, they immediately ask him in line 416 which speech he wanted. Here, their first and final act as agents is to accept Hamlet as their director. He not only chooses which speech they enact then, but when they atop acting. Later, he continues to control their acts by choosing which play they will perform and even writes some of the lines they will say. By end of the scene, he has declared them to be the cat's paws (agencies) in order to further his own goals. "The play's the thing/ Wherein *I'll* catch the conscience of the king" (II ii 584-5). The control which Hamlet exhorts over the players is further exemplified by the directions he so strictly gives them in Act III Scene 2:

> Speak the speech, I pray you, as I pronounced it to
>
> you, trippingly on the tongue; but f you mouth it as many
>
> of our players do, I had soon the town-crier spoke
>
> my lines…Suit the action to the word, the word to the
>
> action, with this special observance, that you o'step not
>
> the modesty of nature… (1-4 16-8).

It is Hamlet who is consciously controlling the overall acts of the play within a play. The players have not set out to "catch the conscious of the king" but to merely follow their director's instructions. They are not aware of the undercurrent that runs throughout their play nor the upheaval it will cause. In the same way that the paws of a cat are unaware of the act of clawing, the players only know that they must perform it. Thus, Hamlet, who reaps the rewards of "The Mousetrap," must be the agent who motivates the act.

In much the same way, Rosencrantz and Guildenstern are not simply the agencies of Claudius and Gertrude but they also are one of their mouthpieces. In fact, when they are introduced, the King and Queen only request their assistance; it is Rosencrantz and Guildenstern who demand to be commanded:

Rosencrantz: Both your majesties

Might by the sovereign power you have of us,

Put your dread pleasures more into command than to entreaty.

Guildenstern: But we both obey

But here give up ourselves in the full bent

To lay our service freely at your feet, to be commanded (II ii 27-33).

Though it is most particularly apparent in the last two lines, it is clear throughout these small speeches that Rosencrantz and Guildenstern are offering up themselves as vessels of their "sovereign power." In other words, they are swearing to Claudius and Gertrude that they will be the means of fulfilling their will, and throughout the rest of the play, they live up to that oath. For example, why did they spy on Hamlet? They were asked to by their King and Queen within the scene representative of their political power. Their acts from the moment onward are not motivated by their own conscious desires but are instead controlled by an external force. Indeed, even some of their words are not chosen by them. They fulfill a messenger's role within the play merely telling what they are charged to relate and playing the escort when it is needed. Each of their acts is the result of commands. They convey to Hamlet his mother's summons in Act 3 Scene 2 because they were ordered to do so; in Scene 4 of the same act, they question and speak to Hamlet in the manner that they were charged to do by Claudius. They have so well become an extension of his will that Hamlet calls them "a sponge" (11) because they have "…soaks up the king's countenance, his rewards, his authorities" (14-5). Their individual identities (such as they are for Rosencrantz and Guildenstern are rarely discussed separately) have become bound up with the King. They do his will and they know who they are. Whereas the players performed as one would a job, these two characters have not simply become agencies in function but agencies in nature for "When he needs / what you have gleaned, it is but squeezing you out and, sponge, / you shall be dry again" (III ii 17-19) and ready to be filled by someone else. They have absorbed Claudius so well that they share his fate; they are killed by treachery.

Ophelia is a woman who is defined by the men in her life. She is a good daughter because she obeys her father; she cares about Hamlet because he cares about her. This trend of character is re-enforced by her shift from agent to agency within her very first

scene. This transition occurs during the conversation between her father and herself when they are discussing the reliability of Hamlet's affections:

> *Ophelia*: I do not know, my lord, what I should think
>
> *Polonius*: Marry, I will teach you. Think yourself a baby
>
> That you have ta'en these tenders for true pay
>
> Which are not sterling (I iii 104-7).

A baby is not an entity of conscious acts; indeed, it depends on its parents to act for it. Besides crying for its basic needs, an infant lacks the virtue of decision-making. The parents take it were they need it to go, and as it begins to speak or cry, it is the parents who give meaning to the sounds it makes. While this essential emptiness of conscious does not immediately grant a baby the function of agency, it certainly denies them the role of agent. They lack the rationality to have awareness of their actions, and are motivated solely by instinct. Though a demanding cry can be termed a type of command, its function within a scene carries no more weight than the bark of a dog; it remains the means by which the act occurs (i.e. making the agent get out of bed) and not a conscious act of its own. Additionally, within this exchange between father and daughter, Polonius is demanding that Ophelia, not simply remain an empty vessel, but to concede to his will to which her ultimate responds is "I will obey, my lord" (135).

Her choice to allow herself to be commanded by another does not on its own make her an agency; like the players, Rosencrantz and Guildenstern, her following acts must continue to be directed by others and help the plot to progress forwards. Within Act 3 Scene one, we see that Polonius, in order to bait Hamlet into revealing the source of his madness, controls to the minute detail her acts as he has her confront her lover. "Ophelia, walk you there…/ Read on this book, / That show of such an exercise may color / Your loneliness" (43-6). She is not allowed to carry out his commands in her own way; in reality, her father, like Hamlet with his players, treats her as a puppeteer would his puppet. She has not consciously decided to behave the way she does within the scene. It is not even her choice to confront Hamlet at all, and so she cannot be called the agent of her acts. Instead, her father has controlled and acted through her as the instigator of that scene's conflict.

Furthermore, it is this level of control that leads to her final madness. Without the rest of the cat, its paws lack not only meaning but their natural function. With Polonius's death and Hamlet's exile, Ophelia is her own agent on screen for the first time since the beginning of the play. Yet, because she lacks the experience of being her own individual, she is unable to take sensible action and communicate effectively with the rest of the characters. She consciously chooses to sing songs of messages and give significant flowers but she lacks the ability to make the final leap into meaningful interaction. Additionally, like Rosencrantz and Guildenstern, she has soaked up too much of her father's consciousness and so joins him in death.

It is clear from the above examples that there exists a moment within the text that indicates a shift from agent to agency. For the players, it was the act of asking Hamlet for a specific speech while Rosencrantz and Guildenstern swore an oath of fealty which caused them to act in the interests of Claudius and Gertrude instead of their

own. Ophelia made a concession of obedience which she carried through to her father's death. This trend carries through into the discussions of other characters within the text: Fortinbras, Laertes and Hamlet. The difference between these three and the others lies within the realm of intentions and motivations. As Eric P. Levy wrote in his book entitled *Hamlet and the Rethinking of Man*, "…each entity or existent tends towards an end or purpose…This tending towards an end is called *inclination*, and it follows the nature of the being concerned" (141). For the players, Rosencrantz, Guildenstern and Ophelia, 'the being concerned' was not themselves but another person entirely; this lead to their natural function being that of agencies rather than agents. For the three young men, the situation is not so straight-forward. These are the characters whose function is in flux. Other characters within the structure of the scenes intend for them to play the part of their agencies, and yet they manage, either away from their intended agent or even within their presence, to re-establish themselves as the one, at least partially, in control of their actions.

For Fortinbras, he manages to maintain an inherent agent-ness due to a rational steadfast focus on his purpose. Unlike the other two, there is only a cursory attempt at making him an agency unto his uncle and Claudius. Like Hamlet, he means to right what he believes was a wrong: the conquering of Norwegian lands by Hamlet Sr. His original plan was to invade those lands and take them back for Norway, but he is thwarted by the ambassadors of Claudius and the weakness of his uncle who concedes to Claudius's demands. Faced against the power of two kings, Fortinbras "makes a vow before his uncle never more/ To give th' assay of arms against your majesty" (II ii 70-1).

This vow could have his shift from agent to agency within the play, and yet, it does not. Though much of his act is off-screen, he does find a way around his oath. He means to march across Denmark and "greet the Danish King" (IV iv 1), and through the strength of his words, the power of his numbers, he believes he will regain his father's lands. He logically believes that with a big enough number of men behind him he cannot be turned away. Where Hamlet often wavers from his proposed goal, Fortinbras remains focused on his goals regardless of how others intend for him to behave. Because he makes a conscious decision to carry out the march, he functions as an agent within the play. His act motivates the acts of others (i.e. Hamlet becomes renewed in his purpose by Fortinbras's example), and his strength of position encourages Hamlet to vote for him as King of Denmark at the end of the play.

Laertes maintains his function as agent through the strength of his passion. In Scene 7 of Act 4, Claudius clearly intends for Laertes to be his agency in the death of Hamlet. As he lays out all the reasons why he cannot kill his nephew himself, Claudius states in lines 63-66 that he has a plan that will not only result in the death of Hamlet but that they would face no repercussions for the murder. "I will work him / To an exploit now ripe in my device, / Under the which he shall not choose but fall; / And for his death no wind of blame shall breathe / but even his mother shall uncharge the practice / And call it accident." With his strong thirst for revenge, Laertes immediately agrees, saying significantly that "I will be ruled" (70). In this moment, Laertes does agree to be the agency of murder as surely as the poisoned sword that actually does the deed. However, due his relative position of power and perceived lack of guaranteed success,

Laertes reasserts himself into the planning. It is this act that allows him to maintain the function as co-agent; he is not submissively following Claudius's direction, but is an active participant in the decision-making process. With Rosencrantz and Guildenstern, the power of Claudius's position as king was enough to reduce them to agencies. Now Claudius's fear of further discovery weakens his position within the scene. As a reveled murderer and interloper, Claudius was not meant to be king, and this means the power invoked by the setting does not affect him with the same intensity as it did earlier in the play. However, Laertes has no such drawback. Along with Fortinbras and Hamlet, he is also a potential candidate for the throne. Though not a prince himself, he is a favorite with the people. This background to his character grants him a natural power within the scene of the royal seat of Denmark. It is not enough to overcome the authority of king, but it does allow him to take part in the conspiracy and not simply be the instrument of it. Furthermore, Laertes is so passionate about his revenge that he does not want to risk it not succeeding. His plan to coat the blade in poison is simply his way of assuring success. Because he lacks the rationality of Fortinbras, he cannot see the problems this supplement will create. With each new complexity, the chances of something not only going wrong but of them getting caught increases. This lack of careful planning brings both Claudius and Laertes on the same functional level. Because he irrationally adds his own new poison element and does not fight to keep to his original plan, Claudius can no longer claim the superior position within the conspiracy, and has made himself an equal to his young companion within this given scenario. Moreover, Laertes as he lay dying again reassured his status as an agent. He actively chose to reveal the plot to Hamlet and ask for forgiveness. This act of divulgement motivated the further act of revenge on Hamlet's part, and while his former act of scheming lead to the final tragic scene, the final enactment of his choices brought about its resolution.

Of the three, Hamlet has the hardest time breaking out of his possible functional role as an agency. As the former king who has returned from the dead, the Ghost is strengthened by the scene far more than even Claudius. He is not only standing in the seat of his power but he has also returned from a most unnatural journey; he has come back from the dead. Indeed, "the action in which King Hamlet's ghost takes part emphasizes rather its supernaturalness than its intelligibility-emphasizes its tenuity, its frightfulness, its special knowledge, and the dubiety of its nature and purposes" (West 1115). Beyond the fact that he is the supposed ghost of his murdered father, the supernatural aspect of his presence and his stated assurance that he has returned solely to have his murder avenged makes it almost impossible for Hamlet to refuse to do his bidding. As one factors in the uncanny scene of his first appearance (i.e. the time of night, the gleaming nature of his armour and the pagan power of the cock crowing), it grants the Ghost an overwhelming appearance of power and influence. Whereas neither Fortinbras nor Laertes were faced with the father-son dynamic, Hamlet clearly is. In order to be seen as a good son, Hamlet must live up to his father's expectations and follow his commands. In effect, Hamlet has little choice but to assume the agency role for Hamlet Sr. once his ghost reveals himself.

This shift begins to happen almost instantly. As the Ghost enters the scene, Hamlet immediately begins to rattle off a series of questions. These questions, as explained in *Hamlet in Purgatory* by Stephen Greenblatt on page 103, are not simply an acknowledgement of

its presence but also a determination of his nature and intended commands:

> Be thou spirit of health or goblin damned,
>
> Bring with thee airs of heaven or blasts from hell,
>
> Be thy intents wicked or charitable…
>
> I'll call thee Hamlet, King, father, royal Dane. O, answer me!
>
> Let me not burst in ignorance, but tell…
>
> Say, why is this? Wherefore? What should we do? (I iv 40-1 ,44-6, 56)

As seen above, Hamlet does not wait for the Ghost to answer, but instead names him. By calling him 'King' and 'father,' he has placed in a position of superior within the hegemony of the play. Long before he makes his final oath in lines 92-102 (the speech which ends in "'Adieu, Adieu! Remember me'/ I have sworn't"), he is already in the Ghost's power. From this moment on, Hamlet steps into the inferior character role of agency. When the Ghost commands, Hamlet does. In Act 3 Scene 4, for example, Ghost commands his son to speak to kindly to his mother, and he instantaneously does (lines 111-117). Whereas before the Ghost entered, he was motivated by passion and ranting cruelly at Gertrude, he shifts tones in order to accommodate his agent. Yet, away from the immediate influence of the Ghost, the virtue of his passion and reason attempts to reassert themselves.

Fortinbras and Laertes are the play's foils to Hamlet, and consequently their situations are mirrored within Hamlet's own. As reason prevailed with Fortinbras, so it attempts to do with Hamlet. He rationally works to find evidence for the Ghost's claims through the use of the 'The Mousetrap,' and allows reason to control his actions after he escapes from the pirates and returns home. As passion overwhelmed Laertes, Hamlet too feels that fire. It is this impulse that leads him to kill Polonius and rant at Gertrude. The constant pull between his duty to the Ghost and his rational/passionate nature contributes to his madness and often erratic behavior, and causes much of the collateral damage with the play. Yet, though he struggles to become his own agent, "The conventions of tragedy will not permit Hamlet to reverse its trajectory, and furthermore he remains largely bound to paternal authority throughout, as his driving purpose from the start has been vengeance "(Deans 242). Still, even as he partially resigns himself to his duty, he manages to act as an agent before the end. First, though he allows himself to be drawn into a trap, he chooses to step into it prepared (V i 206). Second, when he finally kills Claudius, he does so in the name of his mother not his father (317). Finally, he declares his dying vote for Fortinbras as king, and thus manages to rule Denmark by proxy and beyond the grave (345-7). Like Fortinbras, reason kept Hamlet from succumbing to the functional role of agency in the end.

Though agency is clearly a theme within the play *Hamlet*, how it is used within the text reflects on its potential. Whether understood in a strictly humanistic manner or merely as a functional one, the virtue of choice makes a significant impact on the world of the play. Additionally, it matters not whether a character has too much influence or too little because ultimately, it is their collective impact on the text that makes a story. After all, cats are severely handicapped if they lack their paws.

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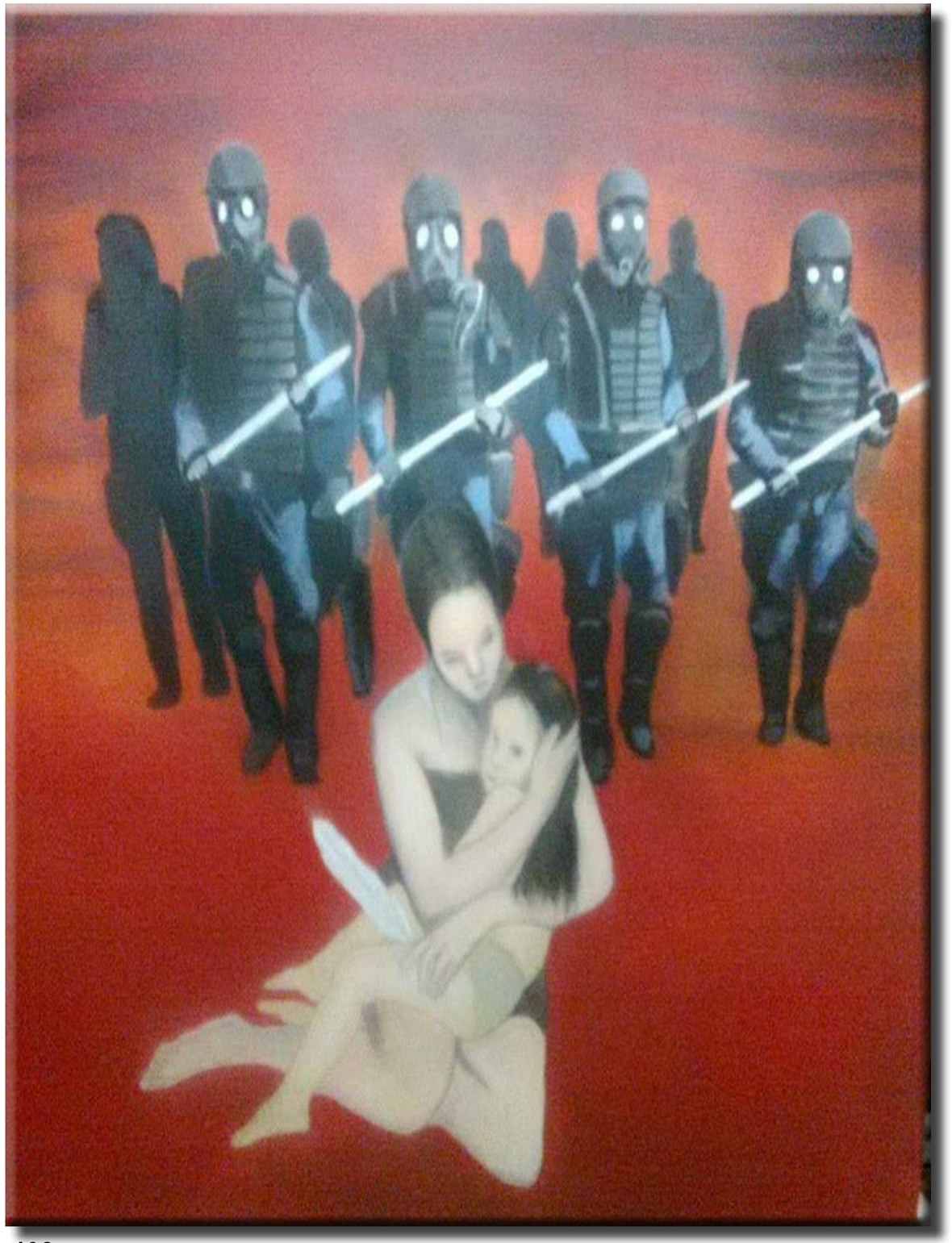
Some Things Never Happen

Gleam offer of liquid,
naze of Napa gold
light of saffron—
a chardonnay, a nut-plant,
we battle the Benicia Bridge
(the crush at the toll booth).

The vibration of chant-
wood, the undreamt crash—
could your life burst like the sky
in "Starry Night on the Rhone"
by Van Gogh?

I want to wrap myself
in a magic cloak with a flute
of champagne. I want to corral time
before Grendel eats my insides
and you fail to slay the dragon.
You always say that you say—
the Berlin Wall falls and you
buy me that skirt of rough cloth.

—*Alice-Catherine Jennings*



UNTITLED NO. 2 (acrylic)

Terrence Wastesicoot

Documenting Vietnam: Verisimilitude, Political Propaganda, and Manipulation in Peter Davis's *Hearts and Minds*

by Tatiana Prorokova, Philipps-University of Marburg, Marburg, Germany

Although decades have passed since the end of the Vietnam War, this conflict will remain an important chapter in the military and political history of the United States. Many truly great films on Vietnam were created from the late 1960s until the late 1980s when the Vietnam War was not an abstract event that took place in the past but rather was *the war* that at that specific period of time was as persistent and actual as it would ever be, influencing individuals, families, and the whole nation. Among many remarkable cinematic examples, it is worth mentioning Michael Cimino's *The Deer Hunter* (1978), Francis Ford Coppola's *Apocalypse Now* (1979), Oliver Stone's *Platoon* (1986), Stanley Kubrick's *Full Metal Jacket* (1987), Brian De Palma's *Casualties of War* (1989), along with documentaries like Emile de Antonio's *In the Year of the Pig* (1968) and Peter Davis's *Hearts and Minds* (1974). Today, Vietnam returns to our screens with the release of Sammy Jackson's series *Vietnam in HD* (2011) and Rory Kennedy's *Last Days in Vietnam* (2014), which only proves its significance for world history and specifically for the United

States. This article focuses on one of the earliest cinematic examples that tackle the issues raised by Vietnam, namely Peter Davis's documentary *Hearts and Minds*, an ambiguous representation of the policy of U.S. intervention that lays a solid ground to raise questions of verisimilitude, political propaganda, and manipulation of historical facts.

Before proceeding to the film's analysis, it is important to briefly examine the history of the Vietnam War and understand how the United States got involved for some seven years in the conflict. For that, it is necessary to trace the premises of U.S. domestic interest in the war. After WWII, precisely at the end of the 1940s, the United States intervened in Indochina – the American government was granting aid to the French who wanted to take control of the territory. However, when in 1954 French soldiers suffered a defeat, President Eisenhower did not provide the reinforcement. Instead, he was supporting and, thus, greatly strengthening the anti-communist regime of Ngo Dinh Diem in the south. Despite American interest in helping Diem, the intervention was conducted without drawing much attention of American citizens simply because the government was not sure how the involvement would be perceived publicly (Goertzel 1975, 168). Therefore, the war in Vietnam grew 'spontaneously' because it was kept a secret and because 'basic principles' were not gravely discussed by the people responsible (168). An unambiguous explanation of U.S. interest in Vietnam that later on grew into mania was, curiously enough, the domestic aversion between the Republicans and the Democrats. The failed involvements in China and later in the Korean War seemed to reveal that the Democrats were not strong enough to fight against communism; hence, during the presidencies of Kennedy and Johnson (both belonged to the Democratic Party) it was crucial to avoid another collapse in Asia (Macdonald 1992, 187).

Nonetheless, by the end of 1975 the United States failed the intervention in Vietnam. According to Allan R. Millett and Peter Maslowski, 47,000 American soldiers died on the battlefield; 10,000 died of disease and in accidents; 154,000 were wounded. The losses on the Vietnamese side were even heavier: more than 200,000 South Vietnamese soldiers died on the battlefield; more than 1 million of South Vietnamese civilians were killed considering that the population was 17 million. The loss on the North Vietnamese side was 800,000 lives (1984, 542-43).

All in all, as Ted Goertzel argues, U.S. involvement in Vietnam was promoted by the powerful elite – not by 'intelligence officers' but by 'wealthy businessmen' (1975, 171), for whom intervention was, first, part of a competition for power in the international arena and, secondly, a means of fighting against communism (169). In the end, the Vietnam conflict was dreadful and catastrophic for American soldiers as it violated ethical and moral principles (171). The war in Vietnam, according to Donald Pease, made many scholars reexamine American national myths (2009, 166); more than that, the war made many Americans reconsider U.S. involvement in the conflict and the consequences of that intrusion.

Hearts and Minds is perhaps the most ambiguous example of the films about the Vietnam War. This film, albeit offering valuable material on the Vietnam War, utilizes a technique that facilitates a certain distortion, caused by the director obviously using specific opinions and historical facts that demonstrate pro- and anti-war attitudes unevenly, and therefore, imposing – what we would assume as his point of view – quite a subjective understanding of the Vietnam War. In connection with that understanding, the documentary, compiled of true facts and authentic representations, becomes a

manipulating machine that negotiating polar views, heavily criticizes U.S. involvement in Vietnam. It judges U.S. foreign policy in Asia and, therefore, presents the U.S. government as an unstoppable and irrational force and American soldiers as plain murderers. It shatters the myth of America as an exceptional righteous nation into pieces, serving as an important tool to understand the war, intentions, and actions of those people involved, revealing political backrooms and disclosing attitudes of the soldiers as well as the goals of their commanders.

Scholars in unison agree that *Hearts and Minds* is a critical account of, first and foremost, U.S. foreign policy in Vietnam. Carl Plantinga calls *Hearts and Minds* a 'powerful anti-war film' (2013, 40) while David Grosser depicts it as "an explicitly antiwar documentary" (1990, 267). Roger Stahl states that the documentary largely disapproves of "the motives and tactics of the U.S. government" (2008, 85) while Emile de Antonio, the director of another documentary on Vietnam, *In the Year of the Pig*, labels *Hearts and Minds* as "both heartless and mindless" because the film "fails to understand either the United States or Vietnam" and because it "sneers with a japing, middle-class, liberal superiority when it should be doing something quite different" (1980, 218). In connection with the last comment, I raise such pivotal questions as: What exactly should a documentary do? If Davis's account of the Vietnam War is so "wrong," what representation would be "correct?" Is it even possible to classify documentaries as "right" and "wrong?" Does it mean that in every conflict there are two sides, one of which is indubitably right whereas another one is indubitably wrong? What are the parameters, according to which, one can define the sides as good and bad? If *Hearts and Minds*, with its empathy towards the Vietnamese and critique of Americans, is a disadvantageous example of the portrayal

of the Vietnam War, does it mean that a reverse viewpoint would be advantageous? For whom would it then be advantageous? Does it mean that a documentary is shot for a specific audience and in the course of narration it is supposed to support the position of a particular audience? Do we equate a documentary with propaganda in this case that with the help of certain historical facts and a perverse perspective would promote re-imagining of history? These are the questions I seek to answer in the course of the article.

It is important to mention that *Hearts and Minds* was Hollywood's first project on Vietnam. Before the film appeared on a big screen, Americans could observe the war events only from news reports (Howell 2006, 545). Meditating on possible connections between news and Hollywood representations of the war, Rick Berg claims that "television's influence" can be clearly observed in the documentary as it "insisted on documenting the real war, the one seen on TV" (1990, 48). However, he continues, there is one aspect that distinguishes *Hearts and Minds* from news tremendously, unlike objective reporting of events that are viewed in the news (which, I argue, is another very debatable issue), the documentary uncovers the way "*the director* . . . wanted the war to look'"(48, emphasis added).

The film starts with a very peaceful scene: we observe a village somewhere in Vietnam. The video is accompanied by traditional Vietnamese music; there are children playing in the fields; women are working, and then two Vietnamese soldiers walk into the shot. The next scene transfers us to the office of Clark Clifford (Aide to President Truman 1946-1950) in the United States whose first words of the interview are:

> When the Second World War was over, we were the one great power in the

> world. . . . We had this enormous force that had been built up; we had the greatest fleet in the world; we'd come through the war economically sound and . . . in addition to feeling a sense of responsibility, we also began to feel the sense of a world power – that possibly we could control the future of the world.

These lines are lavishly illustrated as the film proceeds further with a brief history of U.S. involvement in Indochina, providing facts and figures concerning American help to the French. Later we hear President Johnson saying, "So we must be ready to fight in Vietnam but the ultimate victory will depend upon the hearts and the minds of the people who actually live out there." Apparently, this phrase underscores that only when the Vietnamese people accept the anti-communist government, can the war in Vietnam be over. However, *Hearts and Minds* is not aimed at debating the advantages or flaws of communism as it, rather, as Bernard Weiner accentuates it, aims at revealing "the cultural and political bases that led to the U.S. imperialistic drive worldwide" as well as the "effects" it had on people in Vietnam and the United States (1974-75, 60).The film attained success by contrasting different stories – what has happened to American soldiers and families, and what has happened to the Vietnamese – that confront the attitudes of these people towards the Vietnam War and, most importantly, towards U.S. involvement in the war. Only through such comparisons spectators can grasp dissimilarities, injustice, and the wrong of the war.

Speculating on "whether documentary photography can provide evidence for the claims of a documentary," Platinga constructs a persuasive theory that deals with two aspects of evidentiary filmmaking, namely "evidence" and "epistemology" (2013, 40).

Examining the concept of "evidence," the scholar claims that by contrasting opinions of Americans with the opinions of the Vietnamese and sequences from Vietnam, Davis utilizes the method of "contradiction" when the audience discovers certain facts, not through the talks but mainly through the video image (41). In doing so, Davis succeeds at displaying the opinions and argumentation of the U.S. government as wrong (although the director explicitly never says so) for the video from Vietnam *shows* the situation in a completely opposite way compared to the one claimed by Americans.

Analyzing the concept of "epistemology," Platinga states that it is an individual attitude towards the fact "whether documentaries can represent reality with truthfulness, accuracy, or objectivity" that is crucial to "one's position on whether documentary images may count as evidence" (41). He continues that "all films are fictions . . . [that aim at] reflecting not reality but our self-interest" (41). This argument advocates the opinion that in his documentary, Davis reflects his personal viewpoint on the Vietnam War rather than an objective one. That means that the genre of documentary, as any other film genre, can count as a fictionalized narration. David LaRocca's observation significantly adds to this speculation: "Documentary film often lures us to believe that it is showing 'the truth' – the world without mediation – but then we remember that a cameraman points the camera, that the camera frames the scene and the lens translates what passes through it, that the image is in color (or not) and of a specific quality or rendering, and, perhaps most crucially, that the documentary is *edited* and supplemented by everything from captions to music" (2014, 36). However, Platinga underscores that from "a critical realist perspective" it is possible to argue that there are documentaries that are fictions as well as that there are documentaries that are 'truthful, accurate and informative' (2013, 41).

As the film proceeds, we observe a national hero, Lt. George Coker who gets the warmest welcome from the citizens of his hometown and gives a profound speech, explaining that he should thank his country for still being alive: "If I served the military well, this is only because the military trained me to be a good officer. If I am a good American, it is only because America brought me up to be a good American.' It would be wrong to think that this highly patriotic appeal is addressed only to the people of the town; on the contrary, the speech is a proclamation of American values which is to be heard by the U.S. nation as well as the whole world. Additionally, later we witness former Captain Randy Floyd telling about the bombing from the air he was conducting during the war that gave him an 'incredible sense of excitement." This talk is interrupted by the interview with Nguyen Van Tai from Hung Dinh village who points at the heap of bricks and ruins that used to be his house. Right next to this place is a crater – the result of the bombing.

Later on, we hear the story of two Vietnamese women: one of them lost her sister in the bombing, whereas the other one has no place to live because her house is destroyed – due to the bombing. The latter woman cannot fight back her tears when telling the camera that she was wounded and now is not able to work properly. Tragically, there is nobody who can take care of her. The director deliberately lingers on the locality that is literally razed to the ground: the houses are destroyed; smashed dishes, broken bricks, and dead chickens lie everywhere. Two Vietnamese men, making their way through deep mud, say, "Look, they are focusing on us now. First they bomb as much as they please, then they film it." The documentary's main tactics, therefore, is, first, to demonstrate the evil of Americans, and, secondly, to make the audience feel sympathy and compassion towards the Vietnamese. Amanda Howell finds it a "weakness" of the film "as a documentary"

since "it privileges affect over analysis and works largely by personifying war's origins and effects through its witness-participant interviews" (2006, 546).

The director returns to Floyd's story only towards the end of *Hearts and Minds* when he reveals us a shocking video of women carrying their children whose skin is hanging down in rags due to the burn they got from napalm bombing. Floyd says that he has never dropped napalm bombs but he has dropped other bombs that have obviously killed a lot of people or made the survivors suffer from severe wounds. He then refers to his own children, explaining that he cannot even imagine someone bombing them. The talk is highly emotional which, on the one hand, provokes empathy towards the ex-officer who cries in front of the camera realizing the horror his family would have gone through if what the U.S. Army did to the Vietnamese had happened to Americans. On the other hand, the scene makes the audience meditate on the amount of terror and loss the Vietnamese experienced during the war. To understand the scene better, it is important to consider Berg's comment on the portrayal of an American soldier in the film: "At best, the soldier, according to *Hearts and Minds*, is a young, ignorant victim, barely able to think for himself, and not the victim of class and economic deprivation. Only upon release or after he had been wounded beyond repair could the vet, according to the film, let his hair down in the manner of the antiwar demonstrators and come to his right mind" (1990, 48-49). Therefore, Davis demonstrates certain short-sightedness of U.S. soldiers who were driven by obsessive patriotism as well as governmental instructions that dictated the necessity of the U.S. holy mission, making the post-realization utmost painful and cruel.

Another arresting story in the film concerns David Emerson and his wife Mary

whose elder son (who was educated at Harvard) was killed during a flight. Mr. Emerson is convinced that his son "realized that he was part of a big job that had to be done." It is a very moving moment when the man, as it seems, tries to explain that the death of his son is not the biggest tragedy since many other soldiers died on that operation and those who survived were badly wounded. We see tears in his eyes that prove that, all in all, this is a personal tragedy for this particular family, just as the deaths of all the other soldiers are personal tragedies for all the other American families. However, the man sticks to the viewpoint that the death of his son is a price for freedom, a sacrifice that had to be done. It is hard to believe that the family refuses to accept the fact that the death of their son as well as many other deaths could have probably been avoided if the American government had taken other decisions. Peter Biskind comments, "The mixture of foolishness, intelligence, and pain in this sequence makes it difficult to watch" (1975, 31).

Like Weiner, I would like to draw attention to the way Davis films the interviewees in *Hearts and Minds*. The veterans are filmed in close-ups in the first half of the documentary, namely when they speak about their education and how they came to the army and became soldiers – "proud representatives of the U.S. military effort" (Weiner 1974-75, 62). However, later on, the camera moves back, and we realize that these men are either paralyzed or physically handicapped. They are not proud of having fought that war anymore. But the "brainwashing," as Weiner puts it, continues (62) – it is illustrated in the episode when Lt. Coker tells elementary school pupils about his "ambition" to fight and win the war. He shares with children that "if it wasn't for the people, it [Vietnam] was very pretty" and that the Vietnamese "ma[de] a mess out of everything." Later we

observe him delivering a speech to women: 'You, you moms, made me what I am today.' According to William F. Steirer, Jr., the message the director puts into his film is the following:

> He [Davis] argues compellingly that this was an evil war, fought by men raised to think of Orientals as inferiors, of American culture as superior, and of the preeminent right of superiors to control their inferiors. It is this cultural ambience that Davis cites as resting at the heart of the American psyche and that he tries to capture by artful marshalling of impressions and images. (1975, 664)

Explicitly, Davis's task is to clear the "sickness" of people who are so "proud" of having fought the war (Weiner 1974-75, 62). The lieutenant's eloquent words turn most repulsive when, for example, the director shows us a Vietnamese man making hundreds of coffins for children who were poisoned from the air spray; or another Vietnamese man who says in despair, "My eight year old daughter was killed and my three year old son. Nixon [is a] murderer of civilians. What have I done to Nixon so that he comes here and bombs my country? I'll give my daughter's beautiful shirt. Throw the shirt in Nixon's face. Tell him she was only a little school girl." It is especially hard to watch one of the final scenes of the documentary when rows of graves are dug and Vietnamese men sink coffins into them, whereas children sit nearby and howl.

Weiner argues that *Hearts and Minds* is aimed at triggering the audience's feelings and emotions rather than "respect[ing] the intellect"; Steirer, Jr., claims that the film depicts those who approved of the war as plainly bad, careless, and obnoxious and that although

"sufficient and logical arguments" for U.S. intervention in Vietnam are given in the film, we do not see anybody saying it directly to the camera (1975, 664). The consequences of the intervention, however, are drastically devastating for many: for U.S. soldiers who returned psychologically and/or physically mutilated; for Vietnamese civilians, as well as for the American nation that will carry the burden of Vietnam. *Hearts and Minds* greatly succeeds at maintaining a firm bridge between the audience and the narrative. To borrow from Grosser, the director tries to provoke feelings of "identification" between people in front of the screen and those victims of U.S. military actions whom we see in the documentary (1990, 278). However, the film, indeed, fails to provide a detailed picture of the Vietnam War as it was, rather imposing a general overview of one specific attitude. In this respect, I agree with Brian Winston's speculation that *Hearts and Minds* is an "inchoate account of the war" (1995, 213). Despite these disadvantages, *Hearts and Minds* should still be considered a valuable historical material that provides evidence of U.S. intervention in Vietnam. Even more importantly, the documentary focuses on those Americans who partook in the conflict, revealing the attitudes they had by the end of the war – some of them remained proud of their participation; others considered their actions in Vietnam abhorrent – demonstrating the diverse stances in the domestic arena. America is a deeply patriotic nation, with its rich culture and profound ideology, but the merciless war in Vietnam aroused acute disagreement and controversy among its citizens and made many reconsider the actions of the U.S. government and the U.S. Army. As well, many probably saw their personal faults as participants – whether directly fighting in Asia or being responsible for the election of the government or just approving of U.S. involvement – in the hell of Vietnam.

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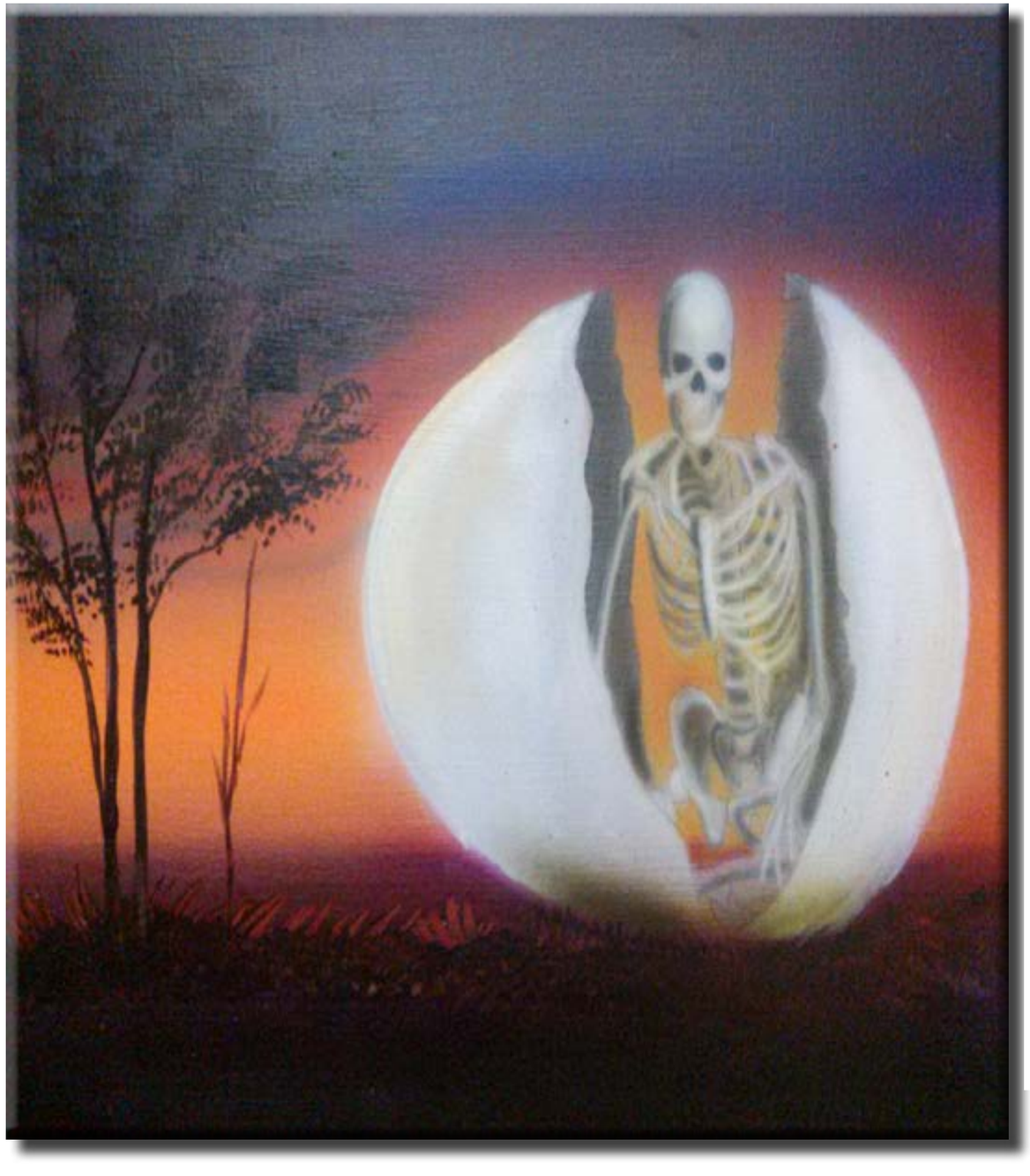
What I Am Trying to Say

I never thought we were like them. I didn't know then how loud the ghosts would speak, how they would perch themselves on my parents backs and dig their claws in, pushing my mothers head down, weakening my fathers shoulders until he stood hunched, protecting his heart, his chest having cracked open to sustain life.

We were taught only to hear the living, the survival worth more than the deaths.

Now, the empty depression of suburban early years seems sinister, I find their stories everywhere, hiding in closets, sitting next to me on planes, as I race to find cousins, strewn across this earth just before the fire came and consumed those left behind.

—Amy Tziporah Karp



AS WE WITHER (acrylic)

Terrence Wastesicoot

Re-Appraising Colonialism: Indigenous Colonialism in Focus[1]

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Introduction

It has become a household story that nations were colonized and they gained independence at some particular times. To some, the freedom is still being celebrated, for it is considered a great achievement for them to have been free from the hands of those who did not want good things for them. Nigerians are well acquainted with accounts of colonialism (Falola and Genova, 2006) that are attributed to the foreigners who came to colonize them. While celebrating the freedom from the hands of the foreigners, they themselves have not realized that they are not free in the real sense of the word. One question here is that why are they not free? What is it that remains in the country signifying the presence of colonialism? Are they still governed by the foreigners? The first question above attracts neo-colonialism as the answer. Many people have argued for this as well. This may be correct; however, it is not the focus of this paper. The second question will most likely attract NO as the answer. It is very obvious that the people in question are not being governed by foreigners; rather, they are governed by themselves.

1. The initial title of this paper was "Re-Appraising Colonialism: Necessarily Committing Fallacy" which was presented at the Annual Ife Humanities Conference on March 23-25, 2015. Suggestions from co-participants necessitated this new title. I acknowledge the positive contributions of my co-participants.

This paper tries to depart itself from both answers given above. The position maintained here may share the view of the former question and response; it will not align itself with the latter response. It will, however, not argue for neo-colonialism. What it intends to argue for is that colonialism has never for once left the soil of Nigerians, especially the Yorùbá. It shall draw instances from Yorùbá to buttress its points. It shall argue, by deliberately committing *Tu quo que* fallacy to drive home its point.

Colonialism Re-Visited

Fallacy, simply put, is said to be erroneous assumption, proposition or statement in an argument. It is any error, mistaken idea or false belief. It is a mistake in any reasoning that exhibits a pattern that can be identified and named. It is an incorrect argument (Copi, Cohen and Mcmahon, 2012: 105). It is sometimes described as a type of argument that seems to be correct, but contains a mistake in reasoning (Copi, Cohen and Mcmahon 2012: 105). In other words, fallacy is a deceptive argument that appears sufficiently acceptable but contains errors (Oke and Amodu, 2006: 107). Any evidence of fallacy in an argument automatically renders such an argument defective, for it is an error of reasoning (Blackburn, 2005: 130).

The above descriptions of fallacy show that it is not a welcome idea in reasoning and argument generally. When detected in an argument, such reasoning becomes invalid. But what about a case of somebody intentionally committing fallacy for the sake of making case or establishing a position? Is it permissible? If it is not permissible as it will be commonly agreed among logicians, then, one has to reconsider *reductio ad-absurdum*

in an argument. A logician who wants to prove that X is the case first assumes that ~X is the case. At the end, he arrives at two propositions where he gets X and ~X in the second to the last and last lines or vice versa. Having arrived at this, he celebrates his logical prowess. He then pronounces that he has been able to show or prove that X is the case. He considers this argument a valid one. This same logician is also aware of the laws of thought especially law of contradiction – something cannot be P^~P. If this is true and correct, then, deliberate attempt at committing an intended fallacy ought to be welcome; or put in a more convenient way, it is welcome.

Tu Quo Que (What about you) is one of such fallacies considered to be a bad way of reasoning in critical thinking. It is committed when, in an argument, it is concluded that a claim should not be accepted by appealing to the fact that the opponent does the same thing (Moses and Amodu, 2006: 130). As mentioned above, committing such a fallacy here will be pardonable for it is intended to make a point. It is self explanatory. Instead of reacting to the argument (especially the premises) to debunk the claim, s/he makes reference to the fact that the opponent does similar or exactly the same thing.

Many scholars, especially historians, political scientists, scholars researching in African studies have written enough on colonialism from the perspective of African experience and, of course, that of global world in general. Considering the African scholars, the common ground among these scholars is that African nations have experienced colonialism and suffered a great deal in the hands of the colonialists. When such issue is discussed, while some of them are fair in their analysis to attribute some good things their nations have benefitted from colonialism, although still maintain that colonialism did more harm than good (Igboin, 2011:101); some have seen colonialism as outrightly

a bad phenomenon and something bad that has ever happened to the continent of Africa. Except if one wants to be deliberately pretentious, there are good and equally bad impacts of colonialism on the continent of Africa and especially, Nigeria, the context of this paper.

Also, while much has been written about the Europe colonizing Africans, no one has identified or talked about Africans colonizing Africans. In another way, while it has been established that the British colonized Nigerians, no scholar has acknowledged the fact that Nigerians also colonized Nigerians. It is possible that they have but with another coinage. This is where the deliberate attempt to commit Tu quo que fallacy comes in with the intention of making some points clear. Why have scholars, especially historians, 'deliberately' neglected this important aspect of history of humanity? Can't this be termed sacrilege? They pretend as if such never happened; or is it because it was from their own people? This paper realises this negligence and tries to remind them of this. Given this, colonialism shall be looked at from two perspectives – foreign and indigenous colonialisms. While the former is already flawed, although still adduced to, in scholarship, as it shall be done here as well, the latter is relatively unknown.

The activities of the missionaries are some of the factors that prepared the ground for colonialism. Although, their mission might be, according to Falola and Heaton (2008: 86), to liberate the minds of the people. Spreading the gospel was instrumental and antecedent to this phenomenon. The two factors that helped the missionaries spread in those colonized regions, where they gained ground, were identified as admitability. Many indigenous communities saw colonialism as being in their best interests to admit and encourage Christian missionaries at those times (Falola and Heaton, 2008: 86).

Foreign Colonialism

Colonialism in Africa is usually linked with the Berlin conference of 1885 for the purpose of exploitation, subjugation and domination (Jinadu, 2014: 183). Justifying Jinadu's assertion, A. P. Thornton (1962: 336) sees it as "the system in which a country maintains foreign colonies for their economic exploitation." Still following the same line of reasoning, it is seen as "the seizure of a country or region by imperialists, accompanied by the subjection, brutal exploitation, and sometimes annihilation of the local population" (Thornton, 1962: 336). This may not be regarded as colonialism, if it is welcomed by people assumed to have been colonized. By implication, those people who 'have received' agents of colonialism may not see anything wrong. In fact, it may be perceived as those coming to help them develop their area. It, however, becomes problematic and colonialism comes into being only when the status of subordination is recognised unwelcome (Thornton, 1962: 346). Once unwelcome attitude is recognised, two parties already are involved, which are, according to Thornton (1962: 341), agents and patients. The agents do not see anything wrong with whatever they have done. In fact, they feel justified for doing so, and their target is power. The patients find every means to eradicate it. It is in line with this that Stephen W. Silliman (2005: 58) defines colonialism as "the process by which a city-or nation-state exerts control over people – termed indigenous – and territories outside of its geographical boundaries."

With the different views identified above, it is evident that most scholars are seeing colonialism as evil that has not offered any good thing for the colonized. Is it the case that it has not done any good? Benson O. Igboin (2011: 101) argues differently. For him, it is not the case that it is entirely bad. Some good things also came through colonialism which the colonized have greatly benefited. The only area where Igboin sees problem is the area of cultural values which have been eroded away as a result of colonialism. Pannikar (2003: 3-16) has earlier argued in this line that there are some good things about colonialism. It is not as if it is entirely bad. Some others see it as a bad omen on any land. For instance, Ngugi Wa Thiong'o (1986: 2) believes that its effect is to "annihilate a people's belief in their names, in their language, in their environment, in their capacities and ultimately in themselves."

Another problem seen in colonialism is the fact that it is considered as a means to corruption. Some see it synonymous with corruption, where corruption is conceived in two senses. They are petty corruption and grand corruption. The former usually arises from economic necessity, while the latter embodies greed and lust for power by those who already possess considerable wealth and power (Wong and Gomes, 2014: 78). Mulinge and Lesetedi (1998: 15-28) have expressed similar view, although, they have not been able to distinguish between the two senses of corruption. In a way, it is believed that he who has the economic power possesses the political power, the reverse is also possible. The colonized believe that sending away colonizers will give them the privilege to maintain "inalienable right... to control their own destiny" (Emerson, 1969: 4). All these are usually said of what is termed foreign colonialism. There is the other form of colonialism termed indigenous colonialism, which shall be discussed in the succeeding paragraphs.

Indigenous Colonialism

Colonialism "denoted a loss of identity and the formation of new one, a forced one" (Pannikar, 2003: 7). The marginalization and, in some cases, even irretrievable loss of the indigenous knowledge system are felt. In some other cases, replacement of the culture of the patients (colonized) with that of the agents (colonizers) with the belief that theirs is superior is also evident (Panniker, 2003: 7-8). Could these be a description meant for foreign colonialism alone? Were these not happening even before the advent of foreign colonialism? Colonialism is not alien to Africans and especially Nigerians. The Yorùbá, focal point of this paper, are also aware of the fact that there, indeed, was colonialism in their lands. It was only that they had no name to call it. In fact, they had a concept for it, but felt that the concept would not be useful for them, but for the foreigners. *Ìjẹ́kàba* (dominion) is a concept that describes colonialism. It cannot be denied that this was present among the Yorùbá before foreign colonial rules. Attempt to resist *ìjẹ́kàba* always led to war (Crowder, 1968: 4-9).

Colonialism must not be necessarily external. In other words, there is no principle that says the invasion by foreigners only is what should be referred to as colonialism (Mitchell and Williams, 1978: 125-126). This has not been probably realised by scholars. In this regard, it seems indigenous colonialism has not been identified in history; something similar has, however, been mentioned. Internal colonialism has been discussed in place of indigenous colonialism. Chaloult and Chaloult (1979: 85-99) have identified this form of colonialism and discussed it extensively. They see internal colonialism as the notion of domination and exploitation of natives by natives (Chaloult and Chaloult, 1979: 85). This does not suit the purpose of the indigenous. The phrase 'natives by natives' is problematic. The problem is the ambiguity involved in natives, where native will mean a candidate of a particular place. The British are natives of a place as well. This means internal colonialism should be replaced with indigenous colonialism. Indigenous colonialism will rather be defined as members of the same group that is attempting or has attempted or has colonised others. These people share some striking features: they see some subjective justifiable reasons to colonise their people.

Given the Yorùbá scenario, is the above description the case? Those who are claiming to be Yorùbá are not Yorùbá proper. It will be of note to mention here that there are two categories of Yorùbá. They are proper and non-proper Yorùbá. This has since been said by Samuel Johnson in his famous book, *The History of the Yorubas...* This shows that even those who are claiming to be Yorùbá are not. For Johnson (1921), only the people who speak Ọ̀yọ́ dialect are said to be proper Yorùbá. This is also shared by Falola and Genova (2006: 1). The non-proper Yorùbá trace their source to the same place the proper Yorùbá trace theirs to. Assuming, for the sake of argument, that they have adopted this, will this still justify that they have not been colonized? How did others, who do not speak Ọ̀yọ́ but their dialects, get to know they are also Yorùbá? No other way, but through indigenous colonialism.

Two broad myths concerning the origins of Yorùbá are ascribed to; they are the creation and migration myths (Ojo, 2002: 86). It is suggestive to say that the two be reduced to one (migration). It is true that both appear to be migration accounts. The distinction is, however, necessary for the purpose of this discussion. Also, while the latter has to do with leaving a place for another with no act of creating involved, the former is

specifically for the purpose of creation. While the former may be facing some challenges, which may be inability to establish empirically some of the issues surrounding it, the latter may not be faced with such challenges. This migration story is the one being supported by the historians (See Johnson, 1921: 5). The way the Yorùbá people spread to found kingdoms also is additional justification for this. According to Ojo (2002: 91);

> the traditions of the various Yorùbá kingdoms 'founded' by sons and grandsons of Oduduwa seem to agree that as the emigrants from Ife spread out, they almost everywhere earlier settlers (aborigines) who, though were very hostile to the new comers, were conquered by them (the new comers).

Some of the people who claim to be Yorùbá speak dialects different from the one spoken by Yorùbá. "Some of these groups speak some dialects that are mutually unintelligible" (Falola, 2006: 29).

The above illustration is nothing but colonialism; there was presence of culture contact (Silliman, 2005: 58). In this case, a culture will bow for another. This has been the experience of the non-Yorùbá proper. It is still recognized by them. Today, many of their indigenous cultural practices have eroded away. This is the form of colonialism that has been abandoned. People colonized sometimes think if they had not been colonized, many things would have come to their advantage. As aptly put by Emerson (1969: 7);

> It is manifestly highly consoling to believe that one's present woes, weakness, poverty, and internal divisions derive, not from anything inherent in one's race, society, or history, but from the wounds inflicted on an otherwise sound body by those who encroached on it and exploited it for their profit and pleasure.

Conclusion

While foreign colonialists have left, and even if they have not left for their lands, it is not difficult for them to leave—the reason being that they see themselves as different from the people they colonized. But what about indigenous colonialists? Obviously, it will be impossible to ask any of them to go away. Migration stories show that many of the people regarding themselves as Yorùbá today are not. They were colonized, and the colonizers imposed many of their cultural practices on them. People of different ethnic groups should retrace their steps.

It must be emphasized that while the impacts of foreign colonialism could be done away with due to the clamour for a return to indigenous cultural practices; it may be difficult to do away with the impacts of indigenous colonialism which are already deeply rooted in the various cultural practices where they are evident.

Language is instrumental to development of an ethnic group. This is not to be seen in terms of communications alone, although it is part of it, but in terms of using some basic concepts inherent in that language for developmental purpose. An instance is in relation to traditional medicine, especially herbal practices. The proper Yorùbá have their names for leaves and trees; non-proper Yorùbá have theirs for the same leaves and trees. Now that many of these people do not know the names, perhaps in their native dialects, will it not be difficult for them to comprehend their development?

It is obvious that the indigenous colonialists cannot be sent away. By implication, it will be impossible for the aborigines to seek for independence the way a nation-state does. What is left for them is to accept their fate. This also may not assist them, since

many of their survivors don't even know where to start. Historians, archaeologists, and of course, other relevant professionals can still be of help. They can help them trace many of their lost identities.

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Inheritance, Part I

It is that we walk the night together
numbers fabricated with fine plastics and metals
becoming letters etched in untouchable ink

there is solace, awake beyond human hours
to find these strange markings.

While others sleep with abandon
my brother takes pills to slow
the chattering thoughts
swallowing the images
we've imbibed and stored

for later when the subconscious
bubbles with our exiled and weary
who burned for us so we may
lie bleary-eyed at night
in countries with no memory.

—Amy Tziporah Karp

WARRIOR (acrylic)

Terrence Wastesicoot

Femslash Fanfiction & Canon: Heterotopias and Queer Re-Membering(s)

by Jocelyn Sakal Froese, University College of the North, Thompson, Manitoba

Sarah Ahmed begins her essay "Orientations Towards a Queer Phenomenology" with the question "What does it mean to be oriented?" (543). Her essay explores the concept of orientation through a lens of high theory and various easily accessible examples in order to highlight that the highly subjective experience of desire is informed by orientation. In the simplest terms, Ahmed's argument entails that to be oriented towards one object (practice, desire, mode, methodology, etc) necessarily means to be oriented away from another. I hope here to demonstrate that the academic work that is attempted through this paper is important because it embodies an orientation that is often ignored by readings of the Harry Potter canon and academic explorations of fanfiction alike *vis-a-vis* the complexities of what I term "preferred pairings" in Harry Potter femslash fanficton. I use the term "preferred pairings" to describe character pairings made possible within the established Harry Potter cannon and universe. This means that, for example, I will not focus on Hermione/Ginny pairings, despite their prominence in the femslash cannon, as both Hermione and Ginny's respective narratives are followed in too great a

detail in the original books and films to allow for an unmentioned or unexplored love interest. Rather, I will focus on femslash pairings that address character pairings made possible by way of shared time and space that occurs off screen/page in the original cannon. My definitions of canon and slash keep with Dr. Catherine Tosenberger's work on the subject: while "slash" is often read as fics that counter the "true narrative" of the text, Tosenberger maintains that this ideal lends the canon a "divine heterosexuality" that it does not inherently posses. Using the same category of fic that I am interested in, she maintains that "a number of slash stories and pairings build upon on a reading of subtext that fans claim is present in the canon" (187). Fanfiction, thus, becomes a space in which to expand the queer potential that is evident in a text, though it may not be at the forefront of popular reading practices. To date, all of the work on this topic in the study of Harry Potter slash fanfiction prior to this essay has focused entirely on male homosexual pairings. The male-centric focus of scholarship on Harry Potter fancition is not entirely surprising: the narrative follows Harry, making the reader privy to all manner of otherwise private male homosocial spaces (dorm rooms included), and there is a strongly defined history of the boy's boarding school story, often laden with queer possibilities[1] (Tosenberger 199). Thus the Harry Potter canons remain ripe with unexamined queer female potential.

Hogwarts and the other semi-hidden spaces in which the Harry Potter canons play out are themselves examples of a particularly rich kind of space: heterotopias. Heterotopias are, according to Michel Foucault, are spaces that "have the curious property of being in relation with all other sites, but in such a way as to suspect, neutralize, or invert the set of relations that they happen to designate, mirror, or reflect" (239). They are remarkable for

1. There are also texts featuring girls' boarding school stories, but there are fewer of them.

their ability to impact on real lived experiences and perceptions, and are defined by their relation to five principles that Foucault outlines: heterotopias are spaces either of crisis or deviation; the function of existing heterotopias can change over time; the heterotopia is "capable of juxtaposing in a single real place several spaces, several sites that are in themselves incompatible" (241); they are often linked to a slice in time; and finally, they "always presuppose a system of opening and closing that both isolates and makes them penetrable" (243). Given these criteria, femslash fanfiction can be read or positioned as a kind of heterotopia: they are spaces of deviation (from cultural norms and from canons). In the case of the Harry Potter canon, femslash fanfictions are often located such that they take advantage of heterotopias in the universe: physical spaces that, due to their magical nature are variously malleable, and are often set in the background of events that are linked to the specific timeline of the canon.

Foucault specifies that a space is one of crises when it is occupied by persons in crises; he gives military service for young men as an example, highlighting that military service enables young men to "come of age" (experience sexual virility for the first time) outside of the regulated space of society. Fanfiction allows young people a similar opportunity: one may experiment with different forms of sexual desire in a manner that is real and fulfilling without entering into real sexual contacts that would also require engaging in an amount of risk. Like the archaic tradition of the 'honeymoon trip' that Foucault mentions, wherein a young woman's virginity is lost in a space that is "nowhere" (240), the acts of writing, reading, and sharing fanfiction (where sharing refers to discussing and reviewing texts, or engaging in discourse about them) allows subjects to "try out" various desires in a space that is equally "nowhere." For young, queer women who are particularly at risk for sexual exploitation (or young women of undecided/undiscovered

sexuality), this "nowhere" is especially important.

Fanfiction also allows for the juxtaposition of many spaces at once, and does so on more than one level. Fanfiction circulates via zines very clearly allows various iterations of fictional spaces to exist together in one zine, similar to the manner in which multiple iterations of space such may be represented, as Foucault outlines, via scene and set changes on one screen within one space when watching a film (241). The internet has expanded the capability of fanfiction to represent space in this way: on one website, not only may there be multiple iterations of the same space represented (i.e. multiple versions of Hogwarts), as well as alternate universe fics, but the site itself may be accessed and edited from multiple spaces and by multiple users at any given moment. Even the non-literal space of the website itself can constantly change shape, as fans write, post, edit, and review fics.

The type of fanfiction that I am most interested in is very clearly connected to the fourth principle of heterotopias, which is that they are "linked to slices in time" (242). Time in this instance is not real time, but time as represented in the canon- the same time that partially regulates the juxtaposition of spaces where fiction is concerned: the time it takes to read a fictional piece is divorced entirely from the time represented in the piece, though they interact, and perhaps leave impressions on one another. The fics that I am interested in examining bind themselves to the canon via time: they are written in order to flesh out the larger story of the Hogwarts community, and to peek into the lives of characters that populate Harry's world but that do not get adequate focus time. They occur, in the most literal sense, simultaneous to the events of the canon.

In this manner, fanfiction occupies a similar dual space to that of Foucault's mirror,

which is at once utopia and heterotopia. The utopia of the mirror, the placeless place, is in its ability to show the subject itself in an equally placeless space: "I am over there, there where I am not, a sort of shadow that gives my own visibility to myself, that enables me to see myself there where I am absent" (240). The heterotopia of the mirror is that it is a real object that exists in space "where it exerts a sort of counteraction on the position that I occupy.... from the standpoint of the mirror, I discover my absence from the place where I am, since I see myself over there" (240). The mirror, then allows the subject to see itself where it is not, while simultaneously realizing its own absence. Fanfiction, in its unique relationship to the canon provides a similar structure to the mirror that is inherently bound up with time. One may realize their own absence, or an absence of any character like them, in a canon via their desire to correct the absence through writing fanficton.

By focusing on characters that are absent from the narrative at a given time, and writing those characters into an alternative narrative that overlaps in canonical time (or, writing that which may very well have been happening in another setting, were the world of the narrative real) the fan effectively places said iteration between their own body and the canon such that it functions like Foucault's mirror. That is, the subject is able to recognize that they are "over there, there where I am not" (in the fanfic, the altered scene) because of the recognition of their own absence from the original text. The fanfiction and the canon stand opposite one another, reflecting each other's absences, while the subject searches for and finds or creates space for those that are like them.

One particular story, "Chance Meeting," serves as useful example of fanfiction that operates as heterotopia. While the story appears, at first glance, to be merely about the

hidden lesbian desires of Cho Chang and Katie Bell, the complex workings of the story say otherwise. Highlighted via the internal dialogue of Katie Bell, this story considers the manner in which certain fears, especially the fear of queer rejection and the possible consequences of being outed (referenced in the closing lines of the story: "they'll think we're sick") can be enacted such that they look like female to female hostility, or "mean girl syndrome." Returning, for a moment, to Foucault's outlined interests in the heterotopia for its ability to "suspect, neutralize, or invert the set of relations that they happen to designate, mirror, or reflect" (239), it is clear that there are two layers of relationships that are being mirrored: those of characters in the Potterverse (representations of whom are severely structured and limited by a thinly veiled sexist bias), and those between women in the real world. Therefore, this fanfiction must be read as commenting on, and perhaps intending to alter both those possibilities offered by the text and those possibilities available in real life.

In the fic, Katie Bell spends a good deal of time ignoring and avoiding her good friend Cho Chang in an attempt to mask her lesbian desires as well as her embarrassment after an accident on the quidditch pitch. Not surprisingly, Cho interprets these actions as a sign of anger. The work of the story happens in layers: it occurs in and through actions that mirror similar scenes in the canon, as well as in actions that deviate from those in the canon, both of which will speak in a very nuanced way to readers that are also fans. Both the content and structure of the scene are familiar to fans, making the deviation in the ending especially resonant. Katie Bell's actions, such as avoiding Cho, walking away mid-conversation, and generally brooding silently instead of talking her issues out with Angelina (who appears several times in the fic, mainly just to ask what the matter is) mirror Hermione's actions in response to what is normally thoughtless or offensive behaviour by Ron in the main canon. In the case of main canon, Hermione always explains the logic of her anger in a way that makes her seem somewhat irrational (for example, her anger over Ron's commentary on her NGO, SPEW) to Harry, who then acts as a mediator. Hermione is thus positioned as being irrational in her emotions and especially inept at relationships[2]. Katie's actions reflect the passive-aggressive narrative of female interaction that permeates North American media and culture, wherein women are represented as unable to communicate their emotions in a positive way, and thus resort to petty gossip, name calling, and general acts of bullying that target the self self-esteem of other women. When the fic is read against the canon, Hermione's relationship to these cultural narratives is highlighted: she has no real female friends: the two women most proximate to her are Luna and Ginny, but she and Luna are often at odds based on their differing politics, and though Hermione and Ginny are civil to one another, they are never represented as friends in any capacity outside of their relationships to Harry and Ron. Hermione is thus cut off from the pretended power of said petty gossip and bullying. Hermione's only power in regards to her friendships with male characters lies in her ability to withdraw either her services as a homework helper, her company, or both. That Harry so often acts as a mediating force further strips her of any real power, as her participation in the relationships return at Harry's request: as far as readers can tell, she comes back because she is wanted, with little or no space devoted to her own desires in the matter.

Cho's actions in this fic differ from any seen in the main canon: she continues to politely ask Katie what she has done to offend her in a manner that suggests she is acting to save the friendship. Not only does Cho not take Katie's friendship for granted (she

2. While all of the Harry Potter characters struggle with relationship, especially romantic ones, the struggles of male characters are often made to seem endearing. Consider Harry's failed attempt at asking Cho to the Yule Ball.

might simply have dismissed Katie's anger as irrational, and thus Katie as irrational, or she might have countered with equal anger and silence, the more pervasive option in the limited existing narrative), but she takes action in order to solve the quarrel. When Katie comes out to Cho, Cho also comes out as desiring Katie. This suggests that though Cho was likely struggling with similar insecurities as both Katie and Hermione's-- fear that one's affections will not be retuned, resulting in awkwardness and potentially in the permanent loss of a friend-- that she does not enable those insecurities to trouble her daily life, or to disrupt important, and already established relationships. What this amounts to is two representations of desiring and troubled teens that act as alternatives to those in the main canon.

The existence of these alternative models makes it possible, then, to read relationships in the main canon backward through them in order to expose absences or failings, while simultaneously imbuing the canon, via the fanon, with additional, positive options. For example, a reader that is equipped with the knowledge of Katie's inner struggle may choose to read Hermione's actions as complicated by her own attraction to Ron. Though this reading is made possible predominantly by the fact that Ron and Hermione end the series as a married couple, it is fleshed out by engagement in the fic, as Katie's internal dialogue makes explicit connections between certain desires and actions. Of course, the productivity of this reading only stands for readers that considered the fic to be part of the extended canon. If the fic is read as part of the extended canon, it does the important work of filling in the absences of queer desire while simultaneously injecting additional power into the heterosexual women represented. That is, instead of shortcutting to a reading that amounts to "Hermione isn't disempowered in her relationships with men, she's just closeted," the more complex reading makes Hogwarts a queer friendly space,

wherein homosexuality is not so guarded against that it is invisible (at least not to readers), and makes Hermione nervous, cautious, and less blindly influenced by the wishes of Harry. In this reading, she moves between degrees of involvement in her friendship(s) based on her own capacity to deal with her fears, and Harry becomes a convenient plot device that allows her an avenue back in.

The final trait of the heterotopia is that it has "a function in relation to all the space that remains" (243). I would like here to highlight the actual spaces that many Harry Potter femslash fanfictions occupy: most commonly, the prefect's bathroom, to which only prefects have access; the room of requirement, which only exists when it is required, and then only in a form that suits the needs of the requiring person; and the girl's dorms, access to which is restricted only to women: while Hermione and other young women are able to enter the boy's dorms, the stairway to the girl's dorms becomes a stone slide that is impossible to climb when male characters attempt to enter, making it a space that is cut off from the Harry-centric narrative, and quite literally impenetrable. These spaces, then, provide the appropriate, private setting for meaningful and/or secretive encounters. Much like spectators entering a theatre are aware of the possibilities offered by the movie theatre as a space, and by the screen as a gateway into fictions, so too do fans understand the significance of the aforementioned spaces. The room of requirement, for example, houses Dumbledore's Army in book five, providing cover in times of political turmoil and mistrust (though the capacities of the room are, as best as anyone knows, limitless), and the prefect's bathroom is where both Harry and Cedric discover the third clue in the tri-wizard tournament. The girl's dorms provide fans with an appropriately homosocial space that is known to exist, but rarely explored by the books, and hardly depicted in the films. What all of these spaces have in common is that they are real spaces in the world of

the canon that have specific functions (the function of the room of requirement depends on what is required, but the washroom and dorms are fairly straightforward) but which retain fluidity by virtue of their very nature.

Fanfiction, therefore, clearly falls into the category of space that Foucault calls the heterotopia. And, while this is telling about the potential of these texts/spaces to do important work that mirrors or reflects the real world (or, in this case, the canon), the designation of heterotopia is otherwise vague: knowing that fanfiction falls into this category gives only very minimal information about the work that is actually done. I argue that fanfiction functions in a similar manner to the song and dance sequences (which are also heterotopias) that Gayatri Gopinath discusses in her chapter "Bollywood/ Hollywood."

Gopinath's argument frames Bollywood cinema as speaking in a particular way to south east asian subjects in various Diasporas. This is accomplished, in Gopinath's analysis, by virtue of the manner in which Bollywood offers both a "bit of 'home'" and "provides a sense of belonging not offered in Britain" (93). I mention this here because this is where my own argument differs: Harry Potter fanfiction, while building on an immensely popular canon (one that speaks to subjects in various linguistic, geographic, and cultural groupings) ultimately finds its foundation in the story of a very privileged, white, British boy. Despite its wide readership, the Harry Potter canon (including the fanon) does not and can not occupy a space of the same significance of Bollywood cinema to subjects in diaspora. However, I find Gopinath's reading of the work of song and dance sequences within Bollywood cinema, especially the places wherein she picks up on "interpretive interventions and appropriations by queer [...] audiences" (95) to be a useful framework for reading Harry Potter femslash fanfiction.

First, Gopinath's framing of the "space" of said scenes helps to situate my argument: she considers the manner in which spectators from non-normative subject positions "may very well not be completely at home in the ideological space of the cinema and may enact particular viewing strategies in order to remake such a space" (98). This idea does important work in Gopinath's piece, as she simultaneously figures the cinema as a space of ideology, and links certain reading practices and appropriations directly to the relationship between spectator and ideology. This evidence contributes to a compelling case for the figuring of the text-space as a proper heterotopia: it is through ideology that the text-space is easily connected to real times, spaces, rituals, and purpose (as required according to Foucault), and it is via the reading practices that produce fanfiction (which are linked to the same stated relationship as well as ideology) that the real world is represented, mirrored, and otherwise acted upon.

One of the key ways in which the song and dance sequences characteristic of Bollywood cinema impact on the ideological space of the Bollywood film industry (as well as individual films), is highlighted in this excerpt from Gopinath: "song and dance sequences are the primary arena in which the female body and female sexuality are on display" (100). While female characters in Harry Potter femslash fanfiction are not necessarily on display (they exist in writing, rather than on screen), the space of Harry Potter femslash fanfiction is one of very few that allow female characters to explore sexuality and desire in any meaningful way. Female characters expressing desires that may be read as sexual (though never discussed in those terms) in the canon are often portrayed either as responding to male desires or achievements-- for example, throughout

the series Harry Potter himself acquires a number of admirers based almost entirely on his star status--, or as threatening. While male characters are allowed desire at some level (it is clear that Harry desires Cho, for example), female characters are tend to either simply be in relationships (Ron is surprised to learn that Ginny is in various relationships through the series), or to be obsessive, even to the extent that many attempt to fool male characters into drinking love potions. Thus, fics such as "Chance Meeting," which detail fears and anxieties about relationships, rejection, and sex from the perspective of female characters allow said female characters to occupy an space not otherwise offered in the canon.

Fittingly, Gopinath's interest in the characteristic Bollywood song and dance sequences is rooted in the manner in which those scenes open up spaces of potential--heterotopias-- within relatively conservative narratives. Not only do song and dance sequences break from the realist expectations that otherwise shape popular film narratives, but they also serve as a way around nationalist censorship laws (100). The function of these scenes is twofold: they have become characteristic of Bollywood cinema (see the above commentary on Bollywood in the Diaspora), and thus allow for a certain engagement with that canon and history, and they allow for displays of affection and make possible queer readings that would otherwise be foreclosed given censorship laws, realist expectations, and the tendency towards family-centric, patriarchal, heterosexual narratives[3]. Gopinath points to song and dance sequences as the spaces within the confines of Bollywood film wherein "heroines can transcend the narrative confines of the script and conventional expectations by indulging in excess, badness, abandon, and revelry" (100).

3. There exist, as always, exceptions to this trend. However, it is important to my argument that song and dance sequences interrupt the characteristic, conservative narratives in Bollywood cinema.

Femslash fanfiction functions in much the same way. First, femslash fanfiction allows both writers and readers an alternative engagement with the ideology of the text space. While femslash fanfiction does not necessarily exist outside of the realism of the canon (though alternative universe fanfiction may very well), it does, necessarily exist outside of the relatively conservative ideology of the canon. That is, while the Harry Potter canon is a hetero-centric narrative about a clean-cut (if not moody) privileged young man, femslash fanfiction imagines a queer friendly version of the same canon. Fanfiction writers are able to populate not only the canon, but also Hogwarts with queer persons and couples. Thus, alternative versions of Hogwarts, and the alternative reading practices that both come from and form them embody an alternative ideological space, one that queer subjects may find more comfortable and accepting.

In addition, femslash fiction creates a space that, while connected to the canon in ways described above, allows female characters to indulge in "excess, badness, and revelry" (100). First, sexual exploits figure prominently in femslash fanfiction, even in fics that are not exclusively pornographic. Excess exists in Bollywood song and dance sequences in such forms as lavish sets and costumes, potentially queer glances (orchestrated and emphasized by film editing) and, of course, music and dancing. Excess in Harry Potter femslash fanfiction exists in the form of sexual exploits. Given that the Harry Potter canon is both hetero-centric and conservative even in those terms[4], the representation of sex acts at all is a kind of excess. In addition, as mentioned, homosexual sex in femslash fanfiction often takes place in an otherwise rebellious, or "bad" manner. For example, that female homosexual sex often takes place in the women's dorms, which are

4. Representations of sexual contact in the Harry Potter canon are limited to dancing and the odd kiss, and sexual desires and fantasies are not explored except in vague terms, and even then they are usually represented as feelings that Harry is having but does not understand.

inaccessible to men, is at once a reclamation of that space and that protection. That is, the spell that turns the stairs to the women's dorms when a male is detected, originally designed to protect female students from male advances, is reframed such that is protects female students from the undesired presence and spectatorship of men. In the case of the Slytherin and Ravenclaw houses, whose headmasters are male, this spell protects female students engaging in homosexual sex acts at yet another level. In the case of the fic "Chance Meeting," Cho Chang and Katie Bell leave the school to engage in sex acts on the grounds of Hogwarts, a clear example of badness (np).

Finally, Gopinath's essay highlights the connection between alternative narrative and idealogical spaces and heterotopias, and the work that they do. She states

> [w]e can therefore understand the song and dance sequences as a peculiarly queer form because it falls outside the exigencies of narrative coherence and closure, it can function as a space from which to critique the unrelenting heteronormativity that this narrative represents (101).

While I have already discussed much of the content of this passage, I am interested in the subtle connection that Gopinath makes here. Song and dance sequences and femslash fanfiction alike are able to function in the productive and critical manner that they do because they are "outside" of the regular, conservative narrative, or because they can be considered heterotopias. It is also for this reason that the alternative narrative and ideological spaces considered here are. according to Gopinath, "peculiarly queer" (101).

As Gopinath points out, the song and dance sequences of Bollywood cinema are effective only because of the "interpretive interventions and appropriations by queer [...] audiences" (95). In the same vein, and as Tosenberger points out, Harry Potter femslash fanfiction comes out of reading practices that are acutely attuned to the queer potential of texts.

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Inheritance, Part II

One day we will vanish, like all other tribes of people melted into the fabric of history. This, I wish for those who have come after me, a day free of metaphor, grand distortion, symbolic of more than one fragile body can contain. One day we will be like other descendants, shaking our heads at the small possibility of genetics being passed down.

Nothing more and nothing less than, human.

There are traces of who she was, the person that was emerging, not surviving long enough to leave the nest. There were traces and I'd been waiting. She and I had been speaking about ghosts for so long.

All it takes is one accident to sever the line from one generation to the next.

All these lost generations howling in the thickening wind, the oncoming storm of unexpected snow in late October. When will they no longer be audible?

Somewhere, in that language, I've been sifting, unable to sit still long enough with the caving, as if to stop is to become buried there, where I was standing when we both left, at last.

All the sadness melds into itself. How now might I distinguish between what is mine and what has been theirs? After all, together, does it not become the same?

There are the sensations, the emotions, the sometimes snapshots captured and handed down. There is the fist in the stomach, the sudden loss of oxygen, the incredible magnitude of the universe.

—Amy Tziporah Karp

EAGLE (acrylic)

Terrence Wastesicoot

Revisiting the State Higher-Education System in the Philippines: Chronic Issues and Concerns

by Apolo S. Francisco and Annabelle B. Francisco, Ilocos Sur Polytechnic State College, Sta Maria Ilocos Sur, Phillipines

Quality. Access. Mismatch. Budget. These words encapsulate the perennial problems besetting the Philippine state higher educational system.

According to the IBON Facts and Figures, the literacy rate in the Philippines has regressed a great deal over the last ten years. This regression is attributed to the dwindling quality, relevance and accessibility of education—threatening the very basic rights of the Filipino youth as etched vividly in the Constitution (Lagon, 2010). There have been many reforms proposed to answer these problems. Some to mention are the upgrading of teachers' salaries, amending the system of budgeting, stopping subsidizing SUCs, getting leaders in business and industry involved in higher education, and developing a rationalized apprenticeship program (Lagon, 2010). However, looking at the state higher educational system in retrospect, it is very evident that the reforms being proposed are work better on paper than when they are implemented. Indeed, the Philippine state higher educational system has so much to learn.

Peter Senge (1990) posits that a learning organization is one in which people continually expand their capacity to create the results they truly desire, where new and expansive patterns of thinking are nurtured, where collective aspiration is set free and where people are continually learning how to learn together. Senge stresses that organizations which will truly excel in the future are the ones that tap people's commitment and have capacity to learn at all levels of the organization. Learning organizations are possible, Senge claims, for deep down we are all learners. What will fundamentally separate learning organizations from traditional authoritarian "controlling organizations" is the mastery of the five learning disciplines: systems thinking, personal mastery, mental modes, shared vision and team building. These disciplines, according to Senge, are bodies of abstractions and techniques which must be studied and mastered to be put into pragmatic sense. He emphasizes that to practice the discipline is to be a life-long learner.

The bulk of this report discusses the status, issues, and concerns besetting the Philippine state higher educational system as a learning organization, beginning with its roots, current structure, mission, goals and objectives, human resource management, leadership, and mechanisms of control.

The History

Philippine education, Durban and Catalan (2014) recount, is the product of a long history of struggle. According to them, its metamorphosis was a gradual process which was produced by generations of colonialism and imperialism. However, the second phase

of Spanish colonization, from 1762 – 1896 was a period of awakening. It marked the start of the realization, the dawn of critical queries and, ultimately, of revolution. The global changes during that time, like the opening of Suez Canal, the French Revolution, the opening of the Philippines to world trade and commerce, among others, provided opportunity for the *illustrados* (the educated class during the Spanish period) to send their children to school, even in Europe.

Trewby (2012) further narrates that the Philippine educational system collapsed during the revolution of 1896, but was quickly reintroduced by the new colonial power. Under the US the educational system became patterned after the American one: the medium of instruction became English and textbooks, resources, curricula and even some teachers were imported. Since the eventual independence of the Philippines in 1946 "Philippine education has undergone a long, slow process of weaning itself away from its strong American orientation…in the process, the educational system has moved towards a more Philippine-based and more practical approach to learning" (Cortes 1980 as cited by Trewby, 2012).

Higher education in the Philippines is characterized by the diversity of its origin (Arcelo,2003). Arcelo believes that the higher education institutions established during the Spanish period were more monolithic and Catholic in orientation. He claims that it was only under the American rule that there was diversity, plurality, and greater regional accessibility. In the desire to have a sound democratic foundation, Arcelo elaborates, the expansion of state higher education was equally matched by the growth of other higher education institutions (sectarian, nonsectarian and propriety higher education institutions).

Arcelo further expounds that higher education in the Philippines began with the establishment of the University of Sto. Tomas (UST) in 1611. With the founding of UST, state higher education systems sprouted which only commenced with the arrival of the Americans in 1898. These consisted of the University of the Philippines (UP) founded in 1908 as the first state university that offered various professional programmes; the Philippine Normal School which was established to meet the need for qualified teachers. Technological University of the Philippines created to cater to the demand for technical skills in the industrial development process; and the Polytechnic University of the Philippines established to focus on the need for support staff in business and industry. Combined with the expansion of the governmental operation, and the desire of many politicians to be immortalized as the author of the law at the origin of state colleges and universities, state higher-education institutions also increased in number. All these institutions are under the umbrella of the Philippine Association of State Universities and Colleges (PASUC).

The Structure

It is said that structure influences behavior which falls as the first principle of systems thinking. Systematic structure, according to Senge, is concerned with the key interrelationships that influence behavior of the members of the organization overtime. The reason that structural explanations are so important is that only they address the underlying causes of behavior at a level that patterns of behavior can be changed. In this sense, structural explanations are inherently generative. Moreover, since structure

in human systems includes the "operating policies" of the decision makers in the system, redesigning our own decision making redesigns the system structure. Enthusiasm of creating the future is not enough, it requires a conceptual framework of structural or systematic thinking.

From 1945 until 2011, the basic education system was composed of six years of elementary education starting at the age of 6, and four years of high school education starting at the age of 12. Further education was provided by technical or vocational schools, or in higher education institutions such as universities. The 1987 Constitution stated that elementary education was compulsory.

In 2011, the country started to transition from its old 10-year basic educational system to a K–12 educational system, as mandated by the Department of Education. The new 12-year system is now compulsory, along with the adoption of new curriculum for all schools. The transition period will end with the 2017–2018 school year, which is the graduation date for the first group of students who entered the new educational system.

Because of the K-12 curriculum, the high school system now has six years divided into 2 parts. The lower exploratory high school system is now called "Junior High School" (Grades 7-10) while the upper specialized high school system is now called "Senior High School" (Grades 11 and 12).

Formal technical and vocational education starts at secondary education, with a two-year curriculum, which grants access to vocational tertiary education. Non-formal technical and vocational education is assumed by institutions usually accredited and approved by TESDA: center-based programs, community-based programs and enterprise-based training, or the Alternative Learning System (ALS).The Institutions

may be government operated, often by provincial government, or private. They may offer programs ranging in duration from a couple of weeks to two-year diploma courses. Programs can be technology courses like automotive technology, computer technology, and electronic technology; service courses such as caregiver, nursing aide, hotel and restaurant management; and trades courses such as electrician, plumber, welder, automotive mechanic, diesel mechanic, heavy vehicle operator & practical nursing. Upon graduating from most of these courses, students may take an examination from TESDA to obtain the relevant certificate or diploma.

The higher education structure is managed by the Commission on Higher Education. Based on the data of CHED as of 2014, six hundred fifty six (656), or 28.53%, of the total HEIs nationwide are public HEIs. 547 of these are state universities and colleges (SUCs), 95 are local universities and colleges (LUCs), 1 is a CHED-Supervised Institution, 5 are classified as special HEIs, while the remaining 8 are considered as other government schools.

State universities and colleges, or SUCs, are public higher education institutions established by law, administered and financially subsidized by the government. SUCs have their own charters. The highest policy-making body of a state university is the Board of Regents (BOR); for the state college, it is the Board of Trustees (BOT). The CHED Chairperson heads all these boards.

On the other hand, local universities and colleges, or LUCs, are established by the local government units (LGUs) through resolutions or ordinances. Financially, LUCs are supported by the local government concerned. A CHED Supervised Institution (CSI) is a non-chartered, public, post-secondary education institution, established by law,

administered, supervised and financially supported by the government.

Special HEIs are public organizations offering higher education programs related to public service. Operated and controlled in accordance with the special law that created these institutions, special HEIs are provide special academic, research and technical assistance programs pursuant to the basic mandates of their parent agencies. The Development Academy of the Philippines (DAP), Philippine Military Academy (PMA), Philippine National Police Academy (PNPA), Philippine Public Safety College (PPSC), and National Defense College all fall under this category. Classified as other government schools are public secondary and post-secondary technical-vocational education institutions that offer higher education programs.

Due to the expansion of public HEIs, data from the Commission on Higher Education (CHED) show that enrollment in private HEIs gradually declined from nearly 90 percent in 1970 to 59 percent in Academic Year 2010-2011. In that particular academic year, enrolment in public HEIs was 1.1 million. The expansion of public HEIs was accompanied by an increase in its degree program offerings—the 18,495 programs in AY 2001-2002 increased to 32,083 in AY 2010-2011, or an increase of 73.5 percent (De Vera, 2012).

The increase in number of public HEIs is an attempt to make education affordable and available to all students. For reasons both well-meaning and self-serving, national and local political leaders want to create SUCs and LUCs to bring higher education closer to their constituencies (De Vera, 2012). This expansion, while laudable, has created major problems for higher education. The creation of SUCs and LUCs, for one, has become highly politicized as the number increased rapidly over the past decade. Not surprisingly, every education commission or task force report since the late 1980s has called for a moratorium on SUC creation (De Vera, 2012). The Task Force to Study State Higher Education (1987) noted that the "creation of SUCs was obviously made without planning for an integrated system of higher education. The SUCs seem to have been established only for local or political interests" (De Vera, 2012).

Amalgamation proves to be a viable and a cost-effective strategy to rationalize the higher education system. What CHED does is to cut the number of HEIs by amalgamation into a regional university system (RUS) which will remove overlap and duplication of programs. This initiative allows more developed institutions to assist developing ones. It also enables HEIs to work together for greater impact and allows government funds to be strategically distributed (De Vera, 2012).

The mission, goals, and objectives

An organization's attainment of its VMGO, a work of not just the top level management but all the components as well is achieved through unitary consciousness, teamwork and collaboration (Laszlo and Krippner, 1998). A shared vision is not an idea. It is a force in people's heart, a force of impressive power. It creates a sense of commonality that permeates the organization and gives coherence to diverse activities. When people truly share a vision, they are connected, bound together by common inspiration. Shared vision is vital in learning organizations because it provides focus and energy for learning (Senge, 1990).

Lumsden and Lumsden (2004) also share the same observation. According to them

shared vision, is closely akin to visualization. When an individual has a clear mental picture of what he or she is striving for, both the goal and the steps to be taken become more vivid and more attainable. Just as visualizing a goal and strategies for achieving it helps an individual, it also helps group members know what they are striving for and to behave in ways that will get them there. When more people come to share a common vision, the vision may not change fundamentally. But it becomes more alive, more real in the sense of a mental reality that people can truly imagine achieving. They now have partners, 'cocreators' (Senge, 1990).

Moreover, the creation of mission statement and goals is the fundamental step in the strategic planning process because it influences all the other steps in the process. It involves the redefinition of the organization and why it exists (Librero, 2015). Moreover, Librero also expounds that through strategic planning specifically through SWOT analysis, what is initially set as mission and goal of the organization may be reaffirmed or could lead to a new mission and goal statement.

As stated in Batas Pambansa 232, called the Higher Education Act of 1994, the objectives of higher education are the following:

> A. to provide a general education programme that will assist each individual in the development of his/her potential as a human being, as an active citizen in the basic functions of the society, and to promote in each student a sense of national identity, cultural consciousness, moral integrity and spiritual vigour;

> B. to train the nation's manpower in the required skills for national development, and to instill and foster appropriate and relevant attitudes, skills, and knowledge to enable each individual to become a useful, productive, and gainfully employed member of society;
>
> C. to develop and maintain integrity of professions or disciplines to provide leadership for the nation; and
>
> D. to advance the frontiers of knowledge through research work, and apply the technology gained for improving the quality of human life and responding effectively to changing societal needs and conditions.

Valdez (2015) claims that overall vision, framework, and plan are lacking in higher education. She said that, this is evident on the proliferation of HEIs and proliferation of programs in the country (AY 2009-2010 number of HEIs 2,180; number of programs offered, 31,257).

Answer to quality: The vertical and horizontal typologies

CHED Memorandum Order (CMO) No. 46, series 2012, entitled "Policy-Standard to Enhance Quality Assurance (QA) in Philippine Higher Education through an Outcomes Based and Typology-Based QA" discussed the role of the state in providing

quality education to its citizens. It also discussed how quality in higher education has been defined in different ways, often as "excellence" or "fitness for purpose", but also as "transformation" of stakeholders, especially for mature institutions.

Taking these important elements as bases, CHED defines quality as the *"alignment and consistency of the learning environment with the institution's vision, mission, and goals demonstrated by exceptional learning and service outcomes and the development of a culture of quality" (Harvey and Green, 1993)* Quality, thus, is premised on the HEIs' ideals and on their commitment to achieve them while involving their respective organizations in the process. This kind of commitment is translated into having a mindset for QA which is *"about ensuring that there are mechanisms, procedures and processes in place to ensure that the desired quality, however defined and measured, is delivered" (CMO 46 s. 2012). "The internal capacity of HEIs to translate policy into quality programs and quality results depends on established internal QA systems. The starting point of QA is the articulation of the desired quality outcomes, set within the context of the HEI's Vision, Mission, and Goals (VMG)"* (CMO 46 s. 2012). The VMG can be stated in operational terms as the HEIs' institutional outcomes (i.e., attributes of ideal graduates and desired impact on society) that would serve as the foundation for the development of a proper learning environment (i.e., teaching-learning and support systems). It is important to note that the learning environment needs to be focused on developing the attributes of the HEIs' ideal graduates. This then is CHED's definition of outcomes-based education: it is an approach that focuses and organizes the educational system around what is essential for all learners to know, value, and be able to do to achieve the desired level of competence.

Quality is premised on the following:

1) alignment and consistency of the learning environment with the HEI's VMG;
2) demonstration of exceptional learning and service outcomes; and
3) development of a culture of quality.

The first element is related to the horizontal type of the HEI while the last two are related to level of program excellence and institutional quality. Program excellence is manifested through accreditation, Centers of Excellence and Development, and international certification. Institutional quality is manifested through institutional accreditation, Institutional Sustainability Assessment (ISA), or other evidences in the areas of governance and management; quality of teaching and learning; quality of professional exposure, research, and creative work; support for students; and relations with the community. Furthermore, the maturity of the HEI's internal QA system can be seen in the institutionalization and documentation of systems or processes in the HEI, the extent of implementation of these systems or processes, and the quality outcomes that contribute to program excellence.

The overall quality is reflected in the vertical typology of the HEI as:

1. Autonomous HEI (by Evaluation),
2. Deregulated HEI (by Evaluation), or
3. Regulated HEI.

CHED recognizes that particular types of HEIs will respond fittingly to particular global and national challenges, and thus can be autonomous or deregulated in view of their horizontal type, namely Professional Institution, College, or University. Although

the mandates of the types are not mutually exclusive, they provide focus for the HEI, especially in the use of resources. They are differentiated through features in their desired competency of graduates, kinds of academic and co-curricular programs, qualification of faculty, learning resources and support structures, and the nature of their linkages and outreach activities (CHED Handbook on Typology, OBE and ISA, 2014).

Former UP System President Erlinda Roman (2012) explains that quality higher education in the Philippines is measured through accreditation that is acceptable to Philippine HEIs where what are accredited are programs, not institutions. Valdez (2015) however, reveals that most HEIs and its programs lack accreditation. In academic years 2008-2010, out of the 2,180 HEIs in the country, only about less than 500 HEIs have accreditation. On the other hand CHED and DBM have instituted the leveling instrument, which measures standards for SUCs on quality and excellence, relevance and responsiveness, access and equity. The leveling instrument identifies the stage of development a university or college is in. In this leveling, institutions are assessed on the basis of their institutional mission – instruction (50%), research (22%), extension (14%) and management of resources (14%) publications in international, national and local journals (Roman, 2012).

Leadership

In a learning organization there is no such person as the "grand strategist" who is from the top level management having the omniscient point of view (Senge, 1990). Wheelan (2005) affirms this claim as she also states that all group members share responsibility for the creation of an effective team. Leaders, Wheelan concludes, are part of this process but not necessarily a primary part. Daft (2004) emphasizes that leading is the use of influence to motivate employees to achieve organizational goals. Burns (1978), the first to introduce transformational leadership, was one of the first scholars to assert that true leadership not only creates change and achieves goals within the environment, but changes the people involved in the necessary actions for the better as well: both followers and leaders are ennobled.

The goal of transformational leadership is to "transform" people and organizations in a literal sense – to change them in mind and heart; enlarge vision, insight, and understanding; clarify purposes; make behavior congruent with beliefs, principles, or values; and bring about changes that are permanent, self-perpetuating, and momentum building (Covey, 2004).

On June 3, 1997, Republic Act No. 8292, otherwise known as "The Higher Education Modernization Act of 1997", was passed and signed by former President Fidel Valdez Ramos. The law provides for the uniform composition and powers of the Governing Boards of State Universities and Colleges (SUCs) nationwide, as well as the manner of appointment and term of office of the president of chartered state higher education institutions. Furthermore, RA 8292 laid down the powers and duties of the SUC Governing Board, the highest policy making body in the institution.

The Board of Trustees or Board of Regents is chaired by the chairman of the CHED. The Board consists of the representatives from both the House Committee on Higher Education, with both alumni and student representatives of the institution, and prominent citizens in the community. The president is appointed by the governing board

of state colleges and universities and is the chief executive officer. He/she implements the institutional policies, programmes and projects (Arcelo, 2003). Placed under the president are the vice presidents. Under the vice-presidents are various units in support of the operations.

Since the CHED acts as the governing body at the same time the supervisory body of state higher-education institutions (including non SUCs), its gigantic role is overpowering. Moreover, the presence of representatives from Congress (lower and upper house), "which provide the yearly appropriation to state colleges and universities keep these institutions reliant on financial support, which may dilute the academic freedom and independence of state higher-education institution" (Arcelo, 2003).

Trends in enrolment

The students are the primary clients of any educational institution. Valdez (2015) expounds that according to the labor sector, the skills needed by the industry but not adequately provided by the academe are the following: communication skills, technical skills, and numerical skills. Further, she confesses that there is indeed a large proportion of mismatch between training in schools and actual jobs. This is the major problem at the tertiary level and it is also the cause of the existence of a large group of educated unemployed or underemployed. Further, Valdez (2015) also believes that quality of higher education is deteriorating. She states that there has been a decline in the quality of higher education as the results of licensure examinations in various degree board programs were way below the target means score (performance in licensure exams across all disciplines

from 38.6 % in 2008 to 36.2 % in 2009). Based on Quacquarelli Symonds (QS) World University Rankings Top 500, in the Philippines in 2006, only four universities were included and in 2010 only three universities were part of the prestigious list (Valdez, 2015).

Based on the data from CHED, for AY 2011/12, total enrollment nationwide is 3,033,967. Enrollment in all disciplines increased by 3.27% from 2,937,847 in AY 2010/11 to 3,033,967 in AY 2011/12; however, only 1.06% increase in enrollment in priority disciplines have been observed, from 1,728,397 in AY 2010/11 to 1,746,723 in AY 2011/12. Identified as priority disciplines are agriculture, forestry, fisheries, veterinary medicine, architecture, education and teacher training, engineering and technology, mathematics, information technology, natural sciences, and maritime. Equally spread in the 2,299 HEIs across the country, this translates to an average of 1,320 students per HEI.

Enrolment in SUCs increased by 8.10%, from 1,040,859 in AY 2010-2011 to 1,125,173 in AY 2011-2012. Overall, the SUCs served approximately 37.09% of the total number of higher education students in the country.

For AY 2011/12, majority took up courses under the business administration and related discipline, with 840,192 or 27.69% of the total enrollees; followed by the education and teacher training fields of study with 449,904; then IT related courses with 390,826 enrollees. Only few college students enrolled in trade, craft and industrial, general program, home economics, and religion and theology courses, with less than 10,000 enrollees.

Arcelo (2003) has found that business and commerce is the oversubscribed course

way back 1998. He believes that the flexibility of commerce curriculum is a factor. He further states that a commerce graduate can just take 18 units of education, they could already teach- they could also be entrepreneurs.

The increase in enrollment for teacher education, Arcelo believes is due to the improvement of the teachers' total annual compensation from Ps 30, 060 in 1988 to Ps 81, 216 in 1996. However, in an article of Geronimo (2014) in Rappler.com, Sen. Angara commented that "Because of the "unattractive salary levels," (Arellano, 2012) public schools have failed to attract the best and brightest graduates from top colleges and universities. Thus, the solon's push for a higher minimum wage for teachers by 2016.

Table 1.Number of Higher Education Institutions and Enrollment: AY 2011/12

Institution Type	No. of HEIs	Enrollment	% Share
Private HEIs	1,643	1,751,922	57.74
State Universities and Colleges	547	1,125,173	37.09
Local Universities and Colleges	95	150,311	4.95
Other Government HEIs	14	6,561	0.22
Total	**2,299**	**3,033,967**	**100.00**

Table 2.
Number of Enrollment by Academic Year: AY 2009/10 to Ay 2011/12

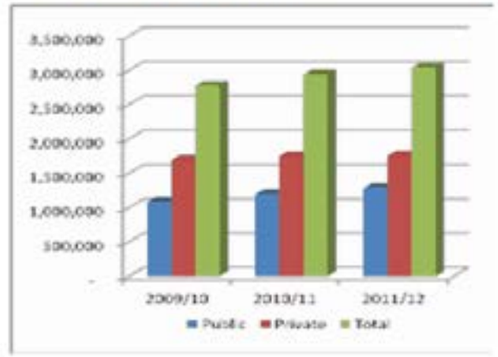


Table 3.
Higher Education Enrollment by Discipline Group and Academic Year: AY 2007/08 to Ay 2011/12

Discipline Group	2007/08	2008/09	2009/10	2010/11	2011/12
Agricultural and Related	58,168	63,315	59,692	63,679	68,133
Architectural and Town Planning	19,288	18,004	20,441	23,103	26,601
Business Admin. and Related	612,481	649,549	724,215	785,305	840,192
Education and Teacher Training	370,441	325,186	352,046	400,912	449,904
Engineering and Technology	311,437	319,775	344,662	354,218	372,003
Fine and Applied Arts	12,931	13,732	16,682	18,158	19,071
General	35,257	13,750	14,198	11,619	9,781
Home Economics	4,952	4,847	5,149	5,908	6,224
Humanities	29,241	28,287	28,089	30,407	31,890
Information Technology	280,596	300,882	348,462	376,046	390,826
Law and Jurisprudence	18,159	19,293	20,144	21,915	21,305
Maritime	69,033	65,443	88,450	109,256	117,556
Mass Communication and Documentation	28,385	29,132	30,994	33,991	36,285
Mathematics	12,688	14,636	12,154	12,611	13,358
Medical and Allied	547,595	517,319	440,335	363,147	281,038
Natural Science	25,044	22,641	24,127	25,425	27,304
Other Disciplines	107,452	108,450	117,448	161,527	168,795
Religion and Theology	7,884	7,804	6,943	7,323	8,719
Service Trades	23,951	26,814	36,355	47,530	50,968
Social and Behavioral Science	73,512	72,196	76,546	83,371	92,309
Trade, Craft and Industrial	5,799	4,330	3,833	2,996	1,705
Grand Total	**2,654,294**	**2,625,385**	**2,770,965**	**2,937,847**	**3,033,967**

Table 4. Top 5 Disciplines/Fields of Study with Highest Enrolment: AY 2011/12

Discipline/Field of Study	Enrollment	% Share
Business Admin. and Related	840,192	27.69
Education and Teacher Training	449,904	14.83
Information Technology	390,826	12.88
Engineering and Technology	372,003	12.26
Medical and Allied	281,038	9.26
All Other Disciplines	700,004	23.07
Total	**3,033,967**	**100.00**

Table 5.Higher Education Crude Gross Enrollment Ratio/Participation Rate*by Academic Year

Academic Year	Participation Rate/Gross Enrollment Ration
2007/08	24.11%
2008/09	23.19%
2009/10	24.04%
2010/11	24.95%
2011/12	25.17%

**Gross Enrollment Ration/Participation Rate – percent of pre-baccalaureate and baccalaureate students over the schooling age population of 16-21 years old.*

[Source: http://www.ched.gov.ph/index.php/higher-education-in-numbers/enrollment/]

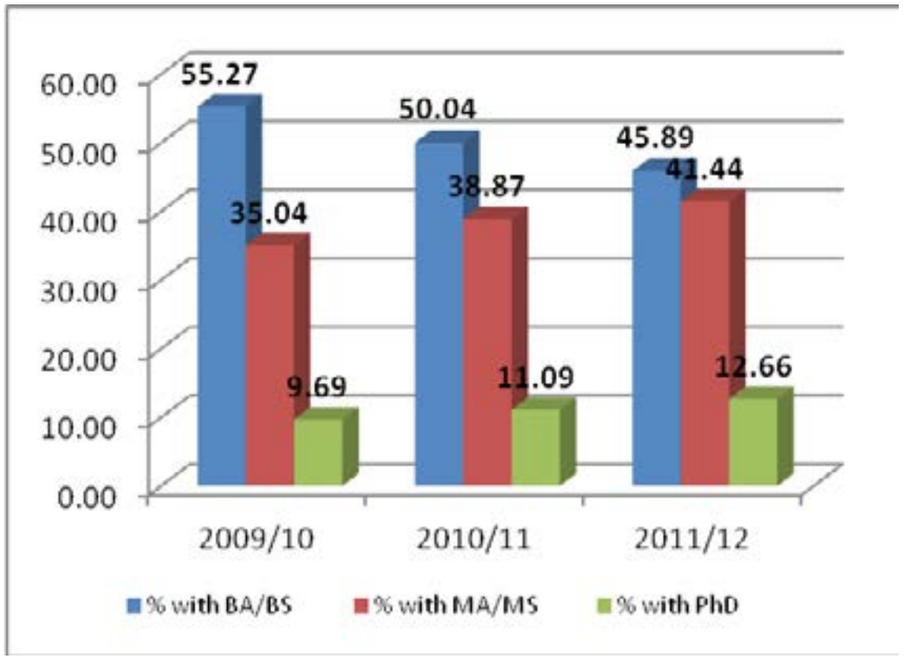
Human Resource Management

The faculty as a human resource and an asset of an organization (Daft, 2003), plays an indispensable role in the delivery of quality education to the learners. Following the influences of the home and family, teaching quality is the biggest predictor of student educational success. There is substantial research evidence documenting that students with highly qualified teachers make the best academic progress, without regard to socioeconomic factors (Allen, 2002). Cadiz (n.d.) noted that in the Philippine educational system, one priority solution to improve the quality of education is the faculty's graduate studies or scholarships in domestic and international universities. The Commission on Higher Education (CHED) also admits that low teacher qualification inevitably leads to low standards of learning achievement among students.However, in a recent data from CHED show that majority of the faculty credentials in state higher-education are inadequate. Data from CHED reveal that in 2014 there are a total of 130,118 faculty in the Philippine higher education sector. Of this total, 45,222 (34.75%) are in public HEIs. In terms of educational attainment, almost half (59,714 or 45.89%) only have a baccalaureate degree, 53,925 or 41.44% of the total faculty has a master's degree, while merely 12.66% (16,479) have managed to obtain a doctorate degree. Further, based from the data, in the public higher education, faculty with master's degree are dominant (19, 452, 36.07%) compared to the 29.05% (17, 344) of the faculty who don't have their master's degree yet. Only 51.13% (8,426) have their doctoral degrees. Average faculty-student ratio is 1:28 (CHED, 2014).

Table 6. Number of Faculty by Sector and Highest Educational Attainment: AY 2011/12

Sector	Baccalaureate	%	Master's	%	Doctoral	%
Public	17,344	29.05	19,452	36.07	8,426	51.13
Private	42,370	70.95	34,473	63.93	8,053	48.87
Total	59,714	100.00	53,925	100.00	16,479	100.00

Table 7. Percent Distribution of Faculty Qualification: AY 2009/10 to AY 2011/12



[Source: http://www.ched.gov.ph/index.php/higher-education-in-numbers/faculty/]

Mechanism of Control

Solid financing is the backbone of a well functioning higher education system, but the systems in East Asia's low- and middle-income countries are not delivering the skill and research outcomes they need, as seen in the disconnects—often funding related (World Bank, 2007) . In part this is because public financing goes to institutions regardless of whether they are addressing public goods such as research, externalities, or equity concerns. Public funding can then address the disconnects (World Bank, 2007). The region thus needs to identify priority areas for support and strategies to fund them. Public funding will have a critical role to support research, science, technology, education, and mathematics (STEM) fields, and equity measures in lower- and middle-income East Asia. But because public resources are scarce, countries will also need to use them more efficiently and effectively and be innovative in mobilizing additional resources (World Bank 2007).

Budget as a control tool, provides an action plan (Drury, 2004) to ensure that the organization's central activities are least deviated from the planned activities.

In the Philippine context, Section 33 of the Education Act of 1982 states that "It is hereby declared to be the policy of the State that the national government shall contribute to the financial support of educational programs pursuant to goals of education as declared in the Constitution. Towards this end, the government shall: 1. adopt measures to broaden access to education through financial assistance and other forms of incentives to schools, teachers, pupils and students; and 2. encourage and stimulate private support to education through, inter alia, fiscal and other assistance measures."

The decline in the percentage share of the higher education budget in the national budget in recent years, however, cannot be denied (DeVera, 2012; Arellano, 2010). From a high growth rate of 10.5 percent in 2002, the nominal budget for SUCs registered negative growth rates in 2005 (-3.85 percent) and 2006 (-1.2 percent). Based on the 2011 General Appropriations Act (GAA), the SUC sector got P22 billion (De Vera, 2012). As regards the budget for the SUCs' maintenance and other operating expenses (MOOE), it has increased by almost 6 percent from P2.1 billion in 2001 to P2.2 billion in 2005

even if it has fluctuated on a year-to-year basis. Capital outlay (CO) has been the most affected as there was zero allocation in 2003 and 2004, a standard allocation (P400,000) in 2006 and 2007 and then back to zero allocation in the years that followed. There was also no release in Congressional Insertions (CI) when the Aquino administration took over in July 2010 (De Vera, 2012).

In an article of Diaz dated August 27, 2015 published at Philstar.com, he revealed that fifty-nine state universities and colleges (SUCs) will suffer funding cuts by 2016, including the University of the Philippines with a P2-billion reduction in capital outlay. The combined budget for all the 114 state-owned schools of higher learning, however, will increase by P1.5 billion as mentioned by Rep. Terry Ridon of party-list group Kabataan. Ridon further stated as reflected from Diaz's article that despite the increase in the total budgets of SUCs, from 2015 P42.3 billion budget to the proposed P43.8 billion in 2016, 59 SUCs will incur a net decrease in funding.

In consonance with the mandate of the Commission on Higher Education (CHED) as provided for in Article XIV, Section 1 of the Philippine Constitution "to protect and promote the right of all citizens to quality education at all levels and shall take appropriate steps to make such education accessible to all" and Article XIV, Section 2(3) "to establish and maintain a system of scholarship grants, student loan programs, subsidies, and other incentives which shall be available to deserving students in both public and private schools" the Commission en Banc (CEB) approved the Enhanced Guidelines for the Implementation of Student Financial Assistance Programs (StuFAPs) effective AY 2014-2015, the CMO No. 13, s. 2014, by virtue of Resolution No. 045-2015 and 148-2014 dated January 27, 2014 and March 10.2014, respectively.

To date, the CHED continues to provide poor and deserving Filipinos opportunities to quality higher education as articulated in its Long Term Development Plan provisions for "Access and Equity" with the establishment and maintenance of scholarship, grants-in-aid and loan programs. The quality of education depends largely on the qualifications and competencies of the faculty. In view of the faculty's vital role in influencing education outcomes, the Commission on Higher Education (CHED) requires that teachers at higher education level must have at least masters degree in the fields in which they teach.

The Faculty Development Program (FDP) is a critical factor towards building the strong foundation of an educational system to ensure quality education. In previous and current studies by the CHED faculty development has always surfaced as a priority concern. Our nation cannot compete with its neighboring countries that are now moving towards offering cutting-edge programs and technologies unless we invest in creating a pool of experts in our academic institutions. This critical mass will then be capable to train and equip students for significant and promising careers in the global market. More than 50% or 70,000 higher education institutions (HEIs) faculty need to upgrade their qualifications and competencies in order to improve the quality of teaching in our HEIs. The vast majority of students in higher education are being taught by faculty who possess no more than the level of qualification for which they are studying. CHED Memorandum Order (CMO) No. 40, s. 2008 which requires all higher education institutions (HEIs) faculty to have at least masters degree shall be fully implemented by AY 2011-2012. Hence, there is need to encourage and provide assistance to HEIs to enable them to meet this CMO requirement.

In an article of Mateo published in the Philippine Star on August 2, 2015, a P7-

billion increase has been proposed for the budget of the Commission on Higher Education (CHED) by the Department of Budget and Management (DBM) is a 200-percent rise from its current appropriations amounting to P3.4 billion. Based on the 2016 National Expenditure Program (NEP), the government has proposed a P10.533-billion budget for CHED, the highest during the administration of President Aquino.

The article also articulates that the bulk of the increase will be used to finance projects in relation to the implementation of the K to 12 program, according to CHED. Various sectors have raised concerns over the effects of the government's flagship education reform program among college educators and non-teaching staff. Latest data from CHED showed that 13,634 college teachers and 11,456 non-teaching staff may be displaced because of the additional two years in basic education. It is said that the expected displacement is due to the significant decrease in enrolment during the transition period, as well as the proposed changes in the college curriculum as some of the general education subjects will already be taught in senior high school.

Funding for higher education

Public expenditure on education as a percent of GDP was 2.5 percent in 2005 in the Philippines among the lowest budget allocations for countries in the Association of Southeast Asian Nations (public expenditures on education as a percentage of GDP was 4.2 percent in Thailand and 5.9 percent in Malaysia). In 2005, public expenditure on education as a percentage of total government expenditure was 15.2 percent and educational expenditure on tertiary education as a percentage of total education expenditure was 13.3 percent. In 2007, the education budget allocation grew to P150 billion from P129 billion in 2006 (gse.buffalo.edu/org).

In 2012, 2.5 percent of the country's gross national product was allocated to education, far below the UNESCO standard of 26.00 percent. The shortage for government funding for public education served as the impetus for the creation and subsequent proliferation of private higher education institutions and programs in the country (Tsang, etal 2013).

In an article of Diola published at Phistar.com on January 23, 2014, the UNESCO accused the government of not prioritizing education as much as it ought to (Arellano, 2010). It also revealed that while education spending increased from 1999 to 2011 from 13.9 percent to 15 percent, it has not yet reached the target suggested 20 percent of national budget. Moreover, education is not a significant contributor to the country's gross national product. "The share of national income invested in education, which quailed the subregional average in 1999, had fallen behind by 2009 at 2.7 percent of GNP, compared with an average of 3.2 percent for East Asia," UNESCO said.

Conclusion

Adopting the laws of the fifth discipline by Peter Senge (1990), as a learning organization, the Philippine state higher-education can be introspected in these lenses: It is very evident that solutions (proposed reforms) that merely shift problems from one part of a system to another often go undetected because those who 'solved' the first and old problems, issues and concerns are different from those who inherit the new problem

(change of administration especially on concurrent positions). Educational leaders have injected familiar solution (budget cuts, non-priority to education as a sector) as addictive and dangerous.

The problems besetting the Philippine state higher-education institutions are perennial and educational leaders looked for recyclable answers to problems, sticking to what we know best for it work best in the past, while the fundamental problem persists. This is related to the problem mentioned by Mc Shane and Von Glinow (2009). They conclude that decision makers making strategies that worked well for them in the past as the solution for the problems happening at present causes the problem itself. There is a proliferation of HEIs and proliferation of programs in the country and most HEIs and its programs lack accreditation. Thus, the vertical and horizontal typology. However, it is yet to be applied to SUCs, thus, its impact is soon to be seen and felt.

To further understand the Philippine state higher-education system, leaders require seeing the whole system. Many educational decision makers quickly zero in on a problem and its solution. Unfortunately, this decisiveness limits careful analysis of facts and logic. Educational leaders should not blame anybody else from the "outside" because there is no outside, they and the cause of their problems are part of a single system. As Senge puts it "the cure lies in your relationship with your 'enemy'.

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Skin Moving Against Skin

Cracking the chest open, again, searching for the fleshy parts of myself drunken with desire, like those nights, dark Brooklyn streets where I found the parts of myself I had been denied as a child.

You, cold, put on my coat, fake fur collar, becoming Travolta to my zaftig. I squeeze myself into your jacket, fabric made for girls like boys, stretching itself into burlesque, porn.

You're a diva you say in the cold and you are squeezing my hand, laughing, delighting, both, in this lens with which you had always seen me.

How long has it been since I've seen your vision?

I have not yet extended myself empathy.

I still wait for letters that will never come.

There is a starkness to all of the beginnings and endings of one lifetime. With speed, moving, until alone, there is only wilderness.

Tell me a story and I will tell you a story. I have given too many stories away for free, never imagining the prices to be paid for transparency. I no longer bother with concerns of authenticity. What you have told me, in a certain light, is true.

I found myself closing my eyes, allowing the rhythm to pull me, to seduce me away from thoughts of future disasters, of lives torn by torture, the terror of what they saw and what I could not explain through tongue to palate, or skin moving against skin.

Tell me a story, you ask. And we begin.

—Amy Tziporah Karp

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