
9.1
Laurie McLean
Bachar Aloui
Sihem Arfaori
Brennan Thomas
Genevieve Aldi
Chung Chin-Yi
Antonio Sanna
Z. Sharon Glantz
Iris M. Lancaster
George Steven Swan
the quint
NOVEMBER 2010

***the quint*** ***volume nine issue one***

an interdisciplinary quarterly from the north

**ISSN 1920-1028**

**editor**
Sue Matheson

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

*the quint*
University College of the North
P.O. Box 3000
The Pas, Manitoba
Canada R9A 1K7

We cannot be held responsible for unsolicited material

**production**
**Sue Matheson**

**cover photo: Sue Matheson**

A quarterly journal, *the quint* is housed in the Faculty of Arts, Business and Science at the University of the North. The encouragement and support of this project by the Vice President Academic of the University College of the North is deeply appreciated.

# contents





# contents

# EDITORIAL

It is December. *the quint* welcomes snow, winter coats, and begins our ninth volume of this journal. Only the ravens and magpies, the sparrows and chickadees, remain to celebrate the holiday season with us in Northern Canada. This Christmas, new writers have joined *the quint*. Another eclectic offering of thought provoking articles, beautiful poetry, and provocative prose—this issue is designed for readers who enjoy diversity and spend time reading during the holiday season.

Showcasing articles from Tunisia, the United States, Singapore, and Italy, our thirty third *quint* begins with Bachar Aloui's fascinating reading of Chickasaw writer, Linda Hogan's *Solar Storms*. Aloui argues convincingly that victimhood in this text is a condition for subjective renewal and (self-) articulation. Sihem Arfaori's stunningly courageous "Azar Nafasi's *Reading of Lolita in Tehran* and the Ethics of Violence ." follows. Arfaori effectively argues that Nafasi's text is a challenging exploration of the political religious leaders' ambivalent uses of violence and ethics to enforce dictatorship and put the fundamentalist ideology of gender segregation into effect. Next, in "The Proximate Reason *Romeo and Juliet's* Bride Be But Thirteen: The Marian Theory," George Steven Swan examines historical backstories supporting Shakespeare's presentation of his young heroine. Following, GEnevieve Aldi's "Power/Knowledge and Girl Culture in Heidi Julavit's *The Uses of Enchantment*" considers Stowe's conflicted and fascinating presentations of black maternal figures. A challenging examination of perspective, Chung Chin-Yi's "A Study of Loss and Memory in Kazuo Ishiguro's *Never Let Me Go*, *Remains of the day*, and *The Buried Giant*"considers problems created by love in the works of Ishiguro. Antonio Sanna's "*Macbeth*: Disturbed Psyche and the Real Horrors of the Medieval World" finds Justin Kurzel's *Macbeth* (2015) to be a perfect realization of the visual potentialities of Shakespeare's play Then Z. Sharon Glantz's thought-provoking "The Dramafied Spiral of Creative Thinking" asks readers to reach beyond the box and develop creative thinking skills.

Of course, no *quint* is complete without its creative complement. We are very honoured to be able to showcase the work of two young poets who are extremely talent. We know you will enjoy Laurie Mclean's richly layered and resonant work and Brennan Thomas's taut minimalism. provocative prose. My visual offerings invite you to consider the beauty and the terror of snow.

Here's to good reading and viewing, warm nights inside with thought-provoking material and a cup of something hot while you wait for your Christmas stocking to be filled. We at the quint wish you all the best the holidays can bring and very Happy New Year. *the quint* will be back in March with more offerings for reading and viewing, just in time for the Easter holiday.

**Sue Matheson**
**Editor**



## What do you believe?

What do you believe?
He answers:
    essence in all things
electric trees
burning bushes always burning
our world on fire
behind eyes not open

He says:
    in all things
emanating
    radiating
behind distractions
clicking machinations

My words are:
mycelium
    endosperm
        embryo
nervous systems in soil
electric threads
unspooling spores
from underneath
and below
deep heavens

our origins
unfurling upside down
buried solar systems
microscopic brains
never comprehending
a sky

What do I believe?
cold spaces between
knowing and not knowing
gaps that wait
beyond relentless
endless
straightcoated scholars

I believe the trees are speaking
alight and afire
roots listening to a
    tap tap
of gossamer dialect
weaving below decay
saying:
    in this darkness
    I will nourish you
and blindly fruitful
bursting open
into unseen light

I believe in seeds
that fall abandoned
into winter
wake to the sun
make themselves over
a million times
galaxies across a world
that throws them

I believe in light years
from A to B
arrows pointing underground
into oceans
into telescopes

mysterious empty algebra
plants me
in a dark place
waiting
believing in blue skies

*—Laurie McLean*

Raven

Sue Matheson



# A Spirit of Place, a Place of Spirit: Unmapping Borderlines in Linda Hogan's *Solar Storms*

**by Bachar Aloui, University of Jendouba**

**Tunisia**

Reductiveness: therein lays, perhaps, the connective fiber between the facile branding of Native Americans[1] as subaltern, the attendant alienation that assigns them a fixed territory, and their discursive insulation into negativity. In other words, the context within which the Euro-American imagination created, and ultimately annihilated, its aboriginal subaltern is both ideologically-motivated and complexly-wrought. If contact has meant the silencing of Natives and has signaled the beginning of the Euro-American encroachment upon their lands and resources, then how can Native American literature[2] undertake a recuperation of a history shaken by unspeakable and unspoken traumas? More

1 My use of the words "Native Americans," "Aboriginals," or "Natives" and "Euro-American" is not meant to essentialize, or be insensitive to the experiential differences of, the former group, nor is it meant to homogenously indict the latter. It simply reflects, in line with Arnold Krupat's view, the fact that the analysis of the historical links between the two entities "cannot proceed by attention to an infinite number of incomparable and unique patterns, so generalization is both unavoidable and necessary" (5).

2 I use 'literature' as an umbrella term while being aware of the difficulties posed by the plurality of Native American cultures, the multiplicity of written and oral productions, and the wide range of linguistic and artistic representations that these include. More complications arise once one considers the link between these and the array of identities from which they are born, identities which are often in construal or re/discovery themselves, and the different individual/tribal aspirations, claims of preservation, and cultural negotiation that are expressed.

specifically, can a retort to a historically sedimented, epistemic violence be formulated from the very ground that is made to rhyme with attrition, loss, and estrangement to resurrect a solid, resistant notion of selfhood?

In this examination of Linda Hogan's novel, *Solar Storms*, I argue that the alter/native signifying requirement of this narrative operates both as the driving force of the protagonist's (re)vision of her atrocity-laden history and as the literalization of the traumatic 'voice from the wound'. That is the text endeavors to mend a fragmented sense of identity resulting from the demeaning practices and horrors that have plagued Native Americans for centuries. In order to recover the unwritten and discarded Aboriginal history, Hogan has found it necessary to narratively re-visit a traumatically charged past and salvage the remnants of broken tribal lives. In fact, she has repeatedly underscored the need "to use words to make wholeness out of what's been broken" (Colatosti). Hence, palliating the wrecked condition of Natives via textual means is not only possible but necessary for Hogan, who asserts that "words have a great potential for healing, in all respects. And we have a need to...speak first the problem, the truth, against destruction, then to find a way to use language to put things back together, to live respectfully, to praise and celebrate earth" (qtd. in Jensen 122).

In Hogan, recourse to nature and the literary imagination as the sources from which to draw or recollect stories from the traumatic past affirms the boundless new beginnings offered to the Native. It allows for the repetition of their stories, but not without a suggested modification of their course. In addition, her somatization of histories via corporeality challenges the gaps of an otherwise mute canonical record of uninterrupted Euro-American progress. Remarkably, the reconfiguration of history as geography allows



the main character to make sense of her disturbing past, to recuperate the rem(a)inders of tribal lives destroyed by the Eurocentric intrusion, and to reposition herself within an America where she belongs. In fine, this analysis attempts to recapture the display of traumatic traces in its role as an integrative healing mechanism that establishes Native cosmology as a valid epistemological source *per se***.**

## Manifold Subjugation

Since first contact, the aggressive desubjectification of Native Americans, both conceptually and literally, has not ceased. Such a significant violation gave rise to a plethora of traumatizing practices. These, in turn, were translated to – but also paralleled by – despotic, assailing narratives of Native inferiority, of necessary spatial reallocation, and of anticipated extinction. Aboriginals were subjected to "radical othering and violent annexation," the corresponding facets of the imperial approach to the subaltern, and as such were relocated to the periphery of a world seen through the binary logic of 'progress' and divine provision of space *qua* dominion (Ashcroft, Griffiths, and Tiffin 355). One of the earliest reflections of these ideological mechanisms shows in an entry, on Christopher Columbus's diary, where the Native are noticed for their aptitude to naïvely mimic and to readily serve the "White Man," for their inclination to be dispossessed at will of valuables, which they did not even recognize as such, and for their inability to defend themselves (Zinn 3-5).

The factuality of the Native agency simplistically viewed as supplemental, juvenile, and secondary to the Colonizing ego – e.g., as a "European manqué"– was since variously

reiterated (Pearce 4). This view rigidified into, and via, a discursive apparatus of imperialist supremacy, combining the rhetoric of unstoppable, self-evident need for Euro-American progress with the systematic, relentless "removal" of "savages," obstacles on the way of that dear objective[3]. The Natives had to face the ensuing, multifarious ordeals, which included, as Cave mentions, succumbing to the European-brought deadly pathogens for which they had not developed any immunity, ravaging epidemic outbreaks that only spared about ten percent of the population, the afflicting effects of alcohol abuse, incessant warfare, the annihilation of their very sources of life due to game disappearance, settlers' land intrusions, and the fragmentation of tribal ways (xi).

The condition of the Native was by no means less challenging, culturally speaking. Unsurprisingly, the Native's ontological significance devolved, under the narcissistic Euro-American gaze, from what Pearce labels "a corrupt variant" of the enlightened settler towards a romantically sought after vacant signifier (4). The categorial consignment of the aboriginal as a representative of an evanescent mode of being only facilitated the acceptance of the genocidal offshoots of methodical territorial expansion. Epistemologically speaking, Native experience was simply discarded[4] as a Foucauldian "subjugated knowledge". It was deemed absurdly mythical, standing at odds with the scientific, Cartesian approaches cherished by the colonizers[5] (7). Therefore, the aboriginal "was bound inextricably in a primitive past, a primitive society, and a primitive environment, to be destroyed…to make way for Civilized Man" (Pearce 4).

The "degree to which the ethnocentric gaze created an Indian that responded to the perspective of the observer" is reflected in an equally-invasive naming function, which resolutely established the Native as a negative for progress and civilization, as embodied by the settlers (Sayre 65). The vicious creation of a Native image was thus paralleled by the impinging, essentializing and taxonomical invasion of the Natives' sense of identity. Indeed, the projection of myriad characterizations onto Natives recalls the power dynamics of colonization, thereby constituting an umpteenth assault upon aboriginal worldviews. It also reflects how cultural myopia acts as what I would like to call a "trope of imaginative estrangement": a monolithic deliteralizing maneuver that stably positions the Natives without the Euro-American self but also within the arena of the fantastic or mythical – the realm of the essentially imaginary. This rendering of Natives, qua figments, facilitates the move towards their complete eradication[6] – except as historical artifacts of the nascent American nation's past, "mundane romances" undone by the "impure imagination" of which they are tropologically the fruit (*Fugitive Poses* 35, 38).

In fact, the colonial naming practices do not solely create tensions in the Native's sense of identity or alter their self-perception. They are also means of perpetuating European configurations of the Native American image – a dispossession of the right to define oneself operated via an intrusive imperialist projection. As language is infused with ideologically-subservient and homogenizing misnomers, these nomenclatorial

3 Doctrines such as "Manifest Destiny" seem to reflect this logic of a divinely-bestowed gift or duty to conquer the pagan, barbarous peoples inhabiting the Americas. For Rainwater, this betrays a "Eurocentric ambivalence concerning the ontological status of native people": its idea of "progress" intensifies a tension between "phenomena to be exploited and subdued" and human beings chosen "to preside over the rest of creation" (261).

4 According to Edward Said, "[w]ithout significant exception the universalizing discourses of modern Europe and the United States assume the silence, willing or otherwise, of the non-European worlds… there is only infrequently an acknowledgement that the colonized people should be heard from, their ideas known" (50).

5 With regard to hierarchical taxonomies of epistemological relevance, Foucault refers to both "historical contents that have been buried or masked in functional coherences or formal systemizations" as well as "series of knowledges that have been disqualified as...insufficiently elaborated knowledges: naive knowledges, hierarchically inferior knowledges, knowledges that are below the required level of erudition or scientificity" (7).

6 The role of the labeling apparatus as an ontological uprooting of Natives has also been verbalized by Vizenor elsewhere: "Indians are simulations of the discoverable other… an ironic name. That is to say, the simulations of the other have no real origin, no original reference, and there is no real place on this continent that bears the meaning of that name. The Indian was simulated to be an absence, to be without a place" (Vizenor and Lee 85).

assignments generate a multitude of alienating referential effects. For instance, the "Native" designation itself – which Gerald Vizenor variously labels as "a simulation," a "loan word of dominance," a "colonial invention," and a "hyperreal construction" – insidiously stands for "the romantic absence of natives" and effectively relegates the Native to the status of "the other in a vast mirror" (*Fugitive Poses* 14, 35, 37).

With the Natives locked in the background, coming to exist figuratively but remaining unknown[7], discursive oppression disseminates a multitude of essentializing clichés: "heathen," "barbaric," "bloodthirsty," "Red Man," etc. This stigmatization aims at distorting the image of the Natives and portrays them as "a fierce, cannibalistic creature… as less than human — naked, violent, warlike, and, frequently, more animalistic than human…demonic Indians, and accounts of unrestrained sexuality and immorality represented by images of nakedness influenced European attitudes" (Bataille 2). The subhuman Natives are rendered antagonistic to the projected "New World," where they incrementally have less and less room. Thus, their disappearance becomes sensible, expected: "He or she who steps behind the mask becomes the Vanishing American, a savage/noble, mystical, pitiable, romantic fabrication of the Euro-American psyche" (Bataille 17).

Shrouded within the logic of a European progress that euphemistically necessitates the "concealment" of Natives – via reservations, displacement, nebulous constructed designations, or physical suppression – was a different attitude towards them. In effect, as Louis Owens states, "at the heart of America's history of Indian hating is an unmistakable yearning to be Indian romantically and from a distance made hazy through fear and guilt" (*Other Destinies* 3). To put it otherwise, the Eurocentric structure of domination reveals a Manichean longing towards the very entity that it denigrates – perhaps best expressed in the dual terms "ig/noble savage". This ambivalent sentiment is both a foundation and an offshoot of the double categorical vacancy, which projects desire onto the Native as the sum total of those elements for which the Euro-American subject yearns (e.g. purity, innocence, an immature lack of experience, etc.). Therefore, "the initial moment of entanglement in the metanarrative of Western expansionism" becomes the onset of objectification of the Native selfhood as the repository for, and playground of, "the psychic cravings and whims of the European colonizers" (21).

This paradoxical dyad is sustained by the substitutive elimination of the Native and induces what Renato Rosaldo calls "imperialist nostalgia," which "uses a pose of 'nnocent yearning' both to capture people's imaginations and to conceal its complicity with often brutal domination" (70). In other words, this is an inconsistency that normalizes oppression through the colonizers' mnemonic simulation. The conquerors display lust both for the past of the aborigine and for the aborigine as bygone. These meanings are condensed in the past, which is then regarded not as a source of "moral indignation" but is altered into "an elegiac mode of perception" (68). In this disingenuous consecration of eradicated culture, the "agents of colonialism long for the very forms of life they intentionally altered or destroyed… [and] mourn the passing of what they themselves have transformed" (69). As per Rosaldo, this is a stance that is trapped within the recurring *modus operandi* of opposing regret to imposed change and enacting yearning towards the "stable" situations of yore.

7 Hogan has expressed the idea that animals and Natives share a fetishizing objectification by the Euroamerican utilitarian perspective, "used to enrich the nonindigenous, or Western, human world at the price of their own diminishment" and held "primarily inside human constructs: parks, zoos, fences, even inside the human mind as we reimagine and totemize them. They have been reviled or sentimentalized or eroticized" (*First People* 17).

Additionally, this maneuver uses "semiotic instability," as Dean MacCannell asserts, to blur the very perception of the Native as human. This, in turn, aggravates the paradox by which "a kind of unrealized mourning in which all of life has become reorganized around something that 'died': upon the "purportedly dead" are bestowed all the "honors, privilege, and prestige denied them in life" (qtd. in Rainwater 262). This anomaly at the core of the will to positively remember the very object of systematic annihilation has been noted by Hogan herself:

> Look at the history of coinage, and its symbolism. You have a coin with a buffalo on it at the same time buffalo were being exterminated, and the face of an Indian person at the same time there was a policy of genocide against Indians. What does this say? *Abstraction takes the place of matter*; *idea becomes as important as life*. As the wilderness is destroyed, audiotapes of endangered animals are being sold…Wilderness on television replaces the real thing (qtd. in Jensen 126, emphasis added).

Ultimately, this belated longing becomes a compensatory move that enacts a destabilization of Native character, its plurality denied by the aggressors' angle. This destabilization extends to literary voice, which it suppresses or marginalizes. There are several ways in which the colonial enterprise tampers with Native articulation of oppression. It "interferes with traditional literature, to the point of destroying it or forcing it underground. It makes fun of it, shames it, ossifies it, museumizes it, stereotypes it, classifies it, romanticizes it, and reduces the tradition to impotency" (Forbes 19). Indeed, it reinforces the logic of containment – as inevitability – while allowing the self to lament its eradication of alterity.



**Traumatic Fractures**

Linda Hogan's *Solar Storms* can be situated at the junction of two dissociative currents: the nefarious and duplicitously enmeshed imaginative manipulations of the Euro-American self, and the traumatic disturbances and conflicting worldviews imposed through colonialism. Indeed, there is an uncanny parallel between the unsettling of Native identity and the temporal and associative inconsistencies at the heart of the traumatic experience. The Native must simultaneously be excessively a part of the Euro-American self, other and marginal, and referentially vacant, insignificant and non-signifying. This is especially evident in Vizenor's following characterization: "The *indian* is a daemon, a modernist simulation of the other…a concoction of aversions, curious notions and "traditions" in the name of a native absence" (*Fugitive Poses* 41). In this context, the mismatches added by the traumatic echoes of experience, become historically and historiographically enforced, as the violence of the colonial encounter sets the same "within-without," "surfeit-absence" binaries in motion.

In effect, as Cathy Caruth notes, trauma – from the Greek word for "wound" – is a time-fracturing experience, which "cannot be defined either by the event itself…nor can it be defined in terms of a *distortion* of the event…The pathology consists, rather, solely in the *structure of experience* or reception: the event is not assimilated or experienced fully at the time, but only belatedly, in its repeated *possession* of the one who experiences it" (*TEM* 4). Hence, trauma operates at the intersection of excessive violence and absent psychic apparatus as the necessarily belated "*voice* from the wound," which is attempting to reposition the psyche within a bygone temporal episode in order to comprehend it.

While the psyche is haunted by the irrecoverable memory of the "missed encounter" with the possibility of destruction, the subject's sense of time becomes dysfunctional. With the past constantly superimposing itself on the present time, the subject perpetuates the events as traumatic recollection locked in a pristine state.

Caruth focuses on the receptive pattern of trauma as she amplifies Judith Herman's "dialectic of trauma," or the post-traumatic oscillation between intrusion and constriction (47). Alluding to mechanisms by which the psyche attempts to conjugate limited access to the event with its preservation as a vivid whole, Herman noted that a "clear memory" of the events barred "intense emotions," while an abundance of details created a numbing impact (34). The paradox, for Caruth, is broader than the alternation of two psychological states through which the psyche tries to appease traumatic tension – a tension which, per Herman, culminates in the propensity of the symptoms "to become disconnected from their source and to take on a life of their own" (34). This clearly is an index of ongoing phenomena which maintain, rather than alleviate, the instability that follows the traumatic onset. Along the same line, Caruth points out that the traumatic experience is simultaneously "a repeated suffering of the event" and "a continual leaving of its site" (*UE* 10). It is constituted by this very disjuncture, in which trauma seems to undo the polarity between destruction and survival.

Polarity, however, is highlighted by Linda Hogan in her treatment of the concept of colonial traumas. As she addresses both individual and communal situations of trauma, she stresses the mark of what she dubs "a keen sense of alienation" in the psyche of the Native. Indeed, this disastrous situation has prevailed for more than five centuries and is summarized in a report by Cynthia Wesley-Esquimaux and Magdalena Smolewski, who mention that, for centuries, Native Americans have experienced multiple oppressions deriving from different types of colonization (from the politico-religious to the cultural). They were prey to several catastrophic forms of emotional and physical violence (from imperialism to racism and sexism). They have "experienced unremitting trauma and post-traumatic effects" that continue to wreak havoc in their present-day communities (iii). The authors assert that the current degrading conditions of Aboriginals are straightforwardly connected to the unyielding ordeals that have plagued them, to "collective non-remembering," and to "unresolved grief" (iii-iv).

It is precisely this chronic aspect of the experience of trauma that renders it challenging. "The historical power of the trauma," according to Caruth, "is not just that the experience is repeated after its forgetting, but that it is only in and through its inherent forgetting that it is first experienced at all" (17). Hence, as she builds upon Freud's notion of *nachträglichkeit*, the delay inherent in traumatic reception[8], Caruth places the complete absence of epistemological recognition at the core of the referential project. Thus, history becomes an endless traumatic episode for which there can only be a belated assignment of significance – an aspect imposed by the fissure between moments of perception and moments of knowledge. It is this indirectness of historical referentiality that allows one to deal with a history that is not yet fully comprehended. Paradoxically, history – viewed as an accident, a la Caruth – becomes a necessarily opaque foundational "ur-scene" of trauma from which one is always already in a state of departure. Ironically, this idea, read within the logic of traumatic phenomena, reveals the trigger for the endless

8 This idea, relabeled the "après-coup" by Lacan, renders the accessibility of (traumatic) history contingent upon its temporal lag, which paradoxically safeguards it from forgetting. Indeed, the subjective removal from the initial occurrence maintains it in a pristine condition to be lived for the first time as it comes back.

returns of the traumatic scene, as a historical violence requiring, but also occluding, one's thoughtful consideration.

One has to reconsider Freud's psychoanalytical qualification of the "the dark and dismal subject of traumatic neurosis" in order to better situate Caruth's broadening of it. In fact, Caruth expands her interpretation of trauma as our era's historical conundrum. One is witnessing "a history that is in its immediacy a crisis to whose truth there is no simple access" (*TEM* **6**). Thus, the play of history and trauma complicates this notion of access. In Freud's seminal *Beyond the Pleasure Principle*, trauma is conceptualized as the result of the failure of the mental apparatus's "protective barrier" in the face of excessively violent stimuli (29). This "breach" in the psyche's shield explains the incessant revisiting of the situation in which the traumatic event occurred – e.g. in nightmares, flashbacks, anxiety, etc. This re-emergence reflects the event's fixation upon the patient's psyche, and that its unbidden nature places it outside psychical control. Thus, the "traumatic experience is constantly forcing itself upon the patient" (7). This is an iteration of the event's violent irruption, in its first occurrence, as a surplus of impact.

The traumatic event is an unusual occurrence, one that does not yield to the normative structuring schemata of the psyche. Paradoxically, the event's brutal registration is what keeps it elusive. The recurring re-immersion in the experience reflects the psychical endeavor to bind and dispose of it. Even more crucially, it reveals the need "to master the [traumatic] stimulus *retrospectively*, by developing the anxiety whose omission was the cause of the traumatic neurosis" (26, emphasis added). To compensate for its initial unpreparedness, the psyche operates a re-staging or re-enactment, an after-the-fact repetition of the very event that overwhelmed it – in order to manage it. Freud introduces the notion of a "repetition compulsion" to describe that potent mechanism of integrating puzzling experiential scraps in the psychic apparatus. Memories that resist narratives are traumatic precisely to the extent that they remain beyond the reach of the mental conceptualizing order.

The breakdown in the mind's sense of time keeps the events beyond the grasp of the linguistic, which would otherwise be the prime vehicle of mnemonic organization. This process highlights the tension between literal but unrepresentable memories and what is available to conscious recall. It appears, then, that the need to narrativize trauma implies an additional pressure on language, which may already be perceived as ill-equipped to face its shattering aftermath. This idea raises the question of conjugating the unspeakable with a project of communication in which, as Felman notes, "memory is conjured… essentially in order to address another, to impress upon a listener, to appeal to a community…not merely to narrate but to commit oneself, and to commit the narrative, to others" (204). Bearing witness does not narrate trauma *per se*, since it is always ontologically a narrative-to-be that parallels the untangling and structuring of traumatic episodes. This further multiplies the number of potential linguistic missteps, for – in addressing trauma – a language that is totalizing, esthetic, elevating, or coherent can essentially be read as complicit, distracting, violating, or repressive.

In this regard, it is worth noting that language has the laborious charge of meeting the signifying requirement of the disaster but without occluding, through narrative coherence or seemliness, the transmission of traumatic affect onto readers as part of voicing atrocious events. A language that calls attention to itself, one that procures the pleasure of reading, can be criticized on the grounds of offering guilty gratification,

voyeurism, or justifying the affliction. On the other hand, a language that emphasizes loss or attempts to find closure also repeats the injurious violence to which the victims have been subjected and may induce ethical paralysis. In effect, it is a language that needs to articulate the silences that accompany trauma that is required: a medium that calls one through and towards its aporetic gestures.

As it transpires through *Solar Storms*, Hogan's position is peculiar in this respect: while she pinpoints an irksome paucity in the English language, she seems to halfheartedly embrace it as expressive medium. "English," she asserts, "seems to be a language that has more to do with economics than emotion. We do not have words in English for our strongest feelings. It's not a language that can touch the depths of our passion, of our pain. English has trouble with the idea of wilderness...in this lack, English has little to express about reverence for the land or the human need for wilderness" (qtd. in Jensen 122-123). Hogan seems to adhere to the view that the supplementation of English with Native insight is a strategic move beyond the pitfalls of binary structures. One of the ways in which Hogan deconstructs the self-imprisonment of English in its insensate arrogance is by subjecting it to the priorities of the Native worldviews. Thus, Hogan's task is to subvert the language of destruction and infuse it with indigeneity.

Supplementing the language with Native imagery becomes, therefore, an act of recovery – as healing and recuperation both. Self-articulation, which, in this context, literally equates with partaking in the assignment of significance, becomes conceivable. It is quite interesting to contemplate Hogan's position especially in light of the highly militant orientation of her texts: "when people... [write] in angry ways, the response they get is angry, resistant. You almost have to think of it as being a spy. *You're infiltrating*, and you don't infiltrate a place wearing a weird outfit – *you try to blend in*" (130, emphases added). To her, then, language acts as a call for a participatory reading that requires ethical involvement. It also stands as an accusation of the "objective" or "factual" motif which sustains a canonical language of indifference. In the following section, I examine the way in which Hogan weaves a writing of corporality, displaying mut(e)ilated bodies, as a mode of resistance.



## Corporeal Sites of Witnessing

In *Solar Storms*, Hogan strategically places the mark of the traumatic past on the body of the protagonist. In fact, Angela's awareness of her corporeal marks is brought to the forefront even as she begins her contact with her female relatives: "I looked at my face in the mirror. Half of it, from below the eye to the jawline, looked something like the cratered moon...I'd tried desperately all my life to keep the scars in shadows" (*SS* 33). Angela's attempt to repress her traumatic marks is indicative of a state of denial, a wish to turn the physical evidence of a violent past to an absence. The memory signified by this inscription in the skin, however, resists becoming such an absence. Hogan thus sets Angela's literally disfigured self as the referent for an inherited trauma that refuses to be smothered in silence; it is a literal wound that she carries – even as its circumstances and causes are initially unknown to her. Angela's scarred face also becomes a materialization of a trauma operating intergenerationally, since one is told that her wounds were inflicted by her mother.

Despite Angela's futile attempts to forget, the effect of trauma on her life is magnified:

her scars come to suggest a disturbingly *excessive* presence. Indeed, Hogan intensifies the devastation that permeates Angela's existence under the sign of trauma as one that is not very dissimilar to literal death. The narrative starts with a mourning ritual that Angela's step-grandmother, Bush, performs in her memory as she is forcibly taken away to a foster home. This ceremonial act points to the fact that Angela is lost to her tribe and relatives. It asserts that, because she is disconnected from her people and their ways, Angela is "the departed" in an immediate sense of the term. As Angela returns, years later, she informs the readers of her intention to search for the unknown events that are encrypted on her figure. Those are the traces that she has always tried to conceal behind "a curtain of dark hair falling straight down over the right side of my dark face. Like a waterfall, I imagined, and I hoped it covered the scars I believed would heal, maybe even vanish, if only I could remember where they'd come from. Scars had shaped my life. I was marked" (*SS* 25).

Hence, Angela's body is the material signifier of a memory that has to be uncovered, contextualized, and grasped for her to be able to move on in life. In fact, Angela reveals that, in the beginning, her "scars had no memory, were from unknown origin. There were others, as well, on my body" (*SS* 34). This is not the only relevance of Angela's wounds to the analysis of the text, however. Setting Angela's body as the corporeal manifestation of the traumas endured by Native Americans operates as a reinforcement of the idea of intergenerational transmission: her mother, Hannah, as well, is described as having corporeal reflections of the Native predicament. The narrative effect is thus intensified by having generational bodies stand for the unspeakable deeds of Euro-American perpetrators across time.

In fact, Bush describes the first time she saw Hannah in terms that echo with Angela's.



In both depictions, the recurrent pattern of violent traumatic inscriptions endured by many generations of Native Americans women is highlighted: "She was a body under siege (…) *her skin was a garment of scars*. There were burns and incisions. *Like someone had written on her. The signatures of torturers*... I knew there were violations and invasions of other kinds. What, I could only guess (*SS* 99, emphases added). Accordingly, Hannah's body stands for the double violation emanating from the Euro-American gaze, which projects absence into the Aboriginals and attempts to impress its ethnocentric worldview upon them – in total disregard of the "texts" emanating from their own civilization. What Lewis Owens calls "brutally enforced peripherality" breaks Hannah's spirit and turns her into a plaything, manipulated by almost everyone, till she becomes a slave to the powers ravaging her, perpetuating their effect on her own offspring (*Other Destinies* 4).

Hogan's deployment of the corporeal signifier illustrates what Peter Brooks labels a "semioticization of the body which is matched by a somatization of story: a claim that the body must be a source and locus of meanings" (xii). Indeed, the foregrounding of disfigured bodies testifies to a *traumatic connection* that imprisons generations of Natives: the trauma of being seen as a blank surface upon which 'civilization' can be violently written. Moreover, the embodiment of colonial history attests to the need to face a presence that cannot be shunned, but has to be coped with and transformed. Hence, the repetition and the transmission of trauma are highlighted when Hannah's body is described as one of the loci "where time and history and genocide gather and move like a cloud above the spilled oceans of blood. That little girl's body was the place where all this met" (*SS* 101). The intergenerational connection becomes even clearer when the "signatures of torturers" are passed from the mother, the "skin that others wore," on to

Angela, the "emptiness covered with skin" (*SS* 74, 77, 99).

Both as a vehicle conveying the perspective of the victimized and as an archive, the body is an effective articulator that immediately interpellates the very gaze that participated in the destruction of Native culture. The text is far from convoluted when it addresses Hannah's state: "Rage and fear. Mortal wounding. She knew the wound and how it was passed on, the infinite nature of wounding" (*SS* 94). Hogan invests the corporeal signifier with a multitude of meanings to depict the plurality of negative effects of the colonial enterprise upon the lives of Aboriginals. While lamenting the consequences of conquest on the indigenous value system, Hogan reveals Hannah's body as a sign for traumatic violations (*SS* **9**9). The perpetrators' imprints on the feminine body symbolically allude to the legal word used to manipulate the Natives, to the words of legal battles and broken treaties that served to further dispossess them, and to the theological God/Word – grantor of both the mission to disseminate His name and of the land-as-resource – under the auspices of which native people were the object of cultural genocide (Bleck 37).

Hogan further delineates the fact that the trauma of Loretta also affects her daughter, Hannah, in ways that are inscribed, more or less obliquely, in the flesh: "Loretta was sold into sickness and prostitution, and those things followed Hannah into dark, dark places" (*SS* 119). The text thus portrays the transmission of traumatic trace as a symbolic and literal infection which institutes a misguided conception of one's identity. Hogan appends the unspoken traumatic past – via an equally disquieting embodiment of its traces – to a present where the material scars bespeak a devastation extending beyond the individual (body). The tarnished bodies of Loretta, Hannah, and Angela are, metonymically, signs



of a trauma that is as damaging to the flesh as it is to communal networks, proving that "the residue of unresolved, historic, traumatic experiences…is continuously being acted out and recreated" (Wesley Esquimaux and Smolewski 3).

The bodies, as material signifiers, enter the realm of the narrative through the gesture implying that the wounds which they display reflect hidden truths, thereby recovering an otherwise unarticulated history. However, the narratives that they immediately present remain disconnected from Angela's until her move to understand her past begins. This is a past that, despite its immediacy, is only partially and superficially present to her – first as a result of her attempt to hide her corporeal marks (a repetition of the violence against herself as self-loathing) and, second, because she tries to superimpose other narratives upon hers in order to have a story. Nonetheless, when she decides to explore the source of her (ancestors') wounds, the storytelling offered by her female relatives transforms the corporeal narratives of devastation. They become contextualized references, informing Angela's past re-examination and subsequent growth towards a self that she fully assumes.

Envisioning the traumas of her grandmothers as constitutive of Angela's own persona, however, is not solely instrumental to the evolution of the narrative. Indeed, the signifying process undertaken here is manifold. First, the display of maimed female bodies across three generations testifies to continuous acts of subjective violation and cultural erasure. In addition, the bodies are metaphors for the empty vessel that the Native (culture) have signified for the invaders. In turn, the Euro-American forceful writing, its worldview projection, is shown to generate disfigured, not improved, beings. The failure of settlers to appropriately connect with the land is emphasized as the opposite of progressive – a retrograde "savagery of civilization" (SS 65). Indeed, Angela states that

the "immigrants had believed wilderness was full of demons…They had forgotten wild. It was gone already from their world…having lost wilderness, [their world] no longer had the power to create itself anew. Bush called them the reverse people. Backward" (*SS* 86).

Furthermore, laminating trauma onto a bodily referent is also a powerful reminder of the slippage operating in the colonizers' mind – affected by what Hogan labels "the ignorance of the Europeans" (*SS* 123) – that takes place between the native as an imagined vacuous entity and the actual individual whose psychic trauma and scars are concrete and perceptible. In effect, the text is replete with allusions to the relegation of Natives to a permanent status of absence as a central factor in their plight, which is also signified in the systemic and systematic disregard of their existence on lands when these are to be exploited. Within a logic that celebrates sameness, the tendency to fetishize the entities that escape destructive acts is also critically noted in the text: "The last. They always loved the last of everything, these men, even the last people. I guess they felt safe then, when it was all gone" (*SS* 45-46).

Hogan transgresses the oppressing language by attempting to recover a language that communicates "not by words as we think of them, but by feel, by body" and thus is able to bypass, via an ecologically sound grammar of belonging, the nature/culture dichotomy inherent in Western logos (*First People* 18). Hence, the body becomes a symbol for rejecting the notions of domination inscribed on it rather than the material assertion, or refection, of the oppressing worldview, borne as indelible scars. Accordingly, the body is not a static and voiceless object, reflecting the Western gaze and its subtexts of superiority, but an unsettling space of liminality. Not only can the corporeal mutate and critique its very construction as a site of silent and passive otherness, but it can also reclaim its own significance as a valid site of knowledge/learning. The body morphs: it stands not for the violations that saturate Native history but represents the potential to reinterpret these very signs on the way to recovery. As it highlights the oppressor's alienation from the natural as way of knowing, it is re-established as a vessel of reintegration within an *enlightening* natural order.



**Geographical History**

When Angela returns to her family and gets to 'feel' the land of her ancestry – a land that is mistreated by an oppressive America that only considers it as a material resource – she uncovers its potential: it offers the possibility of healing for the Aboriginal subject, validates the non-utilitarian perspective of the world, and permits the recuperation of broken tribal life and memory. Gradually, Angela starts to discover who she really is and to establish her place within the larger community: "[w]hat was done to our world was not right, and all of us saw the eyes of that monster" (*SS* 324). This move is paralleled by a literal journey that Angela undertakes with four of her foremothers: they travel north to find the home of the Fat Eaters tribe, her great-great-grandmothers' birthplace. By retracing her ancestors' itineraries, Angela asserts the relevance of the "many unacknowledged journeys Indians made before the advent of Columbus" as an animating force, while decrying the reservation as confinement (*SS* 88).

During this journey, the ties between all the women, and between Angela and the surrounding nature, grow stronger: "our lives were bound together…by blood and history" (*SS* 93). Angela even begins to see Native American history written all over the landscape. She lives the scenes of her ancestral lifestyle and experiences them in highly

sensory ways: "I could see in the dark…My eyes saw new and other things. My ears heard everything that moved beyond the walls. I could see with my skin, touch with my eyes" (*SS* 120). Consequently, she becomes attached to her land, as heritage, and understands its loss through the incursion of the Euroamerican Other. Now mature, she decides to join the resistance against the building of a dam by a hydroelectric company – a project that threatens not only the tribal ways of life but the land and animals as well. The text leaves Angela in the middle of the struggle and ends on an optimistic note as Angel declares that "something beautiful lives inside [her]" (SS 351).

Despite the burden of incomprehensible past and its grievous mental and corporeal sequelae, the protagonist of *Solar Storms* consciously chooses not to remain a marginal figure of another (Euro-American) world but to embrace her history, even as it is laden with pain and incompleteness. Early in the text, Hogan announces the difference between her main character, who decides to open herself to her/story and re/open her own wounds to understand who she is, and an oppressing Other, who remains secluded in a self-centered universe: "Christian-minded, sky-worshipping people who did not want to look out windows" (*SS* 27). The narrative of how Angela's immersion in her Native community transforms her also chronicles her journey into language and her matrilineal re/connections. What starts as the return of an 'orphan' to her family thus becomes a narrative of growth. Angela starts to understand the dangers that encircle the bases of her people's existence: "[t]o the white men…we were people who had no history, who lived surrounded by what they saw as nothingness. Their history had been emptied of us, and along with us, of truth" (*SS* 280).

At first, Angela is an adolescent hesitatingly standing between two worlds. The peripheral space she is about to enter is a "foreign world" to her, a shocking and "stark place that held [her] people" (*SS* 23-24). Thus, her return is not a romanticizing gesture of the tribal territory as the Eden-like locus of an immaculate, initial innocence, which would reiterate the mythologizing gaze that served to imprison the Natives in the first place. Rather, Angela's depiction of her roots denies the validity of the oppressor's project to consign the Natives "to static and containable 'territory,'" one that is both topologically and geographically defined as pristine and originary (*Mixedblood Messages* 27). In Hogan, both concepts of containment and purity are thus reversed. Angela is far from reintegrating a well-demarcated, homogenous universe; she gets reacquainted with a fragmented, decaying, and almost crumbling community. The notion of "territory" remains both fluid and "richly hybridized" (36). Moreover, it is not a final destination: returns are followed by more departures and diverse physical and spiritual journeys. It is indeed this continuous motion that helps recuperate the protagonist's lost historical and cultural connections.

An incremental process of reclaiming one's perceived rightful place in the world coincides with Angela's return to her kin's "narrow finger of land called Adam's Rib," with its guarded memories (*SS* 23). Her tale of initiation into adulthood is triggered by the connections that she establishes from then on. Indeed, Angela starts a metamorphosis that ultimately leads her towards self-acceptance. She states: "I was at the end of my life in one America, and a secret part of me knew this end was also a beginning, as if something has shifted right then and there, turned over in me…I was traveling toward myself" (*SS* 25-26). Angela's achieved maturity, both physical and spiritual, occurs in tandem with her rediscovery of the land. That a geographical (but also, quite interestingly, historical)

"situatedness" would rhyme with a new perception of self for a Native American is hardly fortuitous. The nurturing or protective role of the land is indeed common in aboriginal cosmology. As Vine Deloria asserts, the land is a mother figure which "shapes and teaches our species and... produces certain basic forms of personality and social identity" (131). Angela's story of wounds and healing thus becomes deeply entwined with the land's. Identity becomes spatially-defined and reconstructed; space integral to identity formation.

Angela experiences the land's teachings, both somatically and ethereally, during her travel. These become especially relevant to her newly-revealed complexion since they offer her authentic life lessons about her ancestors' ways. This terrestrial language, as Angela translates it, vibrates with the inner, ancestrally transmitted maps. It tells her that "true sin…consisted of crimes against nature and life" (*SS* 160). Not only are these inner, dreamt maps relayed via a deep bonding with their surroundings, but also – and as such – they displace other superficial topographical inscriptions of imperialism (i.e., oppressive, border-setting maps of conquest). Moreover, Angela comes to realize that her "own people...had been sustained by these lands that were now being called empty and useless" and re-positions herself accordingly as "part of the same equation as birds and rain" (*SS* 58, 79). The girl who, at one time, literally doubted her reality and existence, now feels an ancient world materialize and address in a code that her body deciphers, remembers, and experiences "bone-deep, in [the] blood" (*SS* 234).

Angela accesses the belief structure of her kinfolk through a recovered and sharpened awareness of the spiritual as it transpires through the material – a realization that "creation [is] all around us, full and intelligent. Even the shadows light threw down had meaning, had stories and depth" (*SS* 81). The natural elements in which Angela literally



and symbolically submerges herself supply the structural foundations which reintegrate her within her history. Far from being random or insignificant, these natural tales engage her sense of agency as an heir to a people who refuse to fade away, just like the landscape resists the repeated attempts to level it out of significance. The land's storytelling reverses the tyrannical accounts disseminated by the oppressors: "we were undoing the routes of explorers, taking apart the advance of commerce, narrowing down and distilling the truth out of history" (*SS* 176). Ultimately, contact with the wilderness makes Angela skeptical as to the validity of a history that is not primarily drawn from a loving bond with nature. She is captivated by her ancestors' "defiant land" that "had its own will" and "had learned to survive, even to thrive, on harshness" (*SS* 123, 224).

This land exposes the "tricks and lies of history," how the European maps failed to document the carnage and destruction of actual, multidimensional lives that the land sustained. Moreover, this space – as "raw and scarred" as the protagonist – displays an inspiring ability to change and a resolve to confront silencing maneuvers (*SS* 224). In effect, its "stubborn will to remain outside their [the Europeans'] sense of order" becomes a model of resistance to Angela, who is now capable of perceiving the interdependent bond between herself and nature in terms that remind us of a boundless uroboros, itself reminiscent of the cyclical perspective so fundamental to Native cosmology: "A part of me remembered this world...It seemed to embody us. We were shaped out of this land by the hands of gods. Or maybe it was that we embodied the land" (*SS* 228). Nature and selfhood make up each other: identity hinges on the natural, which it comes to ultimately internalize. Simultaneously, the natural encompasses subjectivity, anchoring the self in a realm where it can find meaning. Together, they offer a continual loop of regeneration,

endless beginnings, and thus the very possibility of subjectivity.

Angela's northbound travel becomes a travel in time, not just a spatial journey. The notion of time as a linear, reminiscent of Western progress and theology, becomes disrupted in the wild. The more Angela harmonizes with life around her, the more she understands the stories of creation and ruin that they tell. Gradually, this connection begins "to pester [time] apart or into some kind of change" (*SS* 168). By feeling the land and its creatures, like her ancestors did, Angela lives a "kind of timelessness" that reopens history to extract its untold stories, the marginalized accounts of the voiceless (*SS* 170). This remarkable capacity of reaching the historical through the material is underscored by Hogan, who declares: "Even if we have been removed from our homelands...we return to our original homelands and feel them. They remember us" (*Inner Journey* xiii). Realizing the significance of the land, Angela becomes devoted to the task of protecting it from being commodified and abused. She notes the impact of the "Western" civilization as the destruction of her ancestors' livelihood. Through Angela, Hogan questions the validity of the notion of Western progress, which is seen as

> a kind of darkness of words and ideas, wants and desires…in the guise of laws made up by lawless men and people who were, as they explained, and believed, only doing their jobs. Part of the fast-moving darkness was the desire of those who wanted to conquer the land, the water, the rivers that kept running away from them...False Gods said "Let there be light," and there was alchemy in reverse (*SS* 268).



The recognition of this flawed connection (between the land and those who want to usurp it) is perceived as a sign of maturity on the part of Angela, since it leads her not only to join the resistance movement but also to see the lack of humanity in any person who is out of tune with the land (*SS* 235). The rejection of this foreign conceptualization of nature as a resource, apparent in Angela's activism, is intensified by Hogan as her main character squarely places the blame for her past sufferings upon the intrusion of this perspective that commodifies the land. Indeed, Angela sees that the root of her people's plight resides in the greedy monster managing their world: "My beginning was…one of broken lives, gone animals, trees felled and kindled. Our beginnings were intricately bound up in the history of the land...in the nooks of America, the crannies of marble buildings, my story unfolded" (*SS* 96).

Through her journey, Angela begins to understand that her mother's violation of her body is a consequence of the disturbing containment and annihilation of her people's universe by an array of outsiders – explorers, hunters, fishermen, priests, map makers, history writers, bureaucrats, social workers, etc. – looking for "small and pitiful power" (*SS* 324). The depth of her bond with the wild surroundings, the scenery that witnessed her people's inimitable stewardship of all creation, gives her clear insight as to the significance of the tribal modes of being in the world. Consequently, Angela embraces her affiliation with her tribe, eloquently called "the Beautiful People". She laments the disappearance of her people's "fine savagery" rather nostalgically, and sees great worth in being able to understand "the languages of earth, water, and trees" (*SS* 334). Hogan's text thus works as an assertion of the validity of Native perspectives, which are shown to allow Angela to become an active agent defending her community. In other words, by

listening to her repressed, deep Native self, the protagonist gains access to supplementary articulation. She finds "a language that expresses a care for the land and its creatures, [one] that bypasses the mind" (qtd. in Jensen 123).

## Conclusion

Via the affirmation of the acquiescent nature of the boundary between past and present, and the assertion of the Native territory as a backdrop that supersedes a forward-moving America, Hogan pleads for an interstitial Native Americanness. Apropos of the repressed episodes of colonial traumas, her text equates the semiotically-ambivalent characterization of the bodily as the site of testimonial potential with the visibility of the scarred landscape itself as a material, but also, historio/graphic trace. In Hogan, the Native subject's quest is not simply an individual search for identity; rather, it is a full-fledged attempt at self-inscription – not as a superficial, misplaced, emptied vessel but as a link within a chain of ever-present history that is maintained by a pantheistic "terrestrial intelligence".

The Native is not simplistically the antithesis of the white American, nor a two-dimensional blank surface, but a fleshed out presence – one that is able to remain rooted spatially, contextually, and imaginatively. The Native, Hogan points out, holds the potential for the redefinition of themselves. Despite the seeming dominance of the homogenizing economy, reestablishing the severed ties with a legacy disseminated within the natural element remains decisive. In Hogan, willfully reintegrating the locus of victimhood is not simply subservient to the expository need of the narrative of trauma but – considerably – a condition for subjective renewal and (self-)articulation. Once the Native embraces the manifold connections to both historical realities and tangibly earth-bound spirituality, wholeness ensues *naturally*: the Native's perception of individuation ultimately becomes that of an inherent crisscrossing with all the creation around.



## Works Cited

Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin (Eds.). *The Post-Colonial Studies Reader*. London: Routledge. 1995. Print.

Bataille, Gretchen M. "Introduction". *Native American Representations: First Encounters, Distorted Images, and Literary Appropriations*. Ed. Gretchen M. Bataille. Lincoln: University of Nebraska Press, 2001. 1-10. Print.

Bleck, Melani. "Linda Hogan's Tribal Imperative: Collapsing Space through 'Living' Tribal Traditions and Nature. *Studies in American Indian Literature* 11.4 (1999): 23-45. Print.

Brooks, Peter. *Body Work: Objects of Desire in Modern Narrative*. Cambridge, Massachusetts: Harvard University Press, 1993. Print.

Caruth, Cathy. "Introduction". In *Trauma: Explorations in Memory*. Ed. Cathy Caruth. Baltimore: Johns Hopkins U.P., 1995. 3-12. Referred to as *TEM*. Print.

----. "Preface". In *Trauma: Explorations in Memory*. Ed. Cathy Caruth. Baltimore: John Hopkins U.P., 1995. vii-ix. Print.

---. *Unclaimed Experience: Trauma, Narrative and History*. Baltimore: Johns Hopkins University Press, 1996. Referred to as *UE*. Print.

Cave, Alfred A. *Prophets of the Great Spirit: Native American revitalization movements in eastern North America*. U of Nebraska P. 2006. Print.

Colatosti, Camille. "Holding a World in Balance: an Interview with Linda Hogan". *Witness Magazine*. n. pag., 23 July 2009. Web.

Deloria, Vine. *For This Land: Writings on Religion in America*. New York: Routledge & Kegan Paul. 1998. Print.

Felman, Shoshana. "The Return of the Voice: Lanzmann's *Shoah*". *Testimony: The Crisis of Witnessing in Literature, Psychoanalysis, and History*. Felman, Shoshana and Dori Laub. New York: Routledge, 1992. Print.

Forbes, Jack. "Colonialism and Native American Literature: Analysis." *Wicazo Sa Review* 3.2. 1987: 17-23. March 9, 2011. Web. <http://www.jstor.org/pss/140977>.

Foucault, Michel. *Society Must Be Defended: Lectures at the College de France, 1975-76*. St. Martin's Press (2003). Print.

Freud, Sigmund. *Beyond the Pleasure Principle*. London: Hogarth Press, 1961. Print.

Herman, Judith L. *Trauma and recovery*. New York: Basic Books. 1997. Print.

Hogan, Linda. *Solar Storms*. New York: Scribner, 1995. Referred to as *SS*. Print.

---. "First People". *Intimate Nature: The Bond between Women and Animals.* Linda Hogan, Deena Metzger, and Brenda Peterson. The Ballantine Publishing Group, New York, 1999. 6-19. Print.

---. "All my relations". *The Inner Journey: Views from Native Traditions*. Ed. Linda Hogan. Idaho: Morning Light Press, 2009. 201-205. Print.

Jensen, Derrick, ed. *Listening to the Land: Conversations about Nature, Culture, and Eros*. Sierra Club Books: San Francisco, 1995. Print.

Krupat, Arnold. *The Turn to the Native: Studies in Criticism and Culture*. Lincoln: University of Nebraska Press, 1996. Print.

Owens, Louis. *Other Destinies: Understanding the American Indian Novel*. Norman: University of Oklahoma Press, 1992. Print.

---. "As If an Indian Were Really an Indian: Native American Voices and Postcolonial Theory." *Native American Representations: First Encounters, Distorted Images, and Literary Appropriations*. Ed. Gretchen M. Bataille. Lincoln: University of Nebraska Press, 2001.11-24. Print.

---. *Mixedblood Messages: Literature, Film, Family, Place*. Norman: University of Oklahoma Press, 1998. Print.

Pearce, Roy Harvey. *Savagism and Civilization: A Study of the Indian and the American Mind*. University of California Press. 1988. Print.

Rainwater, Catherine. "Who May Speak for The Animals? Deep ecology in Linda Hogan's *Power* and A.A. Carr's *Eye Killers*". Eds. Mary S. Pollock and Catherine Rainwater. *Figuring Animals: Essays in on Animal Images in art, literature, philosophy and popular culture*. New York: Palgrave, 2005. 261-281. Print.

Roslado, Renato. *Culture and Truth: The Remaking of Social Analysis*. Boston: Beacon Press. 1989. Print.

Said, Edward. *Culture and Imperialism*. New York: Knopf/Random House, 1993. Print.

Sayre, Gordon M. *Les Sauvages Americains: Representations of Native Americans in French and English Colonial Literature*. U of North Carolina Press. 1997. Print.

Vizenor, Gerald, and A. Robert Lee. *Postindian Conversations*. Lincoln and London: U of Nebraska P, 1999. Print.

---. *Manifest Manners: Narratives on Postindian Survivance*. Lincoln: U of Nebraska P, 1999. Print.

---.*Fugitive Poses: Native American Indian Scenes of Absence and Presence.* Lincoln: U of Nebraska Press, 2000. Print.

Wesley-Esquimaux, Cynthia C. and Magdalena Smolewski. *Historic Trauma and Aboriginal Healing*. Ottawa: Aboriginal Healing Foundation, 2004. Print.

*Zinn, Howard. A People's History of the United States: 1492-Present*. New York: Harper Collins, 2003. Print.

Don't Tread On Me

Sue Matheson

# Azar Nafisi's *Reading Lolita in Tehran* and the Ethics of Violence

**by Sihem Arfaoui**
**University of Jendouba, Tunisia**

## Introduction

One of the actual, haunting appeals to Azar Nafisi's *Reading Lolita in Tehran* (2003) resides in its strong relevance to the political scenery in Tunisia, extending from the social uprisings since December 2010 until today's context of ideological vying and terror discourse. More particularly, the considered memoir draws attention to itself for foreshadowing the current concern with misusing ethics and various ideologies to naturalize and neutralize violence and, above all, with questioning the supposedly dialectical duality of the ethical and the violent. As a matter of fact, the considered memoir embodies the complex ways in which verbal and physical violence can turn out ethically legitimate as long as the latter is of service to the system in power. Its writer brings to the fore these dialectics, albeit from the analytical and critical perspectives of academia both as university teachers and students, through a challenging exploration of the political religious leaders' ambivalent uses of violence and ethics to enforce dictatorship and put the fundamentalist ideology of gender segregation into effect.

The memoir abounds with narratives wherein the ethics of the powerful is an apparatus which justifies and depends on myriad degrees of violence. In fact, ethics turn out a mere shade or a pretext to power, along with violence amounting to a supplementary backbone of empowerment. However, in the process of tightening the intrinsic link of this ambivalent discourse with the broader Islamist context in Iran from the 1980s to the 90s, Nafisi faces up to hegemonic challenges. Most of these challenges impose an evil representation of Islam and Muslims, among other categories, thus destabilizing Nafisi's position in these areas.

With a view to controversial ethics of violence, I shall first introduce the considered memoir in brief. This brief introduction will be followed by stating the theoretical grounds which can explain the reasons for which violence can be ethicized. Then, I shall scrutinize the manipulative uses of patriotic and religious values during the violent war with Iraq only to mute a silenced fervent opposition and spread a distortive exploitation of religion. Herein, I shall draw on how the ideological driving forces in the regime's external war are no less atrocious and shocking than the internal conflict with the secular and moderate Iranians. Both conflicting aspects not only trigger a homogenous moral code which is, essentially, disfiguring of Islam and any humane principle. They additionally bring to the fore of this paper the salience of irony pointing out the impact of a forcibly ethicized rhetoric on the general mindset in Iranian universities. My argument is that the class discussions of western literary works lose sight of the aesthetic and fictional cores of literature, afresh, for the purpose of legitimizing public harassment and executions.

Turning to Nafisi's text, it is crucial to note that it was written after the Nafisi's left Iran for the United States in the late 1990s. More particularly, the memoir "chronicles the ways in which [the author] found herself more and more alienated by the myriad ways in which the totalitarian theocracy regulated the daily lives of women and suppressed

defiance" (Donadey and Ahmed-Ghosh 628). It was written with the contest for power between two opposing parties in Iran, the Islamists and the Marxist secularists, in mind. In featuring a potent vying between the pre-revolutionary secular and the post-revolutionary religious agendas, Nafisi sheds light on the regression of Iran, since the Islamic revolution of 1979, to an Islamist form of government which is looked upon as a counter reaction to earlier processes of westernization and modernization.

**Nietzsche on Ethics and Violence**

Before delving into these possible connections and their representation in Nafisi's work, it is crucial to explain notions of ethics and violence as key terms in this article. I do not depart from what Gita Rajan discerns as "the morality-ethics divide" (105).[1] Rather, I consider ethics and morality as near synonyms, and use them interchangeably throughout this paper. Precisely, I use both concepts when referring to a social spectrum of principles and notions about saying and doing the right thing.

Nietzschean assumptions are in the foreground of the ensuing approach to *Reading Lolita in Tehran*. In fact, the mentioned premises theorize and demonstrate the essential connections between ethics and the religious/political undertones of violence. For this reason, I lean on Friedrich Nietzsche's foundational and comprehensive work On the Genealogy of Morals in an attempt to better understand the uses of ethics. Though Nietzsche's findings in this field are grounded in his observations of the Judeo-Christian

1 As a matter of instance, Rajan argues that "moral codes articulated in a public sphere rely on external, institutional mandates of good and evil, reflect upon the actor, and usually result in or from institutional initiatives (like church or state-based mores of chastity). In contrast, ethical conventions are grounded in internal, intuitive notions of right and wrong, and reflect upon the actor's individual actions in the community as enacted by shouldering civic responsibilities. In other words, in our globalized, multiethnic, multicultural environment, ethics is based upon mediated and negotiated actions of one's accountability to others in society and through civic notions of *doing the right thing,* while morality suggests a set of fixed principles or actions that apply to monocultures. In praxis, the contingency of aesthetic evaluation when measured as actions in the public sphere require a moving away from the universality of standards of conduct to locality" (105).



Europe in the late nineteenth-century, their insightfulness proves to be accountable in all contexts, including the confrontation of the violent ways in which political Islam in Nafisi's Iran handles the question of morality.

More particularly, Nietzsche's premises illuminate the considered dialectics, especially, the assertion that "the dominant values controlling the morality of late nineteenth-century Europe---equality, justice, and compassion---are not the timeless absolutes they purport to be but the outcome of a violent struggle between two opposed systems of value-what he calls the aristocratic morality and the slave morality" (Smith xv). As an inherent component of every moral struggle, the idea of violence remains at the root of Nietzsche's study of conflicting aristocratic and slave moralities. The latter is characterized by an opposition between "respective informing principles of an active and healthy will to power, forever seeking to increase its power in physical terms, and a reactive and sickly ressentiment, desperately seeking to preserve, through devious intellectual means whatever power it has attained to" (Smith xv). Similar arguments deeply associate ethics and violence and, in turn, point out the embedding of this surprising association within what Nietzsche terms the will to power. Indeed, the latter thesis traces every conflicting dialectic or apparatus genealogically back to an interminable instinctive craving for dominion.

**War and the Ethics / ReligiousTwist**

Within the framework of these premises, *Reading Lolita in Tehran* incorporates ethics and violence in ways through which the one strongly reminisces of the other, especially, with respect to its contemplation of the war with Iraq in the 1980s. As a matter of fact, the memoir under consideration mirrors a patent violent struggle for political power,

with a broader reference to a starkly anti-western environment whereby the examined conflict is mobilized for as an opportunity to cleanse the world from the evil represented by the West. At this level, we notice a twisted service from ethics via the manipulation and vague play on religious misinterpretations. In more depth, "[f]rom the regime's point of view, the enemy had attacked not just Iran; it had attacked the Islamic Republic, and it had attacked Islam." In the same vein, there is a parallel undertaking of violence as a necessary evil, emanating from a fundamentalist war slogan cast in big black letters: "THIS WAR IS A GREAT BLESSING FOR US" (Nafisi 158). Herein, warring turns out a pursuit of purification and martyrdom, at its simplest.

Moreover, Nafisi's text emphasizes a war rhetoric which distorts the universal ethics of humanity solely in the service of what is called a fundamentalist brand of Islam which is based on radicalism and fervency. Consider, for instance, the following excerpt:

> The new regime had reached far beyond the romantic symbolism more or less prevalent in every political system to inhabit a realm of pure myth, with devastating consequences. The Islamic Republic was not merely modeled on the order established by the Prophet Muhammed during his reign over Arabia; it was the prophet's rule itself. Iran's war with Iraq was the same as the war carried on by the third and most militant imam, Imam Hussein, against the infidels, and the Iranians were going to conquer Karballa, the holy city in Iraq where Imam Hussein's shrine was located. The Iranian battalions were named after the prophet or the Twelve Shiite Saints; they were the army of Ali, Hussein and Mahdy, the twelfth imam, whose arrival the Shia Muslims awaited, and the military assaults against Iraq were invariably code-named after Muhammed's celebrated battles. Ayatollah Khomeini was not a religious or political leader but an imam in his own right. (158)

In order to endow a sectarian warfare with further authority, the war leaders and fighters attempt to draw their holy mission as pure martyrdom. In the process, every troop is named after either the prophet or the Shiite Saints.

In contrast to the above Islamized rhetoric, there is nothing Islamic, ethical or even humanitarian about the leaders of the war against Iraq. In essence, merely because Ayatollah Khomeini and some of his followers are "determined to capture the holy city of Karbella, in Iraq, the site of martyrdom of Imam Hussein," they refuse to sign a peace agreement which might have spared the army and civilians further atrocities. The issue remains mainly sectarian and largely power-oriented rather than anything else. Besides, the war propagandists have used any and all methods, including what Nafisi calls the "'human wave' attacks, where thousands of Iranian soldiers, mainly very young boys ranging in age from ten to sixteen and middle-aged and old men, cleared the minefields by walking over them." More than this, the regime propaganda targets the very young in order to expand its sympathizers by promising "them a heroic and adventurous life at the front" and inciting "them to join the militia, even against their parents' wishes" (Nafisi 208). Thus, even filial dutifulness becomes a futile value that has little sense in a war context and gives space to a battle immoral by all standards.

### *The Role of Mass Media*

Throughout all this, *Reading Lolita in Tehran* considers the subjugation of some Iranian mass media by the regime to ethicize the neighboring war. Despite the growing anti-war sentiment, Nafisi refers to the media's accomplice use of a religious discourse

which elevates war to the status of jihad and its victims to saints. She comments that on television and radio the regime's ideal continued to play itself out undeterred. The recurrent image in those days was that of an elderly, bearded, turbaned man calling for unceasing jihad to an audience of adolescent boys with red "martyrs" bands stretched across their foreheads. These were the dwindling remainders of a once vast group of young people who had been mobilized by the excitement of carrying real guns and the promise of keys to a heaven where they could finally enjoy all the pleasures from which they had abstained in life. Theirs was a world in which defeat was impossible, hence compromise meaningless. (209)

The manipulation of the young 'martyrs' through false promises of heaven and conditioned forgiveness shows the extent to which war fanatics can twist even religion and common principles of justice and goodness, just for the sake of egotism and nothing more.

Irrespective of the war against Iraq, the strategic interchange between ethics, violence, religion, and power characterizes even the so-called internal war in Iran after the revolution. *Reading Lolita in Tehran* sets the Islamic Republic of Iran on two holy war fronts; the first is against Iraq and its allies as external enemies and the second one is against the internal enemy, meaning the secularist Iranians. As Nafisi puts it:

> Not only were the forces of God fighting an emissary of Satan, Iraq's Saddam Hussein, but they were also fighting agents of Satan inside the country. At all times, from the very beginning of the revolution and all through the war and after, the Islamic regime never forgot its holy battle against its internal enemies. All forms of criticism were now considered Iraqi-inspired and dangerous to national security. Those groups and individuals without a sense of loyalty to the regime's brand of Islam were excluded from the war effort. They could be killed or sent to the front, but they could not voice their social or political preferences. There were only two forces in the world, the army of God and that of Satan. (158-59)

The passage points out the discrepancy which the Iranian regime makes between the good patriots and the bad conspirators. Indeed, while the former adhere to the regime's ideology and war effort, proving dutifulness, allegiance and self-sacrifice the latter are critical of the regime and its strategies; more of traitors, from the considered angle. Accordingly, contesters to the war are cast not just as disloyal and unpatriotic, but they are additionally dissidents susceptible to execution.

### *Morality and Terrorism*

In the frame of the premeditated exclusion of the Iranian secularists which significantly intertwines ethics and violence, we can easily notice an equal blending of the mentioned paradigm shifts in accordance with circumstances. In this specific context, Nafisi recurrently depicts a dominant discourse of terrorism through references to the notorious morality squads which would monitor the streets to ensure the enforcement of laws and codes. She relates that "[i]n the course of nearly two decades, the streets have been turned into a war zone, where young women who disobey the rules are hurled into patrol cars, taken to jail, flogged, fined, forced to wash the toilets and humiliated" (27). Strikingly ironic is the idea of propelling women to act ethically while men act unethically as well as inhumanly, considering the stories about rape and sexual harassment which are dispersed everywhere in the memoir. It is for this reason that one reviewer interestingly links the "absurdness of the new laws" to the urging of "women to dress decently when

asleep, so that should a bomb kill them they would not be indecently exposed" (Versetti 3). In short, the problem seems to originate in a fake Islamization of the Iranians' social life.

Equally crucial in *Reading Lolita in Tehran* is the suggestion that the morality troops are deeply focused on dealing only physically with what is religiously disallowed. As expected, the latter happens to be what is politically charged and, by extension, can be ethically compromised. We read on:

> The streets of Tehran and other Iranian cities are patrolled by militia, who ride in white Toyota patrols, four gun-carrying men and women, sometimes followed by a minibus. They are called the Blood of God. They patrol the streets to make sure that women like Sanaz wear their veils properly, do not wear makeup, do not walk in public with men who are not their fathers, brothers or husbands. (Nafisi 26)

In calling itself "the Blood of God," the militia takes on a missionary duty while relying, with ambivalence, on harassment, humiliation and even more. The same passage refers to another group called "the Party of God", in turn, committed to segregate men and women (Nafisi 26-7).

The writer points out the regime's over-reliance on terror to carry out a fundamentalist agenda and breed a form of government which is inconsiderate of global human rights. In fact, in dealing with the subversion, the Islamists boast of their brutal executions as a natural fate which targets the corrupt. Ayatollah Khomeini reminds:

> 'After each revolution several thousands of the corrupt elements are executed in public and burned and the story is over. They are not allowed to publish newspapers.' Citing the example of the October Revolution and the fact that the state still controlled the press, he went on to say, 'We will close all parties except the one, or a few which will act in a proper manner… we all made mistakes. We thought we were dealing with human beings. It is evident we are not. We are dealing with wild animals. We will not tolerate them anymore.' (Nafisi 93)

By definition, the "anti-revolutionaries" end up being the real brutes denuded of both humanity and morality (Nafisi 96). The conception that their execution shall save Iranians and the world from decadence, once more, best reflects a rhetorical lapse from morality to brutality.

### *Levels of Irony and the Gender Question*

To draw attention to this unexpected blending, Nafisi uses an iconic figure which is very keen on naturalizing violence and violation. In fact, she implicitly plays on the likeness of Nabokov's narrator-protagonist and Ayatollah Khomeini. By way of a reminder, the suggested affinity requires a glance at *Lolita* wherein Nabokov's narrator-protagonist snobbishly alternates between self-exoneration and extreme barbarism in his representation of the intercourses with Lolita. Among varied model citations in *Lolita,* and in one specific passage, Lolita is drawn as no less a criminal than her rapist who points out:

> let us see what happens if you, a minor, accused of having impaired the morals of an adult in a respectable inn, what happens if you complain to the police of my having kidnapped and raped you? Let us suppose they believe

> you. A minor female, who allows a person over twenty-one to know her carnally, involves her victim into statutory rape, or second-degree sodomy, depending on the technique; and the maximum penalty is ten years. (151-52)

Ironically, Lolita is guilty with encouraging Humbert to "know her carnally", as if he gave her another choice or she knew his lewd intentions from the start. By comparison with the liberal Iranians, Lolita is not less guilty than Humbert. The whole argumentation remains entangled in a self-exonerating discourse, just like the one which romanticizes the corrupt leaders in Nafissi's Iran.

Turning back to *Reading Lolita*, Nafisi comments, "Like the best defense attorneys, who dazzle with their rhetoric and appeal to our higher sense of morality, Humbert exonerates himself by implicating his victim—a method we were quite familiar with in the Islamic Republic of Iran" (42). Their common ground lends itself to self-justification and absolution. Hence, to rationalize the act of setting fire to the movie houses, Khomeini claims, "'We are not against cinema," rectifying, "we are against prostitution!'" (Nafisi 42). Unsurprisingly, one of Nafisi's students notices that "'everything is offensive to them," noting "[i]t's either politically or sexually incorrect'" (Nafisi 51). The character's observation emphasizes the ironic discrepancy between truth and reality, between what is publicly or patently claimed and what is latently meant.

At this level, I should mention that Nafisi's critiques of the system in power and its ideological appropriation of the morality in violence are genuinely imbued with irony. The writer focalizes the opposition between what happens and what is supposed to happen. More than this, several ironical instances function on the basis of extreme trivialization which involves penalizing female students "for running up the stairs when they were late for classes, for laughing in the hallways, for talking to members of the opposite sex" (Nafisi 9). What is most ironical is the case of three girl students at the Amir Kabir Polytechnic University being reprimanded by the guards for "biting their apples too seductively" (Nafisi 59). Entailed in such examples is the process of playing down the ethic of propriety for propagandistic purposes. Nafisi admits,

> "[w]hat made me feel cheap, and in some way complicit, was the knowledge that so many people had been deprived of their livelihood on the basis of similar charges-because they had laughed loudly in public, because they had shaken hands with a member of the opposite sex" (189-90).

Another irony that has much to do with dramatization includes the reference to another girl student who has been jailed, because "her only sin had been her amazing beauty" (Nafisi 212). The narrator adds: "They brought her in on some trumped-up immorality charge. They kept her for over a month and repeatedly raped her. They passed her from one guard to another" (Nafisi 212). Further on, raping virgins in jail before killing them, which appears quite a common practice, is entrenched in an extremist disfiguration of divine retribution: "They married the virgins off to the guards, who would later execute them. The philosophy behind this act was that if they were killed as virgins, they would go to heaven" (Nafisi 212). This is about a philosophy closer, in its spirit of authenticity and atrocity, to the outshined executioner in *A Thousand and One Nights*, **rather than to divine justice.**

**Academia and the Ethics of Violence**

Upon further scrutiny, we can easily detect that the fundamentalists' endeavors to

ethicize violence does not acquit even academic spaces wherein teaching proves almost impossible and irrelevant. In fact, Nafisi indicates that seminars are often disrupted by the Islamic associations, "playing military marches to announce a new victory, or to mourn for a member of the university community who had been martyred in the war" (208-09). Ironically, she has become "an avid and insatiable collector," saving "pictures of martyrs, young men, some mere children, published in the daily papers beside the wills they had made before going to the front" (Nafisi 159). Among other relics, Nafisi's collection includes

> Ayatollah Khomeini's praise of the thirteen-year-old boy who had thrown himself in front of an enemy tank" and "accounts of young men who were given keys to heaven to wear around their neck as they were sent off to the front: they were told that when they were martyred, they would go straight to heaven. (Nafisi 159)

As such, every discourse of violence muddles up the religious and the ethical for the sake of warfare mobilization. To this extent, violence can become both understandable and acceptable. On the other hand, the religious offers a muse to pass on the violent for the ethical and, therefore, to undercut the huge dividing lines which set them widely apart.

In a close context, all through *Reading Lolita in Tehran*, Nafisi underscores academic milieus as the main locus targeted by the Islamist regime to enforce and legitimate its ideology of violence, both verbal and physical. In particular, Iranian universities represent the major "targets of attack by the cultural purists who were busy imposing stricter sets of laws, going so far as to segregate men and women in classes and punishing disobedient professors" (Nafisi 9). The memoirist indicates that the victorious defeat of the shah



government represents a turning point in the development of the Islamist faction which "positioned itself on the most cherished side of the occupied land, at the heart of the vanquished territory" (Nafisi 89). She goes on:

> Every week, one of the most prominent clergymen would stand on the podium to address the thousands who occupied the university grounds, men on one side, women on the other. He would stand with a gun in one hand and offer the sermon of the week, preaching on the most important political issues of the day. Yet it seemed as if the grounds themselves rebelled against the occupation. (Nafisi 89)

Accordingly, the fact of offering a Friday sermon, which is essentially political, while holding a gun confers the university as a usurped land. Even more, it exemplifies a political system that functions on the basis of religious terrorism.[2]

Nafisi seems to argue that the strategic recourse to the university in order to filter a religious political agenda of strategic violence is not at random, especially, that this double discourse does not simply target the elite at a larger scale, but also becomes marring to the campus as a site of academic enlightenment. As a matter of fact, Nafisi refers to the violent exclusion of teachers on the ground of a mere choice of Western syllabi, focusing on the dominantly anti-western environment in Iran then. As she puts it:

> Teaching in the Islamic Republic, like any other vocation, was subservient to politics and subject to arbitrary rules. Always, the joy of teaching was

2 Genealogically, the notion "religious terrorism" is introduced as "a subject founded largely on David Rapoport's seminal article from 1984". Its literature "expanded rapidly in response to the tumultuous events in the Middle East in the 1970s and 1980s – such as the 1972 Munich massacre, the 1973 oil shocks, the 1979 Iranian revolution and embassy hostage crisis, the Rushdie affair and the terrorist kidnappings and hijackings of the 1980s. It has been greatly stimulated once again by the 9/11 attacks and subsequent war on terrorism" (http://onlinelibrary.wiley.com/doi/10.1111/j.1477-7053.2007.00229.x/full).

> marred by diversions and considerations forced on us by the regime—how well could one teach when the main concern of university officials was not the quality of one's work but the color of one's lips, the subversive potential of a single strand of hair? Could one really concentrate on one's job when what preoccupied the faculty was how to excise the word *wine* from a Hemingway story, when they decided not to teach Bronte because she appeared to condone adultery? (Nafisi 10-11)

As noted, the objections to teaching western literature are ethically-loaded and -twisted to discredit the elite and, therefore, rationalize their exclusion. However, the ones in power overlook the constrictions of ethicizing the literary and its fictional undertones.

Actually, one-sided reductionist appreciations of literature on the basis of either origin or morality remain thoroughly problematic. On the one hand, they would lead nowhere but to shallow interpretations and subjective inferences. On the other hand, they downplay the aesthetic authenticity of literary works. In this process, literature becomes of service to ideology. As Nafisi writes: "We lived in a culture that denied any merit to literary works, considering them important only when they were handmaidens to something seemingly more urgent—namely ideology" (Nafisi 25). In short, literature becomes denied even any feature of resistant articulation.

For this same reason, the literature seminars in Nafisi's classes about writers such as Henry James, Jane Austin, Virginia Woolf, and Nabokov end up demonstrating the extent to which the interpretive exercise becomes trivialized once the ethical and the violent are vaguely embedded in each other. As a major example, the particular discussion over James's *Daisy Miller* barely amounts to an intellectual debate. Rather, its slanted analysis of James's female protagonist emerges tightly restricted and marred by ideological



contextualization, especially, regarding the following queries and comments stated by one radical student:

> "What is it […] that makes these women revolutionary? Daisy Miller is obviously a bad girl, she is reactionary and decadent. We live in a revolutionary society and our revolutionary women are those who defy the decadence of Western culture by being modest. They do not make eyes at men. He continues almost breathlessly, with a sort of venom that is uncalled-for in relation to a work of fiction. He blurts out that Daisy is evil and deserves to die. He wants to know why Miss F in the third row felt that death was not her just reward." (Nafisi 195)

The text commentary is quoted at length in order to draw attention to its judgmental, swift and vague slide from categories of badness and decadence, then to modesty and revolution and, finally, to evil, death and war. It is not just entrenched in the category of us versus them but, also easily lapses from text to context only to evince that death and war are the only possible resolution to whoever is convened immoral. Even the discussant's misplaced rancorous tone clearly indicates the ethical reframing of the religious battles between the Shiite and the Sunnis and of the Orient Occident breach over features of evil and blasphemy.

**Discussion**

Broadly speaking, it should be pointed out that equal interpretations and assumptions, albeit superficial and personalized, hinge on a macrocosmic propagandistic culture of post-revolutionary Iran wherein the West and its advocates are, by definition, malevolent

and irreverent. In depth, the former embody the vague combination of ethics and religion as means to an extremist brainwashing. Nafisi best reflects such an argument upon asserting:

> This was a country where all gestures, even the most private, were interpreted in political terms. The colors of my head scarf or my father's tie were symbols of Western decadence and imperialist tendencies. Not wearing a beard, shaking hands with members of the opposite sex, clapping or whistling in public meetings, were likewise considered Western and therefore decadent, part of the plot by imperialists to bring down our culture. (25)

In the manner of a sarcastic replication of an exclusionary discourse, the writer unravels the political dynamo of the ethic of propriety, further justified by a religious framework and cast as being subject to political ideologies.

It follows from analyzing Azar Nafisi's *Reading Lolita in Tehran* that the multilayered interpellation of the violent, the ethical and the religious emerges within the orbit of Nietzsche's thesis of the will to power in very explicit ways. Their interpellation mirrors a controversial rhetoric of ethics which principally depends on misreadings of Islam to justify the rulers' inspiration from discourses of terror and perpetuate a culture of violence. The whole discourse, however, overlooks the dangers of ethicizing violence insofar as the latter is offered up as the only mechanism to put morality into practice. Similarly, it disregards the relativity of good and evil.

Besides, Nafisi's work draws attention to itself as a text which mirrors its role and that of literature, in general, in divulging the contradictions of the system. This is the reason why the Iranian regime invests much of its violence on suppressing certain literary books from the campus bookstores. Nafisi affirms:

> Literature also does something that is rare among political and religious ideologues. It allows you to heighten "'your senses and sensitivity to the complexities of life and of individuals, and prevents you from the self-righteousness that sees morality in fixed formulas about good and evil…'" (133)

In this sense, fiction can expand the scope of ethics, rather than constricting it. Nonetheless, it is crucial mentioning that despite the importance of literature as a subversive, enlightening tool and as a protective shell, yet it does not fully compensate Nafisi for the "lost concepts of the words home, service and country" to the extent that she ends up exiling herself and her family to the U.S. in the 1990s (Versetti 3).

Nonetheless, the blending of the socially considerate and the violent through Nafisi's text, as it operates within a fundamentalist framework, consolidates a problematic portrayal of Iran and Islamic culture in Western media as an axis of evil. From this perspective, the memoirist's resentment of "a system that either physically eliminated the brightest and most dedicated or forced them to lay waste to the best in themselves, transforming them into ardent revolutionaries" seems widely controversial (204). Above all, let us remind ourselves that, contrarily to the reconfiguration of Iran as a site of evil incarnated, *Reading Lolita in Tehran* mirrors the U.S. as a symbol "of the freedom the characters seek" (Donadey and Ahmed-Ghosh 1). Such binarist representations are likely to lapse into a form of neo-orientalism which is "organized into a series of dramatic oppositional binaries, such as the West versus the Islamic world, extremists versus moderates, violent versus peaceful, democratic versus totalitarian, religious versus

secular, medieval versus modern and savage versus civilized" (http://onlinelibrary.wiley.com/doi/10.1111/j.1477-7053.2007.00229.x/full 40). At their simplest, they could reinforce the pre-conception "that violence – and by implication, terrorism – is inherent to Islam" (32 of http://onlinelibrary.wiley.com/doi/10.1111/j.1477-7053.2007.00229.x/full). Elsewhere and in posing the nuanced query "[w]as this the rule of Islam?," only in part does Nafisi draw up boundaries to an equal inference (67). In brief, the memoirist cautions us that every totalitarian distortion of the moral in tandem with the sacred, as mirrored in *Reading Lolita in Tehran*, has little to do whatever with Islam and its address of universal values.



## Works Cited


Conces, Rory J. "A memoir of books." Book review: *Reading lolita in tehran*, by Azar Nafisi. (New York: Random House Inc., 2003). *International third world studies journal and review, Volume XV*, **2004. 23-25.**

Donadey, Anne and Huma Ahmed-Ghosh. "Why Americans Love Azar Nafisi's *Reading Lolita in Tehran." Signs: Journal of Women in Culture and Society*, vol. 33, no. 3. (2008): 623-43.

Friedrich Nietzsche. *On the Genealogy of Morals: A Polemic*. Trans. and introd. by Douglas Smith. Oxford: Oxford University Press, 1996.

Nafisi, Azar. *Reading Lolita in Tehran*. New York: Random House Inc., 2003.

Nabokov, Vladimir. 1989. *Lolita*. New York: Random House Inc.,1955.

http://onlinelibrary.wiley.com/doi/10.1111/j.1477-7053.2007.00229.x/full.

Rajan, Gita. "Poignant Pleasures: Feminist Ethics as Aesthetics in Jhumpa Lahiri and Anita Rao Badami." *Literary Gestures: The Aesthetic in Asian American Writing*. Ed. Rocío G. Davis and Sue-Im Lee. Philadelphia: Temple University Press, 2006. 104-20.

Rapoport, David. "Fear and Trembling: Terrorism in Three Religious Traditions." *American Political Science Review*, 78: 3 (1984): 658–77.

Smith, Douglas. Introduction. *On the Genealogy of Morals: A Polemic.* Friedrich Nietzsche. Trans. and introd. by Smith. Oxford: Oxford University Press, 1996. vii-xxxi.

Versetti, Angel. Memoir Assignment 003 - Reading Lolita in Tehran.

## Crystal

graduation day

June when moonshine lights up paths

shadows back porches

pushed out in summer

dog days when only scattered

stars can tell our fates

sitting on black rust

benches at Frost-Eze, eating

soft pizza, cheese picked

first Christmas alone

thawed turkey dinner so mom

makes a decent meal

could you try finding

something else?  be someone else?

better?  be sly?  fox.

badger marking time

two years harder softer steps

just can't crystalize

*—Brennan Thomas*

A Snow Angel

Sue Matheson



# THE PROXIMATE REASON *ROMEO AND JULIET'S* BRIDE BE BUT THIRTEEN: THE MARIAN THEORY

**by George Steven Swan, S.J.D., NC A&T State University, Greensboro, North Carolina**

## I. INTRODUCTION

The following pages present the Marian Theory explanation of the age of Romeo's bride, Juliet. They review an insufficiently analyzed element of her Shakespearean play *Romeo and Juliet.* Juliet's oft-probed "O Romeo, Romeo" balcony soliloquy underscores the impact, *vel non*, of a name. Would not a rose, by any other name, smell as sweet? And the name of the House of the 1st Viscount Montague (Anthony Browne) she consequently utters. The theatrical name derives from that of a family of aristocrats in northeastern Italy. Literarily, it had undergone various distortions and varied spellings before freezing into the now-familiar Montague.[1]

Author George Gasciogne had connected that Viscount's House with Verona's feuding families.[2] The playwright behind the Shakespearean *corpus* was aware of that

1 See text at sec, IIA, *infra*.

2 See text at sec. IIC, *infra*.

English House. As much is evidenced by playscript other than his *Romeo and Juliet*.[3] Too, his narrative poems *Venus and Adonis* (1593) and *The Rape of Lucrece* (1594) were dedicated to the 3rd Earl of Southampton, maternal grandson of the 1st Viscount Montague. The 3rd Earl was Henry Wriothesley.

Queen Elizabeth's August 1591 progress visited Viscount Montague's Cowdray Park. There might *Romeo and Juliet* have been performed for her. In the *Romeo and Juliet* script, obtrusively is Juliet Capulet but thirteen years of age. The 2nd Earl of Southampton's 1566 bride herself had been thirteen. Their son would be Henry Wriothesley. Is bride Juliet (Capulet) Montague thirteen because bride Mary (Browne = Montague) Wriothesley was thirteen (the Marian Theory)?

In both the biography of Mary (Browne = Montague) Wriothesley and the fiction of Juliet (Capulet) Montague obtain parental enmity to a marriage between neighboring upperclass families. Both encompass reference to a widow's claim ("jointure") against an estate following a husband's death. In both, Saint Peter's Church (a family church) pointedly passes unused. In both, interclan violence on the servants' part renders hands unclean. In both, violence engages the attention of a major public authority. And in both, the conclusion carries pacific interclan reconciliation.

Roman Catholic pilgrimage/pilgrim is evoked by the name of Romeo: Mary's bridegroom was prominently Catholic. Thanks to Juliet's "What's in a name? That which we call a rose…," and her "What's Montague?" passages,[4] the progenitor of *Romeo and Juliet* intertwined the two words 'rose' and 'Montague' prominently. And hardly coincidentally was a real-life Montague married to a rose (Wriothesley).[5]

3 See text at sec. IIC, *infra*.

4 Romeo and Juliet, Act II, sc. 2, lines 33-49; René Weis, Romeo and Juliet, pp. 188-89 (London: Bloomsbury Publishing Plc, 2012) (René Weis ed.) (The Arden Shakespeare).

5 Some submit: *Entia non sunt multiplicanda praeter necessitatem.* Simon Blackburn, The Oxford Dictionary of Philosophy, p. 268 (New York: Oxford University Press, 1996) (Ockham's razor); Nevill Coghill, Shakespeare's Professional Skills, p. 164 (New York: Cambridge University Press, 1964).



## II. WHAT'S IN THE NAME OF MONTAGUE?

### A. *The Evolution of the Montagues' Feud-Romance in Literature*

*Istoria novellamente ritrovata d' due Nobili Amanti*[6] was written about Verona's[7] Romeo[8] and Giulietta[9] by Luigi da Porto of Vicenza, and published *circa* 1530.[10] The feuding aristocratic families in Verona are the Cappelletti and the Montecchi.[11] Alfonso I d'Este[12] (1476-1534) was, *inter alia*, the Duke of Modena.[13] Modena is an ancient city and commune in Modena Province in northern Italy.[14] The Este family wielded power permanently therein by 1336.[15] Through his lover and eventual wife, Laura Dianti (1508-1559),[16] Alfonso I was a grandfather of Alphonso d'Este, Marquis of Montecchio (1527-1587).[17] (Montecchio Maggiore is a town and commune in Vicenza Province in northern Italy.[18] The town lies approximately 43 kilometers east of Verona.[19]) A marquis

6 Luigi da Porto, *A Tale of Two Noble Lovers*, in Massuchio Salernito, Luigi da Porto, Matteo Bandello, and Pierre Boaistuau, Romeo and Juliet before Shakespeare, pp. 27-48 (Toronto: Ctr. for Reformation and Renaissance Studies, 2000) (Victoria College in the University of Toronto).

7 *Ibid.*, p. 29.

8 *Ibid.*, p. 30.

9 *Ibid.*, p. 36.

10 Geoffrey Bullough, Romeo and Juliet. *Introduction*, in Narrative and Dramatic Sources of Shakespeare, p. 270 (New York: Columbia University Press, 1957) (Geoffrey Bullough ed.) (vol. 1).

11 Luigi Da Porto, *Giulietta*, in World's Greatest Romances, pp. 161 (Cappelletti) and 162 (Montecchi) (Roselyn, NY: Black's Readers Service, 1929) (vol. II).

12 Alfonso I de Este, http://pt.wikipedia.org/wiki/Afonso_d%27Este.

13 Modena, http://en.wikipedia.org/wiki/Modena.

14 *Ibid.*

15 C'esar d'Este, http://pt.wikipedia.org/wiki/C%C3%A9sar_d'Este.

16 Alfonso I de Este, http://pt.wikipedia.org/wiki/Afonso_d%27Este.

17 Montecchio Maggiore, http://en.wikipedia.org/wiki/Montecchio_Maggiore.

18 *Ibid.*

19 Webster's Collegiate Dictionary, p. 613 (Springfield, MA: G. & C. Merriam Company, Publishers, 1948) (5th ed.).

is a European nobleman ranked subordinate to a duke.[20] He held a march, or frontier.

England's Arthur Brooke's lengthy poem *The Tragicall Historye of Romeo and Juliet*[21] was published in 1562.[21] Brooke's poem constitutes the primary, or solitary (so some speculate), source in literature of the Shakespearean tragedy.[22] Matteo Bardello's version of the romance,[23] published in 1554,[24] retains da Porto's Montecchi.[25] In Pierre Boaistuau's 1559 French adaptation[26] of Bandello's Italian,[27] the Montecchi had become Verona's Montesches.[28] But in Brooke, the family variously evolved into, e.g., Montagew, Montagewe, Mountagewe, Montegewe, and Montegue, as well as First Folio's "Montague."[29] (Not until Ben Jonson would England's author arise who often is credited as the initial author of careful proofreading habits.[30]) In old editions of Shakespearean works Montague is "sometimes Mountague."[31] But in Quarto Two, Juliet's role adopts this spelling: "In truth faire Montague I am too fond:…."[32] The First Folio as well allots

20 http://www.shakespeare-navigators.com/romeo/BrookeIndex.html; *The Tragicall Historye of Romeus and Juliet*, in Narrative and Dramatic Sources of Shakespeare, *supra* note 10, pp. 284-363.

21 Geoffrey Bullough, Romeo and Juliet. *Introduction*, in Narrative and Dramatic Sources of Shakespeare, *supra* note 10, p. 274.

22 *Ibid.*

23 Matteo Bandello, *The Unfortunate Death of Two Most Wretched Lovers*, in Masucchio Salernitano, Luigi da Porto, Matteo Bandello and Pierre Boaistuau, *supra* note 6, pp. 49-84.

24 *Introduction*, in *ibid.*, pp. 1, 4.

25 *Ibid.*, p. 50.

26 *Introduction*, in *ibid.*, p. 6.

27 Pierre Boaistuau, *Of Two Lovers*, in *ibid.*, pp. 85-122.

28 *Ibid.*, p. 86.

29 *The Tragicall Historye of Romeus and Juliet*, in Narrative and Dramatic Sources of Shakespeare, *supra* note 10, pp. 287, line 30, and 290, line 165 (Montagew); pp. 310, line 962, 311, line 978, and 361, line 293 (Montagewes); p. 312, line 1038 (Mountagewes); p. 295, line 353 (Montegewe); p. 301, line 582 (Montegue); and p. 287, line 53 (Montague).

30 Gillian Austen, George Gasciogne, p. 73 (Cambridge: D.S. Brewer, 2008). Nonetheless, Austen reports firm evidence of Gasciogne as serious proofreader in the early 1570s, predating Jonson by approximately four decades. *Ibid.*

31 Alexander Schmidt, Shakespeare Lexicon and Quotation Dictionary, p. 735 (New York: Dover Publications, Incorporated, 1971) (vol. 1) (3rd ed.) (rev'd and enlarged by George Sarrazin).

32 Romeo and Juliet, Act II, sc. 2, line 98 (Second Quarto 1599); Internet Shakespeare Editions: Foyer Library Theater Annex http://internetshakespeare.uvic.ca/Library/Texts/search.html?e=Rom_Q2&w=s&w=sd&...



her the shorter usage once: "Art thou not Romeo, and a Montague?"[33]

### B. *The Montagues in Shakespearean England*

When Queen Elizabeth between August 15-21, 1591, visited the 1st Viscount Montague at Cowdray Park, that Viscount was highly favored in court. At Cowdray Park the monarch, for a week, was entertained sumptuously. Most fitting would have been a *Romeo and Juliet* production on that occasion.[34] (The Queen's next stop in her summer progress was at the Earl of Southampton's country seat in Titchfield, across the border in Hampshire.[35]) In England, the Montague family name derives from the family's pre-1066 residence in Montaigu-Les-Bois, in Coutance, Normandy. The numerous variations of their name include, e.g., Montegu, Montegue and Montcute.[36]

That title in the Peerage of England, Viscount Montagu, had been created for Anthony Browne (1528-1592) on September 2, 1554.[37] *Circa* 1566, this 1st Viscount's married daughter wrote of him as Montagew, and later would this 1st Viscount's contemporary, the Jesuit Robert Parsons, recall him as Lord Montacute.[38] The title was selected given Anthony's line of descent from John Neville, the 1st and last Marquess of Montagu.[39] Marquess is a variation of marquis.[40] Well might some, e.g., an Englishman

33 Romeo and Juliet, The Tragedie of Romeo and Ivliet: The First Folio of 1623 and a parallel modern edition, p. 5 (London: New Herne Books 2009) (Nick de Somogyi ed.) http://internetshakespeare.uvic.ca/Library/Texts/search.html?e=Rom_F1&w=s&w=sd&w...

34 Geoffrey Bullough, Romeo and Juliet. *Introduction*, in Narrative and Dramatic Sources of Shakespeare, *supra* note 10, p. 276; G.P.V. Akrigg, Shakespeare and the Earl of Southampton, p. 36 (Cambridge: Harvard University Press, 1968).

35 G.P.V. Akrigg, *supra* note 34, pp. 7, 35.

36 Montague Family Crest and Name History, http://www.houseofnames.com/montague-family-crest.

37 Viscount Montagu, http://en.wikipedia.org/wiki/Viscount_Montagu.

38 G. P. V. Akrigg, *supra* note 34, pp. 7 and 15, citing Complete Peerage, p. 127 (vol. XII) (pt. I) ("Lord Montagew's howse"), and 'A Storie of Domesticall Difficulties', Catholic Record Soc., *Miscellanea*, p. 183 (vol. II) ("Lord Montacute"). At the latter quotation Akrigg adds: "a common variant of Montagu").

39 The Peerage, http://www.thepeerage.com/p23.htm.

40 Webster's Collegiate Dictionary, *supra* note 19, p. 613.

who had spent a leisurely sojourn through northern Italy,[41] associate Italy's Marquis of Montecchio with the Marquess of Montagu.

### C. The Montagues in the Shakespearean Corpus

The Shakespearean play *The Third Part of Henry the Sixth*[42] was dated during 2007 by Jonathan Bate and Eric Rasmussen as "1591?".[43] This work dates *circa* the year of the royal visit to Viscount Montague at Cowdray Park includes the Marquess of Montagu (Viscount Montague's grandfather) as a character. No less than England's Queen queries (in the 1623 First Folio): "And Mountague our Top-Mast: what of him?"[44] And that 1st Viscount Montague's daughter, Mary Browne, a decade and a half previously had married Henry Wriothesley, 2nd Earl of Southampton.[45] It is to their son Henry Wriothesley, 3rd Earl of Southampton (born in Cowdray House, Sussex) that Shakespearean narrative poems *Venus and Adonis*[46] of 1593 and *The Rape of Lucrece*[47] of 1594 are dedicated. Did the author of *The Third Part of Henry the Sixth* mull the Montague family name during 1591?

*Greene's Groatsworth of Wit*, entered on the Stationer's Register on September 20, 1592, is ostensibly (at any rate) by Robert Greene. Greene died on September 3, 1592.[48]

41 For instance, in 1575 Edward de Vere, the 17th Earl of Oxford, travelled to Italy by way of Germany. Alan H. Nelson, Monstrous Adversary: The Life of Edward de Vere 17th Earl of Oxford, p. 125 (Liverpool: Liverpool University Press, 2003).

42 The Third Part of Henry the Sixth (New Haven: Yale University Press, 1923) (Tucker Brooke ed.).

43 William Shakespeare, Complete Works, p. 1107 (New York: The Modern Library, 2007) (Jonathan Bate and Eric Rasmussen eds.) (The RSC Shakespeare).

44 Henry VI, Part 3 (Folio 1, 1623) http://internetshakespeare.uvic.ca/Library/Texts/3H6/F1/scene/5.4.

45 Cracroft's Peerage, http://www.cracroftpeerage.co.uk/online/content/Montagu1554.htm.

46 Samuel Schoenbaum, William Shakespeare: A Compact Documentary Life, p. 173 (New York: Oxford University Press, 1977).

47 *Ibid.*, pp. 177-78.

48 William Allan Nelson and Ashley Horace Thorndike, The Facts About Shakespeare, p. 20 (New York: The Macmillan Company, 1961) (rev. ed.).



Its Epilogue[49] parodies "Shake-scene,"[50] and includes a "tyger's heart"[51] phrase drawn from *The Third Part of Henry the Sixth*:[52] "O tiger's heart wrapp'd in a woman's hide!"[53] Inasmuch as the government had closed the theaters since June 23, to be of value to Greene this line must already have been well-known.[54] Credible thereby is the *Third Part*'s posited provenance of 1591.

Had the author of *Romeo and Juliet* penned that lovers' tragedy mindful of *The Third Part of Henry the Sixth*? Both plays draw upon a declamation of Friar Laurence in Arthur Brooke's poem[55] of 1562.[56] (See Appendix A.) One compares that declamation with a harangue of Queen Margaret in the 1595 Octavo, *The True Tragedie of Richard Duke* of York, and the Good King *Henry the Sixt.*[57] (See Appendix B.) And one notes that her passage was expanded by the 1623 date of the First Folio.[58] (See Appendix C.)

Muriel Clara Bradbrook initially[59] observed that the Capulets (Capels) and Mountacutes appeared in a masque, *Hundredth Sundry Flowers* by the aforementioned George Gasciogne (the author of a source for *The Taming of the Shrew*). That masque was written occasionally for the 1st Viscount Montague (father of the 3rd Earl of Southampton's

49 Tucker Brooke, Shakespeare: A Handbook for Students, p. 9 (New Haven: Yale University Press, 1947) (The Yale Shakespeare).

50 William Allan Nelson and Ashley Horace Thorndyke, *supra* note 48, p. 21.

51 *Ibid.*

52 *Ibid.*; Samuel Schoenbaum, *supra* note 46, p. 151.

53 The Third Part of Henry the Sixth, Act I, sc. 4, line 137; The Third Part of Henry the Sixth, *supra* note 42, p. 21.

54 "It is often said, fairly, that Shakespeare's line about the 'tiger's heart' would have had to be well known in order for Green's jest to be recognizable, and it may be that Greene and other University Wits would have found it bombastic." Marjorie Garber, Shakespeare After All, p. 124 (New York: Pantheon Books, 2004).

55 Geoffrey Bullough, *supra* note 10, pp. 269, 274.

56 The Tragical History of Romeo and Juliet, lines 1359-80 www.canadianshakespeares.ca/folio/Sources/romeoanandjuliet.pdf.

57 Henry VI, Part 3 (Octavo 1, 1595). http://internatshakespeare.uvic.ca/Annex/Texts/3H6/O1/default/.

58 Henry VI, Part 3 (Folio 1, 1623) http://internetshakespeare.uvic.ca/Library/Texts/3H6/F1/scene/5.4.

59 René Weis, *supra* note 4, p. 45 n. 1 ("first mooted").

mother, Mary).[60] Declared therein was the "auncient grutche"[61] between those two houses. This phrase anticipated the *Romeo and Juliet* Prologue's "ancient grudge".[62]

There consequently obtains circumstantial evidence that the *Romeo and Juliet* tragedian composed his tragedy with a real-life Montague family in mind. (Their name is spelled Montague thrice in the First Folio, and 22 times in the Octavo. In the latter, it is spelled Mountague never.) For that family's was a Montague line he himself touched via his dedications. He envisioned his Verona tragedy while utilizing the Brooke source. And that exact source the tragedian had harnessed to compose *The Third Part of Henry the Sixth*, with its 1595 Octavo's "Marquis *Montague*"[63] (spelled like the Marquis of Montecchio) and all. Or is this to exaggerate the *Romeo and Juliet* (and *The True Tragedie of Richard Duke* of York, and the Good King *Henry the Sixt*) author's fix upon the name of the 1st Viscount Montague's grandson-Wriothesley clan, as if he were obsessed with planting discreet name-games into his text?

The 3rd Earl of Southampton makes a leap, from a 1594 *The Rape of Lucrece* Dedication to him, into the Sonnets. That Dedication deferentially had run:

> The love I dedicate to your lordship is without end; whereof this pamphlet, without beginning, is but a superfluous moiety. The warrant I have of your honourable disposition, not the worth of my untutored lines, makes it assured of acceptance. What I have done is yours; what have to do is yours; being part in all I have, devoted yours. Were my worth greater, my duty would show greater; meantime, as it is, it is bound to your lordship, to whom I wish long life, still lengthened with happiness.
>
> Your lordship's in all duty,
>
> William Shakespeare[64]

Compare the opening lines of Sonnet 26:

> Love of my love, to whom in vassalage
> Thy merit hath my duty strongly knit,
> To thee I send this written ambassage,
> To witness duty, not to show my wit:
> Duty so great, which wit so poor as mine
> May make seem bare, in wanting words to show it,….[65]

In 2009, Roy H. Winnick discovered that at least a dozen of those Sonnets published during 1609, addressing a nameless friend, embrace phrases brief but semantically discrete.[66] In the bulk thereof, each extends to fewer than 13 characters. Therein lie emplaced letters sufficient to spell Wriothesley, leaving little surplusage and few or

60 Muriel Clara Bradbrook, Shakespeare: The Poet in His World, p. 101 (New York: Columbia University Press, 1978). Bradbrook delineates their family tree. *Ibid.*, p. 261. "Lord Montagu's seat was at Cowdray, Midhurst, co. [sic] Sussex, for which borough of Midhurst, [George] Gasciogne was returned to Parliament in 1572." Felix E. Schelling, The Life and Times of George Gascoigne, with three poems heretofore not reprinted, p. 15, n. 2 (Boston: Ginn & Company Max Niemeyer) (vol. 1) (University of Pennsylvania series in Philosophy, Literature and Archeology), citing Gentlemen's Magazine, 1851, pt. II, p. 24, http://www.archive.org/stream/cu31924013121375/cu31924013121375_djvu.txt.

61 Muriel Clara Bradbrook, *supra* note 60, p. 101, citing George Gasciogne, A Hundredth Sundry Flowers, pp. 172-81 (Columbia, MO: University of Missouri Press, 1942) (University of Missouri Studies) (C. T. Prouty ed.); *A Devise of a Maske*, in Flowers, in George Gasciogne, The Complete Works, pp. 35, 75, 83 (Cambridge English Classics) (New York: George Olas Verlag, 1974) (John W. Cunliffe ed.) (vol. 2) (reprint).

62 Romeo and Juliet, Prologue, line 3; René Weis, *supra* note 4, p. 123.

63 Henry VI, Part 3 (Octavo 1, 1595) sc. 13. http://internatshakespeare.uvic.ca/Annex/Texts/3H6/O1/default/.

64 Venus and Adonis Lucrece and the Minor Poems, p. 44 (New Haven: Yale University Press, 1927) (Albert Feuillerat ed.) (The Yale Shakespeare); Tucker Brooke, *supra* note 56, pp.12-13.

65 *Sonnet 26*, in Shakespeare's Sonnets, p. 13 (New Haven: Yale University Press, 1956) (Edward Bliss Reed ed.) (The Yale Shakespeare). Dr. Nathan Drake drew the Sonnet 26 – *The Rape of Lucrece* Dedication parallel. Nathan Drake, Shakespeare and His Times, pp. 63-65 (London: A. Strahan, 1817) (vol. 2) http://books.google.com/books?id=iabSKsosU2cC&printsec=titlepage&source=gbs_summ...

66 R. H. Winnick, "*Loe, here in one line is his name twice writ"; Anagrams, Shakespeare's Sonnets, and the Identity of the Fair Friend*," Literary Imagination, p. 254, 257 (2009) (No. 3).

none omitted.[67] In some examples the insertion of that Earl's name not merely succeeds metrically as well as semantically, but seems sharply relevant.[68]

Sonnet 126's line four encompasses all 22 of the Wriothesley letters twice-over. A control group of 378 Elizabethan but non-Shakespearean sonnets by five poets disclosed just eight conforming lines from 5,292 lines analyzed. Not to be outdone, Sonnet 17 entails a pair of them: lines four and nine.[69] (Understand why the Sonnet 17 sonneteer wrote regarding some "age to come":[70] "But were some childe of yours alive that time,/ You should live twice, -- in it and in my rime."[71] *Twice*.) How rare is the occurrence of these 22 letters in each of two lines found in a single sonnet? From among 7,449 lines of 532 sonnets (Shakespearean, and by Sidney, Daniel, Drayton, Constable, and Spenser) Sonnet 17 stands alone.[72]

*Fixation*?

## III. THE FLESH AND BLOOD CONFLUENCE OF ROSE AND MONTAGUE

The synthesized family name Wriothesley (created to sound aristocratic) probably was pronounced Ryé-ose-ley.[73] However, ordinarily was it elided to Rise-ly.[74] Virtually without exception was it spoken with a maximum of three syllables:[75] "The 'io' was usually reduced to a single vowel with most people, apparently, saying 'Risely' but with a few possibly saying 'Rosely'."[76] C. T. Onions recorded that "the name is pronounced 'Rosely by persons now living'."[77] That "Rosely" (from among other pronounciations) was championed in 1937 by Charlton Hinman.[78]

Evidenced, whether or not proved, has been the Sonnet author's intoxication with the name of Henry Wriothesley (grandson of the 1st Viscount Montague).[79] Winnick reminds readers that the 1609 quarto of the Sonnets always capitalizes Rose.[80] He adds that the quarto also foregrounds Rose via repetition and italicization.[81] The Sonnets refer again and again to their addressee as a rose.[82] This rose-image evolves in the sonnets,[83] and more than once.[84]

The *Romeo and Juliet*-author's focus upon naming, his exploitation therein of rose/ Rosaline and Montague/Monday, and the August 1591 progress of Queen Elizabeth to Cowdray Park, combine to nourish the hypothesis that the play was put forth for her progress. And elaboration of that hypothesis is viable. Her Cowdray Park visit concluding on August 21, the Queen then spent a day or two at Titchfield House. Plausibly would the seventeen year-old Henry Wriothesley, 3rd Earl of Southampton, have been on

67 *Ibid*., pp. 255-56.
68 *Ibid*., p. 257.
69 *Ibid*., pp. 266-67.
70 *Sonnet 17*, in Shakespeare's Sonnets, *supra* note 65, p.9 http://litimag.oxfordjournals.org./11/3/254full?sid=8681e639-42e2-442d-ac38-32.re2.
71 *Ibid*.
72 R. H. Winnick, *supra* note 66, p. 267.
73 G. P. V. Akrigg, *supra* note 34, p. 3.
74 *Ibid*.
75 *Ibid*., p. 3, n. 3.
76 *Ibid*.
77 *Ibid*. Charles Talbut Onions, an editor of the *Oxford English Dictionary*, and compiler of the initial pair of editions of *A Shakespeare Glossary*, lived from 1873 to 1965.
78 G. P. V. Akrigg, supra note 34, p. 3n.3, citing Charlton Hinman, Times Literary Supplement, October 2, 1937, p. 715.
79 Again: Henry was the dedicatee of both the 1593 and 1594 poems. Samuel Schoenbaum, *supra* note 46, pp. 173 and 177-78.
80 R. H. Winnick, *supra* note 66, p. 254-55 and 272.
81 *Ibid*., p. 258n. 15.
82 Evert Sprinchorn, The Rose of Shakespeare's Sonnets: An Exercise in Literary Detection, p. 154 (Poughkeepsie: The Printer's Press, 2008).
83 *Ibid*., p. 155. Sprinchorn detects this rose to be King James's Prince Henry. *Ibid*., p. 149.
84 *Ibid*., p 155.

hand.[85] Titchfield House embraced a "Playhouse room."[86] A local tradition had it that Shakespeare's company performed *Romeo and Juliet* at Titchfield House.[87]

William Cecil, 1st Lord Burghley, Master of the Wards, and Lord Treasurer, the most powerful man of the realm,[88] accompanied his monarch. Lord Burghley addressed a letter from Titchfield as late as September 2.[89] Burghley since 1590 had promoted the marriage of the 3rd Earl to Burghley's granddaughter Elizabeth Vere.[90] Being a royal ward, young Henry was raised by and educated by that Master of the Wards.[91] Offers Akrigg: "Possibly his [Henry's] guardian [Burghley], seconded by the Queen, once more pressed Southampton to go through with the marriage to Lady Elizabeth Vere."[92]

85 G. P. V. Akrigg, *supra* note 34, p. 35. In a more affirmative vein:
After leaving Cowdray, Elizabeth visited Chichester and Portsmouth, whence she reached Titchfield, the home of her ward [Henry Wriothesley, 3rd Earl of Southampton]. He would be certain to be present to strengthen his mother in her responsibility.
Charlotte Carmichael Stopes, The Life of Henry, Third Earl of Southampton, Shakespeare's Patron, p. 48 (Forgotten Books, 2012) (PIBN 1000580590) (orig. pub. Cambridge University Press, 1922).

86 G. P. V. Akrigg, *supra* note 34, p. 223, citing Wriothesley Papers (1557).

87 *Ibid*. Akrigg dismisses this tradition as too late to command authority. *Ibid*. But if this simply is a late legend, then why *Romeo and Juliet*? Given, e.g., the 3rd Earl's high-profile role in the 1601 Essex Rebellion, why not *Richard the Second*? "We…hear of Richard II being presented, and for reasons now rather obscure, on the eve of the [Robert Devereux, 2nd Earl of Essex] Essex Rebellion, February 24, 1601." *Appendix A: Text and Date,* in The Tragedy of King Richard the Second, pp. 150, 156 (New Haven: Yale University Press, 1957) (Robert T. Peterson ed.) (rev. ed.) (The Yale Shakespeare). Consider that, e.g., University of Sussex Professor Andrew Hadfield marvels of the Essex Rebellion and its consequent trial: "[I]t seems incredible that Shakespeare's patron, Henry Wriothesley, 3rd Earl of Southampton, survived, given his role as Essex's right-hand man." Andrew Hadfield, Book Review, *Royal Dupe*, Times Literary Supplement, September 21, 2012, p. 12.

88 G. P. V. Akrigg, *supra* note 34, p. 23.

89 *Ibid*., p. 35.

90 *Ibid*., pp. 31-32.

91 Stephen Alford, Burghley: William Cecil at the Court of Elizabeth, p. 342 (New Haven: Yale University Press, 2008).

92 G. P. V. Akrigg, *supra* note 34, p. 35. "Although it seems unlikely that the [Henry-Elizabeth] engagement would have lasted for five years with Queen Elizabeth's approval, it is unknown whether she endorsed or opposed the marriage." Roger Stritmatter, *A Law Case in Verse:* Venus and Adonis *and the Authorship Question*, 72 Tenn. L.R., pp. 307, 317 n. 40 (2004). Nor is the opinion documented of Elizabeth's father, Edward de Vere, 17th Earl of Oxford, concerning her Wriothesley engagement. *Ibid*.



Were Henry to turn twenty-one on October 6, 1594,[93] without marrying a bride of Burghley's choice, Henry would fall liable to pay Burghley a staggering financial penalty (as Akrigg reported as the upshot).[94]

Thus informed, one weighs Sonnet 104:

> To me, fair friend, you never can be old,
> For as you were when first your eye I ey'd,
> Such seems your beauty still. Three winters cold
> Have from the forests shook three summers' pride,
> Three beauteous springs to yellow autumn turn'd
> In process of the seasons have I seen,
> Three April perfumes in three hot Junes burn'd,
> Since first I saw you fresh, which yet are green.
> Ah! yet doth beauty, like a dial-hand,
> Steal from his figure, and no pace perceiv'd;
> So your sweet hue, which methinks still doth stand,
> Hath motion, and mine eye may be deceiv'd:
> For fear of which, hear this, thou age unbred:
> Ere you were born was beauty's summer dead.[95]

93 G. P. V. Akrigg, *supra* note 34, p. 11.

94 *Ibid*., p. 39. "In 1594, a date to which I refer most of the sonnets Southampton was barely twenty-one, and the young man had obviously reached manhood." Sidney Lee, A Life of William Shakespeare, p. 143 (London: Smith, Elder, & Company, 1899) (4th ed.).

95 *Sonnet 104*, in Shakespeare's Sonnets, *supra* note 65, p. 52. Peter R. Moore dated Sonnet 104 years later than 1594, partly because "there exist rhyme and thematic links between 104 and its neighbors." Peter R. Moore, The Lame Storyteller, Poor and Despised, p. 29 (Buchholz, Germany: Verlag Uwe Langwitz, 2009). Moore acknowledges argument that Sonnet 104 belongs earlier in the Sonnet series, and ignores whether later Sonnets could be built-around earlier ones. And for what it might be worth in the immediate regard, Professor Honan confirms of the Sonnets' 1609 publication: "Shakespeare, it is believed, had almost certainly revised his lyrics, …." Park Honan, Shakespeare: A Life, p. 360 (New York: Oxford University Press, 1998).

G. Blakemore Evans offers: "Together with 107, 104 is one of the most discussed so called 'dated sonnets,' but there is wide disagreement among critics who look for actual historical allusions about when the three-year friendship between the poet and the youth is supposed to have begun, such dating frequently turning on whether the critic is a proponent of Southampton (earlier 1590s) or [William Herbert, 3rd Earl of] Pembroke (later 1590s) as the youth addressed…."[96] In any case, "If we take this 'Three winters' and the following 'three's literally, the poet seems to suggest that he and the youth first encountered each other in the season of spring three years ago."[97]

The late, internationally-renowned A. L. Rowse once confidently contended: "The three years which the Sonnets cover up to sonnet 104 ran from the winter of 1591-2 o 1594."[98] Rowse more precisely pictured Sonnet 104 as "…looking back nostalgically over the three years of friendship to its beginning. So that gives us a date: we are now in the summer of 1594. The three winters of the friendship are those of 1591-2, 1592-3, 1593-4; the Aprils and Junes are those of 1592, 1593, 1594. Southampton was now twenty…."[99] If the friendship extended three years and June 1594 is burned, then a sonneteer "looking back nostalgically" entered his fellowship's fourth year not prior to July 1594. *Contra* Blakemore, the friendship emerged no sooner than summer 1591.

The sonneteer reminds his addressee that before his addressee was born had summer's beauty died. Wriothesley was to attain his fraught majority on October 6, 1594. So Henry had been born when beauty's summer of 1573 lay dead. If that author initially eyed Henry's eye as part of the Queen's progress in August 1591 (or in July, preparatory to her progress), then upon the climactic 1594 approach of his majority must three winters' (1592, 1593, and 1594) cold have slain three summers' (1591, 1592, and 1593) pride, affording the seasonal process of three Aprils and Junes (1592, 1593, and 1594). On September 13, 1594, William Stanley, 6th Earl of Derby, wrote to Lord Burghley. Evidently, Stanley solicited a date for Stanley's (not Wriothesley's) wedding to Lady Elizabeth Vere.[100] Then unignorably unwed, Henry stood of "age unbred".

Suppose some version of *Romeo and Juliet* had been penned for the 1591 progress to Cowdray Park and Titchfield Place. In 2016, The Ohio State University's Richard Dutton hypothesized a lost manuscript lying behind Quarto One (1597) of *Romeo and Juliet*.[101] The drama as originally formulated (dub it Quarto Zero) could have been preserved imperfectly in a poorly reported version nowadays denominated Quarto One.[102] Humanities Distinguished Professor of English Dutton fancies Quarto One's inadequate memorial reproduction of Quarto Zero.[103]

Thereby, Dutton's lost playscript need not originally have borne the rose/Rosalind and Montague/Monday (Monday: 'Montag' in German) elements embedded today in its half-dozen or more years-later Quartos. Instead, the inspiration underlying two 1597 and 1599 Quartos' uses respectively of the word rose (viz., in the Acts I and II romantic comedy) might well have been the sonneteer's Rose (the 3rd Earl). An inspiration for their uses of the noun Monday (viz., in the Acts III-V tragedy) might have been the former Mary Browne (= Montague).

Contrarily, G. P. V. Akrigg scoffs: "No references to Southampton are to be found in *Romeo and Juliet*."[104] None to *Southampton*. Shortly following pauses at Cowdray Park and at Titchfield Place during Elizabeth's progress, did a play's twofold revision burst from his besotted brain after an author's August 1591 exposure to the 3rd Earl of Southampton

96 William Shakespeare, The Sonnets, p. 200 (New York: Cambridge University Press, 2006) (updated ed.) (G. Blakemore Evans ed.) (The New Cambridge Shakespeare).

97 *Ibid.*

98 A. L. Rowse, Shakespeare's Sonnets: The Problems Solved, p. xii (New York: Harper and Row, 1973).

99 *Ibid.,* p. 215.

100 Alan H. Nelson, *supra* note 41, p. 349. The 6th Earl and Lady Elizabeth were married on January 26, 1595. *Ibid.*

101 Richard Dutton, Shakespeare, Court Dramatist, p. 171 (New York: Oxford University Press, 2016).

102 *Ibid.*, pp. 171 and 286.

103 *Ibid.*, p. 171.

104 G. P. V. Akrigg, *supra* note 34, p. 224.

(his Rose)? Thereby, had rose/Rosaline been newly-emphasized in the Acts I and II romantic comedy, while Montague/Monday thereby had been newly-emphasized in the Acts III-V tragedy? Or had revision transpired tactfully following the conveniently-timed death in his Surrey manorhouse[105] of a veteran of the fictionalized events: 1st Viscount Montagu?[106]

Yet why is Juliet 13? The families of Anthony Browne, 1st Viscount Montagu, and of Henry Wriothesley, 2nd Earl of Southampton, were united in matrimony in London. Their ceremony took place on February 19, 1566.[107] Henry's bride was the Viscount's daughter Mary.[108] Brought into the world on July 22, 1552,[109] Henry's bride was thirteen years[110] and six months of age.

Yet what of *Romeo and Juliet*? Child-bride Mary would have known a Titchfield House (the chief Wriothesley residence)[111] decorated with Wriothesley heraldic roses.[112] Southampton, England, itself long had boasted its own coat of arms including roses.[113] They mark the city's symbol.[114] The progeny of Mary and Henry would constitute confluence of rose (Wriothesley) and Monday (Montague).

105 *Ibid.*, p. 36.

106 "…Viscount Montague of Cowdray, the last of the three great Anthony Brownes of the sixteenth century, died in his manor-house of West Horsley on October 19, 1592." Charlotte Carmichael Stopes, *supra* note 85, p. 51.

107 G. P. V. Akrigg, *supra* note 34, p. 7.

108 *Ibid.*

109 Mary Wriothesley, Countess of Southampton https://en.wikipedia.org/wiki/Mary_Wriothesley_Countess_of_Southampton.

110 *G. P. V. Akrigg,* supra *note 34, p. 7.*

111 *Martin Green, Wriothesley's Roses: In Shakespeare's Sonnets, Poems and Plays, p. 22 (Baltimore, MD: Clevedon Books, 1993).*

112 Ibid., *p. 23.*

113 Ibid., *pp. 20-22.*

114 Ibid., *p. 22.*



## IV. THERE'S SOMETHING ABOUT MARY:

## AN ANGUISHING FATE AWAITS A BRIDE OF THIRTEEN

Child-bride Mary's age could be eyecatching even in the 1566-1591 generation. During the late sixteenth century, the average age of daughters at their first marriage was approximately twenty.[115] In the early modern London of 1570-1640,[116] the female age of first marriage was approximately 23.[117] The risks run in childbirth even by fullgrown women were unforgotten at Cowdray House in August 1591. The 1st Viscount's late wife (born circa 1532) had died in 1552 giving birth to twins Mary (herself to bear the 3rd Earl of Southampton) and Anthony (presumptive heir of the 1st Viscount, until his own 1592 death shortly before his father's).

The couple in question was not married in, e.g., the church of Titchfield's parish, Saint Peter's Church.[118] They were married in the house of the child-bride's father at his advice. This was due to the opposition to their marriage from the groom's widowed mother.[119] She held the wardship[120] of the underaged, nineteen year-old Earl.[121] Then the plot thickened.

Akrigg recounts of the 2nd Earl and his wife Mary, the parents of the Sonnets' apparent Rose:

115 Lawrence Stone, The Family, Sex and Marriage: In England 1500-1800, p. 46 (New York: Harper & Row, Publishers, 1977).

116 Eleanor Hubbard, City Women: Money, Sex, and the Social Order in Early Modern London, p. 2 (New York: Oxford University Press, 2012).

117 *Ibid.*, p. 52.

118 http://www.stpetertitchfield.org.uk/history/church-history-tudor-onwards

119 G. P. V. Akrigg, *supra* note 34, p. 7.

120 *Ibid.*, p. 6. Family friend Sir William Herbert had purchased the 2nd Earl's wardship from the royal Master of Wards. Sir William then had resold it to the 2nd Earl's mother. *Ibid.*

121 *Ibid.*, p. 7.

The storm broke early in 1580 when the Earl learned that his wife had been seen with [a friend of the wife since *circa* 1577 named] Donesame at [the Southampton mansion] Dogmersfield under circumstances which left him no doubt that the man was her lover. In his fury the Earl broke not only with her but with her family. An entry in the register of the Privy Council indicates that, as with the Montagues and Capulets, so with the Montagus and Wriothesleys, the servants took up the family quarrel:

xiii Februarij, 1579 [1580 New Style]

This day Edmund Prety, servaunt to the Erle of Southampton was, for certain misdemeanours by him used against Mr. Anthony Brown, the eldest sonne of the Lord Montacute…committed to the Marshalsea.

Light on the whole affair is cast by a letter of March 21st, 1580, written by the lady to her father. She was at this time apparently at one of her husband's Hampshire residences where, having forever banished her from his 'board and presence', he was keeping her under close surveillance and permitting her only occasional visits by carefully selected guests.[122]

Akrigg pinpoints ("Montagues and Capulets") the parallel to *Romeo and Juliet*. Nonetheless, this story thus far seems too tactless a topic to resurrect during 1591 in fictional form for Cowdray Park or Titchfield House.

However, the 2nd Earl died on October 4, 1581.[123] His will had been drafted during July 1581.[124] It was supplemented by a codicil evidencing reconciliation with 1st Viscount Montagu (host of the Queen and Lord Burghley in 1591).[125] Said codicil evidence was the 2nd Earl's bequest "in token of perfect love and charitie between us."[126] The Dowager Countess solicited appointment of herself as administratix of the estate.[127] The widow contested the will.[128] She turned to the Earl of Leicester, a family contact.[129]

Leicester commanded connections elsewhere. During this very year of 1581, five courtiers were buying the advowson of Guiseley, Yorkshire[130] (apparently, an *Advowson appendant*[131]). An advowson is a right under English ecclesiastical law to present a fit party for admission to a benefice,[132] i.e., into an ecclesiastical office.[133] Their goal was to "extend godly beliefs in the North,"[134] e.g., Yorkshire. The advowson was purchased as gift for Robert Moore (a Puritan): thereby, these partners proclaimed their Protestantism.[135] One associate was the 17th Earl of Oxford, Edward de Vere,[136] son-in-law of Lord Burghley and father to Burghley's granddaughter Elizabeth Vere.[137] The courtiers' purchase prudently allied Edward with the Earl of Leicester (himself a Puritan).[138] As of about this juncture,

122 *Ibid.*, p. 13, quoting Acts P. C., 1578-1580, pp. 396-98 (footnote omitted).

123 *Ibid.*, p. 15.

124 *Ibid.*

125 *Ibid.*, p. 17.

126 *Ibid.*, p. 18.

127 *Ibid.*

128 *Ibid.*, p. 19.

129 *Ibid.*, p. 18.

130 Daphne Pearson, Edward de Vere: The Crisis and Consequences of Wardship, p. 110 (Burlington, VT: Ashgate Publishing Company, 2006).

131 Henry Campbell Black, Black's Law Dictionary, p. 76 (Saint Paul, MN: West Publishing Company, 1968) (rev. 4th ed.).

132 *Ibid.*

133 *Ibid.*, p. 198.

134 Daphne Pearson, *supra* note 130, pp. 110 and 117, citing R. Spence, The Privateering Earl, George Clifford, Third Earl of Cumberland, 1558-1605, pp. 34-35 (Stroud, 1995).

135 *Ibid.*, p. 110.

136 *Ibid.*

137 Alan H. Nelson, *supra* note 41, p. 127.

138 Daphne Pearson, *supra* note 130, p. 110.

that brace of earls "seems to have been on reasonably good terms,"[139] in the assessment of Daphne Pearson.

The handsomely connected Leicester contacted the 1st Viscount.[140] Shortly: "On December 11th the Dowager Countess was able to write to Leicester that a final agreement had been reached with her husband's executors."[141] The Dowager Countess seems to have obtained an estate administrator satisfactory to her,[142] and retained the share of the estate's value represented by her marriage settlement.[143] A moving tragedy capped cathartically by a universal reconciliation, *Romeo and Juliet*, might have transcended, elevated and dignified this nine years-healing Montague-Southampton breach.

Unlike any profile of the young Rose personally, perhaps the outline of the receding 1580-1581 interfamilial storm could have been visible during early 1591 to a London poet-playwright. For on the 2nd Earl's death a doggerel ballad by John Phillips, *An Epitaph on the Death of the Right honorable and vertuous Lord Henry Wrisley, Noble Earle of Southampton*, mourned him.[144] Found Akrigg: "Phillips seems to have been in the know about the Countess."[145] Moreover: "Apparently the Southampton family scandal was fairly widely known."[146]

In *Romeo and Juliet*, too, a fateful matrimonial development (consummation) takes place in the very home of the bride's father. In *Romeo and Juliet*, too, obtrudes parental

139 *Ibid.*, p. 106.

140 G. P. V. Akrigg, *supra* note 34, p. 18.

141 *Ibid.*, p. 19. This affair is related in greater detail in Charlotte Carmichael Stopes, *supra* note 85, pp. 8-14.

142 G. P. V. Akrigg, *supra* note 34, p. 19.

143 *Ibid.*, p. 20. What passed to Mary as widow Akrigg styles a third of her husband's estate.

*Ibid.* If Mary's third—what Akrigg deems due her "under the terms of her marriage settlement," *ibid.*—means Mary's jointure, hers might have proved a proper but modest measure. At any rate, Lord Burghley once recorded for himself of his son-in-law Edward de Vere "that Oxford had been parsimonious with his wife's [e.g., Burghley's daughter Anne's] jointure—it was not so much as his thirds…." Daphne Pearson, *supra* note 130, p. 160.

144 G. P. V. Akrigg, *supra* note 34, p. 18, citing S.T.C. 19867: Huth Ballads, p. 262.

145 *Ibid.*

146 *Ibid.*



resistance to any wedding. In *Romeo and Juliet*, too, is the bride thirteen. In *Romeo and Juliet*, too, lies conspicuous Saint Peter's Church (the parish church of one of the wedding-families) devoid of any wedding. In *Romeo and Juliet*, too, is there enmity between two neighboring, privileged households. In *Romeo and Juliet*, too, does interfamilial violence encompass aristocrat and servant alike. In *Romeo and Juliet*, too, are highest-level authorities alerted. In *Romeo and Juliet*, too, following grief is interfamilial, irenic reconciliation concluded. In *Romeo and Juliet*, too, is there reference ("jointure") concerning a widow's claim against an estate upon her husband's death. Observed hereinabove has been that the Capels and Mountacutes already had appeared in George Gasciogne's masque created for the 1st Viscount Montague (the 3rd Earl of Southampton's mother Mary's own father), which masque mentioned the ancient grudge between those houses.

Or is this to exaggerate any relevance of those two, empty Saint Peter's Churches? Thrice in Act III, scene 5, *Romeo and Juliet* mentions "Saint Peter's church."[147] The Franciscans' still-standing San Pietro [Saint Peter] Incarnario[148] lies a few blocks from[149] the (as traditionally fancied) yet-standing, medieval Capulet house.[150] Exactly how conscious, in context of institutionalized Roman Catholicism, of Saint Peter proved performers among Shakespeare's company? Steve Sohmer records "We know the company played *Henry VIII* --a play depicting that monarch's historic break with the Church of Rome—on the feast of the pope, St. Peter's Day, 29 June 1613."[151]

In *Romeo and Juliet* as edited by Weis, the soon-to-be bride-to-be soliloquizes:

What's Montague? It is nor hand nor foot,

147 Romeo and Juliet, Act III, sc. 5, lines 114, 116 and 154; Rene' Weis, *supra* note 4, pp. 279 and 281.

148 Richard Paul Roe, The Shakespeare Guide to Italy: Retracing the Bard's Unknown Travels, p. 33 (New York: HarperCollins, 2011).

149 *Ibid.*, p. 31.

150 *Ibid.*, p. 220.

151 Steve Sohmer, Shakespeare for the Wiser Sort, p. 27 (New York: Manchester University Press, 2007).

Nor arm, nor face….[152]

What's in a name?...[W]hich we call a rose
By any other…would smell as sweet;[153]

On February 19, 1566, a Montague became a rose: Wriothesley. *Rose*ly.

## V. WHEREFORE ART THOU ROMEO?

### A. *The Pilgrim*

To be sure, the Marian Theory of Juliet's age (identifying her with the February 19, 1566, bride in the Montague-Southampton ceremony) could look more cumulatively credible upon perusal of evidence that, for the wiser sort, Romeo represented Mary's February 19 bridegroom. The names of Romeo and Juliet were established fictions even prior to Arthur Brooke's 1562 poem, *Tragical History of Romeus and Juliet.*[154] Witness afresh: Romeo[155] and Giulietta[156] (Luigi da Porto); Romeo[157] and Giulietta[158] (Matteo Bandello); and Rhomeo[159] and Juliette[160] (Pierre Boaistuau). But the English playwright contributed his lovers' first meeting rendered as a sonnet:

ROMEO If I profane with my unworthiest hand
This holy shrine, the gentle sin is this:

152 Romeo and Juliet, Act II, sc. 2, lines 40-41; René Weis, *supra* note 4, p. 189.
153 Romeo and Juliet, Act II, sc. 2, lines 43-44; René Weis, *supra* note 4, p. 189.
154 The Tragical History of Romeus and Juliet, in Narrative and Dramatic Sources of Shakespeare, *supra* note 10.
155 Luigi da Porto, *A Tale of Two Noble Lovers*, *supra* note 6, p. 30.
156 *Ibid.*, p. 36.
157 Matteo Bandello, *The Unfortunate Death of Two Most Wretched Lovers, supra* note 6, p. 51.
158 *Ibid.*, p. 53.
159 Pierre Boaistuau, *Of Two Lovers, supra* note 6, p. 87.
160 *Ibid.*, p. 90.



My lips, two blushing pilgrims, ready stand
To smooth that rough touch with a tender kiss.

JULIET Good pilgrim, you do wrong your hand too much,
Which mannerly devotion shows in this,
For saints have hands that pilgrims' hands do touch,
And palm to palm is holy palmers' kiss.

ROMEO Have not saints lips and holy palmers too?

JULIET Ay, pilgrim, lips that they must use in prayer.

ROMEO O then, dear saint, let lips do what hands do –
They pray; grant thou, lest faith turn to despair.

JULIET Saints do not move, though grant for prayers' sake.

ROMEO Then move not while my prayer's effect I take.[161]

*Shrine. Pilgrims. Pilgrim* (twice). *Pilgrims'. Palmer's. Palmers.*

The disguised Romeo knows his own name. But the likewise pilgrim/palmer bandinage-bouncer Juliet knows her partner not. Who *is* Romeo? A palmer is a pilgrim[162]:

161 Romeo and Juliet, Act I, sc. 5, lines 92-105; René Weis, *supra* note 4, pp. 173-75.
162 Alexander Schmidt, Shakespeare Lexicon and Quotation Dictionary, p. 831 (New York: Dover Publications, Incorporated, 1971) (vol. 2) (3rd ed.) (rev'd and enlarged by George Sarrazin).

properly, a Holy Land pilgrim returning bearing a palm leaf.[163] Or as specified by Dante Alighieri in his *Vita* Nuova[164]:

> [T]here are three ways by which the people who travel in the service of the Most High may accurately be called. They are called *palmers* who journey across the sea to that Holy Land, whence they often bring back palms; they are called *pilgrims* who journey to the house of Galicia, because the tomb of St[.] James is farther away from his own country than that of any other apostle; they are called *romers* who travel to Rome,….[165]

John Florio in his *A Worlde of Wordes*[166] framed it during 1598: "Romeo, as ROMITAGGIO, a roamer, a wanderer, palmer,…."[167]

Sohmer finds: "Throughout the canon – from *Henry I* to *Hamlet* – Shakespeare repeatedly associates pilgrimage with his Catholic characters."[168] The play's doomed, Roman Catholic boy and girl recite their sonnet on Sunday, July 25, the Feast of Saint James[169] the Greater.[170] Henry VIII had denounced as idolatrous pilgrimaging to the shrine of Saint James in Campostela, Spain.[171] It was the top draw for all of Europe's pilgrims.[172] (In 2017, it remains annually a high-profile undertaking for multitudes annually from numerous lands and of diverse motivations.[173]) In the 1530s, the King removed that Feast

163 C.T. Onions, A Shakespeare Glossary, p. 192 (New York: Oxford University Press, 1986) (rev'd and enlarged by Robert D. Eagleson).

164 Dante Alighieri, Vita Nuova (New York: Oxford University Press, Incorporated) (Mark Musa trans.).

165 *Ibid.,* p. 81.

166 John Florio, A Worlde of Wordes (Toronto, ONT: University of Toronto Press, 2013) (Critical Edition).

167 *Ibid.*, p. 473.

168 Steve Sohmer, *supra* note 151, p. 112.

169 *Ibid.*, pp. 43 and 47.

170 *Ibid.,* p. 188.

171 *Ibid.*, p. 24.

172 *Ibid.*, p. 43.

173 Jay Griffiths, Tristimania: A Diary of Depression, pp. 158-81 (Berkeley, CA: Counterpoint Press, 2016).



Day from the liturgical calendar.[174] Yet educated Elizabethans hearing dialogue of *Romeo and Juliet* during the 1590s still would recognize observance of England's suppressed Feast[175] in the Veronese Capulet household.[176]

### B. *And Saint James*

Certainly seems the progenitor of *Romeo and Juliet* atop all of this. Hence does Ophelia sing:

> How should I your true love know
> From another one?
> By his cockle hat and staff,
> And his sandal shoon.[177]

For G.R. Hibbard explicates that cockle hat-phrase born of would-be bride Ophelia's madness: "A hat with a cockle-shell or scallop-shell on it was worn by pilgrims to show that they had been to the shrine of St. James of Compostela in Spain."[178] The ironic Ophelia warns that a woman's "true love" will take to his feet, to depart like a pilgrim.

Or is to hearken to Ophelia's lament to exaggerate how continually conscious the mindful-of-marriage playwright proved of Saint James the Greater? In *The Taming of the Shrew,* prospective bride-Katherine's father Baptista awaits the arrival of his would-be son-in-law Petruchio. The advent of the latter is noised by Biondello:

174 Steve Sohmer, *supra* note 151, pp. 41-42.

175 *Ibid.*, p. 42.

176 Romeo and Juliet, Act I, sc. 2, lines 19-23; René Weis, *supra* note 4, p. 143.

177 Hamlet, Act IV, sc. 5, lines 23-26; Hamlet, p. 298 (New York: Oxford University Press, 1987) (G.R. Hibbard ed.).

178 Hamlet, *supra* note 177, p. 298 n. 25. See also The Oxford English Dictionary, p. 828 (New York: Oxford University Press, 1989) (2nd ed.) (vol. XI) (prep. J.A. Simpson and E.S.C. Weiner).

BAPTISTA I am glad he's come, howsoe'er he comes.

BIONDELLO Why, sir, he comes not.

BAPTISTA Didst thou not say he comes?

BIONDELLO Who? That Petruchio came?

BAPTISTA Ay, that Petruchio came.

BIONDELLO No, sir, I say his horse comes, with him on his back.

BAPTISTA Why, that's all one.

BIONDELLO Nay, by Saint Jamy,
I hold you a penny,
A horse and a man
Is more than one,
And yet not many.[179]

This kindergarten-level joke about a horse-and-rider as two ("A horse and a man") or one ("that's all one") rings unimpressively. So what else is afoot?

Biondello's "Saint Jamy" reference was elucidated by the editors of The RSC Shakespeare of 2007 with: "probably Saint James of Campostela whose shrine was a popular object of pilgrimage."[180] James was the name of two of the Twelve Apostles. James (son of Zebedee) and James (son of Alphaeus)[181] were denominated respectively James the Greater and James the Less. The latter, James the Less, presumably was shorter. *Quaere*, whether countless confused church-congregants plus schoolboys unnumbered wondered whether their Apostle James was one or two. Still, how did this particular one-two wordplay tie-into Baptista-Biondello, let alone conjure Compostela in Spain?

As already suggested, Galicia's Compostela remains a pilgrimage site as the location where James the Greater lies buried. One legend related that as the boat bearing this Apostle James's corpse neared the Galician shore, a wedding was taking place. Therein was its youthful bridegroom mounted on horseback.[182] *The Taming of the Shrew* has Biondello tell Baptista how bridegroom Petruchio approaches his own wedding on horseback. Why? More subtle than an infantile jest, the Biondello language in context reminds the wiser sort of the royally reviled Compostela shrine of pilgrimage.

Or, again, does this exaggerate how conscious proved the playwright of Spain's Saint James? The Shakespearean source of *Othello* awards its villain no personal name.[183] The name of the Shakespearean character Iago is Spanish for James: Santiago (Saint James) is Spain's patron saint.[184] Santiago's iconography, as mounted spiritual leader of Spain's *Reconquista,* frequently portrays his horse trampling a beheaded Moor.[185] (Petruchio is

179 The Taming of the Shrew, Act III, sc. 2, lines 61-72; William Shakespeare, *supra* note 43, p. 558. Not the Shakespearean playwright-poet alone has dallied with the notion of the man as two-in-one: "I am single, I am double,/ And my poems tell you so." *Ginko Bilboa*, in Johann Wolfgang von Goethe, Selected Poetry, p. 165 (New York: Penguin Group (USA), Incorporated, 2005) (Penguin Classics ed.) (David Luke trans.).

180 William Shakespeare, *supra* note 43, p. 558n.68.

181 Matthew 4: 21, Matthew 10: 2, Mark 1: 19, Mark 3: 17, Mark 10: 35, Luke 5:10 (King James) (James, son of Zebedee); Matthew 10: 3, Mark 3:18, Luke 6: 15, Acts of the Apostles 1: 13 (King James) (James, son of Alphaeus).

182 http://en.wikipedia.org/wiki/Way_of_St._James.

183 "Now amongst the soldiery there was an Ensign, a man of handsome figure, but of the most depraved nature in the world." *Selection from Giraldi Cinthio,* Hecatommithi, in The Tragedy of Othello The Moor of Venice, pp. 134, 136 (New York: Signet Classics, 1998) (A. Kernan ed.) (2nd rev. ed.) (The Signet Classics Shakespeare).

184 Peter R. Moore, *supra* note 95, p. 147, citing G.W. Knight, The Sovereign Flower, p. 179 (1958), and M.J. Levith, What's in Shakespeare's Names, p. 54 (Hamden, Connecticut: 1978).

185 *Ibid.,* citing T.D. Kendrick, St. James in Spain, p. 24 (1960) (vol. I).

mounted on Petruchio's horse.) Grace Tiffany has investigated their author's interest in pilgrimage/Santiago de Campostela as not merely manifested in his *Othello* but in *Cymbeline* and, of course, *All's Well that Ends Well*.[186]

*Fixation?*

### *C. And Bridegroom Henry Wriothesley*

The Late Latin name Romaeus signifies a pilgrim to Rome, and provides the Italian medieval source[187] of the Italian form: Romeo.[188] By pilgrim to Rome, as it was associated with the Late Latin religious name Romaeus, meant a pilgrim to the Holy Roman Catholic Church (of Rome).[189] The personal name, Romeo, ultimately emerged from rhomaios, an adjective in classical Greek (romeos in modern Greek). It denoted someone from the Byzantine Empire, originally, and denoted subsequently a pilgrim to Rome, and thereafter any pilgrim.[190] In Italian today, 'romeo' means "pilgrim (going to Rome)."[191] So, who *is* Romeo?

The 3rd Earl of Southampton (the Shakespearean dedicatee) was raised a Protestant.[192] At least this proved true after his *circa* late 1581 delivery into the hands of the aforementioned Lord Burghley.[193] However, his father the 2nd Earl, bridegroom to Mary, underwent a Roman Catholic upbringing[194]: "The key to the unhappy life of the second earl of Southampton is to be found in the fervor of his Catholicism."[195] Roman Catholics experienced the Elizabethan Age as a time of terror.[196]

In 1569, the abortive Rebellion of the Northern Earls[197] so shook the 2nd Earl and his father-in-law Viscount Montague that they attempted to sail from England: both were linked to treasonous planning with the leadership of the rebellion. Forced back by contrary winds, each was ordered to court at once to explain the conduct.[198] A 1570 Papal Bull excommunicating Queen Elizabeth resulted in the 2nd Earl's conferring with the Roman Catholic Bishop of Ross (an agent of Mary Queen of Scots, Elizabeth's captive). The upshot was Southampton's arrest and confinement incommunicado.[199] Upon the 1571 arrest of the Bishop, who told all,[200] Southampton was rearrested, and held in the Tower of London between 1571 and 1573.[201] And the 2nd Earl would be rearrested, again, consequent to the January 16, 1581, antirecusancy act.[202]

*Wherefore* is he Romeo? Pilgrim to Rome. Pilgrim to the Holy Roman Catholic Church. Romeo means pilgrim. If child-bride Mary Browne corresponds (thirteen) to Juliet Capulet, does her bridegroom Henry Wriothesley correspond (Rome) to Romeo Montague? *Therefore* is he Romeo.

186 Grace Tiffany, *Shakespeare and Santiago de Compostela,* 54 Renascence, p. 87 (iss. 2) (Winter 2002).

187 Name: Romeo. http://babynamesworld.parentsconnect.com/meaning_of_Romeo.html.

188 Behind the Name: Meaning, Origin and History of the Name Romeo. http://www.behindthename.com/name/romeo.

189 Romeo. http://www.ohbabynames.com/meaning/name/romeo/1597.

190 Romeo Family History. http://www.ancestry.com/name-origin?surname=romeo.

191 Oxford Paravia Il dizionario, p. 2323 (New York: Oxford University Press, 2001); Garzanti Comprehensive Italian-English English-Italian Dictionary, p. 792 (New York: McGraw-Hill Book Company, Incorporated 1961) (Mario Hazon ed.); Cassell's Italian Dictionary, p. 439 (New York: Funk & Wagnalls Company, 1958) (Piero Rebora comp.).

192 Charlotte Carmichael Stopes, *supra* note 85, p. 18.

193 G.P.V. Akrigg, *supra* note 34, p. 23.

194 *Ibid.*, pp. 6-7.

195 *Ibid.*, p. 7.

196 See, e.g., Jesse Childs, God's Traitors: Terror and Faith in Elizabethan England (New York: Oxford University Press, 2014).

197 See, e.g., Krista Kesselring, The Northern Rebellion of 1569: Faith, Politics and Protest in Elizabethan England (New York: Palgrave Macmillan, 2007).

198 G.P.V. Akrigg, *supra* note 34, p. 8.

199 *Ibid.*, p. 9.

200 *Ibid.*, pp. 9-10.

201 *Ibid.*, p. 10.

202 *Ibid.*

## VI. WHY THE IMPERATIVE THAT VERONA'S LOVERS EXPRESSLY BE STAR-CROSS'D?

It is often remarked-upon that in *Romeo and Juliet*, the author exploits contrivance[203]: "His tragedy is unusually dependent on coincidence, mischance, and accident to produce what the Chorus, in the sonnet that serves as the prologue, calls the lovers' 'misadventured piteous overthrows'."[204] The Royal Shakespeare Company's *Complete Works,* edited by Jonathan Bate and Eric Rasmussen, remarked in 2007: "It is sometimes said that *Romeo and Juliet* is a lesser work than … [the Shakespearean] 'mature' tragedies because its catastrophe is provoked by fate rather than the actions of the characters themselves."[205] J.A. Bryant, Jr., adds: "A better explanation for the modern readers' uneasiness with ranking *Romeo and Juliet* with the so-called major tragedies lies in the widespread assumption that Shakespeare meant the play to be deterministic."[206] Unease is felt that the dramatist "offends against his own criteria for tragedy by allowing mere chance to determine the destiny of the hero and heroine."[207] Ralph E. C. Houghton mused of mischance's power over the play: "This kind of chance is not in itself a theme of great dramatic interest; for it approaches more nearly to the 'tragedy' of ordinary life and journalistic usage than to the tragedy of dramatic literature."[208]

The dramatist is careful to give the age of Juliet.[209] He identifies the age of no other heroine among his early plays.[210] But he is not careful to identify the cause underlying the Capulet-Montague friction. No indication of its nature ever arrives.[211] Things in Verona just happen. Yet – from the standpoint of the playwright – why should that be?

John W. Draper advanced an Elizabethan Popular Science Theory of *Romeo and Juliet*. He perceived this play to be an improbable chain of coincidences.[212] A specific strain of tragic fate overhangs the work.[213] And some of those coincidences are traceable to a time of day or to a day of the week.[214] Draper measures the play against Elizabethan-era astrology[215] and the Elizabethans' biological theory of the humors.[216] He discerns these humors to be associated with the personalities of many characters in *Romeo and Juliet*.[217] The month of the play is July (the month of Juli-et), and Draper discovers the weekdays and hours in the play to correspond, according to Elizabethan beliefs, to developments onstage.[218]

Concludes Draper: "Thus the theme of the play is …, as in Greek tragedy, the hopelessness of defying the heavens' will."[219] Indeed, during 2016 one heavily-researched monograph presented a thirty-page chapter entitled *The Hidden Astrological Key to* Romeo and Juliet.[220] In Draper's understanding: "… [A]nd Shakespeare, snatching a grace beyond the reach of Chapman or Kyd or Marlowe, seems to have turned popular

---

203 "In *Romeo and Juliet*, … Shakespeare does not shy away from artifice and contrivance." The Norton Shakespeare: Based on the Oxford Edition, p. 865 (New York: W.W. Norton & Company, 1997) (Stephen Greenblatt gen. ed.).

204 *Ibid*.

205 William Shakespeare, *supra* note 43, p. 1677.

206 J. A. Bryant, Jr., *Introduction,* to *Romeo and Juliet* in The Complete Signet Classic Shakespeare, p. 479 (New York: Harcourt Brace Jovanovich Publishers, 1972).

207 The Riverside Shakespeare, p. 1055 (Boston: Houghton Mifflin Company, 1974).

208 Ralph E. C. Houghton, *Introduction,* in Romeo and Juliet, pp. 5, 7 (Oxford: Clarendon Press, 1968) (Ralph E. C. Houghton ed.) (The New Clarendon Shakespeare).

209 Isaac Asimov, Asimov's Guide to Shakespeare, p. 480 (New York: Wing's Books, 1970) (Volume One: The Greek, Roman and Italian Plays).

210 *Ibid.*

211 *Ibid.*, p. 476.

212 John W. Draper, Stratford to Dogberry: Studies in Shakespeare's Earlier Plays, p. 85 (Pittsburgh: University of Pittsburgh Press, 1961).

213 *Ibid.*, p. 87.

214 *Ibid.*, p. 100.

215 *Ibid.*, pp. 87-89.

216 *Ibid.*, pp. 89-90.

217 *Ibid.*, pp. 90-96.

218 *Ibid.*, pp. 96-100.

219 *Ibid.*, p. 100.

220 Priscilla Costello, Shakespeare and the Stars: The Hidden Astrological Keys to Understanding the World's Greatest Playwright, 219-248 (Lake Worth, FL: Ibis Press, 2016) (ch. 8).

science to his purpose to give the plot of his drama something of the inevitable sequence of Hellenic tragedy."[221] Draper's ability to harness an Elizabethan Popular Science Theory as a cause-and-effect explanation of why events transpire onstage cannot solve every riddle. It does not explain why any author actually would want thus to exploit multiple coincidence – whatever the degree of accuracy of Draper's Elizabethan Popular Science Theory.

Hence, the Marian Theory. If *Romeo and Juliet* originated in a 1591 production for Southamptons and Montagues, somewhat to celebrate the long-prior wedding of the thirteen-year-old bride Mary Browne (= Montague), then it would not be clever simply to cite Juliet's age. Equally wise would be actively to circumvent the delicate subject (alleged adultery) that had underlain the friction between the families of aristocrats in the audience. Sure enough, never exposed is any root of the longrunning Capulet-Montague hostilities.

Instead, most tactful in 1591 would be carefully planted, almost subliminal, onstage hints that the entire Southampton storm had been but bad luck. Sure enough, *Romeo and Juliet* is replete with unavoidable, innocent coincidences and misunderstandings. Or it even, in the view of Elizabethan popular science, overflows with cosmic inevitabilities pressed upon innocent, mere mortals. This Marian Theory is explanatory of why it is a crushing, yet curiously impersonal, fate darkly blanketing Verona. The Marian Theory identifies a prudential motivation spurring the melodramatist toward mechanical plot-devices, even were the melodramatist personally contemptuous of astrology as factored into Draper's Elizabethan Popular Science Theory. The Marian Theory delivers a rationale defending the plot-machinery  assailed by, e.g., Bryant and Houghton.

The Marian Theory incidentally might help to shed some light upon an additional detail within the Shakespearean corpus. In the post-1599 *King Lear*, the villain Edmund

221 John W. Draper, *supra* note 212, p. 100.



the Bastard soliloquizes:

> This is the excellent foppery of the world, that, when we are sick in fortune, often the surfeit of our own behavior, we make guilty of our disasters the sun, the moon, and the stars; as if we were villains on necessity; fools by heavenly compulsion; knaves, thieves, and treachers by spherical predominance; drunkards, liars, and adulterers by an enforc'd obedience of planetary influence; and all that we are evil in, by a divine thrusting on. An admirable evasion of whore-master man, to lay his goatish disposition to the charge of a star! My father compounded with my mother under the Dragon's Tail, and my nativity was under Ursa Major, so that it follows I am rough and lecherous. Fut! I should have been that I am, had the maidenest star in the firmament twinkled on my bastardizing.[222]

Astrology had proved a useful authorial tool to soften suggestion of the guilt of the 2nd Earl for maltreatment of his wife Mary. But thereafter that author's Edmund spews scorn upon anyone exploiting astrology as alibi for other-injurious wrongdoing or self-defeating personal folly. Of whose self-defeating folly had all London become conscious after 1599? In 1601, the 3rd Earl associated himself with the Essex Rebellion. Reaping recompense, he underwent trial for treason on February 19, 1601; suffered forfeiture of his titles; and been condemned to death.

Henry had made himself sick in fortune by surfeit of his own behavior, publicly proving guilty of his own disasters. (Wriothesley's capital sentence was commuted to life imprisonment. Subsequently, James I had permitted Henry's reassumption of his position at court.) On the other hand, only recently was it argued that Edmund represents a man precisely of the type portended in the stars[223]: "Even though Edmund rejects any

222 King Lear, Act I, sc. Ii, lines 132-45; The Tragedy of King Lear, p. 17 (New York: Ginn and Company, 1940) (George Lyman Kittredge ed.).

223 Priscilla Costello, *supra* note 220, p. 25.

synchronicity between his character and the cosmos, Shakespeare creates his personality and intentions very much in accord with the astrological pattern."[224] The dramatist might renounce Southampton by belittling astrology, to distance himself from the Essex Rebellion before the public. Simultaneously might ironic words display to the wiser a Southampton demonstrated destiny's innocent pawn. And who was the London author whom Wriothesley might once have enraptured?

## VII. CONCLUSION

The preceding discussion has reviewed Juliet's speech ("O Romeo, Romeo, wherefore art thou Romeo?") during her well-known balcony scene. Juliet therein calls attention to a common noun (rose) and at the same time to a proper noun (Montague). As Juliet and Romeo were wedded by Friar Laurence, so rose and Montague forever were wedded by Juliet. But for what reason, here?

Notwithstanding the French derivation of 'Montague,' George Gasciogne well-preceding 1591 had linked literarily the aristocratic pair of famed, feuding families of Italy's Verona with the House of England's 1st Viscount Montague. After 1591 was demonstrated the cognizance of the author of *Romeo and Juliet* to the fruit of that Viscount's House. For in 1593 and 1594 were Shakespearean dedications delivered to the maternal grandson of the 1st Viscount: Henry Wriothesley, 3rd Earl of Southampton. Plausible is supposition that as a parcel of Queen Elizabeth's 1591 progress including that Viscount's Cowdray Park, performance of some variant of *Romeo and Juliet* could have been mounted in her honor.

Why should the age of Juliet Capulet fall shy of fourteen? Her playwright emphasizes her youth. The Marian Theory of this Shakespearean product apprehends that the mother of the 3rd Earl of Southampton had married his father while herself but thirteen. Perhaps the tragedy's paralleling of the sympathetically-presented Juliet with that mother, the onetime Mary Browne (= Montague), made most apposite a production of *Romeo and Juliet* at Cowdray Park in August 1591. Reinforcing the credibility of the Marian Theory explanation for Juliet's age are other resemblences between the strained circumstances that had accompanied the 1566 wedding of young Lady Mary, and the vexed circumstances surrounding the wedding to Romeo one Monday of young Lady Juliet. From forth the loins of that wedded couple came the 3rd Earl of Southampton. And to that Rose, rendered were dedications over the name of William Shakespeare.

Bemoaned by many, moreover, are mechanics of coincidence powering Verona's storyline. Its mischance-machinery seems nontragic, or unShakespearean. However, if the long-ago bride Mary Browne (= Montague) were the key to this stage-version of an old tale of lovers, and if a 1591 production before a queen were the immediate impulse behind the playscript, then explicable becomes polite playscript-accenting of impersonal fate. Destiny catalyzing dramatic developments insulates from blame parties whose own flesh and blood biographies parallel the play. This Marian Theory demonstrates an author's sagacious subordination of wide-ranging professional creativity to cautious accommodation of an audience absolutely never to be irritated.

224 *Ibid.*

## APPENDIX A

A wise man in the midst of troubles and distress

Still stands not wailing present harm, but seeks his harm's redress.

As when the winter flaws with dreadful noise arise,

And heave the foamy swelling waves up to the starry skies,

So that the bruiséd barque in cruel seas betost,

Despaireth of the happy haven, in danger to be lost.

The pilot bold at helm, cries, 'Mates, strike now your sail',

And turns her stem into the waves that strongly her assail;

Then driven hard upon the bare and wrackful shore,

In greater danger to be wracked than he had been before,

He seeth his ship full right against the rock to run,

But yet he doth what lieth in him the perilous rock to shun:

Sometimes the beaten boat, by cunning government,

The anchors lost, the cables broke, and all the tackle spent,

The rudder smitten off, and overboard the mast,

Doth win the long-desired port, the stormy danger past;

But if the master dread, and overpressed with woe,

Begin to wring his hands, and lets the guiding rudder go,

The ship rents on the rock or sinketh in the deep,

And eke the coward drenchéd is: So, if thou still beweep

And seek not how to help the changes that do chance,

Thy cause of sorrow shall increase, thou cause of thy mischance.[56]

## APPENDIX B

Welcome to *England*, my louing friends of *Frãce*,

And welcome *Summerset*, and *Oxford* too.

Once more haue we spread our sailes abroad,

And though our tackling be almost consumed,

And *Warwike* as our maine mast ouerthrowne,

Yet warlike Lords raise you that sturdie post,

That beares the sailes to bring vs vnto rest,

And *Ned* and *I* as willing Pilots should

For once with carefull mindes guide on the sterne,

To beare vs through that dangerous gulfe

That heretofore hath swallowed vp our friends.[57]

## APPENDIX C

Great Lords, wise men ne'r sit and waile their losse,

But chearely seeke how to redresse their harmes.

What though the Mast be now blowne ouer-boord,

The Cable broke, the holding-Anchor lost,

And halfe our Saylors swallow'd in the flood?

You liues our Pilot still. Is't meet, that hee

Should leaue the Helme, and like a fearfull Lad,

With tearfull Eyes adde Water to the Sea,

And giue more strength to that which hath too much,

Whiles in his moane, the Ship splits on the Rock,

Which Industrie and Courage might haue sau'd?

Ah what a shame, ah what a fault were this.

Say *Warwicke* was our Anchor: what of that?

And *Mountague* our Top-Mast: what of him?

Our slaught'red friends, the Tackles: what of these?

Why is not *Oxford* here, another Anchor?

And *Somerset*, another goodly Mast?

The friends of France our Shrowds and Tacklings?

And though vnskillfull, why not *Ned* and I,

For once allow'd the skilfull Pilots Charge?

We will not from the Helme, to sit and weepe,

But keepe our Course (though the rough Winde say no)

From Shelues and Rocks, that threaten vs with Wrack.

As good to chide the Waues, as speake them faire,

And what is *Edward*, but a ruthlesse Sea?

What *Clarence*, but a Quick-sand of Deceit?

And *Richard*, but a raged fatall Rocke?

All these, the Enemies to our poore Barke.

Say you can swim, alas 'tis but a while:

Tread on the Sand, why there you quickly sinke,

Bestride the Rock, the Tyde will wash you off,

Or else you famish, that's a three-fold Death.

This speake I (Lords) to let you vnderstand,

If case some one of you would flye from vs,

That there's no hop'd-for Mercy with the Brothers,

More then with ruthlesse Waues, with Sands and Rocks.

Why courage then, what cannot be auoided,

'Twere childish weakenesse to lament, or feare.[58]

On The Hunt

Sue Matheson

# Power/Knowledge and Girl Culture in Heidi Julavits' *The Uses of Enchantment*

**by Genevieve Aldi**

**The College of Saint Rose, Albany, New York**

Heidi Julavits' 2006 novel *The Uses of Enchantment* has, as of this writing, been inexplicably ignored by scholars. In dealing with questions of truth, knowledge, and memory, and in its positioning within the rhetoric of 1980s feminism and cultural panics about girlhood abduction, *The Uses of Enchantment* is a text that offers multiple lenses and avenues of discussion to be explored within academic discourses. For the purposes of my analysis, I find *The Uses of Enchantment* to be most effectively read as a response to discourses of power/knowledge, as conceptualized by theorist Michel Foucault, as well as a response to cultural pressures and panics located within the nexus of white, suburban, teenage girlhood. In the novel, protagonist Mary is living within the confines of that nexus, ignored and rendered (at least prior to her abduction) powerless within a culture reproducing narratives of voiceless and captive females. As a result, she produces her own narrative by participating in her own abduction in an attempt to gain power. While others in her community, such as her therapist and her mother, attempt to usurp this power by trying to attain control of the knowledge of Mary's story, Mary ultimately retains power by truly containing the knowledge of what actually happened. Mary thus asserts the dynamics of power/knowledge in order to invert the cultural panic of girlhood abduction by complicating the narrative. The book deals with ways in which power and knowledge are manipulated and contorted in social confines, and are acted out in the narrative by Mary, her mother (Paula), and both therapists in order to either break down or to reify the notions of adolescent girlhood being propagated in the community.

The narrative of *The Uses of Enchantment* is told from three vantage points: the contemporary, adult Mary, who has returned to her childhood home after the death of her mother; the notes of Mary's therapist, Dr. Hammer, who treats her after her return from her abduction and who uses his own take on Mary's story for a book; and a third section, titled "What Might Have Happened," which details "the man" and "the girl" participating in a twisted and complicated "abduction," in which the roles of victim and perpetrator swing back and forth between the two and in which the abductee is at least complicit, if not in charge, of the abduction event. Although the narrative "truth" is muddled at best, it is my contention that the "What Might Have Happened" section is a representation of what goes on between Mary and her abductor and that Mary is indeed complicit in her kidnapping. This assertion is a result of analysis of the reunion depicted in the book between the adult Mary and the man, showing that they do indeed have a shared history that they seem to have agreed upon, and in which their exchanges parallel and confirm many of those in the "What Might Have Happened" sections. Moreover,

the assumption of those sections to be representative of Mary's abduction falls in line with the dynamics of power, knowledge, and cultural panic within which Julavits is working. Finally, by reading the novel in this way, we can see the way in which Mary attempts to challenge the power/knowledge discourse of her community by creating and participating in her own abduction narrative.

As I stated, attention to this book is lacking in literary scholarship and even in more popular and accessible sources, such as published book reviews. The reviews I did find, however, do provide some key statements that are helpful in conceptualizing ways in which *The Uses of Enchantment* is viewed and can be read. In her review for *The New York Times*, Emily Nussbaum notes that the novel comes within the framework of 1980s "identity politics" and thus deals with a time (the time in which the "What Might Have Happened" section takes place) in which accusations about inappropriate moments and exchanges between adults and children, and between men and women, were not only common, but also begot questions about truth, as well as doubt, about such accusations. Nussbaum calls the book "a crisis of storytelling—a dark vaudeville in which teenage girls know very well what is expected of them and act it out as a way of testing their own power […]". Here, Nussbaum positions the text in terms of power, as well as in terms of conceptions about teenage girlhood. Mary is referred to as someone who knows about the panic of abduction and chooses to act it out as a way to insert herself into that cultural narrative as an exercise in obtaining power for herself. Likewise, reviewer Jason Pettus of the *Chicago Center for Literature and Photography* pays specific attention to the type of setting in which Julavits places *The Uses of Enchantment*: "it's a portrait of cultured, pill-popping, little-dog owning, ice-cold matriarch families in New England, and of the various ways that various females within that environment interact […]". Pettus here gives us very specific images that connote the type of world in which the book takes place. He lays out the social framework within which Julavits is writing and within which Mary's struggle takes place. It is insular, white, middle-to-upper class, and matriarchal, but matriarchal in a way that encloses femininity within a very specific box, the parameters of which I will explore throughout this paper.

I see *The Uses of Enchantment* as being very much about power and knowledge and the ways in which both work together to precipitate the events in the novel. In examining the novel, I seek to unravel several questions about knowledge and power within it. How does Mary seek to gain power? Why does she choose the terms that she chooses? How does what she knows about the community inform her concept of power? How are power and knowledge dispersed within the particular community of the novel?

## II

I see Michel Foucault's work on power/knowledge as being very relevant in examining this novel and its implications. Foucault first sees power and knowledge as intrinsically linked and dialogic, informing upon and calling back upon each other at all times, so much so that he combines them into one term: "Now I have been trying to make visible the constant articulation I think there is of power on knowledge and knowledge on power. […] The exercise of power itself creates and causes to emerge new objects of knowledge and accumulates new bodies of information" ("Prison Talk"

51). Foucault asserts that power and knowledge cannot be looked at separately. Power informs knowledge and that knowledge thus creates new structures of power. They are always working in tandem. Moreover, Foucault asserts that "[…] it is in discourse that power and knowledge are joined together" (*History of Sexuality* 100). Thus, discourse informs the public of knowledge that the producer(s) of the discourse want to convey and, through that knowledge, wield power over subjects.

Foucault also argues that power does not work from the top of a hierarchy down in exclusion, but is only effective when it disperses and works in all directions within a social framework (Irwin 500). Institutions obviously do use power/knowledge to ingrain discourse in subjects and thus create them. However, discourse, and thus power/knowledge, is not only communicated in a vertical way, but can also move between subjects, which is how power/knowledge stays in circulation. Moreover, Foucault claims that power is only effective when it is not merely exercised by one over another, but when it is dispersed so that it becomes ingrained in all subjects and they act it out amongst themselves:

> […] a form of power comes into being that begins to exercise itself through social production and social service. […] And in consequence, a real and effective 'incorporation' of power was necessary, in the sense that power had to be able to gain access to the bodies of individuals, to their acts, attitudes, and modes of everyday behavior. ("Truth and Power" 125)

Foucault claims that power from top down is not truly effective, but that power only really works in terms of exhibiting control when it comes to reside within the bodies and beings of everyday subjects in their routine behavior, so much as that they begin to act out power structures upon themselves and upon fellow subjects. This framework encapsulates the world of *The Uses of Enchantment* nicely, in that the culture of the suburban, white, female world of the novel follows this model in terms of school, family, and interpersonal relationships. Power through the discourse of adolescent girlhood, as structured by the narratives of the Salem Witch Trials, of captivity narratives, of Dora, of Bettina, and, finally, of Mary, is not a top-down type of power exclusively, but is dispersed in circuits. The narratives are entrenched in the culture, through school, through rumor, within families, through books, etc. In other words, the power of the narrative exists in various ways throughout the community and becomes ingrained in the subjects of that community, who thus act out and pass on the knowledge within the confines of these frameworks. The power of the frameworks and the knowledge they inform thus saturate the community until they are virtually inescapable.

Anthea Irwin provides a summarization of Foucault's power/knowledge theories that I find especially helpful in my reading of *Enchantment*. First, she notes that power/knowledge is not "essentialist" but a construction: "Knowledge is not absolute truth, because any material fact that is interpreted linguistically will necessarily be altered in some way in the process" (501). This is applicable within the novel, as knowledge of Mary's abduction is slippery at best and truly unattainable at worst, as it is interpreted by a variety of people in several different ways. Irwin also notes that Foucault is "interested in documenting not what truth is but rather the PROCEDURES by which something comes to be CONSIDERED knowledge and, by extension, 'truth'" (501). My interests

here fall in line with Foucault's in that I wish to trace the ways in which the "truth" of Mary's abduction is considered and evaluated by different characters and how they establish, in their minds, their own "knowings" about it. Finally, and especially important, Irwin reads Foucault's theory about the way power/knowledge is dispersed among subjects as way that gives subjects the possibility of control over knowledge and discourse: "It follows […] that, with each encounter, the individuals involved have the capacity not just to reinforce the existing discourse(s) but also to challenge them and perhaps even develop and change them" (502). I see Mary's complicated insertion of herself into an abduction narrative as an attempt to do just this. She understands the existing discourse of the abduction narrative as a way to be noticed and recognized within the isolation of her community (as she can trace this discourse through the narrative frameworks noted earlier) and becomes a part of it in order to gain power through both her participation in the discourse and through her knowledge of her own inversion of it.

## III

So what is this discourse of abduction that takes place within the book? Why is abduction so intrinsically linked to the construction of the teen girl in the novel? What real-world frameworks can we use to understand what is taking place in the novel? One author who is useful in attempting to unpack these complex questions is Paula S. Fass, a historian whose book, *Kidnapped: Child Abduction in America*, not only provides detailed facts and chronologies of abduction in the United States from the late 1800s through the present, but also considers what the proliferation of news media and cultural obsession with the abducted child has done to propagated discourse about abduction.



Fass, in a move we see in Julavits' novel, ties the history of Indian captivity narratives to the contemporary fascination with abduction discourse:

> As a cultural form, child abduction became an irresistible story, much as narratives of Indian abductions had been for the preceding two centuries. […] From 1874 to the present, these stories have edified us, told us about our many problems, confirmed our basic commitments to family life and feeling, and emphasized the need for law and order. (258-9).

Here, Fass explains why the abduction narrative has become so culturally fascinating. It plays on sensibilities of familial love, on protective instincts, on the need for police and other forms of lawful intervention. I would add that it also plays on the fear of an "Other" that cannot be tracked or controlled. In Indian captivity narratives, it is a racialized Other, an Indian "savage." In contemporary society, the Other is any unknown assailant, usually male, who invades an idyllic community (in the same way the Indian captors were, ironically, seen as invaders) and steals an innocent child. The community of *The Uses of Enchantment* is such a type of community; to return back to the words of reviewer Jason Pettus, it is "[…] cultured, pill-popping, little-dog owning, ice-cold […]". It is exactly the type of community that responds to outside invasion upon its white, cultured young girls, which is why the discourse holds such power there.

Fass also notes the way in which publicity around kidnapping, which is used as a tool to find missing children, also reinforces the fascination with abduction discourse: "Indeed, since the nineteenth century, parents have depended on publicity to retrieve their stolen children. That very dependence has helped to turn kidnapping from a minor

criminal problem into a public preoccupation" (7). While I am not sure I would classify the kidnapping of children as a "minor" crime in any sense, I do concur with the main point Fass is making here, which is that the publicity that surrounds a kidnapping gives power to the discourse around it by making it newsworthy and attention-getting. We can see this in current news media surrounding the missing, particularly around missing white girls, Natalee Holloway being a notable example. In her article "The Era of Lost 'White' Girls", Rebecca Wanzo discusses the proliferation on news coverage of the Natalee on shows such as *The Nancy Grace Show*, noting daily coverage of the abduction for years even when there were no new developments occurring (65). The addiction to news coverage of these events, even when there is no real news to be had, is also explored by Fass, who relates the abundance of news coverage to a social addiction to the sensational aspects of the abduction event:

> The more we know about the crime and the more fearsome it becomes, the more addicted we seem to be to the dangers it poses for the children we love. The crime has been so sensationally presented that the despoliation of innocence, which provides the emotional charge of these stories, has become a major source of cultural thrill. (7)

Fass' notion of the abduction narrative as a "cultural thrill" can be tied in to Foucault's notion of power/knowledge/discourse and pleasure, as he explains it in *The History of Sexuality Vol. I.* By creating a public thrill in the proliferation in the abduction narrative, the discourse surrounding abduction becomes an exercise in the spread of the power of that discourse through the pleasure subjects seek from it: "The pleasure that comes of exercising a power that questions, monitors, watches, spies, searches out, palpates, brings to light; and on the other hand, the pleasure that kindles at having to evade this power, flee from it, fool it, or travesty it" (95). Foucault theorizes that pleasure comes not only from the holding of power, but from the need to evade the power. So, if we see abduction discourse as wielding power, part of the pleasure and thus the thrill of the narrative comes from trying to evade abduction, thus forming part of our cultural fascination with it. The obsessive knowledge sought by the public about abductions can be partially seen as a tool to evade being victim (or having one's children be victim) and thus becoming part of the discourse. Simultaneously, however, as noted by Fass, there is also something to the story elements of abduction discourse that appeal to the public on a merely voyeuristic level; and, as Wanzo notes, this voyeurism is particularly noticeable when the victim is a white, teenage girl. Wanzo positions this fascination with the idealization of the white adolescent girl as a fairy-tale symbol to which the public can relate: "Lost Girls must be fairy-tale heroines, golden in visage and character, offering bodies that can sustain a fairy-tale ending for others, even when the ending for the specific lost girl is a terrible death. […] Lost Girl Events are thus stories of fairy tales disrupted […]" (62). Here, Wanzo notes how Lost Girl discourse is conflated with fairy-tale discourse, with the young, white, innocent girl as the fairy-tale princess snatched by an evil villain. The world of *The Uses of Enchantment* has bought into the fairy-tale myth within abduction rhetoric and reproduces it, making it the communal discourse of teenage girlhood in the novel.

In the rest of this paper, I will examine specific instances in the novel in which we can see Mary taking her knowledge of the type of discourse of white teenage girlhood in

the culture and using it to gain power by her participation in it and inversion of it. I will also explore the ways in which Mary's power/knowledge is corrupted by her mother, Dr. Hammer, and by Roz in their attempts to cite their "knowledge" of Mary's circumstances of their attempts to usurp her story and reinterpret it.

## IV

The opening section of the novel, the very first "What Might Have Happened" section, sets us up for the way in which we are to read the rest of the book in that it lays out the type of world in which the novel is working, the sort of discourse of girlhood that is status quo within that world, and the type of power shift in which Mary engages. *The Disappearing Women* mural (also known as The Grin-and-Bear-It Mural), which covers the lobby walls in Semmering Academy, prototypes the message of the school and community in terms of how they should be viewing themselves as part of a very specific female tradition. The mural, according to the narrative, depicts a bunch of women being chased, murdered, and burned by Native Americans, while clouds overhead of the women transform "into faces that surveyed the scene with expressions commonly interpreted as enthusiasm" (3). The narrative notes that some teachers object to it and are ignored; it also notes the way it is seen by the girls who attend the school and who see it on a daily basis:

> The mural's official title—*The Disappearing Women*—was all but unknown among the student body, who referred to the thirty-foot wall painting as *The Grin-and-Bear-It Mural*; to them it aptly summed up the way they had been taught to approach the world by parents and teachers: to keep their sadness to themselves even as they were materially spoiled in this suburban enclave with its lurid history of torment.

Both the official and adapted title of the mural signify the experience of the girls in the community. They, as Mary indicates several times in the books, seem to be disappearing figuratively, blending into a history of oppressed and captive female victimhood in a lineage traced back by the mural to colonial times. Interestingly, in order to break through this lineage, Mary decides to create her own place in it by joining it, as if she has to become a disappearing woman in order to make herself visible. This falls in line with Foucault's construction of power/knowledge, in that the participation in it by subjects allows it to proliferate and stay alive. This also ties into Rebecca Wanzo's conception of the fascination behind the white teen girl abduction narrative, in which the meaning of a girl's existence only comes to fruition through her disappearance:

> The Lost Girl body is reconfigured and imbued with more meaning than she can possibly hold, become a powerful symbol through the carefully crafted representation of her disappearance or death. She becomes not only the ideal girl but the ideal citizen that the nation's policies are designed to protect. (61)

Wanzo reads the Lost Girl as an iconic figure, who becomes so only through disappearing. The girl who, prior to her disappearance, is an ordinary girl, becomes an idealized symbol of innocence lost in the abduction narrative and thus her body and selfhood becomes (in media presentation and cultural status, at least) more meaningful in its disappearance

than it was in actualization of ordinary life. According to Wanzo, this idealization of the white teenage girl in abduction discourse serves to uphold a symbolic construction of such a girl, rendering her voice of complexity and reduced to fairy-tale status (64). Mary, in participating in her own abduction, seeks to join the iconography of the disappearing woman by stepping into the role and into the status power she can gain in taking on the role.

The mural's more commonly known title—*The Grin-and-Bear-It Mural*—comes with its own separate, yet related, connotations. The mural is symbolic of a tradition that the female community has to grin and bear—a tradition of capture, disappearance, violence, and silencing. The tradition comes to be symbolized in the ignored protest of many of the teachers. The tradition of underplaying sadness and displaying superficiality is displayed in the school in a hierarchical show of power and knowledge, yet the mural was a result of a contest, assumedly entered into by average citizens of the community. The intersection of the subject and the power structure in sharing and building this show of power/knowledge shows how Foucault's model of power/knowledge as dispersed works in this novel. The girls of Semmering Academy are shown this framework both by a power structure and also by the participation of subjects, with the resulting narrative being an interplay of knowledge coming from all sides.

It is also noteworthy that, while the girls attempt to reclaim the mural in renaming it, the renaming it does not serve to rob it of its previous significance, but in fact reinforces its prior significance. The girls of Semmering Academy have knowledge of the discourse, attempt to wield power over it, but also participate in the reinforcement of it through



their own conception of the mural. This cyclical phenomenon also related to Foucault's theory in that it is an example of the ways in which discourse can be both an effect of power and a move against power at the same time: "[…] Discourse can be both an instrument of and an effect of power, but also a hindrance, a point of resistance" (*History* 101). Here, the knowledge of the discourse and the attempt to change it actually results in the propagation of it among subjects.

In the first pages, Mary walks by and notices the mural as she leaves school to meet her abductor. This mural is a reminder to her of the narrative structures in place for girls like her and reinforces her mission in the novel. Mary here is shown very much in control of the situation that is to follow, a situation in which, normally, we would think of the "victim" as powerless. Mary, however, is the opposite, as she shows herself to have shrewdly planned and chosen her accomplice:

> The man, she knew, would wait for her. Every afternoon the man parked across the street from the cemetery where she and her friends escaped after lunch to smoke cigarettes. […] She had noticed that, as the weeks of fall progressed, […] the man stopped watching in his non-watching way the anonymous passing of girls and focused on one girl in particular. (2)

Reading this, Mary seems every bit as observant and interested in his movements as the man is of hers. Mary has been watching him as he watches her. She knows what time he'll be there, where he'll be parked, and she notices when his general gaze because particularly stuck on her. Her adeptness at sizing him up continues a couple of pages later:

> The girl had decided that he was a banker or possibly a doctor but an undedicated one; she'd decided that he had enough family money that his profession was simple a decent way to keep his days occupied. There were plenty of men like this in her town; he was an identifiable and harmless type. (4)

This reads to me similarly to true crime books in which someone has profiled someone. She's analyzed his appearance to determine his occupation, and decided what that occupation says about him. Just as he's typed her as a potential captive, she's typed him as a captor. Mary's actions in profiling and selecting her own captor shows her intelligence in knowing how to participate in abduction discourse, in that she recognizes the typology the captor needs to display in order to be useful to her. However, this also complicates Mary's victimhood, in that her calculations move opposed to her discursive role as the innocent.

Even Mary's thought-out and choreographed way of entering the man's vehicle shows the amount of planning she has put into her abduction narrative. She pauses at the curb before entering the car, in hopes that someone will see her; she drops her hockey stick into the gutter, in hopes that it will be found. Mary knows that she cannot create an abduction narrative if she is not known to be abducted and if she does not leave traces of herself behind to add to the story. When she drops the hockey stick, she thinks of who will remark of finding it, thinking of "journalists and police, family, friends, teachers" (5). I find it notable that she considers journalists and police, those who have more immediate channels to get out information to more people, first. Yet she takes into account a whole community of knowledge-makers, knowing that the power of her abduction is entrenched in the story of it getting out and being known by all. Here, she is doing what girls are culturally programmed to do, according to Catherine Driscoll, which is to be "positioned as always in the process of their own production" (130). Mary has read the narrative of the community and is creating her own story within that framework in order to empower herself, as she sees that that particular framework is all the community can read. The man is passive and obliging here, and the scene is imbued with what reviewer Lily King notes in "Games Within Games" as "a tension not created by physical attraction or attractiveness on either part but by *the desperate need they share to recreate themselves in order to connect*" (emphasis mine). The man here seems to share knowledge of the abduction narrative as the creation of a new self that can enter the cultural discourse, accounting for his willingness to participate, for he is an unknown in the narrative until we can label him as "the abductor."

Mary's notion of being under scrutiny here, of leaving clues behind to those who might be watching or seeking knowledge, also follows Foucault's model, as interpreted by Irwin, of surveillance. To Foucault, the threat of surveillance, whether actualized or imagined, participates wholeheartedly in power/knowledge discourse, because that threat is one of the things that coerces the subject to police themselves. Someone feels he/she is being watched by someone in power, so he/she polices his/her own behavior so as not to be punished:

> They then come under constant surveillance […] and can be normalized into behaving in ways desired by those in power. Because of this and other

> material manifestations of surveillance […], the notion of being watched and evaluated enters the psyche of individuals in a society to the extent that material forms are no longer required. (Irwin 501-2)

Mary knows she is being watched and, in the creation of her narrative, uses that to her advantage by using it to convey knowledge of her abduction. Mary can be thought to be inverting the dynamic here, because while surveillance usually influences people to behave according to social norms, it here instead influences Mary to deviate and falsify an abduction. However, to the extent that Mary can be read as creating herself in the image of the narrative structures around her, she is actually using surveillance to adhere to social norms, because she recognizes the norm as mandating participation in this abduction narrative; that is, unless she wants to be dismissed from the power structure all together. Moreover, she has internalized the idea of surveillance, in that she is unsure whether or not anyone is watching, but polices herself as if someone is watching. Mary's use of "clues" in her abduction thus can be read two different ways, in a simultaneous divergence from and convergence with the Foucaultian notion of surveillance. Regardless, Foucault's model of surveillance allows us to understand the implications of Mary's care to leave clues of her abducted self behind.

After Mary begins to create her own abduction story (as a result of being already part of the abduction discourse based on her typology of young, white, and female), she is suddenly the subject of much interest by many characters. No one in the book knows what happens to Mary, yet everyone has created his or her own narrative for Mary. Mary's mother has decided Mary faked her abduction. Mary's psychiatrist, Dr. Hammer, determines she was falsifying the abduction because it falls in line with the theory of hyper radiance he is constructing. He then takes his assumed version of Mary's story and hijacks it, writing a book about it. Even Roz, who is purporting to defend Mary and her right to tell her own story, is creating a version of the truth that she has chosen: that Dr. Hammer is a predator who has fabricated Mary's fabrication, and that Mary has told the truth. Roz is interesting because, while she supports the notion of reclaiming one's story, she doesn't allow those around her to do so. In her interaction with Mary and Dr. Flood, she goes into a speech about Dr. Flood reclaiming her story:

> Look at Elizabeth. A year in an institution wasn't enough. She had to marry a narcissist, she had to further deprive herself of happiness before she finally, finally, shoved her past not into a drawer but out into the world. She has reclaimed her story and signed her name to it. (66)

Meanwhile, Dr. Flood has uttered not one word about her own story, so Roz is no better than Dr. Hammer in corrupting the stories of others. Dr. Flood, like Mary, remains silenced.

The corruption of Mary's story has several implications in terms of power/knowledge and girl discourse. First, Mary has gained power by inserting herself into the dominant narrative, yet inverting it by wielding some control within it (although not over it, as she was always-already in it). Yet, by reinterpreting it, Mary's mother and Dr. Hammer attempt to gain narrative power over her story. Mary's mother's preoccupation is actually rooted in a preoccupation with Mary's virginity, and the virginity of her lineage. This lineage is rooted in the Salem Witch Trial legacy, as Paula's eight great-grandmother was

Abigail Lake, "a suspected witch executed at Gallows Hill in 1692 and yet to be officially pardoned by the state of Massachusetts […]" (Julavits 13). This familial history of the accused woman is linked to Mary, and the alleged sexual promiscuity of such a woman conflated in Paula's mind with her place as the accused woman: "This relative had become an obsession for the mother; it had even been suggested […] that the shame the mother felt toward this relative was ignited by the subconscious cultural perception that accused witches were, in fact, women of wild sexual proclivities" (39). Paula's obsession with the sexual purity of her family extends to Mary and into her chosen assumptions about Mary. She chooses to believe that Mary falsified her abduction and the sexual assault that allegedly went on with it. Mary's mother has decided Mary faked her abduction because it suits her own obsessions with Mary's sexual purity: "Better a liar, her mother figured, better the disturbed perpetrator of a grand-scale hoax than an innocent victim of sexual assault" (87). Driscoll theorizes about obsessions with girlhood virginity and the implications for the control over the virgin narrative:

> The valorization of girls' virginity […] implies that process and change should not be relevant to girls, who should always enter womanhood in original condition. Virginity […] may also, however, be used to ask a range of questions […] about how girl sexuality is constituted as a knowledge and containable object and as exemplary of problems with knowing and containing subjects. (40)

The language Driscoll uses her positions her analysis in line with Foucaultian theory, with Wanzo's analysis of the Lost Girl, and in line with the way Mary's mother functions in the text. First, as Wanzo states, innocence is a necessary component of the Lost Girl narrative; if she is not innocent, the public fascination with her wanes (62). Paula understands this and understands that, if Mary is not a virgin, the narrative around her abduction loses its punch. Thus, she chooses to place her daughter in virgin discourse rather than abduction discourse. Next, Driscoll's use of the terms "knowledge" and "subject" put her in conversation with Foucault, in that virgin discourse, like abduction discourse, can be used as a tool to contain female subjecthood. Knowledge of a girl's sexuality can place her in a discursive position of wielding power, or of having power wielded over her, depending on whether or not she is viewed as innocent and pure. Virginhood is thus tied with victimhood in the architecture of power/knowledge among girlhood discourse. Third, as Mary's mother chooses virgin discourse for her daughter, she implies knowledge of, and thus power over, Mary's story by asserting her knowledge of "the truth." She does not know the truth; no one in the text does, except for Mary and her captor. However, her claim of knowledge gives her power to wield over the discourse of Mary, her sexuality, and her agency. However, Mary ultimately retains true knowledge over the event and thus still wields agency in that way.

Dr. Hammer is another character who is interested only in his own version of Mary's story. He decides that she is fabricating, in line with a theory of "hyper radiance," which basically posits "the need for teenage girls to fake abduction stories, as a way to cope with their budding sexuality in this repressed environment" (Pettus). Dr. Hammer's theory falls in line with my reading of the text in many ways, yet it is his corruption of Mary's story for his own needs that I find interesting. I am not sure of the extent to which Dr.

Hammer cares about the truth of his theory, or to which he just sees Mary as someone he can use to write a book about the theory. More interesting to me is the extent to which Mary knows what he is going to do with her story and is complicit in that as well. This can be seen in the last chapter of the book, which is one of Dr. Hammer's sections, and details his very last meeting with Mary. The way Mary talks to Dr. Hammer in this last exchange belies her knowledge of what he is going to do with her story. When he calls her molester "Kurt," referring to the family friend who kissed her when she was twelve, she tells him, "You can call him what you like. It's your story now" (353). This is not so much Mary giving permission to Hammer to use the story, but acknowledging that the story is already his for the using. Hammer recognizes her knowing as well:

> She tossed me an irritated look. Or was it a knowing look? What *did* she know? Did she know I'd already taken her story as my own, did she know, hyper radiant that she was, a girl able to intuit, with her stealthy imagination, that I'd begun to type up my notes and that her name was already Miriam? (354)

This answer to all of Hammer's questions seems obviously to be *yes.* Moreover, I posit that Mary's knowledge extends not only to Hammer's corruption of her story, but also assert that Hammer's corruption ultimately works in changing the discourse. Mary's participation in the abduction narrative works simultaneously in her using the discourse to gain power and also to gain power through inverting the discourse. This acknowledgement by Hammer in what she has done is aiding in the inversion of the discourse. However, it is also problematic in that it is the male figure that was needed to tell the narrative. However,



Mary's engagement with the male figure belies a recognition on her part that males hold more power in the discourse. Thus, Mary's play on power/knowledge is multi-layered and complex, in that she simultaneously challenges it and participates in it on many levels. Again, we can look back to Foucault to see how this power/knowledge discourse works: "Discourse transmits and produces power, it reinforces it, but also undermines and exposes it, renders it fragile, and makes it possible to thwart it" (*History* 101). So in the question of whether Mary reinforces the current power structure or exposes it, the answer would be: both.

So what are the implications of Mary's use of power/knowledge/discourse in this novel? What does abduction discourse tell us about girlhood, and what do Mary's attempts to change it tell us about larger truths of that discourse? I posit that Julavits' novel is speaking to larger issues about adolescent girlhood that need to be addressed culturally. Just as the confines of girlhood discourse in the book are limited, so are they still limited culturally in many ways. Just as Mary attempts to negotiate power/knowledge through discourse in the novel, so may the real-world implication be that teenage girls can wield power through discourse. Mary K. Bentley argues this point in a discussion about teenage girls and eating disorders, a discussion which, despite its subject matter, ties into my argument, as discourses of the teenage girl body can be another form of power/knowledge/discourse with which girls must contend. Bentley writes that girls need to conform to certain standards of thinness to be culturally "feminine," which thus leads to girls' attempts to wield control (and thus power) through controlling their weight. Just as Mary uses abduction discourse to wield agency, so, according to Bentley, do girls

use discourse around bodies and weight. What is Bentley's endgame here? Bentley asserts that, "We need to cultivate strategies that offer alternatives to playing the role of the 'perfect girl'" (218). Bentley suggests doing this by: giving girls the ability to identify and critique cultural messages; giving them the space to act out alternative identities; and by giving them the opportunity to voice their stories and authentic truths" (218-220). Perhaps there is a similar endgame for Mary and that seeing ways in which Mary's discourse lives in the in-between of challenging and reifying limited girlhood discourse will inspire further acknowledgement of an inspiration toward helping girls escape such limitations and begin to use power/knowledge to challenge and ultimately define new discourses for understanding and enacting girlhood.

## Works Cited


Bentley, Mary K. "The Body of Evidence: Dangerous Intersections Between Development and Culture in the Lives of Adolescent Girls." *Growing Up Girls: Popular Culture and the Construction of Identity,* edited by Sharon R. Mazzarella and Norma Odom Pecora, Peter Lang, 1999, pp. 209-223.

Driscoll, Catherine. *Girls: Feminine Adolescence in Popular Culture and Cultural Theory.* Columbia University Press, 2002.

Fass, Paula S. *Kidnapped: Child Abduction in America.* Oxford University Press, 1997.

Foucault, Michel. *The History of Sexuality, Volume I: An Introduction.* Pantheon Books, 1978.

---. "Prison Talk." *Power/Knowledge: Selected Interviews and Other Writings, 1972-1977,* edited by Colin Gordon, translated by Colin Gordon, Lea Marshall, John Mepham, and Kate Soper, Pantheon Books, 1980, pp. 37-54.

---. "Truth and Power." *Power/Knowledge: Selected Interviews and Other Writings, 1972-1977*, edited by Colin Gordon, translated by Colin Gordon, Lea Marshall, John Mepham, and Kate Soper, Pantheon Books, 1980, pp. 109-133.

Irwin, Anthea. "London Adolescents (Re)producing Power/Knowledge: *You Know* and *I Know*." *Language in Society* vol. 35, 2006, pp. 499-528. *MLA International Bibliography,* doi: 10.1017/S0047404506060234.

Julavits, Heidi. *The Uses of Enchantment*. Anchor Books, 2006.

King, Lily. "Games Within Games." Review of *The Uses of Enchantment* by Heidi Julavits. *The Washington Post Book World,* 8 Dec. 2006, www.washingtonpost.com/wp-dyn/content/article/2006/11/22/AR2006112201549.html. Accessed 3 Mar. 2013.

Nussbaum, Emily. "The Chosen Abductor." Review of *The Uses of Enchantment* by Heidi Julavits, *New York Times,* 5 Nov. 2006, nytimes.com/gst/fullpage.html?res=9906E7DA143FF936A35752C1A9609C8B63. Accessed 15 Mar. 2013.

Pettus, Jason. "Book Review: *The Uses of Enchantment* by Heidi Julavits." *Chicago Center for Literature and Photography, 9* Aug. 2007, http://www.cclapcenter.com/2007/08/book_review_the_uses_of_enchan.html. Accessed 16 Mar. 2013.

Wanzo, Rebecca. "The Era of Lost (White) Girls." *Narrative Power: Encounters, Celebrations, Struggles,* edited by L. Timmel Duchamp, Aqueduct Press, 2010, pp. 59-91.



**Over The Edge**

**Sue Matheson**

# A Study of Loss and Memory in Kazuo Ishiguro's *Never Let Me Go*, *Remains of the day*, and *The Buried Giant*

**by Chung Chin Yi**

**National University of Singapore, Singapore**

In Kazuo Ishiguro's *Never Let Me Go*, the question of the humanity of artificially produced life is raised: Do Clones have souls? Ishiguro's answer is a resounding yes. In his imagined dystopia, clones are raised with an eye on harvesting their organs in the form of donations to complete their life span. The highlight of the novel is the relationship that develops between Tommy and Kathy, and a love triangle that involves Ruth, a fellow clone. Throughout the novel, the emotional passage of the clones as they grow up and struggle to come to terms with their fate in Hailsham is documented, and it is made lucidly clear that clones do indeed have a thriving inner life and are thus virtually indistinguishable from normal human beings.

Hailsham, the boarding school in which the clones are raised, is a cruel experiment.



While most of the school's activities are difficult to distinguish from those of a normal boarding school, there is an emphasis on assessing the creativity of the clones, in terms of assessing the art and poetry they produce. The rationale behind these activities is to demonstrate that clones being artificially produced will not be able to reach the artistic competence of a normal human being because they lack an inner life. Indeed, Tommy produces repeatedly what one of the teachers calls rubbish, and is at one point told that it did not matter if he could not be creative because the teacher probably understands that clones being what they are would be incapable of emotional depths and creativity. But through the novel the series of meetings and affections that develop between Tommy and Kathy are authentic emotions and indeed, they attempt to obtain a deferral from their fate as organ donors by seeking exemption from donating because they are genuinely in love, which is ruthlessly thwarted of course, because the humans that run the cloning experiment deny them the right to love or the right to be recognized as fellow human beings. Indeed, the cold inhumanity with which they are denied the right to escape their fate as donors highlights that ironically, it is the clones who are capable of emotional depths and compassion as well as love while it is the humans who commit atrocities and are inhumane.

The height of the capacity for emotional depths is highlighted in several scenes. One involves Tommy reproaching Kathy for taking sex casually by just stimulating herself through porn magazines, he explains that sex can be meaningful if love is involved; it need not be just a mechanical act. Then there is the scene in which they are denied their deferral and they cling to each other with what seems to be in infinite embrace, capturing

in this moment the intensity of their passion for each other, which far surpasses the hollowness and superficiality of the emotions evinced by their human counterparts at Hailsham. Indeed, in Never Let Me Go, the clones are more human than human, and Ishiguro's insight is that authentic emotion can exist independently of its origin, whether a being is naturally or artificially produced.

The love affair between Tommy and Kathy can be seen as a gradual one, though it is clear from the start that Kathy cares for Tommy despite his outcast nature and that Tommy in turn cares for Kathy despite repeatedly getting back with Ruth who apologises at the end that she is the one who has kept Tommy and Kathy apart, and it is they who are truly in love and thus deserving of obtaining a deferral from Hailsham on the grounds that they experience authentic emotion and depths of passion.

The grounds on which the clones are subjugated to the humans and exploited by them for organ donations is thus seen to be fundamentally flawed. It is clear that the clones are capable of depths of emotion, as the moving love affair that unfolds between Kathy and Tommy demonstrates. Kathy begins caring for Tommy even though the rest of the clones mock and ostracize him, and this is seen from the time she cares about him getting his best shirt dirty and talks to him about wearing his best shirt to football not being a wise decision. He grumpily tells her that it is none of her business, but eventually regrets saying that and apologises profusely after for hurting her while she was trying to help him.

The plight of the clones is profoundly pitiful. It is clear from the passages that the clones are hardly different from the humans, the only difference is their artificial rather than natural origin, because the clones, think, feel, suffer, long and have a whole range of emotions similar to the humans which include lust and love. Madame, the leader of the experiment is described as being frightened of the clones, and the cruel inhumanity with which she denies Kathy and Tommy their deferral at the end seals the conclusion that ironically it is the humans such as her that are inhumane and the clones, who, experiencing depths of love and compassion for each other, are more human than human.

Indeed that the clones are constantly being assessed for their creativity to demonstrate that they are less than human and to show that they are deserving of being treated as less than human simply confirms the cruel nature of the experiment. While it is clear that Tommy produces rubbish as art it is also clear that he experiences the whole range of human emotions and might be less creative not because he does not possess an inner life but because he simply does not have the interest or talent for art, but this seems to be taken simply as evidence that he, as a clone, cannot live up to the artistic depths and talents of a natural human being.

The novel also examines other aspects of the plight of being a clone. As clones, they can only mimic the gestures of real human beings in order to feel authentic, as Ruth who keeps imitating Chrissy and Rodney does. Indeed it may be true that the clones because of what they are cannot be as creative and original as naturally born human beings and are reduced to simulacrum, copying the gestures of original human beings as well as producing art that is in the words of the teachers, rubbish.

The height of the pathos of being a clone is seen when Kathy is listening to a record "Never let me go" which goes "Baby, Never let me go" and she imagines it is about a

mother whose child is taken away from her and cannot bear to let her child go. This confirms her status as a clone, because an original human would be able to discern that Baby is just a term of endearment and it is clear the songs is actually about a lost love and someone who is longing to be reunited with her love but Kathy as a clone, misinterprets it because she does not have an authentic human upbringing but a highly rigid and disciplined as well as artificial setting in which they are prepared solely for the purpose of their organ donations.

It is also clear that all the clones experience a full spectrum of emotions including jealousy and competition which is why Ruth repeatedly keeps Tommy and Kathy apart when it is clear that they are the ones who truly feel for each other. In the description of their time at Hailsham, from the mention of the secret guard business to the mysterious pencil case and Kathy and Ruth's tense exchanges about whether their friendship remains and is genuine, it is clear that even if the clones are not as capable of being creative as their human counterparts they experience every shade and depth of emotion that an original human being does.

It is thus quite clear that the clones are being exploited and treated cruelly, as organ banks and lesser than human when in fact they are more human than human, as the love triangle between Tommy, Kathy and Ruth shows. The ultimate sacrifice that Ruth makes at the end, to allow Tommy and Kathy to seek a deferral and be united as true loves shows that clones are capable of even self-sacrifice even though Ruth had clung selfishly to Tommy earlier on. That ultimate denial of self and the sacrifice that Ruth makes stands in stark contrast to the cold and calculating malice with which the humans treat the clones and exploit them for organ donations.

*Never Let me Go* is ultimately a love story, and a story about the depths of passion set in a cruel and hostile environment which denies clones the right to love on the basis that they are less than human when it is clear from our reading that the clones are more human than human, experiencing every shade and depth of emotion indeed on a deeper and more spiritual level than the cold, calculating and inhumane humans who run the clone experiment. The novel is thus about the cruelty of human exploitation of artificial humans for organs when on every level of experience and description, it is the clones who are capable of emotional depths, romance, friendship and sorrow, indeed they experience all this on a level that is magnified and intensified because of their short life span and the artificial and contrived environment in which they are brought up.

The novel is thus about the triumph of emotion against the cold scientific and clinical backdrop in which the clones are raised, indeed they are brought up and taught not to feel and love but against these odds it is precisely these feelings that Tommy and Kathy experience. *Never Let me Go* is thus a story about the utopian quest for love in a deeply dystopian environment which contrives to their annihilation in speculative England.

The *Remains of the Day* is Kazuo Ishiguro's tale of Stevens, a repressed butler, who performs his professional duties to perfection in his entire life at Darlington Hall, only to find at the twilight of his years there that he has served a false idea as Lord Darlington is now notorious as a Nazi sympathizer and the one possibility of romance that Stevens had with Miss Kenton is irrevocably lost because Stevens did not reciprocate when she made

advances towards him when they were younger and though she has survived a marriage which was previously unhappy she has come to terms with her life and begun to love her husband eventually. Stevens spends the remainder of the narrative haunted by loss and the idea of what could have been had he not made professional duty such a large priority in his life.

Stevens throughout the narrative has been unable to separate his public persona from his private persona, in fact he has repressed his private persona to the point of no longer possessing any private persona in his efforts to be the very best butler possible and the perfect butler who inhabits his role consummately and shows no trace of a private life or private persona. The consequence is that he lives out a lie, serving a man, Lord Darlington, who is now shamefully derided as a Nazi Sympathizer and Stevens has performed his professional duties to him so consummately that he cannot pretend that he has committed his own mistakes, unlike Lord Darlington. Stevens expresses regret over the fact that Lord Darlington had been allowed to make his own mistakes whereas Stevens cannot say the same for himself, he has led a life of following Lord Darlington's orders to every consummate detail, including dismissing jewish members of the staff, and it is with great regret that Stevens now finds that his entire professional excellence has been a lie because he has been serving a Fascist and Nazi sympathizer which Britain now unreservedly condemns.

Steven's entire problem is his over-inhabitation of the professional sphere:

> Lesser butlers will abandon their professional being for the private one at the least provocation. For such persons, being a butler is playing a pantomime role, a small push, a slight stumble, and the façade will drop off to reveal the actor underneath. The great butlers are great by virtue of their ability to inhabit their professional role and inhabit it to the utmost, they will not be shaken out by external events, however surprising, alarming or vexing. They wear professionalism as a decent gentleman will wear his suit: he will not let ruffians or circumstance tear it off him in a public gaze, he will discard it when, and only when, he wills to do so, and this will be when he is entirely alone. (Ishiguro 1989: 42-43)

Indeed, Stevens has successfully repressed his personal and private self so much that he failed to be by the side of his dying father as he was busy attending to one of Lord Darlington's conferences, and he has forgone all possibility of romance with Miss Kenton because he was too busy attending to one of Darlington's political conferences and ignored her when she made a last ditch attempt to lure him away from his public persona by telling Stevens she was getting married in the hope that Stevens would finally protest and admit his feelings for her.

> Lord Darlington wasn't a bad man. He wasn't a bad man at all. And at least he had the privilege of being able to say at the end of his life that he made his own mistakes. His lordship was a courageous man. He chose a certain path in life, it proved to be a misguided one, but there, he chose it, he can say that at least. As for myself, I cannot even claim that. You see, I trusted. I trusted in his lordship's wisdom. All those years I served him, I trusted I was doing something worthwhile, I can't even say I made my own mistakes.

> Really, one has to ask oneself- what dignity is there in that? (Ishiguro 1989: 243)

Stevens thought that there was dignity in proving oneself to be professionally excellent but finds at the end of his life he has lived out a lie because he has been serving something who is now disregarded and indeed looked upon with contempt because he was a political traitor and a Nazi sympathizer. Hence Stevens life of professional dignity and performing his butler's role to perfection now proves to be a sham, a lie and a façade. Throughout the narrative Stevens has been lying to himself and rationalizing to himself that his life of professional excellence at the expense of his private life was something to be proud of but towards the end, when he finds that he has irrevocably lost Miss Kenton and there is no redemption for him at the end of his life, he finds that he can only look forward to the remains of the day- to be lived out with regret because he has spent his entire life living out a lie and performing Lord Darlington's whims and fancies including the termination of the Jewish members of the staff but now Stevens has to face the deflating fact that Darlington was a British traitor and a Nazi sympathizer and in no way honored among his fellow countrymen in Britain.

Stevens represses his private persona so perfectly that all attempts at romance with him by Miss Kenton are fought off resolutely during his time at Darlington hall, to the result that she marries a man she does not love and was unhappy for a large part of her life but has come to terms with it and has come to love the man she married. An example of one of their romantic sparring scenes is this:

> She reached forward and began gently to release the volume from my grasp. I judged it best to look away while she did so, but with her person positioned so closely, this could only be achieved by the twisting of my head away at a somewhat unnatural angle. Miss Kenton continued very gently to prise the book away, practically one finger at a time. The process seemed to take a very long time – throughout which I managed to maintain my posture- until I finally heard her say:

> "Good gracious, Mr Stevens, it isn't anything scandalous at all. Just a sentimental love story." (Ishiguro 1989: 167)

Hence Stevens deflects Miss Kenton's romantic and sexual advances by making the excuse that he was reading the book merely to improve his English language and dismisses Miss Kenton from his sanctuary, but in doing so he also dismisses the one person who could have made his Darlington Hall experience worthwhile – the one woman he truly loved but only comes to admit this feeling to himself towards his twilight years when Miss Kenton has been married for over 20 years and his memory of their romance which could have been is now a faded memory to be swept under the carpet as Miss Kenton admits she has come to love the man she once did not love when she got married. Hence Stevens has to admit to himself at the end of the narrative that his entire life has been a lie, a deception, a sham- serving a cause which is now viewed derogatively as a Nazi sympathizer and missing out on his father's death as well as his possible romance with Miss Kenton which is now irretrievable lost as a consequence of his striving for excellence professionally to the suppression of his private persona- only to find at the end of his

life that the dignity he strove for is a hollow lie now his master is shown to be a Nazi sympathizer and the people he has overlooked in performing his professional duties to perfection- his father and Miss Kenton are irrevocably lost. *Remains of the day* is thus a study in loss, pain and regret at not doing the opposite which is to seize the day, Carpe diem and make the most of life's opportunities when they are actually present.

*The Buried Giant's* two elderly protagonists, Beatrice and Axl, are on a quest to a nearby village to look for their long-lost son. The background to their journey is a mythic Old England in which invading Saxons, having fought viciously with Britons, have since settled into an uneasy peace based on collective forgetfulness – an amnesia that manifests, literally, as a mist (spread by the breath of a she-dragon, Querig) and robs the country, and Axl and Beatrice, of their memories of the love they share between them, .

On the way the characters encounter many characters: the elderly couple, a courageous Saxon warrior, a boy who becomes the warrior's apprentice and, most unenduring of all, a geriatric Gawain (the legendary Arthurian knight) who initially appears in woodland wilderness, with aching limbs and an ancient horse.

The "mist" that obscures the memories of Axl and Beatrice is no symbol. It is in fact the breath of a she-dragon named Querig; her breath, thanks to a spell cast by Merlin, causes amnesia. Nearly everyone in the mist-shrouded valley is afflicted, apart from a Saxon warrior named Wistan, who is inexplicably immune. Axl and Beatrice become convinced that they have a son living in some distant village, and they decide to reunite with him. Wistan, for no immediately obvious reason, volunteers to escort them on their expedition. Completing their troupe is an addled young boy, Edwin, who is seeking his mother, also long missing. As the four tramp up a rough mountain road, past forests and vales and waterfalls, they encounter supernatural beasts and, among other travelers, Sir Gawain himself.

Eventually the buried giant is exposed. We learn that during the great battle between the Britons and the Saxons, Axl served King Arthur as a statesman. His greatest achievement was a treaty that ordered the Britons to spare Saxon women and children, but as the war grew, the Britons violated the treaty, massacring entire villages. To avoid reprisals, Merlin cast his spell on the she-dragon, causing all the war's survivors, Saxon and Briton alike, to forget that the genocide had ever occurred. But Wistan, who managed to escape the slaughter and grew up among the Britons, appears to have been spared by the mist. He sets out to kill the dragon, and afterward lead the Saxons to avenge their defeat. In this he is opposed by Gawain, who has taken it upon himself to defend the dragon and the country's peace.

Also emerging is a forgotten personal dispute between Axl and Beatrice. Why the couple should begin to remember their past as they get closer to Querig, the source of their amnesia, is unclear, but the dawning awareness of past dishonesty forms a neat parallel with the reemergence of the Saxon-Briton conflict. Hence,might forgetting past horrors be a cure to love? Why awaken the giant from its slumber to remember past horrors which might damage their relationship?

As Nathaniel Rich[1] puts it,the answer is ambiguous. To forget everything is to lose your identity; to remember everything is to lose the ability to forgive.

1 Rich, Nathaniel. *The Book of Sorrow and Forgetting.* The Atlantic.2015.Retrieved from http://www.theatlantic.com/magazine/archive/2015/03/the-book-of-sorrow-and-forgetting/384968/

The elderly couple are Axl and Beatrice — "Perhaps these were not their exact or full names, but for ease, this is how we will refer to them" (Ishiguro, 2015: 4)— who start out living in a hill-warren village, ill treated by their fellow Britons. Axl and Beatrice love each other deeply and care for each other as best they can. Beatrice has a malady, a pain in her side she insists is nothing serious, for which she seeks a cure. They have reached the age when their memories have become faded, when names, faces and even events disappear. But the problems with memory and event are not just theirs; all the people in their community, and even those in neighboring villages, Briton and Saxon, appear to be having the same difficulties. There is a mist that takes memories: good memories and bad, lost children, old hurts and difficult memories.Memories are valuable. They are what contributes to our identity.

As Beatrice says: "If that's how you've remembered it, Axl, let it be the way it was. With this mist upon us, any memory's a precious thing and we'd best hold tight to it."(Ishiguro, 2015: 85)

Out of the fog of memory, Beatrice recollects that they have a grown son they've been neglecting in a nearby village, and that they need to see him. The couple set off on their journey, and soon encounter Wistan (a Saxon warrior whose first appearance immediately puts us in mind of Beowulf), who has rescued a boy stolen by ogres. Seeing Wistan, Axl begins to remember his own past, as someone who was, perhaps, also, in his day, a soldier of some kind. The rescued boy, Edwin, bitten by a monster, is in danger in his Saxon settlement, and the boy and the warrior join the elderly couple on their journey to the son's village.



Axl and Beatrice, gentle and caring and benevolent, wish only to live, to reach their son, to be together. They need to remember their past, but they are afraid of what those memories might entail.

Thus in the novel is a philosophical problem[2] according to Neil Gaiman, expressed first by an old woman whose husband has gone on before her, crossing the bar, as it were, to a mystical island to which she has not been allowed. Only those couples who can prove to the boatman that their love is perfect and true, without bitterness or jealousy or shame, can cross the water together, in the same boat She went on speaking, about how this land had become cursed with a mist of forgetfulness," Beatrice tells us of this woman. "And then she asked me: 'How will you and your husband prove your love for each other when you can't remember the past you've shared?' And I've been thinking about it ever since. Sometimes I think of it and it makes me so afraid."(Ishiguro, 2015: 49) The source of the fog is the breath of a sleeping dragon named Querig. And we learn that Wistan is as determined to slay this beast as Gawain is to protect it. Here we are presented with the book's philosophical problem on memory and recollection. Is it better to forget the misdeeds of the past, or remember and confront them? Axl gets anxious of how Beatrice might react if she remembers who he once was. She in turn fears recalling youthful blunders that might cause a rift between them. To both of them, the thought of being separated by the boatman is too intimidating. Similarly, Gawain argues that the uneasy peace upon the land is only possible if no one remembers the brutalities Saxons and Britons once dealt each other. Without the mist of amnesia, would a new era of

2 Gaiman,Neal. *Kazuo Ishiguro's The Buried Giant.*New York Times. 2015.Retrieved from http://www.nytimes.com/2015/03/01/books/review/kazuo-ishiguros-the-buried-giant.html?_r=0

conflict begin?

Along the way, they meet Wistan, a Saxon warrior; Sir Gawain, an elderly knight and nephew of the late King Arthur; and other characters including a boatman.

Axl and Beatrice are gentle and loving with each other, and one of the reasons is that it's impossible to hold grudges or be bitter when they are incapable of forming and recalling memories according to Leyla Sanai.[3] But they long to recover memories of shared times. The amnesia of their country folk similarly keeps the peace as it enables past battles to be forgotten.

Ishiguro's question is whether this kind of amnesia can be rationalized, or whether it is more fair for people to face up to the horror of past deeds, even if it means some will ruin their love for others because of it. Will Axl and Beatrice remain as loving if they were to remember the horrors of their past? Does it mean to forgive and stay together, they must forget to make their love simple naïve and childlike? Perhaps the only reason their love endures is because of their collective amnesia.

Axl and Beatrice long for a past with which they must reconcile; the warrior for justice, whatever this entails; Gawain has the unfinished business of slaying Querig, while the boy simply looks for his mother. Memories of the past are evasive and elusive. The journey's end will lead the couple to cross the water to an island, where they can only dwell together if they have an abiding love: an "abiding love that has endured the years". How will they prove their love for each other to the boatman if they can't remember their past? Increasingly, the couple come to fear both the damaging power of forgetting their shared past, and remembering its less ideal moments too. Their memory loss makes their love for each other less complex and spoiled. While they cannot remember the past, they also cannot remember the dark moments and sad moments of their past. The simple childlike love of their continual present, is changing as memories return, and could change as more memories do. Ishiguro's point here might be that people who do not remember their past cannot forgive each other even between two people in love. A lack of a shared past brings an impasse between them and a lack of a reservoir of time or shared memory upon which they can base their relationship's strength or forgive past hurts and move on in order to strengthen their relationship. A lack of a past constitutes the lack of a shared identity and shared resolve to forgive and move on. Hence the amnesia between Axl and Beatrice also lends to a lack of depth in their relationship. The end of the novel suggests their separation as all the previous couples which the boatman had brought to the island had separated, and it makes the memory of their naïve simple and childlike love all the more poignant.

3 Sanai,Leyla. *The Buried Giant by Kazuo Ishiguro, book review: Don't fall for the fantasy: This novel is classic Ishiguro.* The Independent UK.2015. Retrieved from http://www.independent.co.uk/arts-entertainment/books/reviews/the-buried-giant-by-kazuo-ishiguro-book-review-dont-fall-for-the-fantasy-this-novel-is-classic-10076373.html

## References


Beedham, Matthew. *The Novels of Kazuo Ishiguro.* New York : Palgrave Macmillan, 2010.

Ishiguro, Kazuo.1989. T*he remains of the day.* Faber and Faber, :London, .

---2005. *Never Let me Go.* Faber and Faber, London,

---2015. *The Buried Giant.* Faber and Faber. London.

Gaiman,Neal. *Kazuo Ishiguro's The Buried Giant.* New York Times. 2015.Retrieved from http://www.nytimes.com/2015/03/01/books/review/kazuo-ishiguros-the-buried-giant.html?_r=0

Lewis, Barry. *Kazuo Ishiguro*. Manchester University Press ; New York.2000.

Rich, Nathaniel. *The Book of Sorrow and Forgetting*. The Atlantic.2015.Retrieved from http://www.theatlantic.com/magazine/archive/2015/03/the-book-of-sorrow-and-forgetting/384968/

Sanai,Leyla. *The Buried Giant by Kazuo Ishiguro, book review: Don't fall for the fantasy: This novel is classic Ishiguro*.The Independent UK.2015. Retrieved from http://www.independent.co.uk/arts-entertainment/books/reviews/ the-buried-giant-by-kazuo-ishiguro-book-review-dont-fall-for-the-fantasy-this-novel-is-classic-10076373.html

Wong,Cynthia F. *Kazuo Ishiguro*. Northcote House.Devon.2000.




# *Macbeth*: Disturbed Psyches and the Real Horrors of the Medieval World

**by Antonio Sanna**

**University of Cagliari, Cagliari, Italy**

*Macbeth* (2015) is the second film by Australian director Justin Kurzel, renowned for his previous work on *Snowtown* (2011). The film stars Michael Fassbender in the title role and Oscar-winner Marion Cotillard as Lady Macbeth. Fassbender has recently demonstrated his talent in films such as Neil Marshall's *Centurion* (2010), Ridley Scott's *Prometheus* (2012) and *The Counsellor* (2013), whereas Cotillard's acting skills - officially sanctioned for Olivier Dahan's *La Vie en Rose* (2007) - were evident also in Scott's *A Good Year* (2006) and Christopher Nolan's *The Dark Knight Rises* (2012). Kurzel's film competed for the Palme d'Or at the 2015 Cannes Film Festival and received several nominations for the British Independent Film Awards, the Goya Awards and the Empire Awards.

The story generally follows its original Shakespearean source (written between 1603 and 1606 and inspired by the historical events described in Raphael Holinshed's 1577 *Chronicles of England, Scotland and Ireland*), although the Bard's text has been severely altered - a detail that could enrage those purists that expect minimum cuts in a (theatrical or cinematic) representation of the Bard's plays and consider fidelity to the original story as primary and unavoidable. Several cuts have been made to the play's verses, which also have been moved inside the single scenes. Lamentable absences from the film's script are Lady Macbeth's reproaches to her husband after the murder of Duncan and the Porter's scene (a scene that Voltaire, embodying the eighteenth-century French neoclassicism hostile to the Bard's work, much criticized because he believed it to be a spurious and vulgar addition to the lyrical text of the Bard). On the other hand, an original addition to the story is the discovery of Duncan's assassin by his son Malcolm (Jack Raynor) who finds Macbeth drenched in blood in his father's tent a few moments after the death of the king. Malcolm flies immediately from Inverness in the stormy night and is later accused of patricide because he had been nominated as the king's successor that very night. Another variation from Shakespeare's play (which depicts Macduff's family as slaughtered by a group of hired assassins) in Kurzel's film is the execution for treason of Macduff's wife and children on a pyre, which is lit by the very hand of Macbeth (the camera alternating between the faces of the children tied to the wooden poles and Lady Macbeth's tears of disapprobation evidences the cruelty of such an act).

Nevertheless, the awe-inspiring tone of the Shakespearean work and its gloomy atmosphere are perfectly rendered, along with the constant doubt of the characters on each other's role in the events. Exemplary is indeed the character of Banquo (Paddy Considine) whose silent eyes constantly express doubt about Macbeth's sincerity and behaviour. The soundtrack (composed by Jed Kurzel) is almost as basic throughout the

film as the text by Shakespeare used in the script. The orchestral music presents mainly low against strident tones (due to the frequent use of cellos and violins) and proceeds with an escalation of notes as gradual as Macbeth's ascension to power.

The film begins with the funeral pyre of the Macbeths' infant child over the background of a winter Scottish landscape. An occasion of grief and mourning thus lays the premises of the story, presenting the two protagonists as afflicted by extreme pain. This partial addition to the play's narrative actually realizes a particular that has been first indicated by critic L.C. Knights in the 1933 essay "How Many Children Had Lady Macbeth?", which argues that Lady Macbeth's phrase "I have given suck, and know How tender 'tis to love the babe that milks me" (I, vii, 54-55) demonstrates that she has (had) one child or more than one. As Peter Keough has noted, Post Traumatic Stress Disorder is therefore at the basis of the Macbeths' behaviour. The decision to commit murder in order to ascend to the throne could therefore be motivated by their will to redeem themselves from the suffering they have experienced rather than by greed for wealth, power and position.

A series of red intertitles over a black background then explains the historical context of civil war in Scotland and introduces the viewer to the battle of Ellon. Macbeth (Michael Fassbender), Thane of Gladys, is leading an army (composed in a great part of young and inexperienced boys) to battle the rebel forces of Macdonwald. In its depiction of armours, weapons and battle scenes the film is extremely realistic and enchants the spectator with a convincing portrayal of the dirt, violence and chaos of the Medieval times. The battle sequences alternate the noisy fights of the soldiers to the slow motion silent frames of



them. Blood squirts from the wounds and drips from the daggers, the earth is raised by the fighters' movements and basic emotions such as fear, rage and courage are depicted on the characters' painted faces. Kurzel's film thus belongs to the "Realistic Mode" of filming Shakespeare according to Jack Jorgens' and Maurice Hindle's categorizations (Hindle 74-76) and can be aligned therefore to adaptations such as Franco Zeffirelli's *Romeo and Juliet* (1968) and Kenneth Branagh's *Henry V* (1989). The 2015 cinematic version of the play thus differs greatly from Orson Welles' 1948 black and white *Macbeth*, which uses "expressionist and film noir conventions on a studio set of high artifice to convey a drama of mysteriously supernatural evil overcoming Christian good" (Hindle 212).

After defeating the traitor and his army, Macbeth and his friend Banquo encounter a small group of witches, who predict that he shall become king, whereas Banquo's heirs shall follow in the line of succession.[1] The two of them then meet King Duncan (David Thewlis), a good-hearted, peaceful and tired monarch, who assigns Macbeth the title of Thane of Cawdor to replace the traitor that has been defeated. The film's protagonist thus writes to his wife (Marion Cotillard) and informs her of the imminent visit of the king to their village. Macbeth and his lady conspire against the monarch before the latter's arrival at Inverness and brutally murder him in the night, blaming initially his two guards and then his son Malcolm. Macbeth is elected King of Scotland and begins a kingdom of terror in which he orders the murder of his rivals and execution of his opponents until an army of English soldiers lead by the rebel Macduff (Sean Harris) and Malcolm assaults

1 Shakespeare's play actually allude to the fact that King James I, who ascended the English throne in 1603 after the death of Elizabeth I, was a descendant of Banquo.

his castle and ends his unjust reign.

The title character is depicted as an imperfect and unpolitical Machiavellian (precisely as Anthony in the play by Shakespeare), who miscalculates the consequences of his ambition and his villainous actions. He is, in this sense, very similar to Coriolanus as well, whose portrait in Ralph Fiennes' 2010 film perfectly characterizes him as a quick-tempered and uncontrollable titan who cannot reach any personal and political compromise (Sanna). Nevertheless, in Kurzel's film Macbeth is primarily a fiery warrior who has been traumatized by the battles he fought. He witnesses the apparitions of ghosts (one of his dead soldiers offers him the dagger to kill Duncan) and we are lead to believe that such hallucinations are produced by his traumatized mind. He himself doubts whether what he sees is actually only "a dagger of the mind, a false creation, Proceeding from the heat-oppressed brain" (II, I, 38-39). Attention to the protagonist's psyche is also evidenced during the scene of his solemn coronation inside a Gothic cathedral, in which the close-ups of the crown being placed upon his head (accompanied by a glorious soundtrack) are alternated by some quick cuts on the murder of Duncan which reveal to the viewer the actual inner thoughts of the protagonist in the climatic moment of glory.

The sumptuous marble settings of the castle are set against the wooden village where the Macbeths lived previously. The closed and claustrophobic settings of the first part of the film representing intrigue and personal affairs are thus substituted by the large environments of the castle where political maneuvers prevail along with the formalities of the court. Simultaneously, the dark-tinted costumes of the thanes are set in sharp contrast against the white wardrobe of King Macbeth and his queen, a candid wardrobe



that does not conceal the darkness of their minds, now revealed by the male protagonist's moments of raving.

The frames of the snowy mountains in the background as set against the barren dark lands over which the characters move and fight are spectacular. The sky filled with clouds and storms is a powerful sign from the natural world as well as from the world beyond that disgrace looms over the characters. The clouds and fog become a constant omen of death, death that is visible behind the fear painted on the faces of the characters, from the young soldiers constituting Macbeth's army to Lady Macbeth's terrorized glance over Duncan's dead body. Death is, indeed, the shadow hanging over the entire narrative, from the very first scene of the infant's funeral and the battle scenes to Duncan's murder. As it occurs in Roman Polanski's *Macbeth* (1971), the king wakes up a few moments before being killed by Macbeth and this makes his assassination all the more horrible. There is no possibility for him to call for help, to be saved, to be spared a painful and bloody end of life. In this story death is imperious, inevitable, established by fate as much as by the actions of the characters. This is indubitably one of the main issues of Shakespeare's play as well, which is ambiguous in its depiction of Macbeth's actions as deliberate or guided by a pre-established and inescapable destiny. Indeed, we cannot establish whether the play's protagonist murders Duncan and becomes king of Scotland because his fate had already been established and was merely foretold in the prophecy formulated by the three witches, or because his free will has determined the facts and he has therefore the full responsibility and guilt of his own actions.

Contrary to what occurs in Polanski's *Macbeth*, Kenneth Branagh's *Hamlet* (1996)

and Julie Taymor's *Titus* (1999), Kurzel's film does not align itself to the genre of horror, whose tropes, conventions and paraphernalia could have been easily exploited in scenes such as the witches' appearances and their visions, Duncan's murder or Lady Macbeth's sleep-walking insanity. Rather, the 2015 version of the story focuses on the horrors of reality, on the precarious situation of humankind at the times of the events (which, according to Holinshed, date from the twelfth century) and on the disturbed psyches of its protagonists. Macbeth and his lady perfectly epitomize Sigmund Freud's assertion that "Shakespeare often splits a character up into two personages [because] together they exhaust the possibilities of reaction to the crime, like two disunited parts of a single psychical individuality" (qtd. in Armstrong 31-32). The two protagonists' behaviours and actions compensate each other in their progressive expression of the different facets of regret, madness and fear.

Unsatisfying is the film's portrayal of the Weird Sisters, who appear ghost-like on the heath near the infant's funeral, beside the battle fields and in front of Lady Macbeth's before her death. In this film they are common peasants wandering over the Scottish landscape and bearing a symbolic scarification on their foreheads. This is certainly a representation very different from Welles' Macbeth, which depicts them as agents of Satan carrying staves topped with forks reminiscent of horns and practising manipulating spells over Macbeth's mud doll (Marker 120-23). Kurzel's witches are also very different from Polanski's portrayal of them as belonging to an isolated all-female community. Moreover, in the 2015 film the witches are not three, as in Shakespeare, but a child and subsequently an infant are added to their trio, which does not reprise the number



of the Roman Parcae or the Norns from Norse mythology anymore. This disturbs the symmetry of the repetition of the number throughout the drama (three are indeed the witches, three the prophecies and three the murders), although it does not affect the fluidity of the narrative.

Ingenious is the expedient of the English army which masks the soldiers' approach to Dunsinane Hill by burning Birnam Wood instead of using the branches to confound the enemy, thus making the wood come to Macbeth in the form of ashes and smoke. A red filter is applied to the last scenes of the film, which unite the glare and colour of the flames to those of the blood while the tyrant fights against Macduff. Passion and violence culminate in the final duel which surprisingly represents Macbeth's regret for his previous actions and his (involuntary) final bow in front of his adversaries and in front of death. Through the final frame of young Fleance (Macduff's son) stealing Macbeth's sword from the battle field and disappearing in the red glow of the horizon the film suggests that the cycle of violence and family feuds shall not end with the reign of Macbeth, but that blood will call more blood, as the Shakespearean text would phrase it.

Critics have been divided in their judgement on Michael Fassbender' and Marion Cotillard's interpretations of their roles. Matthew Lickona and Peter Keough believe them to deliver flat and monotonous lines, whereas Tom Long considers their performances as "(comparatively) controlled" against the background of gory violence of the story. On the other hand, Moira Macdonald thinks that the protagonists' interpretations are "mesmerizing" and Colin Covert affirms that they are "brilliant". Certainly, Cotillard's final soliloquy inside her village's abandoned wooden church – the part that has

established a female performer' talent and has often climaxed an actress' career since the seventeenth century, as was the case with Sarah Siddons in the late eighteenth century (Clery 7-13) – is a piece of extremely fine performance, her glance staring in the void, while she is supposedly addressing her absent husband, her eyes slowly filling up with tears. Lady Macbeth's mesmerizing eyes, Monnalisa-like smile and whispered counsels are as convincing for both her husband as for the spectator. [See IMAGE #1] Her seduction of Macbeth is psychological as much as physical: she whispers her suggestions while making love to her husband. She assumes the role of malevolent temptress, a figure for Lilith and for the Biblical Eve, but she is also the instrument of destiny, a cold schemer of her own gain from her husband's rise to power. Her death is left unexplained, however: we do not see the queen jumping from the castle's battlements as in Welles' film, nor do we hear her screaming in agony in her last moments as in Polanski's adaptation. The last image of Lady Macbeth offered by director Kurzel is of a fragile woman walking on the heath toward the Weird Sisters and then lying as a corpse on her nuptial bed in the royal palace.

Image #1: Lady Macbeth (Marion Cotillard) waiting eagerly for the arrival of King Duncan (courtesy of See/Saw Films, 2015).

The film is a perfect realization of the visual potentialities of Shakespeare's play, which did not have any props and scenery when it was first staged during the Jacobean age and therefore "inevitably depended heavily on characters' verbal descriptions to inform the audience of where they were and what it looked like" (Hopkins 16). The Scottish landscape, the realism of the battle scenes and of the sequences depicting the daily life of the characters – all of which have been liberated from the confines of the theatre's acting space - make the written text "more real" and "concretize" it for the cinematic spectator. The screenwriter's decision to take liberties with the source text does not infringe the story arc: Kurzel's *Macbeth* shall be probably appreciated by both avid readers and scholars of the Bard's works and by those viewers who are not familiar with the original text or the previous theatrical and cinematic adaptations of it. With the necessary additional prefatory and conclusive explanations by the single teachers, this film can also be considered as a very good text for the classroom: contemporary teenagers shall encounter Shakespeare's work with greater interest after the vision of it.

## Works Cited


Armstrong, Philip. *Shakespeare in Psychoanalysis.* London: Routledge, 2001. Print.

Clery, E.J. *Women's Gothic: From Clara Reeve to Mary Shelley*. Devon, UK: Northcote House, 2000. Print.

Covert, Colin. **"***Macbeth* starring Michael Fassbender is one of Shakespeare's best adaptations." www.startribune.com Accessed on 15 Oct. 2016. Web.

Hindle, Maurice. *Studying Shakespeare on Film*. New York: Palgrave Macmillan, 2007. Print.

Hopkins, Lisa. *Screen Adaptations. Shakespeare's The Tempest: The Relationship between the Text and Film*. Ed. Ian Hunter. London: Methuen Drama, 2008. Print.

Keough, Peter. "The battle's lost in this *Macbeth***."** www.bostonglobe.com Accessed on 15 Oct. 2016. Web.

Knights, L.C. "How Many Children Had Lady Macbeth? An Essay in the Theory and Practice of Shakespeare Criticism." in *Explorations: Essays in Criticism Mainly in the Literature of the Seventeenth Century.* New York: George W. Stewart, 1947. 15-54. Print.

Lickona, Matthew. **"***Macbeth***."** www.sandiegoreader.com Accessed on 15 Oct. 2016. Web.

Long, Tom. "Re-drenched *Macbeth* tracks carnage of power." www.detroitnews.com Accessed on 15 Oct. 2016. Web.

Macdonald, Moira. "This raw *Macbeth* is all blood and ice.**"** www.seattletimes.com Accessed on 15 Oct. 2016. Web.

Marker, Jeff W. "Orson Welles's *Macbeth*: Allegory of Anticommunism." *Film/Literature Quarterly* 41:2 (2013). 116-28. Print.

Sanna, Antonio. "Hate, Pride and 'the deepest malice of war': Ralph Fiennes' *Coriolanus***."** in *Interactions* 25:1-2 (Spring-Fall 2016). 185-92. Print.

Shakespeare, William. *Macbeth*. Milano, IT: Garzanti, 2008. Print.

Bluejay

Sue Matheson

# The Dramafied Spiral Of Creative Thinking

**by Z. Sharon Glantz**
**Independent Scholar, Seattle, Washington**

## INTRODUCTION

Creative thinking skills push learners beyond their usual systems of thought to explore, embrace and synthesize new ideas. The Dramafied Spiral of Creative Thinking uses narrative learning to give greater depth and understanding to what is known and what is being learned. Skills development using the Dramafied Spiral acknowledges the behavioral management required for the emotions that arise during the creative thinking process and offers strategies to manage these feelings. Like athletes who train their bodies to respond without conscious thought, learning the Dramafied Spiral trains learners in overcoming resistance and managing the emotions that emerge to resolve problems through innovation and to accomplish goals. The act of writing offers a fast-track training regime for developing creative thinking skills with the Dramafied Spiral.

## 1. CREATIVE THINKING

Creative thinking is not currently valued as much as critical thinking in education.

The Common Core Standards used in most instruction are research and evidence based, aligned with college and career expectations, all of which focus on critical thinking. Critical thinking tends to be more deductive, proving arguments with supporting evidence. Creative thinking is more inductive, using detail to discover bigger ideas. Unlike critical thinking, creative thinking uses risk-taking and atypical combinations to uncover and perceive new ways of merging concepts and ideas. These skills not only help those studying the humanities, but enhance the thinking abilities of those in the sciences. (The Creative Thinking VALUE Rubric, 2009)

Creative thinking follows a dramatic arc that includes emotional components; thus the use of the word "dramafied." When the intention and ideas are disjointed or new knowledge triggers emotional baggage, the creative thinker experiences periods of chaos and confusion. Robert Bilder applied Stuart Kauffman's work on chaos and the self-organizing systems spanning thermodynamic, economic, and biochemical systems to creativity: "'at the edge of chaos' the states are maximally novel while still connected to states in the ordered regime, and thus are most likely to manifest the combination of novelty and utility that is the hallmark of creativity." Skills development using the Dramafied Spiral can help learners move through the disorienting periods of creative thinking.

## 2. NARRATIVE IN LEARNING

Media dominates attention in today's world. Effective advertising uses narrative to harness the attention of audiences so that they will draw directed conclusions. Sometimes these conclusions are related to the products being sold; other times conclusions support an idea companies wish consumers to associate with their product. Narrative, storytelling and providing consistent compelling content to build the picture of a company is integral to how consumers scrutinize brands and businesses. (Bacon 2013) These same strategies support education.

Companies enhance their brand by using characters, sometimes those featured in other media, including:

- The Most Interesting Man in the world for Dos Equis
- the Energizer Bunny for Energizer batteries
- Colonel Sanders for KFC
- Aflac the Duck for Aflac Insurance
- Talking Gecko for Geico
- Mr. Peanut for Planters Nuts
- Smokey Bear for the United States Forest Service

Once the characters are established, companies vary their stories to target different markets.

Narratives from television shows and games are useful tools for developing active creative thinking skills. Steven Johnson suggested: "Think of the cognitive benefits conventionally ascribed to reading: attention, patience, retention, the parsing of narrative threads. Over the last half-century, programming on TV has increased the demands it places on precisely these mental faculties." Television and other narrative media no longer need to be seen as passive and mind-numbing; they can be interactive tools for learning.

Education has always embraced the use of documentaries, feature films, news and other media programming. During a ceremony in Oxford at which a building in the education department was named in his honor, James S. Brunner, a pioneer in cognitive development said:

Why are we so intellectually dismissive towards narrative? Why are we inclined to treat it as rather a trashy, if entertaining, way of thinking about and talking about what we do with our minds? Storytelling performs the dual cultural functions of making the strange familiar and ourselves private and distinctive. If pupils are encouraged to think about the different outcomes that could have resulted from a set of circumstances, they are demonstrating usability of knowledge about a subject. Rather than just retaining knowledge and facts, they go beyond them to use their imaginations to think about other outcomes, as they don't need the completion of a logical argument to understand a story. This helps them to think about facing the future, and it stimulates the teacher too.

The use of narrative throughout an entire course has many benefits in addition to establishing a more cohesive instructional design. As a story moves forward, the stakes get higher and plots unfold, harnessing and maintaining the attention of learners. As learners become invested in the characters, they become more concerned about what happens to them. Narrative bypasses a learner's resistance to pursuing new knowledge when couched in action, character evolution and character relationships. Bradford W. Mort et al claim:

Narrative could well form the basis for entire curricula. Because narrative seems to play such a central role in memory by providing an organizing structure for new experiences and knowledge, one can envision a narrative-centered curriculum that leverages the organizational features of our innate metacognitive apparatus for understanding and crafting stories.

Narrative learning is especially helpful for retention in massive open online courses (MOOC's), online learning, flipped, augmented or blended classrooms. Characters show natural reactions to stimuli and model appropriate responses as well as demonstrate the consequences of inappropriate responses and behaviors. Learners feel safer challenging the choices of characters rather than challenging their own choices. Projecting their fears and frustrations onto the characters is one way for learners to work through the emotional issues that arise as they develop creative thinking skills. In looking at social learning theory Andrew Bandura claimed:

Man's capacity to learn by observation enables him to acquire large, integrated units of behavior by example without having to build up the patterns gradually by tedious trial and error… Fearful and defensive behavior can be extinguished vicariously by observing others engaged in feared activities without any adverse consequences.

## 3. THE DRAMAFIED SPIRAL OF CREATIVE THINKING

The Dramafied Spiral of Creative Thinking is like a three dimensional twelve layered staircase that winds learners deeper into ways of thinking about ideas, solving problems and synthesizing new knowledge to fulfill an intention. In applying the Dramafied Spiral to creative thinking, the intention is an aim or goal such as:

- shaping a concept
- solving a problem
- developing an idea
- completing an assignment

Creative thinkers may alter or modify their intention as a means of clarification. However, maintaining the core intention drives the forward motion around and through the Dramafied Spiral to produce results.

The first challenge of creative thinkers is to recognize they will need new knowledge to fulfill their intention. However, they encounter a conundrum. The Dutch theory of *wet van de remmende voorsprong* suggests that getting an initial head start in a given area can become a handicap in the long-term. In other words, knowing can get in the way of learning because what is known is familiar and comfortable. Michael Michalko rephrases this theory when talking about creative thinking by suggesting:

Over-familiarization with something – an idea, a procedure, a system – is a trap. Where creative thinking is concerned, that is the irony of the skill: the more adept you are at something, the less likely you are to look at it in a different way; the greater your skill of a particular discipline, the less you will be tempted to experiment with different approaches.

The goal of the Dramafied Spiral is to break through old methods of thought and familiar patterns to embrace and synthesize new knowledge to fulfill the intention. The Dramafied Spiral is depicted as somewhat linear, but the path of creative thinking means backtracking, taking leaps to the next step, periods of wandering aimlessly or other variations. The articulated path of the Dramafied Spiral is especially helpful when learners feel stuck, their thinking becomes circuitous, they hit emotional roadblocks or they resist moving forward into new ways of thinking.


**FIGURE 1. The Dramafied Spiral of Creative Thinking**

The Dramafied Spiral encourages "sigmos," or significant moments. These resemble the "ah ha" moment of recognition and insight that often comes after an emotional or mental breakthrough. Part of developing creative thinking skills is learning to decide which sigmos are helpful for the task at hand and which are personal experiential moments of illumination. Some sigmos move thinking forward; however, others are a diversion. They feel right at the moment but distract from the core intention. Regardless, sigmos are a positive and valuable side effect of thinking.

The narrative of Penny's experience learning creative thinking demonstrates how the Dramafied Spiral works in a narrative context. Penny is a student who has agreed to work with Chaco, a creative thinking mentor, to develop her creative thinking skills. Her character development and her story of learning creative thinking correlate with Dramafied Spiral. Her story is exemplary and reflects the emotional challenges of creative thinking.

Penny never thought of herself as particularly creative. She started as a math major because she thought of herself as logical and scientific. However, she found no joy in the abstraction of math and changed her major to architecture. Chaco, her mentor, claimed creative thinking skills would help her succeed. She thought of herself as mentally fearless and wanted every advantage. She figured she had nothing to lose, so she committed herself to Dramafied Spiral of Creative Thinking.

**3.1 Pursue Curiosity.**

Penny remembered her curiosity about slugs when she was young. The feel of their gooey bodies as she tried cleansing them of slime still burned in her memory. Her mother didn't appreciate the pile of slugs in the sink or the mucus stained towels, but Penny truly cared for her new pets. Penny freaked out when her sister covered them in salt and they melted before her eyes. From that time forth, she froze and sometimes panicked at the sight of a slug or a glistening trail of slime, especially if she knew a salt shaker was nearby.

Curiosity is part of the foundation of creative thinking. To be curious is to reach beyond uncertainty without forethought. Curiosity is about the desire for new information, sometimes with a passionate desire for knowledge, other times with a drive to understand why and how that knowledge works. Curiosity in others requires empathy to understand why they think and feel the way they do. Creative thinkers focus their curiosity with the aim of fulfilling their intention.

Pursuing curiosity is instinctive before it is later conditioned by outside influences. A lack of curiosity can result in information gaps that lead to misinformation and stereotypes. Curiosity changes during the course of life, growing weaker for those in whom it is innately weak, stronger in those in whom it is innately strong. (McDougall 1918) The skills development aspect of curiosity for the creative thinker requires recognizing gaps in knowledge and pursuing the information necessary to fill in the gaps to avoid replacing thinking with reactivity. Focusing curiosity as a way of fulfilling an intention takes practice; however, distractions into other areas of thought can also serve the creative thinker.

**3.2 Explore imagination.**

Penny recognized her imagination had changed over the years. She remembered building forts with tables, chairs and her mother's old sheets. She did a lot of planning to assure complete coverage. Sometimes the fort was a fort and she was the general. Other times she imagined it was a castle and she was empress. When her friends came over, they hid inside and pretended they were making magic. No wonder she grew up wanting to design and build things.

Imagination is another part of the foundation of creative thinking. Creative imagination is a natural psychological function of the human mind and brain. (Valett 1983) Children are naturally imaginative; adults have to work a little harder to push beyond reality. Imagination is a private journey into the unknown that ranges from the possible to the fantastic.

The skills development aspect of imagination is the practice of letting go control over conscious thought and watching the theater of the mind unfold. Imagination can be ignited by sensory stimuli, emotional reactions, an idea, environmental circumstances, dreams or other factors. The results of activities such as daydreaming can be personal as well as universal, full of symbolism and archetypes. "What if" scenarios can spark the imagination. Some learners maintain the childhood skill of imagination better than others.

**3.3 Ask Questions.**

Penny was relieved to find that creative thinking required research. She loved collecting data and learning new terminology. She found research much easier than thinking. However, Chaco kept pushing her away from questioning details to focus on questioning the ramifications of those details. Penny thought this could result in ineffective generalizations, but did find looking at the bigger picture interesting and inspiring.

Asking questions is provocative and the first step in actively developing creative thinking skills. Formulating questions is a means of articulating curiosity and imagination. Questions will lead to answers or more questions which will inspire further investigation. Some questions may not have answers but will push the boundaries of current thinking.

The act of questioning is challenging for those from certain cultures where questioning, especially questioning an authority, is not acceptable. Not having questions can also demonstrate the fear of change that comes with embracing new knowledge. In either case, a more active approach will be necessary. Journalistic questions of who, what, why, when, where and how can activate the questioning process. Replacing "I don't know" with "I don't know but what I do know is …" is another approach. "Yes" or "no" answers need to explained. Questioning is integral to creative thinking; nor is there necessarily a right or wrong answer to the questions asked.

**3.4 Use metaphors or similes.**

Penny valued abstract thinking in the form of numbers and symbols, but struggled to find metaphors and similes to articulate her thoughts. To her, using literary conventions were as counterintuitive as finding the whole number that answered the equation of an integral that ranged from zero to infinity. Ah ha, she thought. Penny felt a window open in her mind to a different way of focusing her ideas.

Metaphors and similes help answer questions when answers are not concrete or tend to be elusive. They support abstract thinking and offer a deeper understanding through comparison or analogy. This form of abstract thinking brings together different arenas of thinking and doing, indirectly offering clarification or insight about both the answers and the questions themselves. Metaphors and similes bridge the gap between what is known and what is being learned. They are as much a part of our functioning as our sense of touch. (Lackoff 2003)

Abstract thinking through the use of metaphors and similes can be playful and amusing. Even the silliest of metaphors or similes can prove effective for understanding complex ideas. However, forcing metaphors or similes to fit will cause blockages or circular logic which will mean discarding them. Knowing when a metaphor or simile is effective requires practice and the willingness to recognize when they distract from intention.

**3.5 Make Connections.**

Penny had some cool ideas about how to design the perfect kitchen but also knew that if she really wanted a successful design, she would have to think like a cook. After taking a cooking class, she realized her cool design would require dramatic changes but rearranging how she thought about the project was overwhelming. Chaco suggested that the only way to avoid being overwhelmed was to not only make connections between the design and cooking, but to build relationships with cooks to better understand their

needs.

Compartmentalization of knowledge and experience makes it easier to retrieve information from memory. In creative thinking, tendrils of knowledge and experience reach out until they connect. These connections require reorganizing the compartments as new relationships between previously compartmentalized knowledge are formed. This can be initially disconcerting. Knowledge, ideas and their relationships are fluid; therefore, their compartments are also fluid.

Connecting ideas from different areas of knowledge and experience can produce innovation. Proctor & Gamble uses a model that includes elements that originate outside the company and has proven profitable: "Among the most successful products we've brought to market through connect and develop are Olay Regenerist, Swiffer Dusters, and the Crest SpinBrush." Creative thinking skills include managing connections between ideas, as well as their relationships, by paying attention to how they interact and support the creative thinker's intention.

**3.6 Be Opinionated.**

Penny balked when her mentor, Chaco, told her the next layer was to have an opinion and asked her what she thought about the cook. She didn't like or respect the cook she consulted, but why create conflict? When she refused to answer, he accused her of being a chicken. She was taught to keep her opinions to herself to better get along with others. Penny was more than a little angry at Chaco and told him so. She surprised herself at her volatile outburst. However, after yelling at him at the top of her lungs, she felt guilty. She was shocked when he laughed and congratulated her.

The creative thinker tries on opinions like clothing to see what fits. Keeping an open mind often starts with having an opinion. Trying on an opinion in opposition to the original intention offers insight into the thoughts and feelings behind that opposing view. Exploring opposing opinions with others leads to empathy, insight or even sigmos. The creative thinker explores differences of opinion without malice; nor do differences have to be reconciled or homogenized to be acceptable. There is no need to agree to disagree. Simply disagree.

Taking a stand is dramatic because it can provoke conflict. Conflict produces discomfort. However, discomfort is part of the process of learning creative thinking and is unavoidable. Deliberate conflict or controversy can produce interesting results. David W. Johnson and Robert T. Johnson discussed the benefits of controversy in academic settings:

Structured controversy results in creative insights by forcing students to view a problem from different perspectives and reformulate it in ways that allow the emergence of new orientations to the problem; and an increase in the number and quality of students' ideas, feelings of stimulation and enjoyment, and originality of expression in problem-solving resulting in greater emotional commitment to solving the problem, greater enjoyment of the process, and more imaginative solutions.

Stating an opinion is challenging for learners taught to comply with authority figures. They will need extra practice and support expressing their opinions and dealing with conflict. The learning curve for developing these skills will be steeper for these learners. Skills development in maintaining emotional boundaries, using language effectively and focusing on the intellectual aspects of an opinion are vital to the creative thinker.

**3.7 Confront Fear.**

Penny sulked. Having yelled at Chaco, she now felt vulnerable and uncomfortable. She was convinced Chaco was playing her with all this creative thinking idiocy. She'd read about artists reaching critical mass in their process and going a little nuts, but she wasn't built that way. Or was she? Was she going mad? Penny felt out of control. Whenever she felt this way, she was scared her rational mind would never kick in again. However, Chaco calling her a chicken motivated her to move forward.

Vulnerability from directly confronting conflict may trigger the type of fear that promotes chaotic thinking and irrationality. Denial is easy; finding the source of fear and calming the mind is far more challenging. Some creative thinkers possess the skills needed to manage fear on their own. Many manage their fear and vulnerability by talking with confidants and peers, or even a professional. Confronting fear is a highly personal process and each individual learner will find strategies that work. Some learners will need more guidance than others. However, the benefits of acknowledging and overcoming fear far outweigh ignoring it.

Creative thinkers celebrate change, even though the fear of change is instinctive and primal. Volatile reactions to negligible stimuli are often a way of covering fear. The more intense the reaction, the more likely something personal other than a reaction to the stimuli is being triggered. Creative thinkers learn to recognize these abreactions when they occur and resolve their personal challenges so that they can move their thinking forward. Confronting fear takes resolve, determination, a focus on intention and a willingness to change.

This layer is pivotal as fear inspires emotional functions to battle for dominance. If the battle is lost, creative thinkers will not fulfill their intention or shut down their thinking completely. If won, they move forward and the potential for sigmos is significantly higher. Some learners will need to be cajoled or cheer-leaded through the process; others will need a metaphorical swift kick in the rear.



**3.8 Get Physical.**

Penny told Chaco she was a boxer. He held the bag for her and encouraged her to hit it as hard as she dared. She was still rattled and couldn't stop herself from using all of her strength behind her punches. Chaco didn't complain or even flinch. As she focused her hits, it occurred to her that creative thinking had emotional challenges she needed to conquer. Maybe thinking in general had emotional challenges that could be as helpful as they were painful.

Thinking and emotion happen in the brain that lives in the body. Physical activity not only has the biological benefit of moving the blood, it refocuses the mind and diminishes the intensity of high emotion. Studies have shown that exercise positively impacts the emotional and creative processes. (Colzato et al 2013) (Steinberg et al 1997) (Blanchette et al 2005) Shifting sensory focus to the body supports the incubation of new ideas, opening the mind to new possibilities and enhancing the ability to synthesize new information.

Associating certain physical and creative thinking activities is a way of establishing healthy routines. As the body exerts itself, the mind is distracted, allowing the subconscious to resolve problems or explore new territory in thinking. Physical tasks such as housework or gardening can be even more satisfying when aligned with creative thinking skills development or project design that uses creative thinking. Moving the body is a way of moving the mind.

### 3.9 Inner Dialogues.

When Penny struggled with an emotional issue, she would hear her grandfather's voice in her head. He had been a chemistry professor and remained her primary role model long after his death. He had believed that emotions were the enemy of thinking. She imagined her grandfather talking to Chaco about emotion and creative thinking. Actually, it was less of a talk and more of an impassioned argument. Both sides made sense and helped her better appreciate the differing ways her grandfather and Chaco thought.

Creative thinkers use inner dialogues to explore differing points of view and the feelings behind them within the safety of their mind. The inner critic judges, criticizes and resists change. The inner child wants immediate gratification despite the consequences. Other inner voices may reflect specific people who have had a lasting impact. Inner dialogues can be simple as thinking about a more clever response to something someone else said. They can include pondering about being interviewed on a talk show. More complex inner dialogues include debating with famous thinkers, anthropomorphizing a conversation between animals or explaining complex concepts to a child. Inner dialogues are an active process of understanding the different ways thoughts and feelings are expressed.

Inner dialogues support the learning of empathy and the use of empathy to learn. Taking on the perspectives of others offers an opportunity to take a more objective view of oneself that can then be reproduced by self-talk; self-talk allows a reproduction of the appraisals received from others. (Morin 1983) The objectivity gained from an inner dialogue allows the creative thinker to stay in control while embroiled in conflict. With practice, objectivity and control helps the creative thinker focus on the motivation and emotion behind the differing perspectives of conflict, opening the door to new understanding.

Although more subtle than confronting fear, the layer of exploring inner dialogues has an emotional component that can more easily trigger sigmos. Exploring inner dialogues and empathy promotes changes that are both mental and emotional. These changes give depth and meaning to the intention of the creative thinker.

### 3.10 Resolve Conflicts with Bigger Ideas.

Penny told Chaco about her grandfather and he clapped his hands with joy at her the inner dialogue she had had in her head. He asked her why she appreciated her grandfather's way of thinking. She told him how he had helped her understand calculus. She was surprised to learn how calculus brought arithmetic together to form a new language so that problems could be solved in many different ways.

Finding bigger ideas requires inductive reasoning, the process of generating bigger ideas based on specifics, so that conflicting ideas come together in a concept that encompasses both. In this case, the process of resolving conflicts with bigger ideas assumes neither idea is true or false; they are components in a larger frame of reference. That larger frame of reference is not necessarily absolute, but does contain both components in a reasonable way and reflects the creative thinker's intention.

Inductive reasoning is less about results and more about the thinking process. Not all opposing ideas can be reconciled; not all conflicts can be resolved. The bigger ideas derived may seem silly, illogical, unreasonable or lead to unusable generalizations. However, creative thinkers recognize this and learn to use these bigger ideas to validate or clarify their original intention. In the sciences, creative thinking through inductive rea-

soning is a valuable strategy because a researcher's own creativity and ingenuity shapes the outcome of the reasoning process. (Ketokivi and Mantere 2010)

**3.11 Admit Failure.**

Had Penny failed at pursuing math? Had she given up too soon? Would her grandfather be disappointed in her if he were still alive? She thought about how much she had needed his approval even though he had been a curmudgeon who tended to look down on everyone else. He didn't understand her preference for collaborating with others, building things together that they could touch. So yes, she failed pursuing math, failed her grandfather.

Sometimes taking risks and venturing outside the comfort zone fails to support the creative thinker's original intention. The disappointment can halt them in their tracks. However, creative thinkers learn to use failure to their advantage. Deliberately making an error for someone else to correct and accepting the consequences offers a convoluted validation. Attempting to perform a task beyond one's ability and accepting failure can give insight not only into what it takes to perform that task, but is a way of practicing the act of accepting failure. Regarding strategic management, Paul J.H. Schoemaker said:

When I ask experienced managers in executive programs what they have learned most from life, they usually say mistakes. When I reply, "Since mistakes have been so valuable to you, why don't you make a few more?" they tend to look back at me with puzzled faces.

Upbringing and early education shape how each individual learns to manage the shame that often accompanies failure. The process of overcoming failure is more daunting for some than others. However, these patterns of behavior can change in time or with guidance. The skill of managing the emotional fallout of failure and moving forward gets easier with practice. Avoidance of failure restricts creative thinking; therefore, actively seeking out opportunities to fail, especially under controlled conditions, help learners move through failure in their own way. Learners who help others deal with their failure are better able to learn how to admit and manage their own failures. Creative thinkers learn to continually remind themselves that failure is a beginning, not an end.

**3.12 Shift Perspective.**

Chaco gave Penny a hug, pointing out the challenges of admitting failure and congratulating her on the shift of perspective that admission inspired. The sting of failure was replaced with wonder. The difference wasn't dramatic, but a door to new possibilities opened. She no longer focused on puzzling through problems to find a single answer; she wanted to know the meaning of the problems and the ramifications of the possible answers. It wasn't enough to know how, she wanted to know why.

At this point in the Dramafied Spiral, creative thinkers rejoice because they know their minds are fully engaged in the process. They possess enough confidence to allow their perspective to change, even if their journey is not over. The euphoria that comes from having embraced and synthesized new knowledge deserves celebration. Even if fulfilling the original intention requires moving through all or part of the Dramafied Spiral again, this shift of perspective offers renewed energy that comes from the joy of creativity.

Shifting perspective may result in modifications to the original intention, giving it deeper meaning and broader scope. Creative thinkers may find the shift inspires new ways of fulfilling their intention. The sigmo of this layer is about the sense of satisfaction, accomplishment and confidence that comes from the creative thinking process more

than a single moment of illumination.

Sadly, the emotional effects are temporary and the euphoria subsides. The creative thinker recognizes the mental and emotional roller coaster of creative thinking and plans accordingly. They know that if they clutch tightly onto the state of joy they will be unable to hear and integrate feedback without becoming defensive or resistant. Therefore, they learn to celebrate fully and then get back to the hard work of fulfilling their original intention.

## 4. THE DRAMAFIED SPIRAL OF CREATIVE THINKING AND WRITING

The Dramafied Spiral can be applied to brainstorming and problem-solving; however, the most effective way to develop creative thinking skills is through the act of writing. When learners express their thoughts and feelings in words they better understand those thoughts and feelings. Reworking what has been written moves the creative thinking process forward.

The Dramafied Spiral correlates with narrative structure and character development for crafting prose, scripts, essays and other written formats in all areas of study. Because developing and finishing a piece of writing often follows the emotional path of the Dramafied Spiral, writing helps learners move through these challenges.

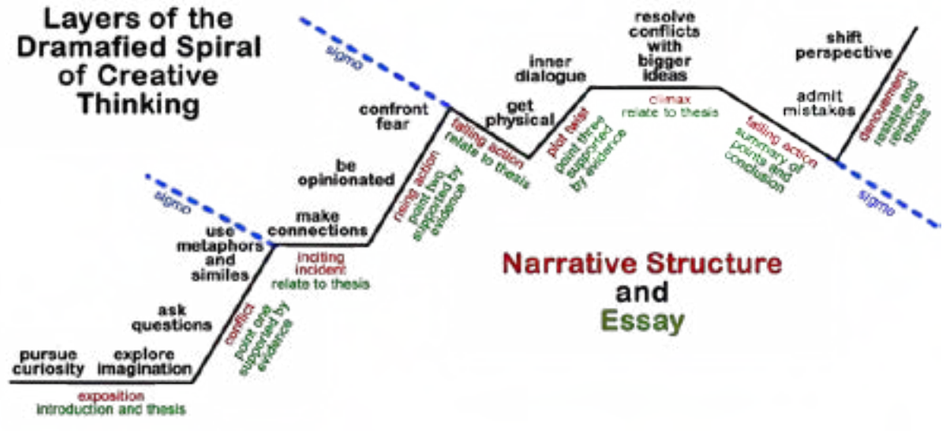



**FIGURE 2. The Layers of the Dramafied Spiral and Narrative Structure and Essay**

Learners have stories to tell. Like the Dramafied Spiral, learners follow a path that includes periods of backtracking, skipping ahead or wandering aimlessly while writing an entire piece of work. They experience high emotion and sigmos along the way. Translated into the creative writing process, this means rewriting, discarding large chunks of what has been written or working through periods of writer's block. For most learners, merging the development of skills in creative thinking with writing, especially creative writing, enhances the learning of both.

Learners comfortable with deductive reasoning will find their essays gain depth and meaning when the Dramafied Spiral of Creative Thinking is applied. The dynamics and tension of the arguments are heightened, attracting and sustaining the attention of readers. For example, Charles Darwin and Alfred Russel Wallace were both central contributors to the theory of evolution through natural selection. However, Charles Darwin used the "prophetic present," a literary device taken from the Old Testament made popular by Charles Dickens during Darwin's time. The prophetic present left no space between the present and the future, poising the reader on the edge of the unknown. (Beer 2009)

The creative thinking and writing style of *On the Origin of Species* likely contributed to it becoming bestseller and Darwin is now best known for evolutionary theory.

### 4.1 Penny's Narrative.

Penny's story is one of self-discovery, a subplot or snippet of a larger narrative for coursework that includes creative thinking. For that reason, the conflict is internal and the stakes are not particularly high. However, the goal of her narrative is to reflect many of the thoughts and feelings of learners as they explore the Dramafied Spiral of Creative Thinking.

**TABLE 1. Penny's Narrative**

| | | |
|---|---|---|
| pursue curiosity<br>explore imagination | exposition | Penny uses memory to understand how she has explored curiosity and imagination. |
| ask questions<br>use metaphors and similes | conflict | With Chaco's urging, Penny must think differently when researching to come up with questions, and using metaphors and similes to articulate her ideas. |
| make connections<br>be opinionated<br>confront fear | rising action | Penny reaches out to learn more about cooking to design the perfect kitchen, although she doesn't particularly like the cook she consults. However, when Chaco asks for her opinion she refuses to engage in what she sees as conflict. She is enraged when Chaco calls her a chicken, which sends her into fear and irrationality which she must confront. |
| get physical | falling action | Chaco helps her by changing her focus to boxing during which time she contemplates the emotion elements of creative thinking. |
| inner dialogues | plot twist | When Penny imagines her grandfather, a pragmatic scientist, arguing with Chaco about the nature of thinking and feeling, she is surprised to find she can step back and see the value of both arguments. |
| resolve conflicts with bigger ideas | climax | Penny excitedly applies her newly evolving creative thinking skills to better understanding how her grandfather introduced her to the creative aspects of mathematics. |
| admit mistakes or failure | falling action | Penny is concerned that she has failed her grandfather by leaving mathematics and pursuing architecture. |
| shift perspective | denouement | Penny recognizes that she is who she is and that learning creative thinking skills is helping her move forward with what she really wants to do with her life. |

The narrative included in coursework would be far more dramatic and include more characters to maintain the attention of learners, propelling them forward into her world, containing additional elements that align with the learning process. Like creative thinking, narrative is not always linear and takes unlikely twists and turns as part of giving depth and meaning.

### 4.2 Penny's Character Development.

Like the narrative of her story, the character development of Penny corresponds to the Dramafied Spiral. Getting to know a protagonist or other character is similar to get-

ting to know a person in real life. Observing her actions and reactions gives insight into who she is, how she thinks and what she feels. At various points, learners feel empathy as she experiences the use of the Dramafied Spiral to develop creative thinking skills. At other points, learners will reject her behavior and replace it with insights into their own behavior. Learners can also use the Dramafied Spiral to better understand how to develop a character.

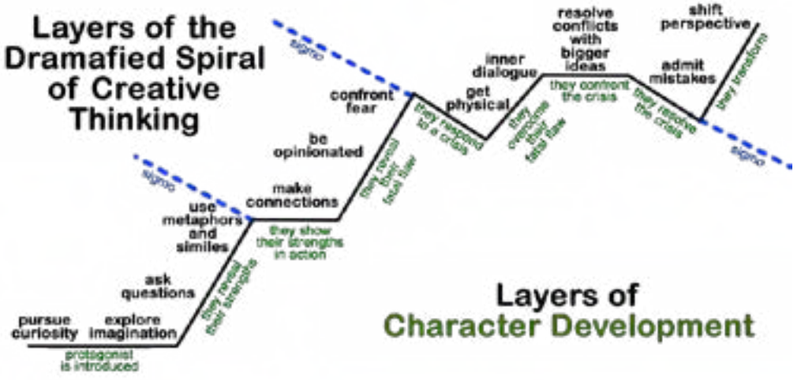



**FIGURE 4. The Layers of the Dramafied Spiral and the Layers of Character Development**

In reference to fairy tales, Bruno Bettelheim suggested that: "The unrealistic nature of these tales (which narrow-minded rationalists object to) is an important device, because it makes obvious that the fairy tales' concern is not useful information about the external world, but the inner process taking place in an individual." With the guidance of educators, the use of characters and narrative can enhance creative thinking skills development using the Dramafied Spiral.

**TABLE 2. Penny's Development**

| | | |
|---|---|---|
| pursue curiosity<br>explore imagination | protagonist is introduced | Penny remembers her sensory exploration into the world of slugs. She also remembers building forts and castles which inspired her to go into architecture. |
| ask questions<br>use metaphors and similes | they reveal their strengths | Penny uses research to help her ask questions and is inspired by Chaco's pushing her to look at the big questions rather than questioning details. Penny struggles to use metaphors and similes until she applies mathematics to her frustrations. (sigmo) |
| make connections | they show their strengths in action | Penny learns that the best way to design the perfect kitchen is to connect with the cooking process by connecting with the cooks themselves because research in the abstract is not enough. |
| be opinionated | they reveal their fatal flaw | Penny resists the idea expressing her negative opinion about the cook with whom she consulted because she sees it as pursuing unnecessary conflict. Thinking herself mentally fearless, she is enraged when Chaco calls her a chicken. |
| confront fear<br>get physical | they respond to crisis | Penny's anger scares her, making her feel irrational and out of control. At Chaco's suggestion, Penny takes her fear and anger out on a punching bag while contemplating the emotional elements of creative thinking. (sigmo) |

| | | |
|---|---|---|
| inner dialogues | they overcome their fatal flaw | Feeling less emotional, Penny imagines her grandfather, a pragmatic scientist, arguing with Chaco about the nature of thinking and feeling. She is surprised to find she can see the value of both arguments. |
| resolve conflicts with bigger ideas | they confront crisis | Penny excitedly tells Chaco how her grandfather taught her to see calculus as a way of bringing together the arithmetic she learned into a new language and way of thinking – a more creative way of thinking. |
| admit mistakes or failure | they resolve crises | Penny wonders if her failure at math was a way of failing her grandfather, but recognizes that architecture better suits her nature. (sigmo) |
| shift perspective | they transform | Penny discovers how learning creative thinking skills will change how she approaches her work in architecture and other parts of her life, although she is still unsure what that will look like. |

## CONCLUSION

Creative thinking is the process of reaching beyond what is known; collecting and synthesizing new information to find meaning and a greater depth of understanding, and/or innovating new ideas. The Dramafied Spiral of Creative Thinking is designed to help learners move through a layering process that is mental, emotional and even physical to develop creative thinking skills. When the Dramafied Spiral is taught using narrative learners project their thoughts and feelings onto the characters and the story keeps them engaged. The Dramafied Spiral correlates with the structure of plot and the development



character; therefore, writing helps learners with creative thinking skills by putting their thinking into concrete action. Like writing, the Dramafied Spiral is a non-linear process with periods of high emotion. Writing gives learners an outlet to explore, express and manage those emotions. Learning the Dramafied Spiral of creative thinking along with practice and guidance better assures success in all areas of life.

## REFERENCES

Bacon, J. (2013, July). Brand storytelling: Narrative theory, *Marketing Week*, Retrieved from https://www.marketingweek.com/2013/07/17/brand-storytelling-narrative-theory/

Bandura, A. (1971). *Social learning theory*, New York, NY, General Learning Corporation.

Beer, G. (2009). Darwin's Plots: Evolutionary Narrative in Darwin, George Eliot and Nineteenth-Century Fiction, Cambridge, MA, Cambridge University Press.

Bettelheim, B. (1975), The Uses of Enchantment: The Meaning and Importance of Fairy Tales, New York, NY, Vintage Books.

Bilder, R.M. and K.S. Knudsen (2014, September), Creative cognition and systems biology on the edge of chaos, *Frontiers in Psychology: Psychopathology,* Retrieved from http://dx.doi.org/10.3389/fpsyg.2014.01104.

Blanchette, D. M., S.P. Ramocki, J.N. O'del, M.S. Casey M. S. (2005). Aerobic Exercise and Creative Potential: Immediate and Residual Effects," *Creativity Research Journal, 17*(2-3) 257-264 doi: 10.1080/10400419.2005.9651483.

Clark, M.C., M. Rossiter (2008, September). Narrative learning in adulthood," *New Directions for Adult Education, 2008*(119) 61-70 doi: 10.1002/ace.306.

Colzato, L., A. Szapora, J.N. Pannekoek, B. Hommel (2013, December). The impact of physical exercise on convergent and divergent thinking, *Frontiers in Human Neuroscience, 7(*824) doi: 10.3389/fnhum.2013.00824.

Crace, J. (2007, March). Jerome Brunner: The Lesson of the Story, *The Guardian,* Retrieved from http://www.theguardian.com/us.

Creative Thinking VALUE Rubric (2009). American Association of Colleges and Universities, Retrieved from https://www.aacu.org/value/rubrics/creative-thinking.

Huston, L., N. Sakkab (2006, March). Connect and Develop: Inside Proctor & Gamble's New Model for Innovation, *Harvard Business Review*, Retrieved from http://www.digital-ecosystems.org/doc/nov17/pg/2006%20March%20HBR%20C+D%20L%23D753AA.pdf

Johnson, D.W. and R.T. Johnson (1988, May). Critical Thinking Through Structured Controversy, *Education Leadership 45*(8) 58-63.

Johnson, S. (2005, April). Watching TV Makes You Smarter, *New York Times Magazine,* Retrieved from http://www.nytimes.com.

Kauffman, S.A. (1993). The Origins of Order: Self Organization and Selection in Evolution, Oxford, U.K., Oxford University Press.

Ketokivi, M, S. Mantere (2010, ). Two Strategies for Inductive Reasoning in Organizational Research," *Academy of Management Review*, *35*(2) 315-333 doi: 10.5465/AMR.2010.48463336.

Lackoff, G. and M. Johnsen (1980). *Metaphors We Live By*, Chicago, IL, University of Chicago Press.

Lowenstein, G. (1994, July). The Psychology of Curiosity: A Review and Reinterpretation, *Psychology Bulletin*, *116*(1) 75-98 doi: 10.1037/0033-2909.116.1.75.

McDougall, W. (1918). *An Introduction to Social Psychology* [E-Reader Version], John W. Luce & Company, Retrieved from http://socserv2.socsci.mcmaster.ca/econ/ugcm/3ll3/mcdougall/socialpsych.pdf.

Michalko, M. (2012, February), Thinking Metaphorically, Retrieved from: http://creativethinking.net/thinking-metaphorically/#sthash.jqXSDpdn.dpbs.

Morin, A. (1993) Self-Talk and Self-Awareness: On the Nature of the Relation, *The Journal of Mind and Behavior*, *14*(3) 223-234 doi: 10.1177/1744629514564449.

Mort, B.W., C.B. Callaway, L.S. Zettlemoyer, S.Y. Lee, J.C. Lester (1999), Towards Narrative-Centered Learning Environments, AAAI Technical Report FS-99-01, Retrieved from https://www.aaai.org/Papers/Symposia/Fall/1999/FS-99-01/FS99-01-001.pdf.

Schoemaker, P.J.H. (2011). *Brilliant Mistakes: Finding Success on the Far Side of Failure* [E-Reader Version], Philadelphia, PA, Wharton Digital Press.

Steinberg H., E.A. Sykes, T. Moss, S. Lowery, N. LeBoutillier, A. Dewey (1997, September). Exercise enhances creativity independent of mood. *Br. J. Sports Med. 31*(3) 240–245 doi: 10.1136/bjsm.31.3.240.

Valett, R.E. (1983), Strategies for Developing Creative Imagination and Thinking Skills,

Winter Song

Sue Matheson



# Ayodele

## by Iris M. Lancaster

The past…

Ayodele lived through my happiness, my joy, and more times than I can count, she lived through my pain. No matter how far away I was, I always felt that Ayodele could feel what I felt. Her clear, hazel colored eyes even seemed to adopt a look of sadness when she saw me crying. Ayodele was my soft, gray, cuddly stuffed elephant that my Uncle Job won for me at our annual town fair.

The day Uncle Job won Ayodele was one of the happiest days of my life. That day my uncle bought me cotton candy, he let me ride all of the kid friendly rides, he let me sit on his shoulders to watch the fireworks, and he played a lot of games just to win enough tickets to win a prize for me. When we handed me the beautiful, soft and cuddly elephant, I knew I wanted to name her Ayodele after my aunt. When I told my uncle what her name would be, he picked me up and hugged me so tight, it felt like I couldn't breathe. But I didn't mind, I knew my uncle missed Aunt Ayodele and his family.

My uncle's real name was Jobiah, but people in our small town of Loving, Texas shortened his name to Job because he had lost so much. When I was four years old, Uncle Job had lost his wife, his mother, and his three kids after they were all killed instantly when a drunk driver slammed into their car.

"I'm so glad you named her Ayodele," my uncle said. "You know Ayodele, in Yoruba, means 'joy has come home.'"

"It does?"

"Yes. I know joy will return to your home. And guess what? Ayodele will be there to make sure it does. She will watch over you and protect you."

"Yes, just like you will always be here to protect me, right Uncle Job?"

Uncle Job looked at me for a long time with a slight smile. He didn't respond, but he did reach up to remove the pink tie he was wearing and placed it around Ayodele's neck. When I asked him why he did that, he said, "Pink is the color of unconditional love. Ayodele, like me, will love you forever."

After the fair, my .Uncle Job dropped me off at home. That was three years ago; I had not seen him since. The emptiness I felt when he left us still consumed me.

But three years later Ayodele was still my protector. The pink tie was dirty and torn in a few places, and her trunk, which had absorbed many of tears, hung by a few threads, but Ayodele was still my beautiful guardian angel.

Ayodele often sat in the middle of my bed. But most of the time I carried her with me because I hoped that her soft fur would protect me from my mother's painful blows. I don't know why my mother was always angry with me and always hit me. But for some reason she always blamed me for us being poor. She always took her anger out on me when my father came home in a drunken rage ranting about how his life would be different if he hadn't been trapped in a marriage. Her abuse was more severe after my daddy's rants. In fact, I always felt as though my mother envisioned she was beating my father instead of me.



I was a lonely eight-year-old child forced to spend a lot of time in my room, but I didn't mind because I had Ayodele. Sometimes when mama hurt me, I would cry and lie on Ayodele's soft trunk until I fell asleep. She brought me so much comfort.

One night, two days before my tenth birthday, I found it difficult to sleep because of the piercing pain in my side where Mama had kicked me after I tried to get up from the table before I finished my dinner.

"Where are you going?! You ain't finished eating!"

"But Mama, I don't like brussell sprouts…"

Mama jumped out of her chair, and came rushing toward me. "I don't care what you like! You know how hard your Daddy had to work to put food on this table? Now sit your ungrateful behind down and eat the rest of your food!"

"But I d…" Before I could get the rest of the sentence out, my mother struck me in the eye with a closed fist, and I fell to the floor. Once I was on the floor, she kicked me repeatedly in my side. And she did stop kicking me until my father stumbled into the house drunk demanding food.

As I lay in the bed, the memory of the beating was still seared in my brain. In fact, the pain was so severe I wanted to go to Mama and tell her, but I knew better, so I just just placed Ayodele's soft trunk over my black eye and the coolness of her furry skin eased the pain.

I tried to go to sleep, but my parents were arguing very loudly. The argument had been going on for about an hour, and even though I was in pain, curiosity drew me from my bed.

As soon as I entered the living room, my mama yelled at me.

"Get the hell back in your room! I don't want to see your ugly face right now. You're the reason for this damn mess! Now get!"

To emphasize her words, she took off her shoe and threw it at me.  I ducked and the shoe crashed into the wall. I jumped as the heel from her shoe slammed into the wall and bits of plaster fell to the floor. Scared, I immediately ran back to my bedroom. Sometime later, their argument ended.

About five minutes after their argument ended, I heard the front door slam and then there was quiet. I thought they had left, so I crept back into the living room to get a glass of water.  Mama was standing near a window in tears. She looked sad as my father backed out of the driveway and sped away in his truck.

When she heard my footsteps, she jerked around. Her sadness quickly morphed to anger. I had never seen her look so angry. "You've caused this!" she yelled. "You're the source of our problems! I hate you! I wish you'd never been born!"

Her words shot through me like a heated arrow searing my heart with a pain that was greater than the one in my side. Uncontrollable tears ran down my face, as she looked at me with disgust. I trembled as fear overtook me.



She took off her other shoe and threw it at me. It hit my leg, causing me to stumble and fall. She picked up a lamp and threw that, but it flew by my head barely missed my ear.  As she got closer to me, I panicked. I ran into my room, and jumped in the bed. I snuggled next to Ayodele, and prayed that God would save me from another beating.

Mama barged into the room and threw back the bedcovers. She grabbed me by my hair and my right arm, and tossed me onto the floor. But through it all I held on to Ayodele. "Please Ayodele… help me," I whispered. I tried crawling under the bed. But mama grabbed me by my foot causing me to hit my head against a nail that was sticking out from a worn piece of carpet. I was in pain as blood began to flow down my right cheek. Even still, I continued to hold on to Ayodele.

Mama yanked me from the floor. She snatched Ayodele out of my arms and tossed me across the room. Grabbing me by my ear, she slapped my face repeatedly until more blood ran from my nose and mouth. When she was done, spent from hitting me, she released me, and I slumped to the floor.

I could see Ayodele lying next to me. I reached for her, but before I could reach her, Mama grabbed a belt and struck my hand.  I hollered in pain.

"I'm sick of this damn elephant. Your Uncle Job is gone. He left us here to suffer, so guess what this elephant goes to. I'm sick of the way you are always clinging it to like a life line. My life is gone because of you. So guess what, your life line is going too!"

I watched as she picked up Ayodele and ripped off one of her legs. She tried to take her head off, but the tattered trunk that was hanging on by threads fell off and landed on the floor.

By that time, I was crying hysterically.

"Mama please! Please don't hurt Ayodele!"

But she ignored me as she reached for Ayodele's other leg.

Before I realized it, I stood before my mother with strength I didn't know I had, and I snatched Ayodele from her hands and ran to the other side of the room. But, from that position, I was cornered with nowhere to go. I whispered to Ayodele. "I'm not gonna let her hurt you anymore."

What happened next happened so quickly, I was in shock. Mama sprang at me, snatched me from where I was standing and threw me to the floor. I fell with my face forward. Ayodele flew from my arms and slid out of my reach. Mama began beating me with the belt. I fought back as hard as I could, but soon I was too tired and in too much pain to move. While still lying on my stomach, I could see Ayodele lying on her side; love reflecting in her beautiful brown eyes. "Help me Ayodele," I whispered. "Please… help me."

At that moment, with one of my ankles grasped in her hand, mama drug me across the room. I had no idea what she was doing or where she was taking me. She dragged me pass Ayodele, but before she could get out of the room, she slipped. She immediately lost her balance and fell backwards striking her head on a mirror that hung on the wall. The pain caused mama to fall to the floor hitting her head on the nail I had hit my head on a few seconds earlier. When she landed on the floor, I saw Ayodele's tattered gray trunk lodged under her foot.

A steel calm entered the room. After struggling to catch my bearings, I managed to sit



up. I needed to see if mama was all right, but I was so weak, I remained on the floor for several minutes. Mama never got up.

Finally, I slid near Ayodele. Propping myself against the foot of the bed, I picked up Ayodele. I picked up her trunk and stuffed it back in place. I smothered Ayodele with hugs and kisses. I sat with her for a long time just soaking in her love in the peaceful silence. It was in that brief moment of solitude that I realized that Ayodele had heard me. She had saved me. When Mama slipped on her trunk, Ayodele had saved me from unimaginable pain. Ayodele had protected me.

Although in pain, I stood and walked toward mama. She was lying so still. I got closer to her and noticed that she was still breathing. I picked up Ayodele's leg, and tried to reattach it, but I couldn't.

I decided to get Ayodele some help, so I went out the front door. It was dark outside but the streetlights and the neighbor's porch light enabled me to see where I was going. Barefoot, I walked across our lawn to the neighbor's house. I rang the doorbell. After a few seconds, a tall, very distinguished looking Spanish man answered the door. When he saw me, his hands went to his chest as he gasped and screamed in fright. His clear green eyes widened in shock.

"Can you help me fix Ayodele?" I asked as I handed him Ayodele's ripped leg.

Tears formed in his eyes. He knelt before me, and gathered me in his arms. His embrace was soothing and comforting. I nestled my face into his spicy scented shirt, and placed my arms around his neck.

He held both Ayodele and me in his arms a long time. I could feel his warm tears

falling down my neck. After a while, he stopped crying and stood up. Taking me by the hand, he led us into his living room and made us sit on the sofa. With sad eyes, he asked, "Querida, dondé está su mama?"

I didn't understand Spanish, but I assumed he was talking about my mama.

"She fell and hit her head on a nail in the floor. She won't wake up."

The man called someone named Ezra, and soon after a very nice looking black man, who wasn't quite as tall came into the room. He had soothing brown eyes and a warm smile. The kind man who had opened the door immediately pulled him aside and spoke softly to him. The man looked at me with a deep sadness as he nodded and then left his friend's side to go to the phone to call the police.

I felt tired. The first man sat next to me on the sofa and gently placed me in his arms. I fell asleep in his warm embrace. I can't remember what happened after that. I think I fell into a deep sleep because when I woke up, I was in a hospital, surrounded by a host of doctors and nurses. I immediately looked for Ayodele and found her lying slightly underneath me. Ayodele had never left my side.

I saw photos of myself in a police report. No wonder the man at the door screamed when he saw me. My hair was matted and covered with dried blood. My nose and lips were bruised, swollen and covered with more dried blood. My clothes were also stained with blood. My black eye was so swollen, my pupil and the white of my right eye was hidden under flaps of black and blue skin. The doctor's report indicated a fractured nose, fractured ribs, a gash on my head that received ten stitches, and bruises over most of my body.



I learned later that my mother had suffered a concussion and a broken ankle. I explained to the police that she was beating me at the time she stumbled and fell. The police had found her unconscious with the belt still wrapped around her hand. She received medical attention in the county jail where she was serving time for child abuse and child endangerment. She was currently awaiting trial. As for my father, I never did see him again. I often wonder if he ever knew what happened to mama or me.

The two men who saved me that night had visited me in the hospital every day. I enjoyed their company. My daddy had always used bad names when he talked about the 'funny' men who lived next door, and my mama had always told me to stay away from the 'bad' men. But since that night, their kindness had been overwhelming. Not only had Mr. Emmauel, the nice man who opened the door for me that fateful night, stitched up Ayodele, but Mr. Ezra had brought me toys and some of my favorite snacks. They played games with me, took me for short walks in the hospital, watched TV with me, and they even read stories to me. They stayed with me just like Ayodele had.

Once I was released from the hospital, I was placed in foster care. I learned that my mother's only parent, my grandmother, had an illness that prevented her from being granted custody. Social workers could not contact my father or his parents because they did not have any information on them.  And my poor Uncle Job had committed suicide shortly after he left Loving.

Because no relatives could be found, Papa Manny (short for Emmanuel) and Papa Ezra adopted me. They loved me unconditionally. I never knew life could be so sweet. They helped me discover what it meant to be a real family. I learned how fruitful love could be, especially when it is given and returned in abundance.

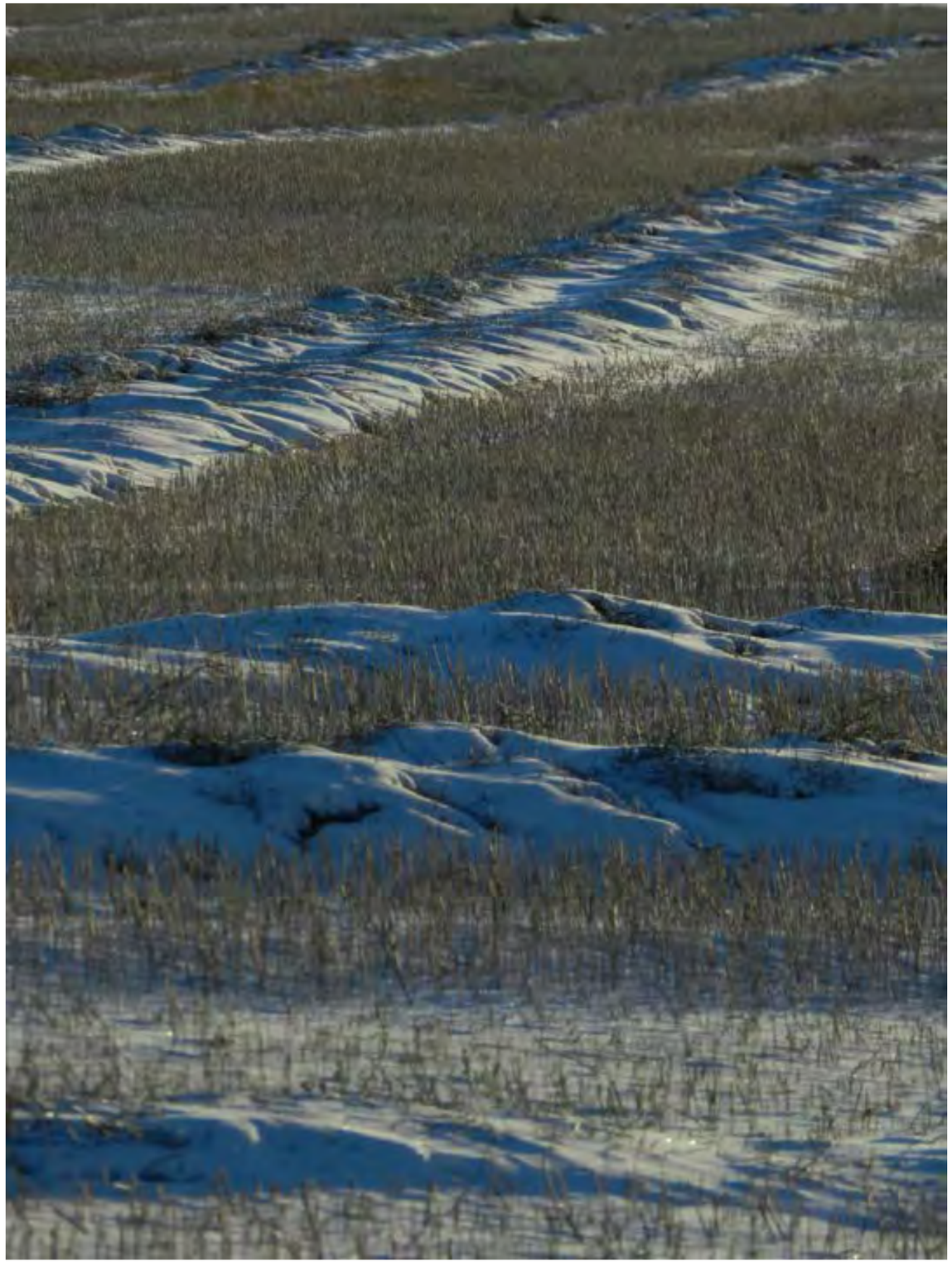
The present…

Layla Jackson refrained from reading further. She sighed in contentment, closed her journal, and placed it back in her hope chest. She had written that passage in her journal over fifteen years ago. Her journal, loving parents, and therapy, had all provided a source of healing for her.

Layla walked over the balcony window, and looked down at her two fathers and her husband fussing over who should wear the chef's hat since they were manning the barbeque grill. They were a funny bunch. But they were her family.

As she affectionately ran her fingers across her protruding belly, Layla closed her eyes. She smiled as visions of her newborn daughter, who was due any day, danced through her head. As she walked into the adjoining nursery, immediately her eyes fastened on Ayodele who had been cleaned, stuffed, and sewn back together. She still wore a pink tie around her neck, but it was a new one that was covered with a beautiful picture of Uncle Job that Papa Manny had hand stitched.

Lifting Ayodele from the crib, she held her in her arms. "Ayodele, I am really looking forward to introducing my darling little baby girl to you." Layla thought briefly about her painful childhood, but soon sad memories became joyful thoughts of the future. She chuckled and said to Beatriz, her unborn daughter, "One day, my darling angel, I will share with you, the heroic story of how Ayodele…my strong, fearless, powerful, majestic little elephant saved me and allowed my joy to come home."



Frozen Furrows

Sue Matheson

# CONTRIBUTORS

**Genevieve Aldi** earned her Master of Arts degree in English from The College of Saint Rose in Albany, NY. She is currently an adjunct instructor of English at The College of Saint Rose and is applying to PhD programs in English, where she hopes to focus on feminism and gender studies in contemporary literature and culture. She resides in Johnstown, NY.

**Bachar Aloui** is an Assistant Professor at the Higher Institute of Human Sciences of Jendouba, Tunisia. He holds an M.A. in Linguistics from the University of Ottawa and a Ph.D. in English Studies from the University of Montreal, Canada. His research interests include trauma literature, in particular, the relationship between narrative articulations of traumatic memory and textual/historiographical reconstruction.

**Sihem Arfaoui** is a professor-assistant at the High Institute of Human Sciences of Jendouba, Jendouba University. She has obtained her M.A. and Ph.D. from the Faculty of Letters and Human Sciences of Sousse, Sousse University. She is interested in ethnic writings and comparative literary studies and has published critical essays on the politics of inclusion and exclusion in intersection with cultural representations and gender readings of Maxine Hong Kingston, Fatima Mernissi and Diana Abu-Jaber. Her recent publications have appeared in Interactions (Ege University): 2014; Writing Difference: Nationalism, Literature and Identity (Atlantic Books): 2013; Contributions to Asian American Literary Studies (LIT Verlag): 2012; and Mediterranean Journal of Humanities (Akdenis University): 2011.

**Chung Chin-Yi** earned her doctorate at the National University of Singapore. Her research centers on the relationship between deconstruction and phenomenology. She has published in *Nebula*, *Ol3media* and the *Indian Review of World Literature in English*, *Vitalpoetics*, *Rupkatha, an Interdisciplinary Journal on the Humanities*, *KRITIKE: An Online Journal of Philosophy*, *SKASE Literary Journal* and *Thirty First Bird Review*, *Linguistic and Literary Broadbased Innovation and Research*, and *Humanicus: an academic journal of the Humanities, Social Sciences and Philosophy*.

**Z. Sharon Glantz** is an instructional designer focusing on educational technology, playwright and author. She is currently developing Training of Thought, tutorials that use narrative, comics and media to help learners in and entering college learn creative and critical thinking and apply those skills to writing. In 2003, she founded The Sanity Patrol that focuses on using literature and theater for education. Her books include *Stages of Ages: A Manual of Corrective Parenting* written in collaboration with Elaine Child-Gowell Ph.D. that was turned into award-winning one-act plays, *The Sanity Patrol Handbook*, whimsical verse for mental health service providers, and *The Shpieling Pesach Haggadah*, a script for anyone interested in performing the Jewish ritual of Passover. She writes and produces plays on issues such as diversity, sexual harassment, HIV/AIDS and aging as part of the training programs for corporations, educational institutions and government agencies. Past clients include the Washington State Department of Information Services, City of Seattle Parks & Recreation, Puget Sound Power & Light, the Bonneville Power Administration, the University of Washington Executive MBA Program and Washington Mutual Bank. She wrote scripts for the State of Washington Apprentice in the Trades Program orientation video and a laser show on the history of Singapore for the educational system in Singapore a multi-media presentation using a live actor and video on the holocaust for high schools. She has taught writing workshops and classes for North Seattle Community College Continuing Education and the Pacific Northwest Writers Association, and has led numerous writing groups.

**Iris M. Lancaster** is an Assistant Professor (Tenure Track) at Texas Southern University. Her general focus of study is American Literature, with an emphasis on the Harlem Renaissance.

**Sue Matheson** is an Associate Professor who teaches literature and film studies at the University College of the North. Her interests in cultural failure underpin her research: currently, she specializes in popular American thought and culture, Children's Literature, Indigenous Literature, and the Western.

**Laurie McLean** completed her B.FA. at the University of Manitoba. She lives and writes in Beausejour, Manitoba.

**Antonio Sanna** completed his Ph.D. at the University of Westminster in London in 2008. His main research areas are: Victorian culture, Gothic literature, horror films and postmodern culture. He is a regular contributor to "The Quint", "Kinema" and "Interactions: Literature and Culture", but his publications include essays and reviews in "EAPSU Online", "Horror Studies", "Law and Literature", "Aeternum: The Journal of Contemporary Gothic Studies", "Alphaville", the "Journal of Film and Video", "[SIC]", "Studies in Popular Culture", "The Irish Journal of Gothic and Horror Studies", "Film/Literature Quarterly", "Trespassing", "Oasis", "Gothic Studies", the "Journal of Popular Film and Television", the "Quarterly

Review of Film and Video", the "College Language Association Journal" and the volumes Acts of Memory: The Victorian and Beyond (Cambridge Scholars Publishing), The Culture and Philosophy of Ridley Scott (Lexington Press) and The Zombie Renaissance in Popular Culture (Palgrave Macmillan). He has contributed to The Dictionary of Literary Characters (Facts on File), The Encyclopedia of Contemporary Spanish Film, The Encyclopedia of Queer Cinema (Rowman & Littlefield) and Pop Culture in Europe (ABC-CLIO).

**Brennan Thomas** is an Associate Professor of English at Saint Francis University and teaches courses in research writing and composition theory as well as a first-year student seminar, titled "Disney Memes and Themes," on the films of Walt Disney and Pixar Animation Studios. She also directs the university's writing center. An Ohio native, Brennan lived and taught in southwest Georgia for several years before moving to Pennsylvania with her family in 2010. Since then, she has presented conference papers on the fairy-tale motifs of *Snow White and the Seven Dwarfs*, *Sleeping Beauty*, and *The Little Mermaid* and has published several articles on the social, political, and consumerist elements of the films *A Christmas Story*, *Bambi*, and Star Trek II as well as the television series *South Park.*



# *call for papers*

**The *quint's* thirty fourth issue is issuing a call for theoretically informed and historically grounded submissions of scholarly interest—as well as creative writing, original art, interviews, and reviews of books. The deadline for this call is the 15th of February 2017—but please note that we accept manu/digi-scripts at any time.**

## *quint* guidelines

**All contributions accompanied by a short biography will be forwarded to a member of the editorial board. Manuscripts must not be previously published or submitted for publication elsewhere while being reviewed by *the quint's* editors or outside readers.**

**Hard copies of manuscripts should be sent to Sue Matheson at *the quint*, University College of the North, P.O. Box 3000, The Pas, Manitoba, Canada, R9A 1M7. We are happy to receive your artwork in digital format, PDF preferred. Email copies of manuscripts, Word or RTF preferred, should be sent to thequint@ucn.ca.**

**Essays should range between 15 and 25 pages of double-spaced text, including all images and source citations. Longer and shorter submissions also will be considered. Bibliographic citation should be the standard disciplinary format.**



***the quint* thanks Dan Smith and Harvey Briggs for their generous support of this project.**