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EDITORIAL

W elcome to the sixteenth issue of *the quint*. It's hard to believe that the summer has flown so quickly and the students are back at classes. I've been told that we are expecting a long, warm fall in northern Manitoba this year. This could be the case. The geese certainly don't seem to be a hurry to go South. The large flocks started arriving three weeks ago and they are still flying over my house...baying like aerial hounds hot on the tracks of the last vestiges of summer. The migration this year has been different from the others: geese are starting to change in response to climate change. Snow geese and the Canadas are starting to mingle with startling results. One flock was full of individuals whose tidy brown and black barred bodies were topped with the thick white necks and chunky features of the Snow Goose. They were so unusual that I stopped my truck for a closer look. It makes you wonder where the boreal forest meets the tundra. Our Northern paradigm is shifting so quickly now that geographical and natural history are advancing at a startling speed...change is taking place in what seems like months rather than centuries. I wonder what Birk Sproxton would have thought of these geese. What will we call these new hybrids? Snowy Canadas? Canasnows? Scanadas? Sceese?

Geographically speaking, this *quint*, like the geese, is an arresting mixture. academic papers and poetry, visual art and reviews. Showcasing the work of writers from Canada, the United States, and China, our sixteenth issue begins with David King's incisive examination of Inuit education in the Baffin Region from 1950 to 1975. Marjorie C. Allison's careful discussion of the controversies concerning the Booker Prize and the work of Salman Rushdie and Keri Hulme follows and is well worth considering: who hasn't read *Midnight's Children* or *The Bone People*? Paul Myron Hillier's examination of sleuthing in reality television shows then takes us on a marvelous romp through popular notions of the nineteenth and the twentieth century. Hillier's article is followed by Mary Grace Elliott's thoughtful Lacanian investigation of motherhood in America and Sarah Bullwinkel's interesting discussion of gender bending in *Buffy the Vampire Slayer*. Our scholarly offerings conclude with Chung Chin-Yi's discussion of theism and atheism in Jacques Derrida's second volume of *The Beast and the Sovereign*.

No *quint* would be complete without its creative complement. We are excited to offer you more new poetry: Robert Luce's "Bellona and Her Village," a long poem, inspired by the work of Toni Morrison and Alice Walker, that burns when read as if forged in a furnace. Our visual arts offering brings us back to the North: we are honoured to be able to display paintings hung in the gallery of the Sam Waller Museum (The Pas, Manitoba) this summer: Eila Duncalfe, Pegi McGillivray, Linda Munro, and Johanna Williams have generously agreed to share their perceptions of the North with us.

Here's to a long, warm, colourful and productive fall season. *the quint* will be back in December with more offerings for you.

Sue Matheson
Co-Editor

History of Education in the Baffin Region, 1950-75

by David King, Toronto, Ontario

Prior to the Second World War (1939-1945), Canadian Indigenous policy in the north, economically motivated, was to “keep the Native Native.”¹ Until the 1920s, the Euro-Canadian population of the Northwest Territories had been just under 1000 and were governed through federal agents and federal policy under the N.W.T. Act. This was not the case with Inuit. Aside from a simple desire to bring Inuit under Canadian law, the federal government wished to keep its distance when it came to Inuit and viewed the fur trade as serving this end. To do otherwise would mean spending money and attention on them. For this reason, the ever-present Hudson’s Bay Company (hereafter HBC) was allowed to run a near monopoly over Inuit economy. In line with its policy of leaving Inuit economic concerns to the HBC, Ottawa also shifted any responsibility for Inuit health and education onto the missionaries. Although Missionaries did exist prior, their numbers substantially increased on the heels of the advancing frontiers of the fur traders. Bluntly put, while status-Indians fell under the B.N.A. Act and the Indian Act, and whites under the B.N.A. Act and N.W.T. Act, Inuit were cast aside into a political and social no-man’s-land - - a policy of limbo that would last for over 25 years. It was this policy, or lack thereof, that was often referred to as “keeping the Native Native.”²

Pre-WW II Twentieth Century: Contrasting Experiences of Western and Eastern Arctic Inuit

1. Coates, Kenneth S. *Canada’s Colonies: A History of the Yukon and Northwest Territories*. Toronto: Lorimer, 1985.

2. Richard Diubaldo, *The Government Of Canada And The Inuit 1900-1967*, 14-22.

The experiences were very different for Inuit in the Western Arctic compared to the Eastern Arctic. Western Arctic Inuit had been exposed to whalers and missionaries for a longer period of time. Many Western Arctic Inuit spoke English and understood western culture. Some were believed by Ottawa to be amongst the wealthiest wage earners of the day, regardless of race. In the relatively inaccessible East, where contact had been more recent, knowledge of western society was much more limited, and few Eastern Arctic Inuit spoke English. The results were predictable. In the East, missionaries reported many stories of Inuit who were being cheated by traders and reduced to indentured slavery. In 1921, Knud Rasmussen made similar cultural observations when he made his Fifth Thule Expedition, a four year journey by dogsled from Greenland to Siberia by way of Canada. Rasmussen spoke eloquently about the Eastern Arctic Inuit and their lack of material values. He stressed the fact that they would go to great lengths to aid and please him when he was their guest, never asking for anything in return. By contrast, Rasmussen bemoaned that the Western Arctic Inuit had all the luxuries of the south and they were shrewd business people to boot. They would negotiate payment for everything and would not provide anything without compensation.³

As early as 1934, under J. Lorne Turner, the Director of the Northwest Territories and Yukon Branch, the government of Canada conducted research into the education of Inuit in Canada as compared to other northern countries. Turner was disturbed that Canada appeared to be lagging behind compared to Inuit in Greenland, Denmark, Alaska U.S.A., and even Siberia, Russia. At that time, throughout the Northwest Territories, there were a sprinkling of Christian mission day and boarding schools around the principal trading posts. The mission schools operated independently, although they were expected to abide by federal grant regulations as the schools received annual grants from the government of Canada, based on the number of pupils enrolled.⁴ Turner, who held a strong conviction that the churches were merely “turning out” youth who were incapable of surviving in either the Inuit or non-Indigenous economy, believed Canada could no longer afford not to provide an

3. Rasmussen, *Across Arctic America: Narrative of the Fifth Thule Expedition*, 167.

4. *National Archives of Canada (hereafter NAC), Record Group (hereafter RG) 85*, vol. 1130, no. 254 1/1, J. Lorne Turner, “Memorandum to file,” 22 May 1934.

education system for the north. He prophetically believed that if the federal government failed, the missions would fill the vacuum, to the detriment of the Inuit.⁵

World War II, 1939-45

With the advent of World War II and the invention of the nuclear bomb, suddenly, the north became strategically important as the shortest route between North America and Europe. For reason of national security, this led to the construction of a number of projects in both the eastern and western Arctic, most notably the Alaska Highway and the DEW (distant early warning) Line. These projects interjected an unprecedented number of allied military personnel, namely American, into the Canadian north.⁶

To the government of Canada's chagrin, by 1944-45, the American military began reporting deplorable living and health conditions among Canadian Inuit, particularly in the eastern Arctic. The stories were widely covered by American newspapers. Among the exposes: no education had been offered to Inuit, traders had been allowed to cheat Inuit at will, and Canada had done nothing about rampaging sicknesses amongst Inuit. The Americans claimed that any medicine that had been flown in for Inuit was done so by them. This led Lieutenant T.H. Manning of the Canadian military to inform his superiors:

Members of the U. S. Forces and civilians at Southampton Island are extremely critical of the Eskimo living conditions and the apparent lack of interest of the Canadian Government in them.

Questions asked are:

1. Why is nothing being done about scabies?

5. *NAC, RG85*, vol. 1130, no. 254-1/1, J. Lorne Turner, "Memorandum to file," 22 May 1934.

6. The Dew Line consisted of a weather station in Frobisher Bay and a number of radar stations across the north. The intent behind the project was to provide a warning to the Canadian and American populous should a cold war enemy (Russia) attempt a nuclear attack from the north; however, by the 1950s, with the invention of the long-range nuclear bomb, planes were no longer required to transport weapons of mass destruction. The DEW Line was rendered obsolete before it was even fully functional. Canadian Prime Minister Mackenzie King feared all along the project would prove to be a multi-million dollar white elephant; however, concerned for Canadian sovereignty, King felt Canada had little choice but to jointly finance and cooperate with the American government. It was unlikely the American government would simply hand the north over to Canada at war's end after having spent millions of American taxpayers money, with no support from Canada.

2. Why was nothing done about the meningitis epidemic for at least two weeks, and then why was it a U. S. plane that had to take in the sulphenilimide?
3. Why has nothing been done to educate the Eskimos?
4. Why have the traders been allowed to exploit the Eskimos?⁷

In response, Canada made attempts to persuade the Americans that the situation was not as serious as it seemed, that the government was taking measures to improve current conditions.⁸ “However, on the general question of the welfare of the Eskimos in the Eastern Arctic I think we are all agreed that we are not doing as much as we should for a number of reasons, the principal one of which is that we were unable to get financial provision for more extended activities during the years of the depression, and latterly that priority for war purposes on both manpower and equipment and supplies renders the problem increasingly difficult.”⁹ Privately, in 1944 the Canadian Social Science Research Board secured the services of Drs. Andrew Moore and G.J. Wherrett. Moore was to conduct a study on Indigenous education in the north while Wherrett was to investigate northern Native health. “Both men urged that the government increase its program greatly and immediately. Three-quarters of all native northerners were still without schooling, and the rates for infant deaths and epidemics were extremely high.”¹⁰

Embarrassed by poor living conditions, health and lack of formal education provided Canadian Inuit, the federal government of Canada concluded that the old policy of “keeping the Native Native” was a romantic ideal that was no longer acceptable. If Canada were to “save-face” among the world’s nations in the post-World War II era, Canada needed to do something to address the health and welfare of its’ Inuit population.

The Inception of the Northern Education System

In 1947, the federal government implemented a day school building program in the North-

7. LAC, RG85, vol. 1069, no. 251-1/1, Lt. Manning to Major Mckeand, 30 April 1943.

8. LAC, RG85, vol. 1130, no. 254-1, Deputy Commissioner to Major McKeand, 7 May 1943.

9. Ibid.

10. Crowe, 175-176.

west Territories [the territory of Nunavut formerly comprised the eastern Northwest Territories until its inception as a separate federal territory in 1999] and northern Quebec aimed at establishing the first public education program in the north. Prior to that year, the only place in the Northwest Territories where government offered any form of education was in Yellowknife where a school District was established in 1939 to meet the needs of an emerging non-Indigenous mining community. Beyond Yellowknife, only the missionaries were willing to provide an education of any kind within the greater Northwest Territories, supported in part, by financial assistance from the federal government; however, as federal officials were well aware, missionaries generally were not professionally educated school teachers. The missionaries learned Inuktitut, utilizing the language and the syllabics writing system to secure conversion, which served the primary purpose of their religious devotion to their church. While there were plenty of lessons on catechisms and biblical values and morals, there was very little formal teaching in the instruction of the English language, mathematics or the sciences.

After the 1947 implementation of the federal day school construction program, the Roman Catholic and Anglican churches found the government no longer willing to provide financial support for construction of new mission school facilities, or the maintenance of existing facilities. . As a compromise to the churches and partly out of necessity, the federal government contracted the churches to manage federal residential school hostels while the federal schools were under the authority of the Department of Northern Affairs and National Resources (hereafter Northern Affairs).

Regardless, it took eight more years for the Canadian government to announce its intent to construct a series of public schools and federal hostels across the north.

Providing Education to All the North's Youth

In a Draft Memorandum for the Cabinet of the federal government of Canada, dated 31 March 1955, Jean Lesage, then Minister of the Department of Northern Affairs and National Resources, rationalized his argument for the expansion of educational facilities in the north by articulating to his

colleagues the statistical fact that in the Northwest Territories there were 1097 Status Indian and 2116 Inuit children at the age of eligibility for elementary schooling, totaling 3213 children in all for whom the federal government of Canada held a fiduciary responsibility. Of that, 425 of the former and 327 of the latter, or 39% and 15% respectively, were receiving a formal education of some kind in either a federal or mission school. An estimated 400 of those not registered at a mission or federal school received part time instruction from missionaries. “The illiteracy rate among both Indians and Eskimos in the N.W.T. is very high and the number who have any training to enable them to do other than menial and unskilled labour is trifling.”¹¹ Thus, by 1955, Canada, under the direction of the Department of Northern Affairs, set its sights on eliminating illiteracy among the north’s Indigenous population by “drastically increasing” school enrollment through its new construction campaign,¹² with the objective of providing a formal education to all the north’s youth by the year 1968.¹³

Two days prior to Lesage’s announcement, Gordon Robertson, then Deputy Minister of the Department of Northern Affairs, wrote his counterpart, C. M ‘Bud’ Drury, the Deputy Minister of the DND and also a member of the Northwest Territories Council, asserting that the federal northern education system would be racially integrated, in line with Canada’s national integration policies. The education system would not be for Inuit alone, regardless of school location and the racial origins of the pupils, even if there were no non-Inuit in the classroom:

We are trying to avoid segregation as a policy in connection with Eskimos and their relations with other Canadians and feel that it would be unfortunate to introduce anything that tends in this direction, particularly with respect to children. We are, therefore, fitting Eskimo children into all our federal schools in the north regardless of whether there are white children in attendance. It is our experience that the Eskimo children, and the white children as well, gain a great deal by this mutual association.¹⁴

11. *LAC, RG85*, vol. 1507, no. 600-1-1/7, Jean Lesage, Department of Northern Affairs and National Resources, “Draft Memorandum For The Cabinet: Educational Programme In The Northwest Territories,” 31 March 1955.

12. *Ibid.*

13. *LAC, RG85*, vol. 1338, no. 600-1-1/19, [Signature illegible], Director to the Deputy Minister, 18 February 1963.

14. *LAC, RG85*, vol. 1682, no. 630-1500/1, R. G. Robertson, Deputy Minister to C. M. Drury, Esq., Deputy Minister of National Defence, 29 March 1955. Drury was a former WW II Brigadier General and Chief of the United Nations Relief and Rehabilitation Administration from 1945-1947, prior to his appointed as DND Deputy Minister. Born in the affluent neighbourhood of Westmount Montreal, Drury later represented the riding as a Liberal MP, elected consecutively in 1963, 1965, 1968, 1972 and 1974. He held several prominent Cabinet posts in both the

The first large federal hostel, Turquetil Hall, was opened in Chesterfield Inlet in the year 1954 under the management of the Roman Catholic Church with living capacity for 55-80 children. Fleming Hall, under the management of the Anglican Church, followed, opening in Fort Mcpherson in the year 1957 with a living capacity of 100. Bompas Hall opened in 1960 in Fort Simpson with a living capacity of 50, under the management of the Anglicans. Lapointe Hall also opened in Fort Simpson in 1960 with a living capacity of 150 and under contract to the Roman Catholic Church. The Catholics also managed Breynat Hall in Fort Smith, which opened in 1957 with a living capacity of 200. In 1959, duplicate hostels with a living capacity of 250 each were opened in Inuvik. Grollier Hall was administered by the Roman Catholics while the Anglicans maintained Stringer Hall. The first large non-denominational hostel, Akaitcho Hall, was opened in Yellowknife under the management of the Department of Northern Affairs and National Resources' Education Division in 1958 with a living capacity of 200.

It was an ambitious and unprecedented financial undertaking in northern Canadian history. By the early 1960s – a period of less than ten years – the federal government of Canada spent millions on northern education, the bulk of which on construction of facilities.¹⁵

1961-1963: Recession Leads to the Implementation of the Small Hostel Program

A national recession and the realization that federal student enrolment projection numbers (which had been used to assess the needs for the construction of education facilities), were erroneously low, forced the federal government to alter its long range construction plans, determined to still meet its 1968 objective.

As a result, the Department avoided costly new construction by breathing life into a less costly program that had been shelved years prior when the economy and the construction of large, expensive, education facilities in the north were not political issues: The construction of small hostels – each

Pearson and Trudeau governments.

15. Hepburn, *Northern Education Facade For Failure*.

housing between eight to twenty-four students - alongside federal day schools in remote regents. Constructed by utilizing preexisting buildings, or as generally was the case, attaching two government prefab “512”¹⁶ prototype cabins together, the small hostel program was implemented primarily in the eastern Arctic, particularly Baffin Island and northern Quebec.

In 1961, small hostels were opened in Cape Dorset N.W.T. with living capacity for 8 pupils, Payne Bay Quebec with a living capacity for 12 and Baker Lake N.W.T. and Port Harrison Quebec with a living capacity of 24 pupils each. Small hostels were also opened in 1961 in Pangnirtung N.W.T. and Aklavik N.W.T. In 1962, small hostels were opened in Broughton Island N.W.T. and Eskimo Point N.W.T. with a living capacity of 8 pupils each and in Great Whale River Quebec and Igloolik N.W.T. with a living capacity of 24 pupils each. Small hostels were also opened in 1962 at Clyde River and the Belcher Islands. The other hostels that opened in the early to mid-1960s were located in Fort Franklin N.W.T., Cambridge Bay N.W.T. and Pond Inlet N.W.T. Records indicate that Fort Franklin held living capacity for 8 children, Cambridge Bay 12 and Pond Inlet 24 while documentation is inconclusive as to the living capacity at the Pangnirtung hostel and whether or not any students were ever resident at the Payne Bay small hostel in Quebec.¹⁷

On 18 February 1963, the Deputy Minister of Northern Affairs was apprised by the Director, B.G. Sivertz, that the Department “...appear[ed] to be entering a critical situation...” in its ability to provide education facilities to all children in the Northwest Territories and northern Quebec by the year 1968:

We appear to be entering a critical situation in the provision of adequate accommodation for northern education. The hope of giving every child in the north the opportunity for schooling by 1968 is rapidly becoming a much more formidable task than it appeared to be heretofore. Not only is our current construction program being held back by the general

16. The 512s were originally constructed to serve as housing for Inuit who were relocating from the land into settlements.

17. By 31 March 1968, the small hostels at Baker Lake, Eskimo Point and Pangnirtung N.W.T. were closed. Small hostels at Cape Dorset, Payne Bay and Broughton Island were closed previously. As of 31 March 1969, only the small hostels at Fort Franklin, Cambridge Bay, Igloolik, Pond Inlet, Port Harrison and Great Whale River were boarding children. With the exception of Fort Franklin which was home to only status Indian students and Payne Bay where records indicate the hostel was never officially opened, all the small hostels housed Inuit students.

economy measures but our long range forecasts of school population appear to have been low.

...The provision of complete accommodation for 1968 has long been a matter of government policy publicly announced. We assume that this objective remains. We are, therefore, assessing as accurately as possible, how that objective can be achieved and what the cost will be.¹⁸

Northern Affairs opened its last large residential school by occupying a series of buildings vacated by the Canadian military in Churchill Manitoba, renamed the “Churchill Vocational Center”, officially opening in the fall of 1964.¹⁹ Also non-denominational, it was primarily eastern Arctic Inuit from Baffin Island and northern Quebec who were sent to Churchill. The pupils were intentionally segregated from military personnel still occupying sections of the Base and the nearby community of Churchill itself. The residence provided living capacity for two-hundred-and-fifty-people.²⁰

According to an undated document titled, “Aid Memoire, Minister of Northern Affairs and National Resources”:

...By January 1964, as a result of a vigorous policy of school construction, approximately 75% and 72% of the Eskimo and Indian populations (6-15 years), respectively, and 99% of the population (6-15 years) of other ethnic groups in the Northwest Territories and Arctic Quebec were enrolled in schools. The over-all percentage of children (6-15 years) in school for all groups had then reached 82% or a total of 5,593 children. Of this number, 2,284 were Eskimos and 1,039 were Indians. In that year an additional 643 children over 15 years of age were also attending school, making a total of 6,236.²¹

Approximately one year after the 1964 opening of the Churchill Convocational Centre, B.G. Thorsteinsson, than Chief of the Department of Northern Affairs’ Education Division, expressed the difficulty encountered in promoting an educational policy such as the Department had been tasked in light of the government’s increasing reluctance to spend funds:

A couple of days ago the Deputy Minister spoke to me about a vague uneasiness the Minister _____ seemed to have concerning our education policies and programs. The Deputy Minister was

18. *LAC, RG85*, vol. 1338, no. 600-1-1/19, [Signature illegible], Director to the Deputy Minister, 18 February 1963.

19. *AC of C, GSA*, M 96-07, Box 92, no. 1, “Diocese of the Arctic, Govt-hostels Ft. Churchill,” 1964-1966, Arthur Laing to Bishop Donald B. Marsh, 15 October 1964.

20. *Ibid.*

21. *LAC, RG85*, vol. 1435, no. 600-1-5/5, “Aid Memoire, Minister of Northern Affairs and National Resources,” [document undated].

not able to pin this down very well but he thought the Minister had the impression that we were running a very elaborate system at a very high cost and that we had not defined the objectives as well as we should. Because of this indefiniteness it is obviously difficult for us to overcome any uneasiness that may exist in the Minister's mind. I think it is fair to say that the Deputy Minister himself also had a certain uneasiness about our policies and objectives and is not sure that we know just what we want to do. I would think, however, that the Deputy Minister's uneasiness lies mostly in the realm of philosophy whereas the Minister's lies likely in the realm of dollars and cents. This perhaps makes it even more difficult for us to get across to everyone's satisfaction what we are trying to do and why we should be spending large sums of money to do it.²²

Three years and six days after Thorstiensson raised his concerns, an article appearing in the Edmonton Journal, dated 26 August 1968, stated that the federal government had brought an end to the expansion of educational facilities in the Northwest Territories. According to the Journal, the latest building program, which was in its second year of a five year plan, was "...postponed indefinitely because of a lack of federal funds." With all expansion of its education system halted, federal funding was limited to operational expenses within existing schools and hostels.²³

Just as the very "bricks and mortar" – the architecture, technology and materials used to construct, operate and maintain the buildings for the Canadian government's northern education system were imported from the Canadian south, so too was the curriculum and the teaching staff responsible for implementing the curriculum. In effect, for better or worse, the federal government had brought the southern education system – along with its' culture, values and norms - north.

Curriculum and Teacher Qualifications

The Alberta provincial curriculum was first introduced into the Northwest Territories in the 1930s. It was "formally authorized" in the Mackenzie District after a meeting of the Council of the Northwest Territories on 14 January 1947. Utilizing the Alberta curriculum held several advantages. Alberta was the closest Canadian province in terms of distance and accessibility to the Mackenzie District. This meant that most of the teachers recruited from the south were educated and trained in Alberta uni-

22. *LAC, RG85*, vol. 1463, no. 600-1-5/6, "CONFIDENTIAL: Briefing for the Minister on Education," B. Thorstiensson, Director, to Mr. Bolger, 20 August 1965.

23. "Ottawa kills N.W.T. education expansion," *Edmonton Journal*, 26 August 1968.

versities and teachers colleges. It was logical, therefore, to use the curriculum from which most teachers learned their profession, and, by doing so, the Canadian government forged a relationship with the province of Alberta whereby, "...teachers teaching in the Mackenzie District are allowed credit for teaching experience the same as for experience in Alberta."²⁴ This, it was felt, would aid teacher recruitment. Teachers would be more likely to take summer school courses as the Alberta courses were designed for teachers following the Alberta curriculum. Northern students had to be educated under a curriculum recognized by the southern provinces if they were to seek higher education, as all such institutions of higher learning were in the south. The government reasoned, the Alberta curriculum would best meet the needs of the children in the north "... except those still living the primitive native life, because conditions there are more like conditions in Alberta than in any other province." It was recognized that while the Alberta curriculum was suitable for Euro-Canadian children of the North, it was not for Indigenous children; however, the government rightly reasoned that none of the other provincial curriculums were either. In addition, parents of Euro-Canadian children required assurances that the education their children received in the Northwest Territories would prepare them for a future outside of the north.²⁵

The introduction of a school curriculum in the eastern Arctic District, as opposed to the Mackenzie District, was not nearly as official. As the Director of the Department of Northern Affairs, R.A.J. Phillips would later state on 29 July 1960, that while "...there has been a growing trend to use, as a reference and overall guide, the Manitoba courses of study for the Keewatin District, the Quebec courses for Northern Quebec, and the Ontario courses for Baffin Island...there has been no official statement of policy on the use of provincial courses of study in the Arctic Education District." Until

24. *LAC, RG85*, vol. 1507, no. 600-1-1/8, J. V. Jacobson, Superintendent of Schools, to the Director, 22 March 1955.

25. *LAC, RG85*, vol. 1115, no. 620-1/1, "Summary Of Findings: Resulting From The Study Of The Suitability Of The Alberta Curriculum For Use In Schools Of The Mackenzie District," 13 May 1953. It was recommended in this same document that a curriculum for Aboriginal children "...should be adopted as soon as possible" while the Alberta curriculum continued to be used for white students until such time as the Northwest Territories developed its own curriculum. It is not likely that this recommendation held much weight as it would have been in conflict with the federal government's policy of racial integration in the north.

such time as an official statement of policy was announced, the Office of the Administrator for the Arctic District was informed that the present situation “...should be considered as an interim measure only.”²⁶

The government relied heavily on teachers to adapt the southern programs, which had been designed to facilitate children growing up in southern rural and urban centres. Emphasis was especially placed on the subjects of Reading, Writing, Arithmetic and Science.²⁷ Unfortunately for the Department, staff experienced difficulties producing the required adaptations to programs. First, not all teaching aids could be adapted. For example, films produced in the south were initially thought to be highly beneficial, as Inuit were a people who since time immemorial had passed knowledge on through observation; however, these films also taught southern culture and values to the exclusion of Inuit culture and values.²⁸ Such was the dilemma. Should the government have not used the films at the expense of the benefits gained in education through observation? The fact that teaching aids such as films could not be culturally adapted increased the importance of adapting the programs for Inuit that could. Only in this way could the government hope to achieve some degree of cultural inclusion within its education system.

In order to bridge the cultural barrier between the north’s Aboriginal population and the teaching staff, applicants with a university background in Anthropology were given preferential treatment in the hiring process, while teachers already under employ were provided summer courses that were heavily influenced by Anthropology.

Beginning with the inception of the education system, the Department of Northern Affairs

26. *LAC, RG85*, vol. 1436, no. 620-1/5, R. A. J. Phillips, Director to The Administrator of the Arctic, Attention: Mr. W. G. Devitt, 29 July 1960.

27. *LAC, RG85*, vol. 1262, no. 620-1/4, J.V. Jacobson, Chief, Education Division to Dr. Westwater, Superintendent of Schools, Fort Smith, 7 May 1958. Also See *NAC, RG85*, vol. 1061, no. 600-1/5, B. Thorsteinsson, Chief to The Director, 20 March 1964.

28. *LAC, RG85*, vol. 712, no. 630-302-1/2, J.V. Jacobson, Chief, Education Division to Principal B. F. McMaster, Great Whale River Federal School, Great Whale River, P.Q., 12 November 1958; also *Ibid.*, B.F. McMaster, Principal to Mr. J.V. Jacobson, Chief, Education Division, Dept. Of Northern Affairs and National Resources, 27 November 1958.

was determined to maintain a qualified, university educated teaching staff. No small task, particularly in the eastern Arctic where isolation, lack of communication with the south and poor living conditions were the norm. Compounding the problem, the Department had to compete with the southern provinces who generally offered higher wages. In spite of high annual turnover rates, although the number of teachers employed in the Northwest Territories was significantly less and spread-out over a greater distance than that of the individual provinces, by comparison, Northern Affairs managed to maintain high academic standards among its teaching staff and significantly higher standards than the Department of Indian Affairs. As early as 1958, a study conducted by the Canadian Teacher's Federation compared the average education level achieved by teachers employed within each Canadian province and the Northwest Territories. The teachers of the Northwest Territories out-ranked all the provinces, placing significantly higher than those provinces in eastern Canada. Elated, J.V. Jacobson sent a memorandum dated 27 November 1958, to B.G. Sivertz, accompanied by statistical data provided by the Federation, asserting "...Our standards are higher than any of the provinces of Canada."

Even in the midst of federal cutbacks during the early 1960s recession, Northern Affairs continued to compare well. According to statistical information provided the federal government by the Dominion Bureau of Statistics, dated 10 January 1964, the percentage of teachers in each of the Canadian provinces and Yukon territory with degrees were as follows: British Columbia, 38.9%; Alberta, 31.4; Saskatchewan, 19.6%; Manitoba, 25.8%; Ontario, 30.1%; (no data provided for the province of Quebec); Nova Scotia, 25.7%; New Brunswick, 14.5%; Prince Edward Island, 8.4%; Newfoundland, 12.1% and the territory of Yukon at 24.6%, for a national average of 28.1%, excluding the province of Quebec, the Northwest Territories and teachers employed by a federal Department. The percentage of teachers under the employ of the Department of Northern Affairs and National Resources with degrees registered at 28.1%, precisely the national average, while the Department of National Defense registered at 39.9% and the Department of Indian Affairs a mere 11.7%, the lowest in Canada after Prince Edward Island and 16.4% below the Department of Northern Affairs.

Suspension of Family Allowance

In law, Canadian authorities did have a legal basis to suspend Family Allowance. In a letter dated 2 February 1951, addressed to Mr. G. E. B. Sinclair, Director, Northern Administration & Lands Branch, Dept. of Resources & Development, W. F. Hendershot, the Regional Director of Family Allowances advised:

As you are aware, one of the provisions of the Family Allowances Act (Section 4(2a)) is that a child must be in regular attendance at school to be eligible for Family Allowances.

Arrangements have been made with the educational authorities for each province whereby reports are received with regard to unsatisfactory attendance. On receipt of such a report the Regional Family Allowances office takes action to stop allowances until the child returns to satisfactory attendance. The experience in the provinces has been that withholding the Family Allowances has helped considerably to improve school attendance.

With regard to the Northwest Territories, in reviewing correspondence on our file we note that on May 19, Mr. A.H. Gibson, Acting Agent, Northwest Territories, stated that, in his opinion, where there are approved schools in operation within reach of the pupils and the parents do not send the child to school, Family Allowances should be suspended. Following this letter it was decided to refer all cases of non school attendance to the Deputy Commissioner of the Northwest Territories for a ruling, and Mr. R.A. Gibson in his letter to this office of May 29, 1947, agreed with this principle.

On May 30, 1947 Mr. R.A. Gibson wrote to all school principals in the Northwest Territories and the Eskimo district of Quebec to the effect that if a child failed to attend school as required by the ordinance or if the conduct of a child was such as to require expulsion, the matter should be referred to the Deputy Commissioner of the Northwest Territories to decide whether payment of Family Allowances should be suspended.²⁹

Legally then, all Canadian parents were faced with the loss of Family Allowance payments if their children were truant from school; the same applied in the settled communities of the north where day school facilities existed; however, extending this withholding policy to federal residential school recruitment initiatives, although advocated by some individuals both within and outside of federal bureaucratic circles, was never sanctioned by either the Department of Northern Affairs or the government of Canada.

29. Ibid., W. F. Hendershot, Regional Director, Family Allowances, for the Yukon and Northwest Territories to Mr. G. E. B. Sinclair, Director, Northern Administration & Lands Branch, Dept. of Resources & Development, 2 February 1951.

In January, 1958, a survey done at the request of the Department of Northern Affairs found that in that year alone in the Northwest Territories, there were 350 children in the Mackenzie District, 450 in the Keewatin, and 1000 in the Franklin District not attending school, either due to truancy or living on the land. Most were in the latter, rather than former category.³⁰

J.V. Jacobson described the situation at the Chesterfield Inlet residential school in September of 1957:

Both Mr. Grantham and Mr. Devitt have reported that a considerable number of hostel students do not return for a second year. As you will notice in the most recent report only 17 of the 69 in the hostel in 1956 were back for their second term. In 1957, 28 of those attending the previous year had, for various reasons, not returned. Though we can expect a considerable number of drop-outs, our policy is to wherever possible select students on the understanding that they are to return each year to the hostel until they have reached the school leaving age, that is, until they are 14 years old. As you are aware, the Ordinance states that they will attend school unless they reach their fifteenth birthday prior to December 31st of that academic school year. Would you, therefore, do everything possible to have this policy implemented as you will agree it is only through regular attendance that we can accomplish a satisfactory level of academic achievement, especially for those wishing to profit from advanced education and vocational training.

Early in 1959, B. F. McMaster, the principal of the Great Whale River school, provided a typical complaint Northern Affairs received from teachers and bureaucrats in the North regarding school attendance by the Indigenous population:

I am writing this letter in place of the required telegram to report irregular attendance at the Federal Day School. There is a good reason for not reporting these children at an earlier date. At the beginning of the school term in Sept. several of the families planned to go to the interior to trap for the winter, so kept their children away from school. When the men obtained work at the local Base, the children were placed on the school attendance register. It has been a constant struggle ever since to keep these Indian children at school and as the report indicates we have had only 50% success in the fall term and very much less since the new year. The local R.C.M.P. Constable has reported that he can not continue to make idle threats without some help from the Family Allowance Act. I do not wish to have this money taken from these people as they certainly need it; but if it could be suspended temporarily until the children returned to full time attendance at school, we might have better results with our attendance.³¹

30. *LAC, RG85*, vol. 1337, no. 600-1-1/12, W. G. Devitt, Acting Chief, Education Division to the Deputy Commissioner, 7 January 1958.

31. *Ibid.*

Even Northern Affairs employees in the field, W. G. Devitt, the Chief Superintendent of Schools, for the Arctic Education District, were alerting their superiors in Ottawa:

School Attendance, Eskimos, Fort Churchill

...Mr. Ray was quite concerned with the attendance of these Eskimo children stating that on occasion as many as five or six out of the 23 did not show up for school. Their excuse the next day was that they had missed the bus.

The teachers having these children in their classes were also most unhappy about the situation because it meant re-teaching certain lessons if the Eskimo children were to keep up with the regular class.

...We felt that the teachers themselves should continue to stress the importance of prompt and regular attendance but that the real solution would have to come from the home environment. We thought that it might be necessary for Mr. Butters to become quite firm with the Eskimos in respect to the attendance of the children at school. Perhaps certain activities or privileges could be curtailed if a child did not have a genuine excuse for missing school.³²

Leah Mather, an Anglican church employee in Coppermine, expressed frustration over her dealings with the local Northern Service Officer appointed by Northern Affairs, who, in her view, had applied pressure in order to recruit children for the recently constructed, Residential school in Inuvik. Remarkd Mather: "It was obvious that the Government was going to fill the Inuvik school no matter what."³³ And there is evidence pointing to the government's wish to have its newly constructed Residential schools and hostels filled – as Mather had said. Bernie Thorsteinsson, the Director of the Education Division, admitted as much:

I am not, of course, in a position to say which particular children should be admitted, but I can say that this matter was raised several times last year and it seems plain that as long as we do not yet have all children in school there should be children available for Fort Simpson. It is a specific objective to see that all facilities are used to the fullest and I would ask you to take a personal hand in seeing that the Anglican Hostel is adequately filled.

...We want to be very sure that last year's experience is not repeated. We cannot let such fine facilities go unused when children are without schooling. This hostel must be adequately filled this year. This is important.³⁴

32. *LAC, RG85*, vol. 1682, no. 630-500/1, W. G. Devitt, Chief Superintendent of Schools, Arctic Education District to Mr. Jacobson, 19 March 1959.

33. *AC of C GSA, MSCC*, M96-7, 91-5, Leah Mather to Right Rev. D. B. Marsh, D.D., Bishop of The Arctic, 3 September 1959.

34. *LAC, RG85*, vol. 709, no. 630-111-8/1B, Thorsteinsson, Director, to The Administrator Of The Mackenzie, Attention: Mr. Booth, 1 August 1961.

Yet, irregular attendance in the north's schools continued to be a problem with much of the Indigenous population. Frobisher Bay (now Iqaluit), still continued to experience high numbers of truancy cases by mid-1963. Withholding of Family Allowance still seemed to be the tool of choice. When the principal of Frobisher Bay requested that he be allowed to suspend Family Allowance; Thorsteinsson gave a cautious green light: I refer to my memorandum of June 11 on this subject, and in particular to the material I sent you dealing with a large number of requests from the school principal at Frobisher Bay for the suspension of family allowances. I asked that you investigate these cases and confirm in writing to the Regional Director in Edmonton where suspension action should be taken.³⁵

Suspension of Family Allowance payments for truant attendance did not alleviate the problem; rather it brought true hardship to the families. Alex Stevenson, the Administrator of the Arctic and considered by government to be an authority on matters Inuit, advocated hiring truancy officers and enforcing the School Ordinance Act:

It has once more been brought to our attention that the present method of dealing with non-attendance at school is not producing the desired results. Stopping of family allowances for truant children works unnecessary hardship on the family and usually the allowance is stopped one or more months after the child has been absent from school, thereby losing its effect as a deterrent to truancy.

...I ask that we receive a firm policy covering non-attendance at school as soon as possible. Specifically we would like to know what action we can take other than stopping family allowances to enforce attendance regulations.³⁶

Ottawa worked diligently, it appears, to discontinue the odious practice of using the blunt instrument of suspending Family Allowance. Yet, a cynic may charge that at no time did Ottawa state formally, firmly and finally that withholding Family Allowance was to be stopped.

35. LAC, RG85, vol. 1435, no. 600-3/3, The Director [signature illegible] to the Administrator of the Arctic, Attention Mr. Devitt. 18 June 1963.

36. Ibid. A. Stevenson, Administrator of the Arctic to the Director. 1 August 1963.

CONCLUSION

Impact of the Northern Education System on the Inuktitut Language

There was no policy to eradicate Inuktitut, the traditional language of the Inuit; however, little money was spent on curriculum development to safeguard Inuktitut. The federal government of Canada equated wage for labour employment directly with a workable knowledge of the English language. The result was policy that emphasized the teaching of English while often at the detriment of Inuktitut. Furthermore, as was policy with federal schools in southern Canada, northern federal schools were racially integrated. It is unlikely non-Aboriginal parents living in the north would consent to having their children taught in Inuktitut.

The federal government did encourage teachers at the local level to design curriculum that would address the loss of language among Inuit pupils; however, English remained the language of importance. While other countries where Inuit students were resident taught first in the Indigenous language, then switched to teaching in the language of the colonial government, Canada chose to teach students in English from the onset.

Impact of the Northern Education System on Traditional Inuit Diet and Dress

The northern education and residential school system facilitated changes in Inuit diet and dress, it did not introduce change. Inuit were exposed to varying degrees of western diet and dress through whaling, the fur trade, the DEW Line and mission schools.

Between the years 1955 to 1961, Northern Affairs left policy concerning diet to the churches who managed the hostels, with advice from the Department of Health and Welfare Canada. The policy of the churches in Inuvik and Chesterfield Inlet was to provide the Inuit resident in hostels a combination of the traditional and western diet. Northern Affairs allowed this for two reasons. First,

there was a supply of traditional foods available for purchase. Second, Northern Affairs recognized no reason as to why Inuit should not be fed their traditional diet.

In 1961, increased enrolment and concern over federal reports of dwindling caribou herds (which have since been called into question) meant that it was necessary to increase the proportion of western foods in order to offset the loss of, and lack of supply in traditional foods.

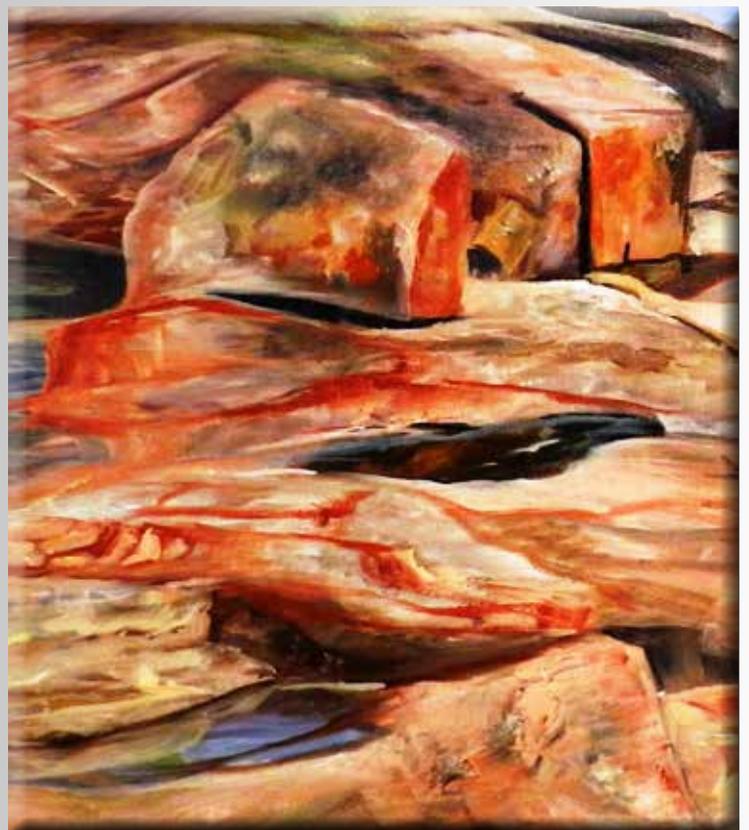
In 1961, on the advice of the Department of Health and Welfare, the Department of Northern Affairs banned the consumption of raw meat within the schools and hostels, and paternalistically began to teach Inuit children that this tradition was the cause of sickness.

In 1958, Northern Affairs altered its clothing policy, deliberately providing pupils with a choice of a limited supply that was deemed to be of middle - class standard. The aim was to familiarize pupils with the prospect of a future as middle - class Canadians in the new north. Northern Affairs provided an average of one - hundred and fifty dollars per year per - pupil for clothing. Northern Affairs deliberately maintained a policy of not purchasing the best quality clothing or the cheapest, but rather somewhere in the price range that would be provided by parents with “average means.” Inuit children were allowed a certain amount of lead way in selecting their own clothing, as Department officials believed this would help prepare the pupils for a life as “middle - class” Canadians in the “new north.”

Consent or Coercion?

The Commission heard testimonials from Inuit in the Baffin Island settlements of Arctic Bay, Clyde River, Hall Beach, Igloolik, Iqaluit (formerly Frobisher Bay), Pangnirtung, Pond Inlet and Repulse Bay, alleging in the early 1960s, Inuit were threatened with the loss of Family Allowance payments if they did not send their children to school. For Inuit who continued to sustain themselves on the land, this meant either abandoning their traditional way of life and relocating to a settlement in order to

be closer to their children, or remaining on the land and admitting their children to one of the new federal small hostels. These alleged threats coincide with the 1961-1962 introduction of small hostels as a cheap alternative after federal cutbacks to northern education virtually halted construction of education facilities and raised anxiety among federal bureaucrats that the government's objective of providing a formal education to all the north's youth by 1968 may not be realized. In addition, while archival documentation has not and may never be found authenticating all individual allegations in every community, the documentation cited in this report does support the testimonials granted Commission by Inuit, most notably the documentation that the principal of the Frobisher Bay (Iqaluit) school had applied for an unusual number of Family Allowance suspension in 1963, the same time period Inuit interviewees who attended school in this community claim to have been threatened.



Pegi McGillivray

Drawing The Line

*Oil On Canvas
20" x 30"*

Rushdie and Hulme: Changing the Face of the Booker

by Marjorie Allison, Western Illinois University, Macomb, Illinois

Over the course of its forty-three year history the Booker Prize has become one of the most prestigious and lucrative literary awards in the world. As John Sutherland points out, the “Booker is...one of the mighty engines of the 21st-century book trade. Where the ‘quality’ or ‘literary’ novel is concerned, it is the mightiest such engine” (48). Originally reflecting a British, empire-based worldview, the award now has a reputation of being a postcolonial award, though that perception is just that, a perception, not necessarily reality. The shift in types of literature that win the Booker Prize took place in the 1980’s with wins by two very different, non-English writers—Salman Rushdie and Keri Hulme. Both Salman Rushdie’s *Midnight’s Children* and Keri Hulme’s *The Bone People* challenged readers in different ways. Rushdie, a man, fulfilled and continues to fulfill the role of the “ideal other” whose work is celebrated while Hulme, a woman, has had her victory labeled “outrageous” several times and her work has been marginalized as obscure. These divergent literary assessments reflect a deep gender bias in the publishing industry that often carries over to academic literary criticism as well. Rushdie’s novel is so game-changing and important that it has won a Booker Award three times, initially in 1981, in 1993 as the Booker of Bookers, and again in 2008 for the 40th anniversary prize, the Best of the Booker. Hulme’s work is so controversial most reviewers point to it as the “outrageous” choice even now. Together, the two novels set new standards and broke rules in such ways that they changed the face of British literature—even as one could argue, the novels themselves are quintessentially NOT British literature. Examining these two

books together, decades after their wins, however, reveals striking aspects of the two writers and their books. I argue that Rushdie, with his sweeping epic tale of a nation, played (and continues to play) into readers' expectations in such a way that he is the commercial and literary success that one might look for in a Booker winner. Hulme, writing a radical, domestic novel, while presenting readers with a similarly scathing critique of the Empire, failed (and fails) to break through to mainstream international fame. While similar in their postcolonial critiques, many of their differences in writing and in success reflect a gender bias and the reasons for why their reception has been so different. Richard Todd points out in his book, *Consuming Fictions*, prior to Rushdie's novel, The Booker award winners in 1973, 1975 and particularly 1977...[with Paul Scott's win for *Staying On*], all had a retrospective air of nostalgia for Britain's Raj.... With Salman Rushdie's success in 1981 with *Midnight's Children*, a complete upending occurred whose implications took some time to sink in. Not only was Rushdie's novel far more experimental and internationally aware...: of greater significance was the fact that the viewpoint was now not British but Indian, not that of the colonizer but of the colonized. (82)

The previous quote from Todd was published in 1996, and yet his points remain true to this day. Rushdie was the first writer to turn the Booker Prize on its head and to make the outside the center and the center (England) the outside. In 1985, Hulme's win, every bit as "experimental and internationally aware," presented the world with a viewpoint that was now not British but Maori, again "not that of the colonizer but of the colonized." Together, in the 80's, they offered readers a new way to conceptualize and examine international issues but in radically different ways. Most critics now agree that, as Richard Todd claims, "in every sense, Booker's role has been integral to the mechanics of (on the one hand) commerce and (on the other hand) the formation of a particular kind of literary canon" (95). Some critics have are dismissive of this new canon, however, cynically claiming such things as "the ideal Booker novel...needs to be by an 'ethnic' author, long ('epic'), grossly hyped, historical, and 'poetic'" (Private Eye cited in Moseley). Certainly both Hulmes' and Rushdie's

novels fit many of those traits. And yet, they are, of course, also so much more. Even as the world becomes increasingly global, there remains much tension between English speakers/writers and those on the “outside” of the dominant culture of the West. In many ways, the Booker Prize in literature has become a microcosm of this tension. The award, established in 1968 by Booker McConnell, was initially promoted as a place where writers would ‘not need to be censored, imprisoned or labeled outrageous and controversial before hitting the headlines’. This quote was an oblique reference to contemporary events, as in August 1968 Warsaw Pact troops had marched into Prague to crush Dubček’s ‘socialism with a human face’. One outcome had been a crackdown on writers. (Norris 143)

On the face of it, the sponsor of the Booker—i.e. the Booker Corporation—was a forward-looking company which wanted to support, in liberal and progressive ways, a “free space” for writers of English who published in the British Commonwealth. However, this self-promotion must be considered in light of the Booker Corporation’s wealth amassed by its involvement in Caribbean sugar plantations. As Booker plc. moved its corporate headquarters back to the home island of England in the 1960’s, many critics have argued that they were trying to clean up their international image. The promoters of the award argue that this award and its judges are in favor of an open, free and uncensored space for writers which will allow for literature which might be, but no longer “needs” to be, labeled as “outrageous and controversial.” However, it is clear that the award, from its inception, carries with it the baggage of the colonizer.

In fact, there is no real way for a literary prize, established by a colonial-based corporation, defined as an award for English language novels of the British Commonwealth (with a few exceptions that have changed over time), that is judged by a group of insiders from the English literary world, could jettison all of its colonial baggage. The Booker Award, as Jason Cowley has argued, is no longer about the Booker Corporation but instead “has long since transcended its original sponsor to become a brand in its own right, with flourishing franchises” (35). This English based prize, located

explicitly within the centre of the British Empire, spawned the Russian Booker prize in 1992 as well as an award for African short stories, now “referred to both [in England] and in much of Africa as the ‘African Booker’” (35). Various literary critics and economic theorists have asserted the value of corporate sponsorship of the arts, i.e. the company reaps economic benefits by being associated with something, like art, that the public values. When the award itself becomes a “brand,” and the award originates from within the British Empire, it can be argued that the legacy of the Empire is establishing standards and conferring legitimacy on particular types of literature. The propagation of such “Booker” awards makes the question of Rushdie’s and Hulme’s role as winners in the 1980’s even more striking and important to consider. How and why did the outsiders win and why are they received so differently?

Two postcolonial theorists, Susan Hawthorne and Graham Huggan, have both posited reasonable and articulate arguments for why the postcolonial writers came of age in the 1980’s and began winning the Booker Prize. Of course, the two most noted winners of the 1980’s again, are Rushdie and Hulme. As Hawthorne points out, “It is not simply out of the goodness of their hearts that the multinational publishing corporations—who are themselves the targets of many of these books—have begun to promote non-Western writers” (620). While the promotion materials for Booker claimed a liberal bias in the 1960’s, and two recipients—John Berger for *G* and J. G. Farrell for *The Siege of Krishnapur*--made waves early on as they criticized the corporation during their acceptance speeches, it was not until Rushdie readers were presented with a winning book that could be read as a full-on assault on the Empire. Hulme’s assault on the Empire, published five years later, is even more aggressive and less subtle in its critique. So why, as Hawthorne asks herself, did this happen in the 1980’s? And why were Western readers willing to pay to read a critique of their cultural history and practices? Hawthorne points to the “usefulness” of the colonized voice. As she asserts, “It is precisely because capitalism depends on the usefulness of its colonies—whether they be eco-

conomic or political colonies—that the work of these writers is just now doing well. What is it that these works provide?...Western capitalism depends on change, or on the illusion of change, in order for consumers to be consumed by the need for (apparently) new goods” (620). Formerly oppressed voices offer that “new” something that Western consumers desire. The added bonus for the Western reader is that the “new” stories are exotic and offer a glimpse into a world he/she had previous not known. Hawthorne pushes this idea even further by asserting that this appropriation [items for the oppressed cultures] occurs because of the emptiness of Western culture; its rootlessness arising out of its expansion into every corner of the world;.... In the hands of the white Westerners who have the money to buy the books, the art, the music, the clothes, the food—these things become merely exotic. (621) The West shops for, and consumes, the exotic other in its quest to fill its need for the new and different. Because the Booker is, after all, a highly ritualized system for the promotion of book sales, the “new” texts in the 1980’s opened up “new” items from which to profit.

Two other factors which arose in the 1970’s and 80’s are important to note in terms of the promotion of book sales. Much of the fiction market in England, up to the 70’s was based on the concept that, as John Sutherland argues, “Fiction, like steel, coal, health and the railways, was nationalized” (49). Up until that time, libraries in England participated in the “safe library sale” which subsidized and “guaranteed” publishers would “break even” on books. With libraries ensuring that a certain number of books would be purchased for their patrons, publishers were able to, as Sutherland notes, take chances and “New talent could be tried out” (49). Once inflation took over, however, and the second factor came into play (i.e. Margaret Thatcher’s reign and her philosophy of a *laizafaire*, market-driven economy), the SLS was terminated and publishers had to rely much more heavily on the marketability of the book to individual consumers. What risks might be worth taking in such a world and how might the Booker help to promote book sales even more?

Huggan supports Hawthorne’s line of thought that post-colonial writers are desirable in the

market place, arguing that postcolonial writers have learned to use the exotic element of their texts to their advantage. He states that “postcolonial writers are adept at manipulating the commercial codes of the international open market. They recognize that the value of their writing as an international commodity depends, to a large extent, on the exotic appeal it holds to an unfamiliar metropolitan audience” (24). For both Hawthorne and Huggan, the marketing aspect of the postcolonial writer is key to the emergence of the new field of “British,” Booker writers. Huggan goes on to agree with theorist Anthony Appiah that “Contradictions inevitably emerge: writers wish to strike back against the center, yet they also write and are marketed for it; they wish to speak from the margins, yet they are assimilated into the mainstream” (24). Directly speaking to the Booker and its role in this marketing venture of the West, Huggan argues

The Booker McConnell company has evolved into a postcolonial patron: through its sponsorship it celebrates the hybrid status of an increasingly global culture. English literature is no longer English: it speaks in many tongues, from many different points of view. The Booker...rewards its far-flung writers for ‘writing back’ to the former Empire. (24)

Postcolonial writers, by the late 1980’s and 1990’s, were writing by new rules with new expectations. Their “inside/outside” stories were ripe for Western consumption. W.T.J. Mitchell pointed out in his 1992 essay, “Postcolonial Culture, Postimperial Criticism,” “When Keri Hulme, a Maori-Scottish feminist mystic from the remote west coast of New Zealand’s south island, wins Britain’s most prestigious literary prize with her first novel....we know that familiar cultural maps are being redrawn” (15). Accepting Mitchell’s premise that cultural boundaries are indeed being redrawn, the question remains, why is Rushdie so much more successful and accepted in this area than Hulme? Both of them are exotic, both have won the most prized prize, and yet their reception is very different.

Part of the cultural redrawing that both authors offer readers is the ability for the authors

and their narrators to stand in more than one world or cultural setting at a time. Both Rushdie and Hulme illustrate what happens when we extend cultural understandings, and misunderstandings, beyond language to “our relationship to place and to the culture of place” as Hawthorne does in her essay, “The Politics of the Exotic: The Paradox of Cultural Voyeurism” (627). Hawthorne argues that through colonial enterprise,

The ‘other’ is destroyed in the inner world by devaluing any characteristic associated with the ‘other’: intuition, sensitivity, compassion, the ability to understand simultaneously two or more languages/cultures/stances—what Janice Raymond has called ‘two sights seeing’; and the ability to put oneself in someone else’s shoes. Two sights seeing is what those from the dominant culture, who think their ‘good taste’ is objective, lack. (624)

Both Rushdie and Hulme perform two sights seeing in their novels and win the prestigious Booker, a system which would appear to not value such a perspective. The parameters of the award, described previously, suggest such an outsider viewpoint would not “win” in any sense of the word because of insider judges, etc. The viewpoint does “work” however, in part because of the marketability of the exotic. Marketing and winning are closely tied, as always, with the Booker Prize.

In retrospect, it is clear why Rushdie’s novel, *Midnight’s Children*, would be the break through post-colonial novel in the Booker Prize as well as elsewhere. Rushdie’s perspective fits within the expectations of Western readers in that it offers readers an epic view of a nation and history through the lens of an engaging protagonist. In his sweeping tale about the birth of India, Pakistan, and the twilight era of the British Empire, Rushdie employs a framework that readers are comfortable, i.e. the chance to learn about history and be entertained at the same time. Certainly, Rushdie spins the trope in news way (the unreliability of his narrator may well set new standards in the world of fiction for instance), but it Rushdie’s eye towards marketability that truly stands out as remarkable. Through

Saleem Sinai, his protagonist and narrator, he uses the metaphor of selling stories and history as Saleem is “bottling” and preserving the stories in pickle jars throughout the entire novel. Saleem’s life story, and the history of modern India, will be for sale to consumers. And the stories are crafted as carefully and skillfully as any chutney or pickle Saleem’s factory puts out. Rushdie’s novel, epic in nature and keyed in on the very idea of marketability from the start, fulfills the western reader’s desire for the familiar and the exotic simultaneously.

Often in literature of the 19th and 20th century, readers have come to identify and understand the concept of one person standing in as the representative of a nation or set of cultural values. With his metaphor of the birth of a “new” nation in the 20th century through a colonial-assisted birth, Rushdie plays on that idea of pairing a person with a country or ideal. Obvious or not, the concept of a man and a nation being born simultaneously works in this novel. Saleem, in his introduction of himself, tells readers that

On the stroke of midnight...Clock-hands joined palms in respectful greeting as I came.... [A]t the precise moment of India’s arrival at independence, I tumbled forth into the world. There were gasps.... [T]hanks to the occult tyrannies of those blandly saluting clocks I had been mysteriously handcuffed to history, my destinies indissolubly chained to those of my country.... Soothsayers had prophesied me, newspapers celebrated my arrival, politicians ratified my authenticity. I was left entirely without a say in the matter. I, Saleem Sinai, later variously called Snotnose, Stainface, Baldy, Sniffer, Buddha and even Piece-of-the-Moon, had become heavily embroiled in Fate. (3)

Within this introduction to himself, *Midnight’s* most identified child, and the modern India, Saleem/Rushdie mixes images of the exotic (soothsayers, the occult, Fate) with images of the West (timepieces, newspapers, politicians). Further, Saleem claims multiple identities. If any one person can reflect the multiple realities of India, it would appear that it would be Saleem—both Buddha and a Muslim

soldier (Sniffer). He is born out of the colonized world into a world produced in large part by the former colonizer. He is, indeed, handcuffed to history.

With his playful, insightful, and radical insights into what has made him who he is, Rushdie's narrator and guide, Saleem Sinai provides Western reader new ways to think about the colonial enterprise and the aftermath of oppression. Saleem's very face, identified throughout the book as a map of India itself, becomes a map for the book and his story—a story of mixed and confused heritage (there are babies switched at birth), a story that raises questions of fate versus opportunity (did Saleem ever have freedom of will?), and a story that seems to encapsulate the late 20th century (can any one person “swallow” the world and understand it, let alone negotiate it successfully?). In the end, it is Saleem's two sight seeing (to use Raymond and Hawthorne's term) that enables readers to see inside out and outside in within this novel. In fact, Saleem's seeing could be called at least four sight seeing, depending on how readers want to count his biological and cultural heritage (is he British, Hindu, Muslim, none-of-the-above?). He offers readers the many cultured view of the modern India nation—from outcaste Hindus to Muslim heroes to those marked (literally and figuratively) by the now-gone (or is it?) legacy of British whiteness.

Hawthorne asserts in her essay that “Any unfamiliar person can be exotic to someone else, but systematic exoticification is carried on only by the dominant culture” (625). Saleem is certainly exotic to Western readers but he is self aware of his differences and is actively engaged in the Westernized process of marketing himself to the dominate culture. He is magical, culturally confused, and surrounded by images the West links immediately with the “other” in India, i.e. snake charmers, spittoons, chaotic market places, and so on. He is also engaged in making a profit as he manages a pickle factory and tries to perfect a method to preserve his stories in jars. Clearly Saleem fits the model of two sight seeing—he is the exotic which can be sold to the West and he is a business man who will do that selling. In the third paragraph of a very long novel, Saleem asserts his multi-vocal nature stating,

there are so many stories to tell, too many, such an excess of intertwined lives events miracles places rumors, so dense a commingling of the improbable and the mundane! I have been a swallower of lives; and to know me, just the one of me, you'll have to swallow the whole lot as well. (4)

While he may be the primary swallower (perhaps a nod to his own ties to the colonial past and an example of what the West must do in order to understand other cultures), Saleem acknowledges that to know him, and thereby to know modern India at all, is to “swallow the whole lot as well.” One voice cannot contain this story. One perspective is not enough. In this moment, as in many others, Rushdie fulfills the desires of Western readers to purchase and consume (swallow) the stories of “others” while also subverting those desires by offering up such a complex and slippery mix of stories that cannot possibly be contained or swallowed by one person (even as Saleem claims he has done just that).

With Rushdie there is always a high level of complexity and contradictory nature to his fiction. Huggan illustrates this complicated mix by reminding readers that the Booker Prize was “instrumental in bringing [Rushdie] to the public eye, where he has remained ever since, acquiring the dubious status of a ‘canonical’ postcolonial writer” (24). Huggan goes on to ask

Does Rushdie run the risk of pandering to a Western reading public, or of playing right into the hands of the multinational corporate publishers? [because his narrator, like Rushdie] knows how to sell his cultural product?...’The Booker of Bookers’ [one of *Midnight’s Children* three booker awards] in this context, performs a normalizing function: it helps to market Rushdie’s status as an establishment subversive. (29)

It is those two last words that are so key here: “establishment subversive.” Did Rushdie sale out? How could he when he presented the world with the truly breakthrough novel that has changed the “cultural map” of the literary world? Through just one of his characters, Saleem, he illustrates the multidimensional nature of Indian identity—there is no one cultural identity. Each individual may be so

mixed in terms of heritage, it becomes impossible to trace geneology with any clarity. Yes, Rushdie wrote a highly marketable novel with a very westernized/easternized narrator, but Rushdie's ability to encompass two sight seeing and to reproduce it in his narrator is striking. His ability to blend and bend cultural forces both appears to play into the system the British have built around their literary world and prize, and also to continually subvert that very system. His novel keeps winning, and it keeps turning the world inside out.

If Rushdie keeps winning and winning and winning, it seems clear his novel is/was remarkably successful in both its ability to provide Western readers with an exotic element to consume and its ability push critical readers to read and think deeply about the contemporary world. His is an epic tale of a nation's identity with an engaging and often sympathetic narrator. Keri Hulme, in contrast, won once with her novel, *The Bone People*, that could be described as a local, domestic story of abuse, destruction and failure. It is not epic and often not uplifting. Instead of national and sweeping, it is intimate, personal and highly disturbing.

The Bone People, so often described as obscure and outrageous, is indeed an unwieldy novel that has been much less successful in terms of book sales and international recognition and acceptance. And yet, Hulme never claims to be anything other than what she is and what her novel is--complex. And much of the novel's success actually grows out of its essentially complex nature. In her preface, entitled "Preface to the First Edition: Standards in a non-standard Book," Hulme claims space for her unorthodox writing choices. She explains that the first publishers she approached asserted that her book was "too large, too unwieldy, too different when compared with the normal shape of a novel." It is important to note that there is, apparently, a "normal shape of a novel." Hulme goes on to thank the women who did publish the book for not enforcing certain rules on her book. She states,

I was lucky with my editors, who respected how I feel about...oddities. For instance, I think the shape of words brings a response from the reader—a tiny subconscious, un-

acknowledged but definite response. ‘OK’ studs a sentence. ‘Okay’ is a more mellow flowing word when read silently.... To those used to one standard, this book may offer a taste passing strange, like the original mouthful of kina roe. Persist. Kina can become a favorite food.

I, for one, agree with Hulme’s points here. The spelling of a word, the punctuation of a sentence, the way a story or idea is laid out visually does in fact matter. And, while new tastes may be unpleasant (though also exotic and new to return to earlier points in this paper), by risking exposure to the new and different, we may find new favorites.

In her essay, “Who Can Write as Other?”, Margery Fee explains in part why Pakehas [whites] can encounter such reading difficulty in the texts of Maori writers such as Hulme. She quotes Terry Threadgold as noting, “ideology is not ‘out there,’ imposed as it were from above, but rather, is part of the signification itself. Ideologies are constructed in language as contextualized social discourse.” Fee goes on to say, “Rewriting the dominant ideology is not easy, since the difference between Pakeha and Maori has been written into existence by the dominant discourse” (19). This connection of ideology, oppression, and language is at the heart of Hulme’s novel from the moment reader’s encounter the Preface. It is important to note that, as complex as *Midnight’s Children* is, Rushdie does not employ wordplay and challenges to language to further his post-colonial critique. While he does take the time to have Saleem discuss the nature of history and dates (Saleem knowingly gives the wrong date for Gandhi’s assassination and does not correct it), and he continually discusses the fluid nature of time in a way that runs counter to Western ideas, Rushdie does not need to take the time to explain his novel’s lack of standards or a difficult publishing history. His unorthodox story is, in fact, orthodox enough to move forward without justification. Hulme’s novel, often attacked, dismissed, and at first rejected by the publishing world, operates in ways that seem to demand explanation or justification—or so Hulme seems to believe.

Fee argues that Hulme challenges readers not only in the area of language, but also in the-
matics of cultural/familial connections and in generally accepted Western “dreams.” Fee responds
to critics charges that Hulme does not ground her cultural categories for characters in biology. The
most “Maori” character in the book, like Hulme herself, is only one eighth biologically Maori. A
second character who turns out to have very Maori characteristics has no genetic ties to New Zealand
what-so-ever. However, as Fee asserts that Hulme’s definition of Maori suggests that “‘actual’ Maori-
ness, like an ‘actual’ family, has nothing to do with biology and everything to do with solidarity of
feeling.... Hulme violat[es] [Western] categories...[and] that she is doing so consciously and con-
sistently” (18). Granted, this paper does not have the time or space to fully address this question of
who can claim space as an particular, ethnic voice, but As Fee points out, Hulme is clear about how
she defines culture and family. She does not use Western, biological categories. Instead, she defines
people by their actions and loyalties.

Hulme’s challenge to grammatical, structural rules as well as her redefinition of cultural and
familial groups reflects in many ways another kind of two sight seeing Hawthorne points to. Hulme,
herself, lives in multiple worlds with European and Maori ancestors and with a highly Western-
influenced education. In fact, as Fee notes, Hulme is able to move in and out of the Western world
so convincingly that “White critics and reviewers....frequently [condemn the novel] as a wish fulfill-
ment fantasy, in that Kerewin Holmes [the protagonist] has it all: she has won a lottery, built her
dream tower, and is able to devote herself to the upper middle-class pleasures of gourmet cooking,
bibelot collecting, interior decoration, and wine connoisseurship” (20). Fee’s list, incomplete as it
must be, leaves out such things as the ability to make continual references to such Western staples as
Tolkien’s trilogy and the time to pursue both art and invention. Fee turns these “upper middle-class”
concerns on their heads, however, pointing out that “From the perspective of Hulme’s intention to
highlight the value of Maori culture it makes sense to have such a heroine. The point is that the main

character must be shown to ‘have it all,’ and to remain dissatisfied, because ‘all’ in the Pakeha sense is not enough” (20). Indeed, all of Hulme’s battered and extremely wounded characters (wounds that are physical, mental, and emotional), are made somewhat whole only through their emersion into and acceptance of Maori traditions and beliefs. This is not to say that the novel becomes a sappy, mystical argument for a “primitive” that can save the world. Instead, the mix of Western culture with the embracing of the Maori culture reflects Hawthorne’s assertions about culture and place.

Hulme’s characters move through a series of events that, as Hawthorne would argue, destroy “the inner world by devaluing any characteristic associated with the ‘other’: intuition, sensitivity, compassion, the ability to understand simultaneously two or more languages/cultures/stances... and the ability to put oneself in someone else’s shoes” (624). Much like Saleem, Kerewin Holmes is a creature of the emerging post-colonial world. She straddles cultural boundaries and redefines what it means to be Maori as Saleem redefines what it is to be Indian. However, Hulme’s portrayal and argument about identity is located in a personal, local and intimate story instead of a sweeping epic.

In one last, major way, Hulme and Rushdie are similar in their production of their novels. Both have been “accused” of writing autobiographical fiction. I say accused because the charge almost always is leveled in such a way as to dismiss their work as “inauthentic” fiction. Hawthorne correctly points out the most indigenious, post-colonial writers are expected to fit within a particular framework, typically that of autobiography. They are expected to preserve and present their past(s) almost as history lessons for the Western reader. As Hawthorne points out, “even when a writer does break form (as Keri Hulmes did the *The Bone People*), she is accused of writing autobiographical fiction, as if this were somehow less valuable, or in some way, inauthentic” (623). Rushdie and Hulmes are expected to present the world with autobiography, but when their fictional stories begin to blur the lines between autobiography (Keri Hulmes with a character fashioned after herself as Kerewin Holmes for example) this slight of hand is not to be tolerated. Clearly they would not be ...bright enough?

Sophisticated enough? Something enough to write fiction that also reflects reality—although, somehow writers such as James Joyce and Marcel Proust have done just that. Again, Hawthorne notes, Proust and Joyce “are not marketed primarily as ‘autobiographical’ writers. Their works are referred to as works of the imagination, which sets them on a higher plane so far as the hierarchy of literary production goes than those who write from ‘real’ experience” (623).

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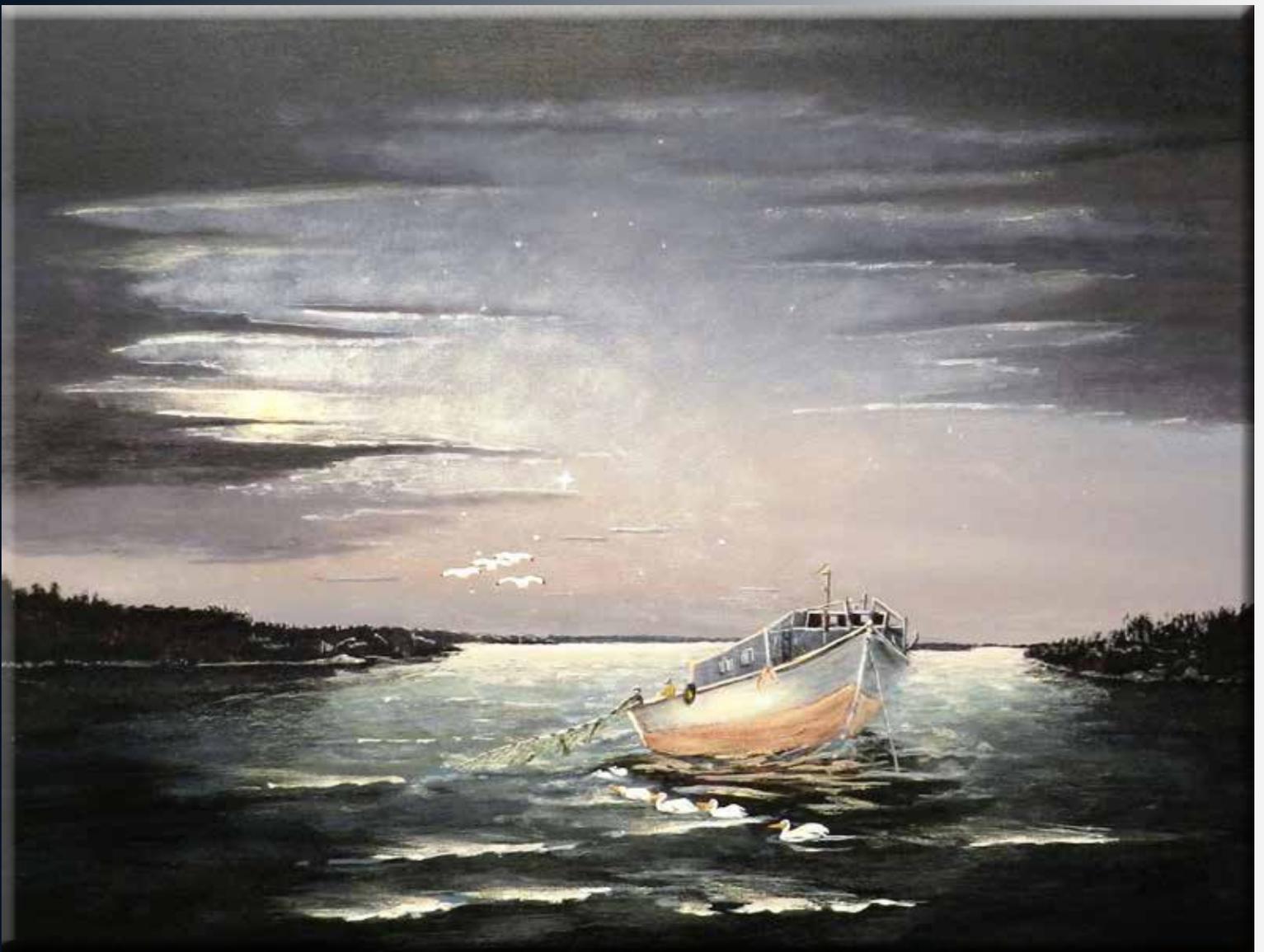
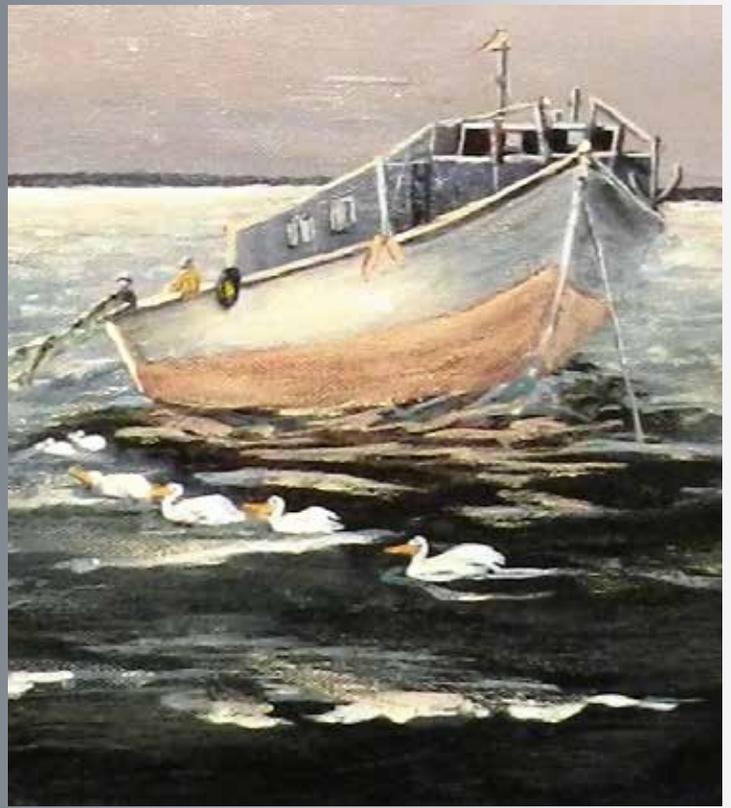
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Eila Duncalfe

Into The Night (Fishing)
Acrylic
18" x 24"



Head, Heart, and Hand: A Simple yet Powerful Construct for Teaching Homer's *Odyssey*

by Lee Courtney and Timothy Ponce
Sam Houston State University, Huntsville, Texas

Thousands of lines to read, hundreds of names to remember, countless ancient social customs to comprehend; it is easy to understand how our students get lost in a work as massive as Homer's *Odyssey*. However, it is the job of the professor to help the student see how literature is, in the words of Horace, "utile dulci" (478). Although this appears to be a Scylla and Charybdis situation, it need not be. We have developed a construct for teaching Homer's *Odyssey* that is profound, yet simple enough for our students to walk out the door with the power of the poem. This construct, or teaching outline, is based upon the declaration of purpose found in the opening lines of the poem.

In that declaration of purpose, Homer provides the definition of a hero by using the Greek word *polytropos* to describe the hero Odysseus; Fitzgerald renders this word as "skilled in all ways of contending" (Hexter 4). Literally translated "with many twists and turns" (Hexter 4), *polytropos* provides a powerful description of the hero's versatility, yet the question nags in the back of the reader's mind, "if the hero is skilled in all ways of contending, what are those ways"? Continuing to use the Fitzgerald translation, we argue that if the verbs in the subsequent lines are examined, one can interpret the various "ways of contending". For example, "saw" and "learned" can be interpreted as an intellectual excellence, "weathered" can be interpreted as an emotional excellence or staying power, and "fought" can be understood as a physical excellence (Homer 1.1-9).

The idea of excellence, or *areté* in the original Greek, is the path by which classical heroes obtain their ultimate goal, *kleos* or glory; hence, in any evaluation of a classical hero, his or her *areté* must be evaluated. Using the tri-part construct of “intellectual”, “emotional”, and “physical” excellence as a character-tracking and evaluation tool, each of the three protagonists (Odysseus, Telémakhos, and Penélopê) can be profoundly studied, yet easily retained by the student. To help our students remember the three “ways of contending”, we use the mnemonic devices of alliteration and analogy, describing intellectual excellence as “the way of the head”, emotional excellence as “the way of the heart”, and physical excellence as “the way of the hand”. To further clarify, we will provide a few examples of how each one of the protagonists fits into these categories, although many more examples exist than the ones provided here.

The “way of the head”, or intellectual excellence, manifests itself in the three protagonists through a combination of comprehension, curiosity, and cunning. Comprehension, not only knowing information, but also learning from failure, can be seen in Odysseus when he admits to Alkínoös, king of the Phaiákians, that he “would not heed [his men] in [his] glorying spirit” after he had conquered the great Polyphêmos (9.46). Odysseus displays his intellectual excellence by being willing to admit that he was wrong and that, through his hubris, many of his men were lost. In addition, Odysseus and Telémakhos both display curiosity on numerous occasions, but the most poignant example is the parallel reactions of father and son upon entering the court of their respective hosts. As he enters the palace of Alkínoös, “Odysseus, who had borne the barren sea,/ stood in the gateway and surveyed this bounty./ He gazed his fill...” (7.142-144). Likewise, upon entering the palace of Meneláos, Telémakhos, like his father, stops to gaze in curiosity at this unprecedented site (4.77-81). Both Odysseus’ and Telémakhos’ curiosity momentarily overrides their primary objective of meeting with their respective host. This love of learning and knowledge is part of the *areté* that these two show

in the area of intellectual excellence. Odysseus and Télémakhos both show cunning in multiple instances, but arguably the most memorable instance of cunning in the *Odyssey* comes from Penélopê's trick of the shroud (2.100-117). Through her cunning, Penélopê displays her intellectual excellence, thus spurring her on to *kleos*.

The "way of the heart", or emotional excellence, is displayed by the protagonists via perseverance, poise, and faithfulness. Odysseus exhibits the ultimate form of perseverance when he confronts one of the greatest enemies of humanity, despair. He struggles with one of the most fundamental problems of human existence: "Should I go over the side for a quick finish/ or clench my teeth and stay among the living?" (10.57-58) This prolific question has been echoed by such famous literary figures as Hamlet in the famous "To be or not to be" soliloquy. It is Odysseus' persistence that allows him to persevere in the face of so many obstacles and move down the path toward *kleos* via emotional excellence. A moving example of poise comes from Télémakhos when he sees his father being mistreated by one of the suitors. "Télémakhos,/ after the blow his father bore, sat still/ without a rear, though his heart felt the blow" (17.641-643). Although Télémakhos' natural reaction would have been to rush to the aid of his beloved father, he demonstrates emotional excellence by maintaining control of his emotions even in the most difficult of circumstances. When the word faithfulness is used in conjunction with the *Odyssey*, the first character that comes to mind is Penélopê. In a meeting with Odysseus, who is in the guise of a beggar, Penélopê admits "my looks,/ my face, my carriage, were soon lost or faded/ when the Akhaians crossed the sea to Troy,/ Odysseus my lord among the rest" (19.147-150). Penélopê counts her famous beauty as forfeit because the only person that she desires to please with it is her husband.

The "way of the hand", or physical excellence, is exhibited by the protagonists through strength and skill. Odysseus shows strength, brute lifting power, on multiple occasions, for example, when he chops down twenty trees in moments on Kalypso's island (5.52-53), or clings to the cliff face of the

Phaiákian island (5.453). However, we also see him take part in activities where skill is more important than mere strength. For example, while in the court of Alkínoös, Odysseus takes part in a series of athletic contests, one of which is the discus (8.95). A successful discus throw does involve strength, but it also relies heavily on funneling that power into a precise form and execution. Télémakhos displays both strength and skill when he attempts to string his father's bow. At the last moment, as he is about to string the weapon, Télémakhos, at the signal of his father, relents and passes the bow to another contestant so that their master plan of revenge will not be disrupted (21.140-150). This accomplishment requires Télémakhos to not only use strength to bend the bow, but also his skill in stringing such a weapon. The physical excellence of Penélopê takes on a slightly different form as she is not chopping down trees, throwing a discus, or stringing a bow. Penélopê's physical excellence, as understood by her culture, would have been found in her beauty. Eurymakhos comments, "Penélopê,/ Deep-minded queen, daughter of Ikários,/ if all Akhaians in the land of Argos only saw you now! What hundreds more/ would join your suitors here to feast tomorrow!/ Beauty like yours no woman had before,/ or majesty, or mastery" (18.307-313).

Although we have provided only a limited number of examples in this article, additional examples that fall into this easy-to-remember tri-part construct will quickly surface upon a rereading of the poem. This outline makes a work as long and complex as the *Odyssey* extremely accessible to a wide variety of students and can be easily incorporated into existing teaching and reading plans. Assignments such as dialectical journal entries, organized reading notes, and expository essays are excellent companions to this teaching outline. The construct is simple enough that it can be used in a non-traditional class setting that requires more independent study, such as an online or correspondence course, yet it is profound enough that it can also be used in a class that follows a more traditional lecture format.

In light of Homer's definition of a hero as described in his statement of purpose at the begin-

ning of the poem, it is safe to say that all three of the protagonists show how they are “skilled in all ways of contending”. This tri-part outline is a simple, yet effective tool to help students fully capture a comprehensive view of how the protagonists use *areté* to gain *kleos*.

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Eila Duncalfe

Detail

A Trapper's Route (Dog Sled)

Acrylic

18" x 24"

FROM BARNUM TO BURNETT: POPULAR SLEUTHING AND “REALITY” ENTERTAINMENT

by Paul Myron Hillier, University of Tampa, Tampa, Florida

Shams and delusions are esteemed for the soundest of truths, while reality is fabulous. If men would steadily observe realities only, and not allow themselves to be deluded, life, to compare it with such things as we know, would be like a fairy tale and the Arabian Nights' Entertainment.

—Henry David Thoreau, *Walden*

“Just how real are reality TV shows?” may be the most common question posed by viewers and TV critics alike in relation to the genre.¹ What makes the question particularly interesting is that *practically no one considers reality TV programs to be unvarnished presentations of “reality” to begin with.* Talk to enough viewers or take a look at the audience studies in this area and you’ll find a great majority of people are quite skeptical of the “reality” in reality TV. Yet a legitimate attraction to “the real,” an appeal to the “authentic” in reality TV remains. As Annette Hill’s work suggests, “Although many viewers are aware of press reports questioning the truth-fullness of [Reality TV], and my research illustrates their cynicism about the reality in factual entertainment ... audiences have developed view-

1. This is indeed the subject of a great number of blog entries and popular articles. For just one example, see “Just how real are reality TV shows?,” by Michael Ventre, [MSNBC.COM](http://today.msnbc.msn.com/id/30092600/ns/today-entertainment/t/just-how-real-are-reality-tv-shows/), 14 April 2009, <<http://today.msnbc.msn.com/id/30092600/ns/today-entertainment/t/just-how-real-are-reality-tv-shows/>> (15 June 2012)

ing strategies that foreground authenticity in a highly constructed TV environment.”² Part of the reason, this article will argue, lies in the way in which these programs *are crafted to invite audiences to discover “the real,”* the “*authentic*” within the known manipulation. For many of the programs in the diverse genre of Reality TV, the viewer is actively *encouraged to “decode” the text*, given the role of a researcher looking for *both* the real and the fake. The (tiring) debates whether a reality TV show is “real or not” isn’t the entryway to a critique, since *this is what’s being deliberately made*. The more interesting question is how Reality TV produces – and *sells* – this debate.

Many reality TV shows do indeed produce and sell a controversy about authenticity, the question of or a search for what’s “real” and “fake” in a program, and they do so in relationship to a long practiced tradition of commercial entertainment. By crafting a form of “popular science,” many reality TV shows have been *remaking* an entertainment practice that invites close readings and extensive debate about the reality-as-depicted, engaging “viewers” in a kind of collective epistemological enterprise of “popular sleuthing.”² Selling a form of inductive empiricism, this was a nineteenth century popular amusement technique that has continued to be leveraged and honed as part of reality TV.

This article explores this “popular sleuthing” as a technique of “reality” entertainment, its origins and cultural work, from P.T. Barnum’s “playful frauds” to Mark Burnett’s *Survivor*, one of the first explicitly *named* “Reality TV” shows, and a program that has shaped the genre ever since. The article begins by addressing “popular science” as it blended popular entertainment and scientific methods, recovering the pre-twentieth-century notion of science as a popular as opposed to specialized form of inquiry. Upon providing this context, the article then explores some specific ways in which popular sleuthing was made and sold in the nineteenth century and how it remains present today in reality TV. In addition to making the case that reality TV in part draws upon an old form of entertainment, suggesting that some key elements of the genre aren’t exactly “new,” the article argues that “popular sleuthing” has worked to legitimize the genre in important ways. By presenting *a search for the authentic, it has naturalized* the presumption that there’s indeed something authentic or “real” to find. The

2. Annette Hill, “Big Brother: The Real Audience,” *Television and New Media* Vol. 3, No. 3, (August 2002), 340.

practice has also worked to acknowledge (often celebrate) the role of the creator while simultaneously masking their role, serving to deflect criticism in their favor. Most of all, the article seeks to demonstrate that the primary “reality” in this form of entertainment is the deliberately made debate *about* the “reality.” In this way, the creators have in part been selling on a wide scale the ostensibly special privilege to “get it,” to be a savvy viewer who can see the real *and* the fake.

HISTORICIZING POPULAR SCIENCE

“Popular science” is important to outline here, since helps situate how “popular sleuthing” was developed as a commercial activity. At a basic level, “popular science” is considered to be any form or forum for disseminating scientific “findings,” “methods,” and/or related issues to a general audience, which include (but are certainly not limited to) hobbyist magazines, science-fiction literature, self-help books that draw on psychological research, science kits, curiosity shops, museums, displays of natural oddities, and countless other examples. While the term “popular science” is debated and contested, with some more recent work arguing it should be abandoned due to the impossibility of generating a dependable definition that accounts for so many varied activities, there is indeed wide agreement that a practice of presenting increasingly specialized forms of “science” *became* popularized in the mid-to-late nineteenth century.³ As a way to at least signal, then, this historical emergence and transitional moment – and in line with what Broks suggests is “a whole range of participatory and indigenous forms, of practitioners, knowledge producers, knowledge consumers, commercial interests, political aspirations and social fears”⁴ – “popular science” proves to be a useful, even a revealing category of description, even if some forms are contradictory or get science “wrong.”

It’s worth emphasizing that there were competing notions of “science” throughout the nineteenth century, and that in great part these competing notions informed the development of popular science. On the one hand, science was increasingly becoming professionalized and institutionalized

3. See Ralph O’Connor, *The Earth on Show: Fossils and the Poetics of Popular Science, 1802-1856* (Chicago: The University of Chicago Press, 2007), 11-15; Peter Broks, *Understanding Popular Science* (New York: Open University Press, 2006), 23..

4. Broks, Peter, *Understanding Popular Science* (New York: Open University Press, 2006), 2.

at this time. Specialized *rules* about science – what science *was* and what science was *not* – were being constituted and advanced. On the other hand, as Williams noted, “science” in the early Enlightenment sense wasn’t specialized at all, but a “primarily methodical and theoretical demonstration,” understood to be *any* reliable, truth-seeking activity.⁵ Indeed, in this period, Patrick shows that science was largely “transparent, important not in itself but because it was part of a harmonious whole and a vehicle for general truth about the world, natural and otherwise” – the key word here being *general*.⁶ Such a conception broadened the form and social reach of what was regarded as science in key ways. In this view, artistic practices and literary works were often considered to be legitimate forms of *scientific* activity. John Constable’s landscape paintings, for example, were seen to be scientific examinations.⁷ William Blake’s work, to provide an even more complex example, combined and reshaped a range of religious and intellectual concepts and traditions as a form of *art-as-truth*, defying our contemporary categorizations and classifications of “science.”⁸ Not only was the range of legitimate forms in which scientific methods and “results” could be shared or reported broader than today, but so were its range of legitimate *practitioners*. Because, in principle, anyone could be engaged in science, in an important way science was *already* a popularized – as opposed to a specialized – activity from the outset.⁹ The historical move, then, was indeed to *make* science a specialized domain, not to make science popular.

As complex transformations reshaped the nineteenth-century, it was not simply that science became increasingly professionalized and specialized, but, rather, that the professional and the popular were made *in relation and in response to one another*.¹⁰ In the era Trachtenberg suggestively dubbed

5. Raymond Williams, *Keywords: A Vocabulary of Culture and Society* (New York: Oxford University Press, 1976), 278..

6. Daniel Patrick Thurs, *Science Talk: Changing Notions of Science in American Popular Culture* (New Brunswick, N.J.: Rutgers University Press, 2007), 4..

7. See Thornes, John E, *John Constable’s Skies: A Fusion of Art and Science* (Edgbaston, Birmingham, UK: University of Birmingham, University Press, 1999), 51.

8. See Stuart Peterfreund, *William Blake in a Newtonian World: Essays on Literature as Art and Science*, (Norman University of Oklahoma Press, 1998).

9. Of course, this ideal was far from realized in practice, where race, class, and gender determined who could truly participate. While this is of course *exceptionally* important, I trust my not fully accounting for these social factors does not undermine my point about “science” here or, indeed, the article’s larger argument(s).

10. See especially Aileen Fyfe and Bernard Lightman, *Science in the Marketplace: Nineteenth-Century Sites and Experiences*, (Chicago: University of Chicago Press, 2007), 3.

“the incorporation of America,” these “scientific” forms and practices were very much bound up in the capitalist marketplace of consumer goods and mass-scale industrialization.¹¹ As specialized, scientific knowledge became crucial for the maintenance (if not the “advancement”) of society – some people needed to be experts in certain areas like electricity, after all – “science” *itself* became a packaged commodity. In terms of entertainment, newspapers and magazines, for example, more frequently presented “the scientific” as novel news stories, serializing significant developments as an unfolding and ongoing story. “News about science,” Toumey summarizes of this era, “had to be entertaining and, preferably, sensational. It also had to be fast-breaking, as if each day’s scientific findings ought to renounce those of the day before.”¹² Lecture halls and theaters were also venues for “selling” science in this fast-paced, attention-grabbing marketplace. Early forms of motion photography, for example, were demonstrated and sometimes debated in front of paying audiences. New medical procedures were often promoted as grand spectacles, as well, like that of Bostonian dentist Horace Wells, who arranged a large “popular science demonstration” of the application of nitrous oxide and, in the dentist’s words, ushering in “a new era of tooth pulling!”¹³ These spectacular enactments of popular science weren’t simply crass promotions, but proved to be sites where people could see and potentially respond to or debate scientific developments. These popular forms could also assuage fears *or* reconfirm them, as in the case of that dentist Wells, whose public nitrous oxide demonstration failed when the anesthesia he administered to his unfortunate patient didn’t work at all.¹⁴

While “science” was being crafted for and sold to popular audiences, more particularly, *specific forms* of popular science began to take shape. Magazines like *Scientific American*, founded in 1845, were created to share scientific information to a popular audience, being actively produced themselves *as* commercial products for sale. Especially relevant here is how museums became forms of popular

11. Alan Trachtenberg, *The Incorporation of America: Culture and Society in the Gilded Age* (New York: Hill and Wang, 1982).

12. Christopher P. Toumey, *Conjuring Science: Scientific Symbols and Cultural Meanings in American Life* (New Brunswick, N.J.: Rutgers University Press, 1996), 22.

13. Alison Winter, *Mesmerized: Powers of Mind in Victorian Britain* (Chicago: University of Chicago Press, 1998), 176..

14. Winter, 176.

science in concert with commercial imperatives. Often promoted as “galleries of practical science,” Fyre and Lightman note that museums in this period hired directors who “were highly skilled in the business of attracting visitors with their entertaining and instructive spectacles.”¹⁵ As Turney notes regarding popular books, “It was generally publishers, not writers, who were the driving forces behind the expansion of popular publishing,” it was often skilled publicists, not scientists who were the driving force behind creating and selling forms of popular science.¹⁶ As we’ll see, at least one person – the infamous P.T. Barnum – found that crafting and selling popular science as a form of commercial entertainment could quite profitable, indeed.

P.T. BARNUM AND THE INVENTION OF POPULAR SLEUTHING

In 1842, Barnum began marketing “popular curiosities” at his “American Museum” in New York City, an entertainment venue that would become an “enormous enterprise” over the next twenty-three years.¹⁷ While there were a fair number of people in this era marketing “curiosities,” Barnum was particularly deft at presenting his in ways that explicitly addressed social and cultural issues and anxieties.¹⁸ A big part of his approach was creating or finding exhibitions that engaged scientific “findings.” For example, three months after Darwin’s *Origin of Species* was published, Barnum created the exhibit “What Is It?”¹⁹ Featuring an African-American actor partly dressed in a fur suit, Barnum publicized him as “half-human and half-animal,” inviting people to come examine this “curiosity” themselves. As encouragement, Barnum’s promotion declared, “It is the opinion of most scientific men that he is the connecting link between the wild native African and the orang-outang.”²⁰ In

15. Aileen Fyfe and Bernard Lightman, *Science in the Marketplace: Nineteenth-Century Sites and Experiences*, (Chicago: University of Chicago Press, 2007), 1.

16. Jon Turney, *Frankenstein’s Footsteps: Science, Genetics and Popular Culture* (New Haven: Yale University Press, 1998), 6.

17. For a favorable overview of Barnum, see Kathleen Maher’s “P.T. Barnum, (1810-1891) - The Man, the Myth, the Legend,” *The Barnum Museum*, < <http://www.barnum-museum.org/manmythlegend.htm> > (15 June 2012).

18. See James W Cook, *The Arts of Deception: Playing with Fraud in the Age of Barnum* (Cambridge, Mass.: Harvard University Press, 2001), 3.

19. See “The “What Is It’ Archive,” *Lost Museum*, *American Social History Project for Media and Learning*, City University of New York in collaboration with the Center for History and New Media, George Mason University <<http://chnm.gmu.edu/courses/jackson/5pts/museum/whatsit.html>> (15 June 2012).

20. Paul Semonin, “Barnum and Science in the Antebellum Era,” *Lost Museum*, *American Social History Project for Media and Learning*, City University of New York in collaboration with the Center for History and New Media,

another famous and exceptionally popular exhibit, Barnum employed the “scientist” Dr. Griffin to promote the amazing “Feejee Mermaid,” a conjoined monkey and fish he that bought from another “showman.” Barnum billed the hoax as one of the “connecting links in the great chain of Animated Nature.”²¹

Creating affordable opportunities for people to confirm, question, or explore what were presented as an open – perhaps absurd – and, of course, controversial “scientific” objects and claims, Barnum leveraged and reshaped contemporary scientific discourses to market his collection of curiosities. He had a keen sense of what people would pay to see. With creative marketing, Barnum combined traditions of theater and magic to make a hybrid, participatory activity. Using what Cook insightfully describes as “fraud as a marketing gimmick,” Barnum produced a form of popular science *as* entertainment in which people were tasked with figuring out what was real and what was obviously fake in his curiosities, as part of “an overt game of popular cultural sleuthing.”²² Issues of truth *or* fake were refracted in a dizzyingly complex ways in his work and promotions. To be sure, one important reason for viewing Barnum’s curiosities was to see if they were authentic. “Otherwise,” as Cook writes, “why even enter the exhibition room and join the public debates?”²³ But through his “over the top,” “can’t possibly be real” promotions, he was also selling patrons the opportunity to “prove him wrong,” to confirm the fraud or fake. Indeed, Barnum deftly presented his curiosities in these binary terms, in unresolved ways, where the presented truth could enjoyably be perceived as a fraud or this questionable fake might in fact be genuine.

Maybe most of all, Barnum was *selling* controversy, public debate. Cook nicely shows that newspaper and magazine reviews of Barnum’s museum were largely tongue-in-cheek, didn’t take his “scientific claims” seriously. Newspaper reviews – and likely a good portion of Barnum’s customers – were well aware that Barnum’s work was manufactured entertainment. The bulk of the attention was

George Mason University <<http://chnm.gmu.edu/lostmuseum/lm/271/>> (16 August 2008)..

21. See Semonin.

22. Cook, 6.

23. Cook, 45.

on the absurdity of Barnum's claims, not on disproving them, since it was presumed that on the whole they were "promotional puffery." In this way, exhibits like the "Feejee Mermaid" certainly generated a stir, as one newspaper critic declared about Barnum's promotion of the object, "we can swallow a reasonable dose, but we can't swallow this." Importantly, the "stir" was precisely a big part of what he was selling.²⁴ Make no mistake, some of Barnum's exhibits no doubt worked to support problematic social logics, such as racist views in this era, as the "What Is It?" exhibit suggests if not makes clear. That a person could *tell* an exhibit was a fake didn't mean she or he didn't believe in "a truth" behind the fake.²⁵ The main point to be emphasized here is *the form* of the entertainment practice he helped develop, which did indeed play a role in the complex social relationships of the era.

In addition to his creative approach to marketing, of selling controversy and a debate over sensational claims, one of Barnum's most novel innovations was how he positioned *both* himself and his customers. Barnum's museum invited a public to examine unusual and "mysterious" objects, most all of which were presented in terms of "science," but unlike other museums at this time, even the one marketing "oddities," Barnum skillfully presented his collection of oddities as *open* scientific questions. While, as Thurs notes, "it was much easier to claim something was legitimate science than to justify why it was not," Barnum cunningly avoided coming down on any "real" or "fake" side. He looked to take credit in putting these oddities together, sought to promote himself every bit as much as his work, but he was also in large part able to distance himself from his work by making it appear as if he was merely *presenting* these objects and claims. Barnum constructed a format in which anyone could play the role of a researcher, *including* himself. The customer, though, was the privileged participant here, as they were sold the opportunity to verify or refute this "evidence." He in fact got people to pay for the chance to challenge his outrageous claims.²⁶ By placing his audience in this way,

24. As cited in Cook, 42.

25. I think of ghosts. Just because someone can tell my "ghost exhibit" is a total sham or a fake doesn't mean they still don't believe in ghosts.

26. Cook notes that that "Good producers did not simply fool viewers, they also drew attention to the act of fooling -- "no producers ... who wanted to stay in business for long fooled their viewers without drawing attention to the act of fooling," 17.

Barnum's customers were hardly constituted as naïve dupes. The task, again, was to discern what – if anything – was real in a sea of fake, to actively engage in “popular sleuthing,” and, quite probably, to have a good laugh at those you thought bought it all hook, line, and sinker. This practiced form of “popular sleuthing” was part of the show, a compelling, profitable technique.

Audience or “viewer” participation was nothing new at this time, as this had already been an established feature in forms of popular entertainment.²⁷ Barnum's unique contribution was, as Cook writes, “the artful repositioning of the ... audience from the role of observers to observed, looking and laughing here not only at [the stage] but *at each other* [emphasis added].”²⁸ Intermixing the genuine and fake, belief and skepticism, science and pseudoscience, watching other people being deceived – or perhaps even simply speculating about other people being deceived – was a part of what was being crafted here. Indeed, part of the pleasure for audiences was likely derived from being savvy to the promotional aspects, appreciating that the object was a “fake,” and at the same time watching or speculating whether other people were dupes. Put crudely, Barnum was selling people a chance to exercise their superiority. The customer was sold a situation in which they could feel smarter, more “in the know” than the others looking at the same thing.

While Barnum was an innovator, creatively reshaping a participatory form of popular science as commercial entertainment, he needs to be understood and situated in what Cook calls “the burgeoning marketplace of playful frauds.”²⁹ Along with minstrels and melodrama, Cook suggests “artful deception” was one of the primary nonliterary forms of popular entertainment in this era, as the growth of magic shows, range of theatrical demonstrations (like rigged mechanical devices presented as intelligent machines), and other Barnum-like museums illustrate. The technique of “popular sleuthing” put forward here applies to many of these activities, as well. The “real” and the “fake” were deliberately blurred, as audiences were encouraged to investigate what was presented. Also tied up in

27. For a classic example, see Lawrence W Levine, *Highbrow/Lowbrow: The Emergence of Cultural Hierarchy in America* (Cambridge, Mass.: Harvard University Press, 1988).

28. Cook, 9.

29. Cook, 23.

this technique, form, and practice was the potential pleasure of watching other people be surprised or fooled. In what's been considered the heyday of Coney Island, for example, from roughly 1885 to 1920, many of the amusements relied upon this "artful deception" and "popular sleuthing." Along with an "earthquake floor," elephant rides, haunted houses, and steeplechase horses were a set of choreographed amusements that relied on deceiving people for the amusement of a separate, observing audience.³⁰ One attraction's exit blew compressed air up women's' dresses as an audience formed to watch the event, they themselves may have experienced earlier.³¹ Crafting amusements that incorporated the surprised or fooled "other," where a participant could knowingly be "in on the act," became an increasingly commercialized form of commercial entertainment.

Barnum's museum, Coney Island, and commercial playful frauds in general were part of socio-economic transformations and imperatives. Commercial forms of popular science were sites where anxieties about scientific developments could be managed. While a majority of people may have been suspicious about Barnum's objects and claims, – again – this certainly does not mean that his work did not (re)produce cultural beliefs and social logics. Despite Barnum's use of "science" to publicize his "curiosities," Barnum's methods did little to undermine scientific practices or legitimate forms of science.³² Indeed, the opposite was quite likely, since the converse of Barnum's absurd scientific claims was "the truth." Fake science was opposed to and thus bolstered "real" science. Just as realism has long been presumed the flipside of illusionism, particular forms of science were privileged in relation to pseudoscience. The role of the professional, authoritative scientist was also strengthened, as forms outside of institutions were made to be unreliable with those inside legitimized. The "methods" Barnum leveraged worked to legitimize "proper" methods, as well. Indeed, by complementing the science of Bacon and Spencer of this era, truth was a matter of method, of *proper* investigation. This approach was also a cornerstone of the budding social sciences, in which, as Ross demonstrates, "tests"

30. John F Kasson, *Amusing the Million: Coney Island at the Turn of the Century* (New York: Hill & Wang, 1978), 26.

31. See Jeffrey Stanton, "Coney Island - Rides & Shows List," *Coney Island History Site*, 3 June 3 1998, <<http://www.westland.net/coneyisland/articles/ridelist.htm>> (15 June 2012)..

32. See Ralph O'Connor, *The Earth on Show: Fossils and the Poetics of Popular Science, 1802-1856* (Chicago: The University of Chicago Press, 2007).

and “experiments” on people could be seen to provide unbiased “findings” – a important point to note for how scientific methodology informs some reality TV shows.³³

MARK BURNETT’S PROFITABLE “SOCIAL EXPERIMENT”

Accounts of Mark Burnett’s persistent efforts to make *Survivor* (which, in the Fall of 2012 will broadcast its 25th season) are somewhat legendary.³⁴ While there are differing versions of Burnett’s multiple rejections and of the financial agreement he finally negotiated with CBS to get the show made, whatever these stories were/are, there’s one thing for sure: in the summer of 2000, the program was an extraordinary hit.³⁵ Fifty-one million people watched the final episode, second only to the Super Bowl that year, and the show became “the most-watched series to be shown during the summer in television history.”³⁶ As *Survivor* – a show about sixteen participants taken to the south Pacific island of Borneo and told to make their own shelter and find some of their own food as they competed for a million-dollar prize – was one of the early programs to be conceived of, made as, sold, promoted, viewed and critiqued explicitly as “reality TV,” Burnett set a standard for and profoundly shaped the emerging genre.³⁷

A key element of Burnett’s approach was how he located his work in relation to the social sciences. Like Barnum, who leveraged scientific issues and debates of the era, Burnett sought to situate his work as contributing to scientific fields of inquiry, although with far less irony. From the start, he claimed *Survivor* was an “experiment” that provides instructive evidence about people or society.³⁸

33. Dorothy Ross, *The Origins of American Social Science* (Cambridge; New York: Cambridge University Press, 1990), 6 – 11.

34. For his own account, see Mark Burnett, *Jump In!: Even If You Don’t Know How to Swim*, (New York: Random House, 2005), 86.

35. See Amanda D. Lotz, *The Television Will Be Revolutionized* (New York: New York University Press, 2007), 221-223.

36. Jim Rutenberg, “And Then There Was One: ‘Survivor,’” New York Times, 23 August 2000. Also see Bill Carter, “Survival of the Pushiest,” New York Times, 28 January 2001.

37. The use of the term “reality TV” was *very* infrequent until the 1990s, until programs like *Cops* and *The Real World* became referred to as such. By the turn of the millennium, reality TV became more fully institutionalized in the sense of being more systematically made and sold *as a genre*, due in large part to the success of *Survivor*, *The Osbournes*, and *Big Brother*.

38. See Mark Burnett, *Jump In!: Even If You Don’t Know How to Swim*, (New York: Random House, 2005), 123-132.

“How [the participants] relate to others during the stress,” Burnett wrote, “... becomes a lesson on how to optimally interact with family and coworkers.”³⁹ During a subsequent season of the series, Burnett described the show as “social Darwinism,” and that, “I was very interested in seeing from a sociological standpoint what type of person would win this type of game.”⁴⁰ To repeat his general intention, he said in yet another interview, “Personally, I’m interested in the sociological.”⁴¹ He’s argued again and again that his shows and methods don’t simply make for entertaining TV, but they also illuminate enduring social issues and problems.⁴²

Whether Burnett was familiar with traditions or methods in the social sciences is less relevant than recognizing that he’s sought to connect and indeed legitimize his work in this way. Trading on a line of “social experiments” and observational studies, he was *recreating* a form of popular science in which there’s no contradiction between entertainment and science. The audience can be simultaneously entertained and educated, and Burnett’s methods were crafted towards this end. A key reason, for instance, that Burnett chose the remote-island setting for the first season of *Survivor* was that, “Nature strips away the veneer we show one another every day, at which point people become who they really are.”⁴³ In a later season, *Survivor: Cook Islands*, the “host,” Jeff Probst, suggested the stakes, as he enthusiastically informed the audience that “this is a social experiment like never before!” Reflecting on the first season of *The Apprentice*, where a group of men and women were divided into teams to compete for money and a job with Donald Trump, Burnett wrote, “Women believe that they are held back, underpaid, and treated unfairly. But given a level playing field, women universally feel that they could dominate. Here was the perfect way to test the theory.”⁴⁴ Regardless of Burnett’s true intentions, and putting aside questionable methods like whether *The Apprentice* is in any way a

39. Burnett, 116.

40. “Survivor: Mark Burnett,” *USA Today*, 19 July 2002, <<http://www.usatoday.com/community/chat/0719burnett.htm>> (16 August 2008).

41. Susan Johnston, “Watch Out. More Rats Ahead?,” *Brant Publications*, February 2001, <http://findarticles.com/p/articles/mi_m1285/is_2_31/ai_69757684> (15 August 2008).

42. Burnett, 123-132.

43. Burnett, 186.

44. Burnett, 203.

“level playing field,” the quotes provided, and *so many* of his like-claims, can’t simply be chalked up as marketing gimmicks or *misinformed* descriptions. For one, they’ve provided a framework to *both* view *and* critique these shows, inviting the audience to approach these works in a particular way, and two, dismissing these claims and descriptions misses the degree to which his work *and* methods connect to a long-practiced tradition of popular science.

As Barnum traded on contemporaneous debates of evolutionary science, Burnett has traded on behavioral science. Putting forward a kind of “exhibit” for people to confirm, question, explore *and* challenge what’s presented and claimed, popular sleuthing was as key a technique for Burnett as it was for Barnum. The audience was tasked with discovering what’s “real,” “authentic,” *and* “fake” within the known manipulation. With the simultaneously scenic and “revealing” setting, “conducive to fearful, emotional decision making,” the viewer was called upon to “study” types and kinds of behavior *within* an entirely artificial situation.⁴⁵ Ron Simon notes with respect to the first season of *Survivor* that, “Burnett typecast his castaways in the most general terms: Gay Man, Wild Woman, Single Mom, and Yuppie.”⁴⁶ In important ways, the audience was meant to “observe” and even “learn” something about these *types* of casted people in and *through* competition with each other, making it a kind of popular behavioral science experiment. The fact that the circumstances were contrived and that there were cameras to document the entire “experiment” didn’t undermine the “experiment,” this worked to give it a degree of *authority*. To be sure, the vast majority of the audience *well knew* that cameras were present with and all around the participants at every moment. In this way, the notion that someone might “act” or deliberately “play for the camera” is *entirely embedded in this form*.⁴⁷ It’s

45. For the quote, see Burnett, 94. In terms of Burnett’s narrative approach and aesthetic, he was exceptionally original. His work has included a degree of symbolism, such as weather conditions meant to foreshadow moods and coming events, and he’s clearly been influenced by good suspense stories. Most of all, he pioneered a “filmic” look for this kind of TV, from framing shots to the depth of colors and the use of wide-angle lenses. For how these elements work as communication, see Horace Newcomb, “On the Dialogic Aspects of Mass Communication,” *Critical Studies in Mass Communication* 1 (1984), 34-50.

46. Ron Simon, “the changing definition of reality television,” in *Thinking Outside the Box: A Contemporary Television Genre Reader*, Gary Edgerton and Brian Rose, eds. (University of Kentucky Press, 2006), 191.

47. The central concern about the camera, of course, rests on a presumption that some if not many people will consciously or even unconsciously behave differently in its presence than they would if “no one was watching.” There’s also the related assumption that, in front of an audience, some people will deliberately craft their behavior

a *natural* question to ask in relation. So whether *we*, as a whole can actually “learn” something about “types” of people or behavior is beside the point. The point is *the search, the sleuthing*. Like Barnum before, Burnett was selling the role of being a researcher, of discerning what – *if anything* – was “real,” as he *remade* the technique of popular sleuthing.

While “everyday” or “ordinary” people have long if not always been participants in television programming, Burnett gave this feature a new degree of importance while making it an additional source of and *for* debate. On one level, Burnett’s use of “real” people – not “actors” – gave his work a particular originality and authority, in the sense that it gave the impression that any member of the public could be a participant. The viewer was put in a position to consider how she or he would “behave” or how they might fare. On another level, though, the claim of “real” people *begged* to be scrutinized. The degree to which Burnett’s work was thoroughly and selectively *casted* may not have been entirely foregrounded, but there’s certainly no popular notion that the participants were somehow chosen at random. These two levels worked to support one another. The “real” person could be seen with suspicion while, by engaging in a bit of popular sleuthing, the viewer might discover the “real person” behind or despite their measured selection.

In similar fashion to Barnum, again, Burnett deliberately made and sold controversy, a public debate. Burnett very much sought to both craft and connect his work in relation to social issues, problems, and contentious debates. In one notable example, to publicize an upcoming season of *Survivor*, Jeff Probst announced on CBS’s *The Early Show* that the twenty “castaways” for *Survivor: Cook Islands* would be grouped by race, with participants divided into “tribes” of Asians, Hispanics, Caucasians, and African Americans. This “announcement” set off a flurry of media buzz. The story made its way to the front page of many newspapers and popular magazines. Columnists, editorialists, and bloggers alike commented on the “twist” in the series. Pundits appeared on TV to debate the move. Late-night comedians and comic clip-shows dubbed it “Survivor: Race War.” To both justify and stoke the controversy, Probst defended the “grouping” by stating, “I think it fits in perfectly with for fame, celebrity, or notoriety.

what *Survivor* does – it is a social experiment. And this is adding another layer to that experiment, which is taking the show to a completely different level.”⁴⁸ Indeed, the thirteenth season of the show was analyzed, discussed, challenged, and poked fun of daily for weeks before the first episode was ever broadcast.⁴⁹ And it’s of course this kind of attention that Burnett sought to *create*. The form and practice of popular science he’s made – and has been remaking – has deliberately engaged (and packaged) the controversial. The audience is *meant to join the debate*, since *a debate is what’s being sold*. Here, again, popular sleuthing plays an important role, in that the viewer is first encouraged to analyze the “findings,” where she or he is welcomed to confirm, challenge, or even laugh off any claims.

SEARCHING FOR (AND SELLING) THE “REALITY” IN REALITY TV

Debating and determining what was “real” was a big part of Burnett’s work, and this has become an important if not a cornerstone characteristic to reality TV as a genre. But while Burnett has indeed been influential in terms of methods, both his work and the genre itself connects to a long tradition of “popular science,” which had borrowed or reshaped “scientific” methods and rhetoric towards creating forms of commercial entertainment.

The notion of learning something “real” about people or even the world in this way doesn’t seem preposterous since so many reality TV shows rationalized, presented and defended as “experiments” that study participants’ reactions and behavior in stressful and/or abnormal situations. Again and again, reality TV programs that range from MTV’s *The Real World* to UPN’s *Beauty and the Geek* to CBS’s *Big Brother* to PBS’s *Manor House* have been characterized as “social experiments” by creators, critics, cast, and crew.⁵⁰ Mike Fleiss, for example, co-producer of the notorious *Who Wants to Marry a Millionaire*, one of the first dating-competition reality TV shows, claimed, “It’s a social

48. Tanya Barrientos and Dwayne Campbell, “Survive this: A new hue to CBS competition: Race defines the tribes in ‘Survivor 13,’” *Philadelphia Inquirer*, 24 August 2006

49. For examples see Lisa de Moraes, “Survivor’ Host’s Geoethnic Studies, From Soup to Mutts,” *Washington Post*, 8 September 2006, page C01

50. A search for “social experiment” and “reality TV” on Lexis-Nexis in August 2007 returned over 500 articles for the past ten years. Many articles are duplicates run in multiple magazines and newspapers – Associated Press stories, for example – yet the breadth of the use of “social experiment” in relation to many programs labeled reality TV is clear..

experiment to be sure.”⁵¹ The host of *Survivor*, Jeff Probst, justified grouping contestants/participants by race in the season noted above by stating, “I think it fits in perfectly with what *Survivor* does – it is a social experiment. And this is adding another layer to that experiment,” while Richard Hatch, the “winner” of the first season, wrote that the show “was a mentally demanding social experiment.”⁵² When Fox publicized *When Women Rule the World*, a show in which “12 macho, chauvinistic guys” were required to serve “12 attractive women who feel like it’s still a man’s world and who think they’ve hit a glass ceiling.”⁵³ FOX’s president, Peter Liguori suggested that, “What it’s doing, in a very Fox-like fashion, is testing social mores. This is a social experiment and not a sexual experiment.”⁵⁴ The co-producer of *The Real World* remarked of the show, “We try to cast really interesting people . . . It’s like a chemical experiment – you wait and see what kind of compounds are going to be created, and then apply all of the principles of drama to it.”⁵⁵ Again, none of this seems preposterous because of long-accepted practices that are widely seen to do exactly what they’re claiming, and in this way have in part served to justify controversial aspects of reality TV.

The “reality” in reality TV has paradoxically given the genre an authority *through its triviality*. Just as Barnum made scientific claims that few took to be truthful while encouraging people to have fun investigating them or proving him wrong, reality TV producers put forward claims of “reality” that few people take to be unvarnished, yet at the same time have become the central object of attention. Claims of reality TV shows *as* “experiments” or *as* scientific investigations “work” in part because the audience is actively invited to investigate the “reality” in this contrived and exaggerated form.

51. Emily Sandler, “When gold diggers attack!,” *Salon*, 14 December 1999, <<http://www.salon.com/ent/log/1999/12/14/wantstomarry/index.html>> (23 August 2007).

52. Tanya Barrientos, and Dwayne Campbell, “Survive this: A new hue to CBS competition: Race defines the tribes in ‘Survivor 13,’” *Philadelphia Inquirer*, 24 August 2006; Richard Hatch, *101 Survival Secrets: How to make \$1,000,000, lose 100 pounds, and just plain live happily* (New York: The Lyons Press, 2000), 122; Lisa de Moraes, “‘Survivor’ Host’s Geoethnic Studies, From Soup to Mutts,” *Washington Post*, 8 September 2006, C01.

53. Steve Rogers, “Fox announces new ‘When Women Rule the World’ reality series,” *Daily Variety*, 01 January 2007, <<http://www.realitytvworld.com/news/fox-announces-new-when-women-rule-world-reality-series-4570.php>> (18 November 2007).

54. J. Max Robins, “Harsh Reality,” *Broadcasting and Cable*, 22 January 2007, <<http://www.broadcastingcable.com/article/CA6408862.html>> (23 August 2007).

55. M. Weingarten, “MTV Moves the ‘Real’ Fishbowl to Honolulu,” *Los Angeles Times*, 14 June 1999, p. F2.

Shows are *meant* to be closely examined and the viewer's *expected* to take technical elements into account, such as the presence of cameras and the editing of footage. The audience is invited to decode or discover "the real" – or indeed to prove that there is no "real. Popular sleuthing is being sold, as the "aware," above-it-all viewer is the privileged and *cultivated* participant. Far from diminishing or undermining these works, this aspect in part helps legitimize them. Again, by presenting *a search for the authentic*, it naturalizes the presumption that there's indeed something authentic or "real" to find – *even if this "real" is a flaw*.

The search for the authentic has also worked in reality TV producers' favor by serving to deflect and redirect criticism. Producers can and often do draw attention to their role(s), but at the same time they're able to distance themselves from their work by making it appear as if they're merely *presenting* the "results." Barnum and Burnett are illustrative here in the ways in which they deliberately leveraged *and created* controversy but could still be one of the "viewers" in the whole affair. They created a format in which anyone could play the role of a "researcher," *including* the producers. Again, the logic of popular science and the technique of "popular sleuthing" prove key here, as they propose an *interpretative* process. In this way, whatever we "see" on reality TV can be *both* "authentic" and "fake." For instance, a "fight" between participants can be seen as entirely real by some viewers and completely staged by others. By posing this as a *subjective debate*, the burden of authenticity has been placed on the viewers, as opposed to the producer(s).

A couple people have indeed likened Burnett to Barnum, suggesting the two shared a promotional flair.⁵⁶ The connection between the two, though, extends well beyond marketing controversial fare. The two mixed science, deception, and theatrical traditions as they produced participatory forms of popular science as/for commercial entertainment. Constructing amusements that presented truths to be found *in* the artificial, both were exceptionally successful in selling people on the privilege of playing the role of a savvy researcher. When the question of "real" versus "fake" was addressed, it

56. For example, see Kelli Anderson, "Out of the Wild," *SI Adventure*, 12 May 2003, <http://sportsillustrated.cnn.com/features/siadventure/27/out_of_the_wild/> (25 August 2008).

was most often in terms of a presumed gullibility of others. They both also made their works in the way Miller described the making of modern advertisements, “by posing as an ally to the incredulous spectator.”⁵⁷ As Barnum learned some time ago and Burnett more recently, this form of “reality” entertainment can be profitably made, promoted, and sold, as they have come to inform so many key aspects in the genre of “reality TV.”

57. Mark Crispin Miller, *Boxed In: The Culture of TV* (Evanston, Ill.: Northwestern University Press, 1988), 14.



Johanna Williamson

*Sunlight on Water--
The Basics of Life*

*Acrylic on Board
9" x 12"*

“Remembering how to be me”: The Inherent Schism of Motherhood in Twentieth-Century American Literature

by Mary Grace Elliott, Georgia State University, Atlanta, Georgia

The trauma of the child in twentieth-century American literature is an oft-discussed topic of literary criticism. From Mark Twain’s *Huck Finn* to Suzanne Collins’ *Katniss Everdeen*, it seems clear that American writers and readers are entranced by the innocence of a child winning out or persevering through traumatic experience. As readers, we become swept up in nostalgic remembrances of our own childhoods as we cheer on these young heroes overcoming devastating odds with their pure hearts. We shake our heads with *Huck Finn* as he laments the incongruities between social mores and religious lessons, we breathe a sigh of relief when *Maisie* seems to grow up into a mostly well-adjusted young woman despite her turbulent upbringing in Henry James’ *What Maisie Knew*, and we are thrilled when Jack takes the scissors to his own hair near the end of Emma Donoghue’s *Room*, a gesture that he is willing to join the world and leave his trauma behind.

But what about the parents of these children? More specifically, what about the mothers? Often, as in the cases of Addie Bundren in William Faulkner’s *As I Lay Dying*, Pauline Breedlove in Toni Morrison’s *The Bluest Eye*, and Ma in *Room*, the mothers are equally as traumatized as their children, if not more so. Perhaps they are not a primary consideration for those critics analyzing characters because the very nature of their office as mothers renders them secondary. As Ma puts it in *Room*, “I

know you need me to be your ma but I'm having to remember how to be me as well at the same time" (Donoghue 221). The state of motherhood, as implied here through Ma's words, is a fractured one. On one hand, a person is a woman, an individual, herself, but on the other hand, she is a mother, a caretaker, a provider for another—even, perhaps, socially more important—human life. Geoffrey H. Hartman, in his essay "On Traumatic Knowledge and Literary Studies," defines the knowledge of trauma as both the traumatic event itself as well as "a kind of memory of the event," which causes a "bypassed or severely split (dissociated) psyche" (537). In a sense, I suppose that just as much as childhood contains the inherent trauma of growing up and discovering the world, so motherhood involves its own inherent trauma: the splitting of the self. Over the course of twentieth-century American literature, various authors have explored this phenomenon. In this essay, I will concentrate on three mothers in particular: William Faulkner's Addie Bundren, Toni Morrison's Pauline Breedlove, and Emma Donoghue's Ma. These women's (for the most part) silent traumas inform both how they raise and care for their families as well as how they view and treat themselves.

Addie Bundren, in Faulkner's *As I Lay Dying*, is the matriarch of a large, poor, backwoods, Southern family. Her death and subsequent transport across a county to her burial site is the focus of the book, but, markedly, her personality and singular self is not. It is an important detail that the book is titled *As I Lay Dying*, where the implied "I," Addie Bundren, is only afforded five pages of personal narration out of 150 pages total. It would be fair to say that Addie, although mainly silent, remains the focal point of the novel, however, as the narratives of the other characters all seem to deal with their adjustment to Addie's absence, however indirectly. But simply that detail, that Addie's children, husband, and neighbors are more concerned with the space made by her absence than with her herself, indicates the traumatic split of motherhood. In her death, as she speaks to the readers from perhaps her deathbed or maybe even from beyond the grave, it is clear that the mother side of her is dead and being actively mourned, but that the true self of Addie Bundren was severed and suppressed years previously.

Addie Bundren feels the split in her sense of self—in her identity—the moment she becomes a mother: “When [Cash] was born I knew that motherhood was invented by someone who had to have a word for it because the ones that had the children didn’t care whether there was a word for it or not” (99). In the context of Hartman’s argument about trauma involving a split or dissociation, Addie cannot relate to the socially-enforced idea of motherhood because her true self—the self that taught school before she was married and believed her father when he said “the reason for living was to get ready to stay dead a long time” (98)—is completely disconnected from the concept. Faulkner has carefully crafted his text in this chapter to show specifically how four out of five of Addie’s children are born through a sense of obligation and duty. Specifically, Faulkner demonstrates this obligatory nature of childbirth through language such as, “I gave him Vardaman” (102). Only Jewel, the middle child, born of an affair, was not created out of duty, but, because of his accidental existence and the preference Addie feels for him over the other children, he becomes a catalyst for her death.

Jacques Lacan, in his essay “The Meaning of the Phallus,” discusses desires and their relation to the splitting of selves, or trauma. Desire, for Lacan, is intrinsically connected with Drive, a force that can only end in death. Lacan also says that desire “is neither the appetite for satisfaction, nor the demand for love, but the difference resulting from the subtraction of the first from the second, the very phenomenon of their splitting” (1153). Simplified, desire is love without satisfaction. Addie emphasizes in her detailing of Cash’s birth that “love” is merely a word that Anse uses, but that she classifies the word as simply “a shape to fill a lack” (99). However, it is significant that when Jewel is born, Addie’s fiery and nearly hateful language settles to “there was only the milk, warm and calm, and I lying calm in the slow silence, getting ready to clean my house” (102). Because love and satisfaction meet in Jewel’s birth, Addie “could get ready to die” (102). Lacan talks about the phallus—the primary signifier—as the symbol of our desires to fulfill and be fulfilled as well as the symbol of separation, of the splitting of our symbolic selves from our real selves (1154-55). To cross over this barrier or *barre*, is to die, as we cannot come in contact with the real without dying. Addie Bundren, by feeling love

and satisfaction for Jewel, can consciously make the decision to die. In loving Jewel, she crosses the Lacanian *barre* by feeling motherly love for her child and preserving her Self.

Before dying, Addie fulfills her duty as wife and mother and balances the scale of Anse's children. She explains this balancing act as "I gave Anse Dewey Dell to negative Jewel. Then I gave him Vardaman to replace the child I had robbed him of. And now he has three children that are his and not mine. And then I could get ready to die" (102). Earlier in the chapter, Anse expresses a desire for more than two children (100), and, following her affair and the birth of Jewel, Addie sets out to fulfill Anse's wish as a kind of penance for the crime of Jewel's existence. "Dewey Dell to negative Jewel" indicates that Dewey Dell and Jewel cancel each other out. They are not both Anse's children and not both products of adultery, so they are therefore nothing at all. They are a void, a lack. They symbolize the lack in Addie Bundren as a result of becoming a mother. In becoming a mother and accepting the responsibility of duty to her family, Addie loses part of her self, the part of her that "is in the shape of a _____" (100). That gap symbolizes her virginity, her autonomy, and her children borne outside of motherly responsibility. Just as the entire novel revolves around the absence of Addie Bundren, so does Addie Bundren's entire motherly career revolve around the absence of Addie Bundren.

Addie Bundren's narrative begins at a later stage in life than that of Pauline Breedlove in *The Bluest Eye*. As readers, we never see Addie as a young girl, hopeful and happy, before experience twists her into that empty shape: "_____ " (100). Pauline, on the other hand, a character who could easily be classified as vicious and mean where Addie would only be considered hard, is chronicled from a young age with great detail. Morrison wants us to remember that she "did not want to dehumanize the characters who trashed Pecola and contributed to her collapse" (xii). Instead of creating one-sided villains, Morrison invites the reader to ponder "how" versus "why" (6). Like Faulkner, Morrison investigates the inherent trauma of motherhood, but also couples this universal trauma with issues of race, poverty, and abuse. Pauline Breedlove is that kind of Morrison character that simply breaks the reader's heart because there is no hope for her. In a way, she is like Addie Bundren, except for the small

detail that Addie's lack of hope comes from her being dead. Pauline is also dead in a sense, but there is something quite bleak about a character who is emotionally dead and yet still walks and talks and interacts with the world.

Pauline's story arrives in the "Spring" section of Morrison's novel. Morrison's division of her book into the four seasons illustrates the cyclical nature of life and connects back to the "how versus why" thesis of her story. I say thesis because with each vignette displayed, Morrison demonstrates this non-linearity, this aura of complication and emphasis on details that color, or give meaning to, the devastating events of her characters' lives. Lacan discusses meaning in his essay "The Agency of the Letter in the Unconscious or Reason since Freud" by illustrating how language itself demonstrates how we as humans arrive at meaning and significance. Lacan insists that "language and its structure exist prior to the moment at which each subject at a certain point in his mental development makes his entry into it" (1130). Furthermore, he connects Drive and Desire, discussed previously in "The Meaning of the Phallus," as connected with the way language is structured. For example, each word used in a sentence carries meaning, but that meaning is incomplete without the overall meaning of the sentence. Therefore, when we speak or construct a thought or sentence, we are driven, through a quest for meaning, to finish the thought or sentence. Morrison's cyclical construction of her novel, emphasized by the seasonal section headings and the rapidly repeated children's story used in fragmented form as chapter titles, reflects this Lacanian idea of a drive for meaning. Connecting this with Morrison's "how versus why" philosophy, the reader becomes aware of the futility in trying to pause and examine the "why" of one detail, one event, one interaction. Instead, it is the whole that yields significance. Pecola is not simply an abused child yearning for a new identity; she is the anger of her father, the despair of her mother, the object of Soaphead Church's disgust, the scapegoat of her community. Without every single one of these details she is not complete in meaning anything. Thus, it is not the "why," but the Lacanian "how" that matters.

In the context of my purposes in this essay, it seems vital to examine particularly Pauline's

meaning as mother and “split (dissociated) psyche” (Hartman 537). Pauline’s beginnings, in a certain light, resemble those of Addie Bundren. Like Addie, Pauline’s exit from the mundane existence afforded to an unmarried woman of her socioeconomic status is provided through an offer of marriage. However, Pauline’s childhood is not shrouded in anger in the same fashion as Addie’s: Pauline is happy to meet Cholly and hopeful at the prospects of a future as wife and mother. Of meeting Cholly, Pauline remembers “*when Cholly come up and tickled my foot, it was like them berries, that lemonade, them streaks of green the june bugs made, all come together . . . He used to whistle, and when I heard him, shivers come on my skin*” (115). Pauline’s young innocence is demonstrated in these lines by the way she attributes meaning to things only in terms of herself. The purple of the berries she picked as a child, the lemonade of her childhood, and the green of the june bugs at her childhood home paint a picture that is purely Pauline, unfettered and whole in a self devoid of personal responsibility.

The cracks in Pauline’s psyche appear slowly as she begins to comprehend the gravity of marriage and duty. Living in a new town with her new husband, she becomes aware of both the ways in which she is different from other wives as well as how Cholly differs from other husbands. She explains this discovery, saying, “*I don’t know what all happened. Everything changed. It was hard to get to know folks up here, and I missed my own people*” (117). This feeling of isolation—bred out of loneliness and the commencement of physical abuse at the hands of her husband—leads Pauline to doubt her comprehension of herself. Around the time of her first pregnancy, she begins to indulge in the escapism of the movies, attending shows by herself and trying to dress like Jean Harlow (122). James Berger, in his essay “Falling Towers and Postmodern Wild Children: Oliver Sacks, Don DeLillo, and Turns Against Language,” identifies one tactic used by victims of trauma to cope as “in the wake of perceived damage to the symbolic order, people may try to imagine modes of human life removed from symbolic-linguistic behavior altogether: in other words, modes of transcendence” (342). Pauline’s escapist efforts to remove herself from what she understands to be her life seem to squarely fall into this category. And perhaps, had she not become a mother, this tactic may have worked longer for

her and kept her from breaking.

Pauline does break, however, and that break is, unsurprisingly, intrinsically connected with motherhood. Unlike Addie Bundren, Pauline does not lose her sense of self at the exact moment of labor and birth, but in her last moments with herself, seated in a movie theater, dressed as Jean Harlowe:

Anyway, I sat in that show with my hair done up that way and had a good time. I thought I'd see it through to the end again, and I got up to get me some candy. I was sitting back in my seat, and I taken a big bite of that candy, and it pulled a tooth right out of my mouth. I could of cried. I had good teeth, not a rotten one in my head. I don't believe I ever did get over that. There I was, five months pregnant, trying to look like Jean Harlow, and a front tooth gone. Everything went then. Look like I just didn't care no more after that. I let my hair go back, plaited it up, and settled down to just being ugly. (123)

Berger wisely notes that even when a person attempts the aforementioned mode of transcendence, the person has still “encountered a condition of trauma, of living in the wake of a previously unimaginable and still unassimilable disaster that in conscious and unconscious ways fills our psychic and social spaces” (343). This second, and more pronounced, schism—more pronounced in that Pauline’s previous foray into escapism was the result of a gradual change and depression—is one that Pauline cannot recover from. The loss of her tooth rips down the veil she has constructed for herself in order to divert her true meaning and significance. Following this encounter, which is notably magnified in the text by her pregnancy, Pauline loses herself. This change is heralded by her declaration “*I just didn't care no more after that*” (123). She becomes withdrawn and inaccessible to her belligerent husband and two subsequent children.

Diving headfirst and more fully into her fantasy existence, Pauline finds sanctuary working as a maid for a wealthier white family with a young daughter she can dote on and pretend is hers.

The schism in Pauline is more definitely pronounced than that of Addie Bundren as her character becomes as contradictory in its two halves as the opposing sides of a coin. At home, in the squalor of her family's apartment,

The tiny, undistinguished days that Mrs. Breedlove lived were identified, grouped, and classed by these quarrels [with Cholly and her children]. They gave substance to the minutes and hours otherwise dim and unrecalled. They relieved the tiresomeness of poverty, gave grandeur to the dead rooms. In these violent breaks in routine that were themselves routine, she could display the style and imagination of what she perceived to be her own true self. (41)

This "true self" of Pauline is opposed by the fantasy or transcendent self she invents while working for the Fishers. There, "she found beauty, order, cleanliness, and praise" (127). Essentially, if we follow Berger's logic, Pauline destroys her own meaning through constructing this second self in order to cope with her past trauma. And while her trauma, or loss of self, is not limited to motherhood, it is clear through her emotional and physical abuse of her children, that motherhood is an essential piece of that trauma.

Moving forward to the present time in American literature, Emma Donoghue's *Room* also concentrates a significant part of its story on the traumatic nature of motherhood. Unlike Addie Bundren and Pauline Breedlove, Ma's story begins after her traumatic schism. This is most drastically demonstrated in her lack of a name. This lack, similar to the lack Addie perceives when she classifies herself as " ," strangely cause the reader to be introduced to Ma as half a self. For the first section of the book, in fact, we do not know any of her back-story: how she came to be in Room, what her name is, what her likes or dislikes are. As the story is narrated in the voice of Ma's five-year-old son, Jack, it follows that Ma's background would only extend as far as the young child's memory. However, it is notable that the split in psyche caused by motherhood is present through her lack of history.

As the story continues, we learn that Ma was kidnapped from her college campus at the age of nineteen in a sexually driven crime and kept prisoner for seven years, during which time she bore Jack. In the fourth section of the novel, “After,” Ma gives a televised interview concerning her captivity, Jack’s birth and upbringing, and their subsequent escape. It is during this interview that the reader becomes more acutely aware of the schism in Ma’s selfhood:

‘Yeah, but for me, see, Jack was everything. I was alive again, I mattered. So after that I was polite [to my captor].’

‘Polite? Oh, you mean with—’

‘It was all about keeping Jack safe.’

‘Was it agonizingly hard to be, as you put it, polite?’

Ma shakes her head. ‘I did it on autopilot, you know, Stepford Wife.’ (233)

With the onset of motherhood, Ma, in her captivity, gladly yields the split off part of herself in order to protect her child. This willingness to acquiesce to the schism of self differs from both Addie Bundren and Pauline Breedlove, characters who had endured difficult upbringings and, for whom, a child was yet another chain holding them in a life they had not asked for. For Ma, Jack was both her child and her avenue of escape from captivity. Whether or not Ma had been planning her and Jack’s exact escape since before his birth is never addressed, but, in the end, it is Jack who is able to save them.

What is truly difficult for Ma is discovering the duality of her person five years into motherhood. Because she begins her role as mother in the midst of an already traumatic situation, she is unaware of the loss of her other self until she leaves Room. As she tries to explain it to Jack, “I know you need me to be your ma but I’m having to remember how to be me as well at the same time” (Donoghue 221). Ma’s first tactic in trying to regain her former self is to sever the tight bond between herself and Jack. When trying to leave Jack in bed while she gives her interview, Ma insists, “Get

off me. I'm late already.' Her hands are pressing my shoulders but I hold on even more. 'You're not a baby. I said get off—'" (230). Subsequently, Jack hits his head on the table and wails in the struggle of the mother to shed the weight of the child. His cries alert Ma to the difficulties of reconciling the relationship with the self with the relationship with the child.

Ma's troubles with gaining autonomy from her child relate to Lacan's theories about mothers and infants. Of course, Lacan's theory of the Mirror Stage is generally appropriated to the relationship between mother and infant, but, because Ma and Jack have lived such an insular life, it also seems a fitting theory for their struggles. In his essay "The Mirror Stage as Formative of the Function of the I as Revealed in Psychoanalytic Experience," Lacan depicts a mother and infant poised in front of a mirror. As the infant recognizes himself in the mirror, he leans forward, supported by the mother. The mother, seeing the recognition on the infant's face in the mirror, exclaims "there's my good boy!" This exclamation sets a standard for the child. He sees a cohesive and controllable body reflected in front of him and hears the mother's praise of such a being. It is in this moment that the child develops a sense of desire—a desire to be that object in the mirror that his mother loves. Lacan complicates the infant's desire by adding a third figure—perhaps a father—reflected in the background, who also draws the mother's gaze. The infant, seeing this third person, experiences the foundations of what we often term an Oedipal Complex, which will inform all his future sexual and romantic relationships. That is, since relationships, according to Lacan, all stem from desire, this set-up of the baby in pursuit of the mother's affection translates to one lover's seeking of another (less-interested) lover's attention. (Lacan, "Mirror")

Because this is more often an infant experience, Ma struggles with Jack's infant-level attempts to hold her attention once they have left Room. In Room, Ma and Jack were one another's everything—they were, as Jack puts it, "Ma and me," a cohesive unit, never separated from one another (170). After leaving Room, Ma begins to rediscover herself. She can check her email, listen to an iPod, read a new book, and visit with her own family. Jack, like the infant becoming jealous of the third

figure reflected in the mirror, is resistant to all these new developments. He does not want to be left alone, to try new foods, to watch Ma listen to music on headphones. For example, Jack is puzzled and disappointed when Ma does not wish to nap with him: “I ask if we can go back to sleep again and Ma says sure, but she’s going to read the paper. I don’t know why she wants to read the paper instead of being asleep with me” (185). Jack is beginning to feel disconnected from Ma, alienated, even, noting during the interview how “I’m talking to her in my head but she’s not hearing” (232). Lacan describes this kind of alienation as a natural and necessary component of the Mirror Stage:

The *mirror stage* . . . manufactures for the subject, caught up in the lure of spatial identification, the succession of fantasies that extends from a fragmented body-image to a form of its totality . . . to the assumption of the armor of an alienating identity, which will mark with its rigid structure the subject’s entire mental development. (“Mirror” 1126)

In other words, while Jack’s experiences are more pronounced because of his age and advanced mastery of language, he is nonetheless working through the natural separation of mother and infant.

For Ma, however, the process feels less natural. At any suggestion that Jack may be experiencing trauma or struggling with everyday tasks, she becomes extremely agitated and defensive. In Room, because she was only the mother half of herself, she never worried about whether or not society would have an opinion about her mothering. As she explains it in her interview, “I think what babies want is mostly to have their mothers right there. No, I was just afraid Jack would get ill—and me too, he needed me to be OK. So, just stuff I remembered from Health Ed like hand-washing, cooking everything really well...” (233). Ma describes these mothering techniques in an emotionless tone, similar to her previous description of being polite to her captor as “autopilot” or “Stepford Wife” (233). Outside of Room though, her mother self collides with her former self, provided in large part by the pressures of societal opinion.

Ma's sounding mad. "You think I wouldn't have given Jack a different color of Play-Doh every day if I could have?"

Dr. Clay says Ma's other name. "Nobody's expressing any judgment about your choices and strategies."

"Noreen says it works better if you add as much salt as flour, did you know that? I didn't know that, how would I? I never thought to ask for food coloring, even. If I'd only had the first freakin' clue—"

She keeps telling Dr. Clay she's fine but she doesn't sound fine. She and him talk about *cognitive distortions*, they do a breathing exercise. (195)

Ma has many frustrated moments like this one, where she attempts to justify her mother-driven actions to her former self. As Hartman describes it, Ma is experiencing "mostly a repetitious nightmare purging itself of internalized or institutionalized superstitions" (538). She is repeatedly attempting to convince herself of the validity of her actions. As Dr. Clay emphasizes, "Nobody's expressing any judgment about your choices and strategies," but Ma cannot forgive her mother self from abandoning her former self (195).

Unsurprisingly, the trauma of her kidnapping colliding with the trauma of recognizing her schism in self results in the action all Lacanian drives end in: death. In other words, if the splitting of the self, the "alienating identity," is what classifies us as living, participating members of society, the mending or reconciling of the self will render us as no longer living. Ma's attempt at suicide is an attempt to both escape her trauma and return to her self—the self without a child or responsibility. Ma hints at this very issue while on the phone with Jack following her suicide attempt:

"Were you tired of playing?"

I don't hear anything, I think she's gone. "Ma?"

“I was tired,” she says. “I made a mistake.”

“You’re not tired anymore?”

She doesn’t say anything. Then she says, “I am. But it’s OK.” (270-71)

In this passage, Ma seems to have decided not to try and erase her mother self in an effort to regain her former self, but instead sounds resigned to assimilating the two selves in an effort to be mindful of both Jack’s needs and her own. She begins by setting boundaries and goals for herself and Jack in their Independent Living apartment (303-04). This quieter and calmer Ma, who recognizes the slow pace at which Jack must integrate with society and yet also seems more aware of her own needs, such as returning to college, lends hope to the reader in a way that Addie Bundren and Pauline Breedlove do not. Psychiatric help and a more gender-balanced society definitely assist in this. Addie and Pauline’s experiences earlier in the twentieth century did not include the outside influences of doctors and family interested in listening to or helping them with their struggles. At the end of *Room*, when we see Ma and Jack working toward separate bedrooms and thereby individual autonomy, we are left with a feeling that these characters will not remain broken, but will find comfort and healing.

All of this is not to suggest that the inherent trauma of motherhood is a negative, but rather a necessary occurrence. Addie Bundren and Pauline Breedlove, resistant of losing their autonomy in a patriarchal society, struggle against the loss of their complete selves. Ma, in dealing with the compounded trauma of returning to the world following her captivity and recognizing herself as mother as well as self, also confronts a tendency to give up similarly to Addie and Pauline, but her support system and goals are drastically different and, in effect, life-saving. One of the most valuable attributes of the study of literature is the insight that that pursuit can give readers about culture and humanity. If we can look past the more obvious trauma of the child in novels such as Faulkner’s, Morrison’s, and Donoghue’s and notice that of the parents, we can discover that the “how” is far more complicated and, yet, accessible than the “why” when it comes to family systems.

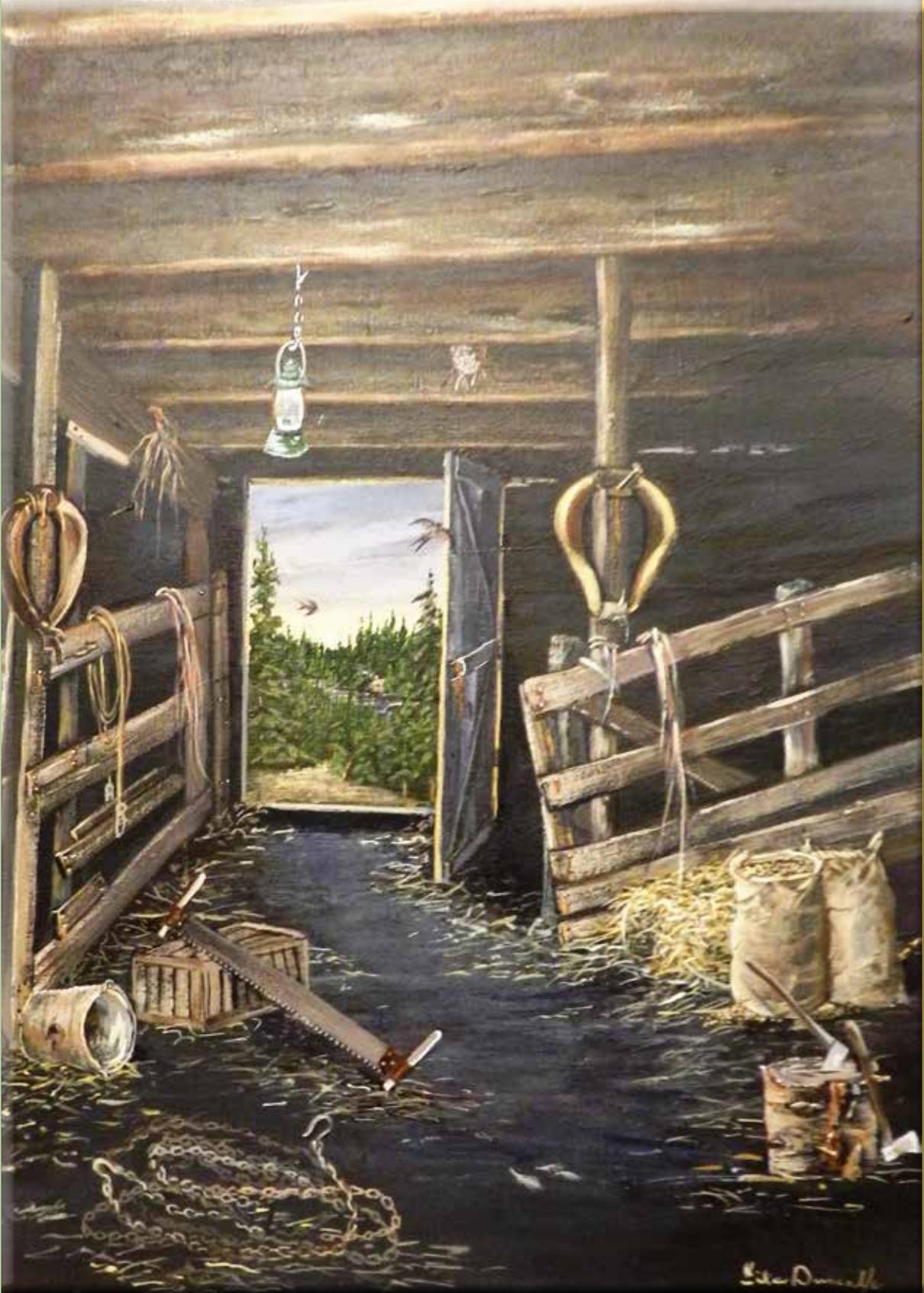
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Eila Duncalfe

Artifacts of Logging Day

Acrylic 18" x 24"



“Free of Life? Got Another Name for That: Dead”¹: Buffy’s Re-Becoming a Sexual and Gendered Body in a Resurrected Life

by Sarah Bullwinkel, Wright State University, Fairborn, Ohio

Buffy the Vampire Slayer has been a popular subject for feminist studies in the twenty-first century for an obvious reason: the show’s main character is a tough, butt-kicking woman. In her essay “The Cruellest Season: Female Heroes Snapped into Sacrificial Heroines,” Sara Crosby articulates that “*Buffy* was born as an attempt to undo the equation between woman and weakness by establishing one between woman and toughness, to ‘create someone who was a hero where she had always been a victim’” (Crosby 161). As such, there have been studies of Buffy and her fellow Scoobies’ genders and sexualities—whether they fall along normal gender and sexual stereotypes, subvert them, or, sometimes, whether the show’s producers and creator *attempt* to subvert and end up containing the stereotype. For instance, Carol Siegel explains how the show’s representation of Buffy’s interest in S/M with Spike is a step toward presenting a third-wave feminist approach to sex: Buffy, in participating at all, is exploring non-normative sexuality; however, “[h]aving sex is always wrong for Buffy. This is the case because in Buffy’s world...masculinity and femininity are biologically determined attributes” (Siegel 82), therefore, an appetite for non-normative sexual practices is *especially* wrong. However, in this argument, Siegel fails to account for a very important aspect of Buffy’s sexual exploration in the sixth season: and that is *why* she feels capable of participating in Spike’s sex appeal and particular brand of sexual desires. In this essay I argue that Buffy’s seemingly self-destructive and “bad” behavior in season six is not some failed attempt of the show’s creators to subvert gender and sexual

1. Spike. “Gone.” *Buffy the Vampire Slayer*. 6.11. 1-8-02.

norms only to contain them; rather, because Buffy is participating in these non-normative sexual acts while living a Resurrected Life—that is, because she died and spent “one hundred forty-seven days yesterday, one hundred and forty-eight today” (Spike, “Afterlife,” 6.3) actually dead—she has to then navigate the world as a new, and definitively *non-human* body. This Resurrected Life aligns Buffy more on the side with the vampires in the series, the others who have died and been forced to crawl out of their own graves (“Bargaining,” 6.2), and as such leaves her in a new and undefined series of categories regarding sexual and gender norms. She is no longer bound by the stereotypes and restrictions she felt before her death, yet nor is she free to give in to the anti-normative behavior presented by Spike and the other vampires. In her Resurrected Life, Buffy must rearticulate herself, in this undiscovered, liminal space, as a sexual and gendered body.

Ante Mortem: The Containing Structures in *Buffy* Before She Died

In the final episode of season five, “The Gift,” (5.22), Buffy plays out the role of sacrificial heroine in order to save her sister, Dawn’s, life. Until she makes this sacrifice, Buffy is living the life of a contemporary melodramatic gothic heroine. In her essay “The Predicament of the Vampire and the Slayer: Gothic Melodrama in Modern America,” Milly Williamson explains that “[l]ike melodramatic heroines of old, Buffy is locked into circumstances not of her own choosing, and thus the programme contains what Ang terms ‘emotional realism’, that is, the depiction of unacknowledged suffering in everyday life. *Buffy* brings hidden suffering to the surface, but usually through the deployment of supernatural occurrence” (Williamson 80). As Williamson explains it, Buffy, as a Slayer, a teenager, and ultimately, as a woman, is trapped in a situation she did not choose for herself but must live with, for better or worse. In depicting Buffy’s attempts to come to terms with what it means to be the Slayer, a student, a daughter, a friend, and a young woman coming of age, and trying to balance the responsibilities of all of those categories at once, the show’s producers and creators are presenting a more *real* character. Every young woman—indeed, everyone—knows how it feels to have to decide between what they should be doing and what they want to be doing, and watching Buffy struggle with those

same kinds of juggling acts and decisions makes her appealing. Buffy never asked to be the Slayer, and she never asked to be anyone's role model, either. But in trying to be herself, and even sometimes in failing to do so, she becomes one. But with her self-sacrifice in "The Gift," Buffy is finally finished. She no longer has to feel the multiple selves within her warring for dominance. Williamson continues by explaining that "*Buffy* starts from the (melodramatic) premise that one is not going to be allowed to live the life one chooses, that fulfillment is not an option, nor is romantic love" (Williamson 89). As The Slayer Buffy is forced to face the fact that she is living a shortened life. Few Slayers reach adulthood intact, and even fewer go on to successful relationships. Only one Slayer ever mentioned in the television series has definitively made it to motherhood (Nikki Wood, "Lies My Parents Told Me" 7.17). There are just certain things that have to come before those aspects of the "normal" life Buffy, before her self-sacrifice, craves. However, as Leigh Harbin notes in her essay "'You Know You Wanna Dance': Buffy the Vampire Slayer as Contemporary Gothic Heroine," "a narrative structure which can be traced throughout the show repeatedly portrays Buffy as undermining or destroying any force which would define or contain her" (Harbin 26). Harbin cites Buffy's attempts at a social life and the cliques of high school as one such force, but then, as Buffy grows, she adds Buffy's leaving the Watcher's Council, her defeat of The Initiative, and her questioning of religion (Harbin 25-6). To those should be added losing oneself in the social pressures of college life—which Buffy tries (in "The Freshman" 4.1, "Harsh Light of Day" 4.3, and "Beer Bad" 4.5) and ultimately turns from; obviously her defeat of such nemeses as The Master (who succeeds in killing her, if only for a couple of minutes), Angelus, Faith and The Mayor, Glory, The Trio (of Geeks), and, of course, Caleb and The First—all of whom *also* try to "contain" Buffy by killing her. The only structures which Buffy cannot seem to "undermin[e] or destroy" are that she is The Slayer (even when Kendra, Faith, and eventually The Potentials appear) and that she is a woman.

That is, of course, until she sacrifices herself. Buffy decides to not let Dawn die, but instead offer her own blood as a sacrifice since it is Buffy's blood which runs through Dawn's veins. Buffy, in dy-

ing in this moment, in this way, contains *herself*. The significance of Buffy's choice in historical terms is highlighted in the essay " 'Digging the Undead': Death and Desire in *Buffy*" by Elisabeth Krimmer and Shilpa Raval when they explain that "the sacrifice of the female body often functions as the ground on which culture is built. From Roman foundation myths to eighteenth-century novels, the death of a woman is necessary for the establishment or the restoration of civil order" (Krimmer & Raval 157). The authors go on by explaining that earlier in the series, it is in fact the sacrifice of Angel's life, not a woman's, that restores order to civilization; however, clearly, by season five, things have changed. Initially it was Dawn, the newly-formed Key (who the Monks decided Buffy would protect most as a *sister*, significantly, and not, say, a brother) who was meant to establish the new Evil Order, and then restore the older Order of Good; but because Buffy could not kill her sister, she chooses to offer herself instead, and in that way subverts the cultural tradition Krimmer and Raval describe while also containing it. She saves one female body and offers another in turn.

Being Undead: Freedom from Social Restrictions in the Afterlife

Before moving into how Buffy must navigate sexual and gender structures and norms as a Resurrected Body, I would like to take a side step in order to evaluate how "the other half lives"—or *doesn't*, as it were.

In *Buffy* and other vampire-laden lore, vampires are set in opposition to humans—they are what humans are not, and vice versa. It is similar to the binary between Man and Woman: Man is associated with Knowledge, Civilization, and Strength, whereas Woman is associated with Emotion, Nature, and Weakness. In the Human/Vampire binary Humans are associated with Light, Goodness, and Control of urges and desires, whereas Vampires are associated with Dark, Badness, and an enthusiastic *Giving In* to their urges and desires. If Woman is the Other against which Man compares and defines himself, the Vampire is the *Other* Other. Vampires are not bound by any kind of social restrictions because they are, for all intents and purposes, dead, and, in most cases, without a soul. Living lifeless and soulless means, in the Buffyverse, living without a moral compass and without regard for

anyone but yourself; one must worry about only sustenance and sex. The “baser” instincts are what guide most vampires, and in that existence on the fringe there is a kind of freedom, a kind of appeal.

Spike, as the main “undead” man in Buffy’s life in the later seasons, is complex. In their essay “The Vampire Spike in Text and Fandom,” Dee-Amy Chinn and Milly Williamson explain that “Spike is polymorphous: he is both man and monster, both masculine and feminine; and his increasingly fractured self undermines the Manichaeian struggle which is central to so much of today’s popular culture” (Chinn & Williamson 275). If Angel is fluid in that he is able (with extreme intervention) to move between his bipolar Angel and Angelus personalities, Spike is exponentially moreso because he is able to move between genders, sexual flavors, and personalities (from rough-and-tumble, ass-kicking villain; to gentle, almost cuddly friend and confidante; to smoldering sexual temptation) seamlessly, all while soulless. Chinn, in her essay “Queering the Bitch: Spike, Transgression, and Erotic Empowerment,” elaborates on his fluidity by dubbing it “queer.” Spike’s queerness is not related to homosexuality in any way (dead or alive, William or Spike, tough guy or sensitive friend, Spike *always* likes girls, and *usually* just Buffy), but rather specifically to that fluidity of character that defines him. “His queerness,” Chinn explains, “manifests itself not by virtue of the fact that he is a vampire with its traditional signifiers of perverse sexuality, but because of the way that he transgresses the boundaries of acceptable gender and sexual behaviour” (Chinn 314). He is not “queer” or “fluid” due solely to the fact that he is a vampire and thus not bound by the normative social and gender roles of the living, but rather because, in that liminal space, he moves so easily between all of the gender, social, and sexual roles. Chinn details this complexity when she explains that “both his gender and sexuality are fluid: neither is secure and both are based around excess. His gender switches from male to female, and his sexuality from ‘vanilla’ to more varied and non-traditional forms of eroticism, giving him access to a broader repertoire of behaviours than anyone else in the ‘Buffyverse’” (Chinn 316). While it is important to note that Spike inhabits this queer, fluid space more deftly than any other character on the show, it is even more important to note that he *can* explore this queer, liminal space *because*

he is a vampire, not a human. Even when the show portrays nontraditional attraction, as between Willow and Tara, there are still always very clear boundaries: Willow does not suddenly like *all* girls, she likes *Tara*; monogamy is still the order of the day. It must additionally be pointed out that in this regard (whether this is in his favor or not, the judgment is on you), Spike conforms to this normative behavior just as much as any other character on the show. While Spike is with Drusilla (for more than a century), he is with her; when she leaves him, he passes the time with Harmony, and Harmony alone; and when he realizes the scope, or perhaps the truth, of his feelings for Buffy, he would happily kill Harmony or Drusilla to prove it to her (“Crush” 5.14). Otherwise, however, Spike is the queerest, that is, the most fluid, sexually and in gender.

Post-Mortem: Re-Becoming a Sexual and Gendered Body

When Buffy dies at the end of season five, it is not to trade in her life on Earth with her friends, her sister, and her stalker vampire for a Hell Dimension like her friends believe. Instead, Buffy spent the hundred and forty-seven days she was dead (and it felt “longer” to her [“Afterlife” 6.3]) in Heaven. And rightly so, many would argue, after all of the suffering and fighting she went through while still on Earth. This complicates the issue, however, when her friends “rescue” her by doing a Resurrection Spell, which brings Buffy back to life—“right where [they] left her. In her coffin” (Xander, “Bargaining Part 2” 6.2).

If returning from Heaven to a comparative Hell on Earth in which she is still Buffy, still The Slayer, still a Sister and a Friend, still a Woman, and now also the Breadwinner—if all of that was not enough for Buffy to have to re-adjust to, she is returned to the place of nightmares, giving her body the shock of its Resurrected Life. Frightened and unable to breathe, Buffy is forced to break and dig out of her own coffin, only to crawl out into a Sunnydale that resembles more a *Sunnyhell*, as a group of Biker demons has run over the town and caused chaos. Disoriented, Buffy stumbles through town and encounters a mob of demons who have kidnapped the Buffybot (a robot shaped like Buffy with certain programs Spike can command and with which he can, for lack of a better term, “play”). As

Buffy watches, just moments after crawling out of her own grave, the bikers rev their engines and draw and quarter the Bot, dismembering it. If the depth of Buffy's trauma had been in anyway unconvincing up to this point, seeing her own body dismembered clinches it.

For the first several episodes Buffy appears catatonic, and it is only through the revelation (which she makes to Spike) that she had been in Heaven while she was gone that the audience realizes why their usually spunky Slayer has lost the pep in her step. She does not know how to be the girl she was before she died considering what she had been through while dead. De Beauvoir claims that "one is not born, but rather becomes, a woman" (De Beauvoir xviii), and Buffy must now define those social codes and gender norms for herself. She must re-become a woman, and a sexual and gendered body. But as a Resurrected Body, she is not bound by the normative prescriptions of sexuality and gender; though, as she is not dead, either, Buffy cannot quite comfortably inhabit the same liminal, queer space that Spike can as a vampire. Buffy must decide for herself, and, in exploring her options therein, learns more about her self, what she believes in, and ultimately, what she is capable of.

Because of her new liminal existence as a Resurrected (though not *dead*, anymore) Body, Buffy's experience of herself and the world around her suddenly aligns most easily with Spike's. Harbin simplifies the change by explaining that "as the only member of her social circle who also knows how it feels to claw one's way out of the grave, Spike becomes her confidante" (Harbin 30), but the relationship is extremely more complex than that. In season five Spike's feelings for Buffy are revealed. Though initially portrayed as another example of Spike's transgression of appropriate boundaries, he does, by the end of the season, prove his loyalty to Buffy, and she comes to rely on him to help her protect Dawn. While Buffy was dead, Spike spent the summer looking after Dawn, and by the time of Buffy's resurrection, their affection for each other (and co-dependence based on a lack of Buffy) is evident. But when Buffy finally tells her friends where she was while she was dead ("Once More With Feeling" 6.7), Buffy turns to him for something new: physical comfort. As the curtains close, Buffy and Spike are seen in a vicious lip lock; and this is just the first step Buffy takes in her using of Spike

and exploration of the kind of space he is able, and now she is able, to inhabit.

The initial “couple of kisses” (“Tabula Rasa” 6.8) leads Buffy down a moral, sexual, and gendered gray area. Chinn explains that “it is clear in the sexual relationship between Buffy and Spike that Buffy is in control. The sexual dynamic between them is different from their dynamic with previous partners” (Chinn 320). This factor, of Buffy being in control, speaks to both characters’ fluidity: Buffy, in her efforts to “feel,” takes the more masculine role—indeed, normally instigating sexual interactions directly after, or even during a fight; being on top; setting the pace; using him for sex alone—as well, it must be noted that she is willing to explore the new categories that her Resurrected Body afford her by participating at all. Spike, meanwhile, takes the more feminine role (sometimes, to the disturbing extreme of acting out a kind of battered woman syndrome, like when Buffy literally beats him until his face is unrecognizable and Spike still asserts, “You always hurt the one you love, Pet” [“Dead Things” 6.13]); spending a lot of time on his back; second guessing what their interactions really mean for their relationship; and presenting himself as an “object of erotic contemplation” (Chinn 317). Spike is not being forced into these positions, to set aside his masculinity, against his will; rather, he is comfortable slipping easily into the feminine gender roles because he already inhabits them outside of the sexual relationship with Buffy.

The sexual relationship the two of them share becomes more and more complex as the season goes on, but I think it is important to map out the kind of interactions they have shared before I dive into the most troubling scene, in “Seeing Red” (6.19). Chinn emphasizes, as I would like to, that:

With the exception of the scene in... ‘Seeing Red’, Spike’s relationship with Buffy is based on consent and trust, which is why so many Spike fans found this scene of attempted rape jarring and out of context. Indeed, as Heineken (2004) has noted, co-executive producer Marti Noxon has stated that Spike’s attack on Buffy was a deliberate device to counter fan readings which saw him as worthy of Buffy’s love. But up to this point in the season, Buffy wants what Spike is able to provide – as much as he wants to provide it.... [T]here is never any coercion.

While Noxon's claims offer a too simplistic explanation for that scene, Chinn's claims about Buffy's not needing to be coerced are accurate. Indeed, Spike is just as shocked as the viewer is when, in the middle of the first knock-down, drag-out fight the two have been able to have in years, Buffy reaches down between them and unzips his zipper ("Smashed" 6.9). Buffy *is* the one in control, and if Spike ever really did something that she did not want him to do (saving, of course, the scene mentioned above, where extraneous circumstances have weakened her), Buffy would beat the snot out of him. We know she is perfectly capable, as she does it for fun and for stress relief, sometimes. But in the trust that the two of them share, it must also be noted that Spike might perhaps understand Buffy's situation of liminality even better than she does, as she is obviously new to it, and he has been living in the Resurrected space for over a hundred years. The scene I find most telling of this is in "Dead Things," when Buffy has slipped away from her friends to stand on the balcony above them, watching them dance and have fun without her. Spike comes to her, almost out of nowhere, and whispers into her ear:

Spike: You see? You try to be with them, but you always end up in the dark, with me. What would they think of you, if they found out? All the things you've done, if they knew who you really were.

Buffy: Don't.

Spike: Stop me. No, don't close your eyes. Look at them. That's not your world. You belong in the shadows, with me. Look at your friends and tell me you don't love getting away with this right under their noses. ("Dead Things" 6.13)

Spike speaks confidently that he knows where Buffy belongs now (in the shadowy, Resurrected space), and that he knows who she really is. He may very well, in his experience with liminal space. Though Buffy does say "Don't," here, it is half-hearted, and could just as well be an attempt to deny him this

power of understanding her as to tell him to stop what he's doing (he has already lifted her skirt for a bout of public intercourse on the Bronze balcony). Buffy has made it their pattern for her to say no, and then to kiss him anyway. To push him or punch him and then yank him against her. This is how their relationship works, no matter how dysfunctional it appears; perhaps it cannot be understood by an outsider or viewer because we do not exist in the same kind of liminal, freed space that they do. Buffy does not quite understand it, and how she's exploring it, herself ("Dead Things"). As un-Dead or Recently Dead Things, Spike and Buffy cannot operate by the same moral and gender codes we as outsiders do.

Buffy's exploration of this liminal space comes to a screeching halt when her ex-boyfriend, Riley, and his new wife come into town (*As You Were* 6.15). Buffy asks, "Did you wait until your life was absolutely perfect and then *send* that demon here so you could throw it in my face?" Seeing the two of them, happy, normal, heterosexual, monogamous, apparently normative in every way, seems to snap Buffy back into her ante-mortem self, at least in regards to sexual and gender norms. At the end of the episode, she apologizes to Spike, tells him their relationship is over, and that she had been using him. By addressing him as "William," his human name, Buffy is offering Spike a way back to the sexual and gender normativity of the living as well, only not with her. It is in this context (with the addition of a back injury) that Spike confronts Buffy in her bathroom at home ("*Seeing Red*" 6.19). In the conversation leading up to the act, Spike admits that he wants his feelings for Buffy to stop, and that he wished she had let Xander kill him. In response, Buffy explains that she could not have let him die, because:

Buffy: How many times d—! I have feelings for you. I do. But it's not love. I could never trust you enough for it to be love.

Spike [laughing manically]: Trust is for old marrieds, Buffy. Great love is wild and passionate and dangerous. It burns and consumes.

Buffy: Until there's nothing left. Love like that doesn't last.

Spike: I know you feel like I do. You don't have to hide it anymore.

Buffy: Spike, please, stop this.

Spike: Let yourself feel it. ("Seeing Red" 6.19)

Through Resurrection Buffy is offered a free, if sometimes chaotic, space in which she can move and live. With her friends she tries to figure out which of the old categories still fit, but with Spike, in their Resurrected Life space, she has explored new categories and defined herself in her own terms. Neither she nor Spike, in this second life, are constrained by normative gender and sex roles; they both move fluidly through masculine and feminine, dominant and submissive, to the point that even right and wrong and good and bad become so muddled that when Buffy says, "no," Spike still pushes, because that is what she has conditioned him to do. But Buffy actually means it this time as she has come to understand their relationship, compared to what Riley and his wife share, is "wrong," and wants to stop it before it progresses. This change in Buffy's perception of herself as no longer wanting to occupy the liminal space she had been exploring with Spike leaves both of them in a tense, suspended moment where expectations are destroyed, comfort is dissolved, and normative gender roles come crashing back into place.

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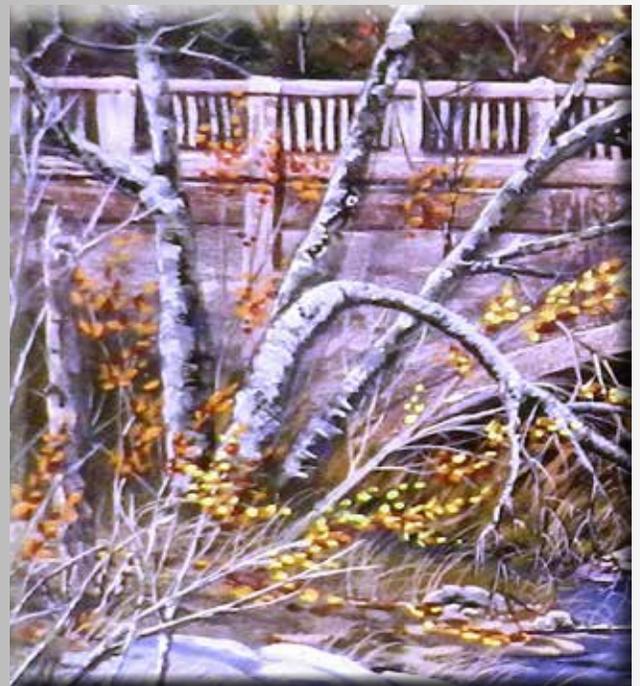
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Eila Duncalfe

The Bridge Crossing

*Acrylic
22" x 26"*



The opposition between theism and atheism

in

Derrida's

The Beast and the Sovereign Volume 2

by **Chung Chin-Yi, National University of Singapore, Singapore**

In this second volume of *The Beast and the Sovereign*, Derrida continues his deconstruction of the division between man and animal. Positing that Heidegger's distinction between an animal which is poor in world as opposed to a human who is world-configuring, Derrida argues that we essentially share the same world and hence are unable to determine if animals are impoverished in their experience of the world. Derrida goes on to compare two seemingly disparate authors, Heidegger and Defoe. Arguing that these two authors meditate on solitude yet take disparate approaches, to Derrida these differences are superficial and merely surface differences, for both share the same metaphysical and ontological structure. While Defoe presents Crusoe as an essentially pious Christian who prays to God to redeem him in response to his loneliness and helplessness, while Heidegger is a committed atheist, Derrida argues that these two approaches presume the same ontological structure. While Heidegger's atheism negates the onto-theology of a founding God it nevertheless remains open to it because it assumes God as a point of departure and is hence, closer to divinity than theists would presume. Derrida further argues that the origin between these two seemingly irreconcilable perspectives is the difference between the two, the a priori difference between what seems a transcendental approach to being like Defoe's and a materialist approach to

being like Heidegger's. The origin between the two seemingly incompatible systems is thus death or difference, the nothing that separates the transcendental and empirical. Derrida thus continues his stance that difference ultimately translates into similarity as the transcendental is nothing outside the empirical, Defoe's theism requires Heidegger's atheism as a point of exclusion to define itself and vice versa, hence these two seemingly incompatible differences share more in common than is typically supposed. Derrida argues that the ideal has to be mediated by the real and hence it does not make sense to define theism without its opposition to its anti-thesis which is atheism. Hence both systems require each other as a point of exclusion in order to define themselves. Derrida thus maintains that the origin of both systems is the difference, or difference between these two extremes, which is the quasi-transcendental, that which is neither transcendental or empirical, but the difference between the two systems that enables the thinking of both. This review discusses how theism and atheism presume the same metaphysical and ontological structure and hence are not truly antagonistic to each other but share more complementarity than is commonly presumed. Theism requires atheism as its point of departure to define itself and vice versa. Hence the difference between the two systems is only apparent as they presume the same metaphysical and ontological structure,

On the surface, theism and atheism seem separate but both involve a relation to a transcendent which is not seen. While Heidegger is an atheist, he does not seem to discount the existence of the supernatural but argues that the God of the philosophers and onto-theology is not one whom one offers prayers to and worships. Rather he believes in *Walten*, the totality of gods, man and animals as well as nature that is the true master of existence. Heidegger's god is thus not the Christian god of onto-theology but a belief in *Walten*, a force that masters man by being greater than him and beyond his control, commanding the forces of nature and being. Hence Heidegger is essentially not denying the existence of the supernatural, he merely ascribes it to a different origin. This origin of Heidegger's is no different from the Christian God who is transcendent and exceeds man. Essentially both Heidegger and Crusoe subscribe to a transcendent force larger than themselves who commands the forces

of nature and whom they are at the mercy of. Heidegger argues that paradoxically, atheists are closer to divinity because they do not pray and worship to the God of onto-theology, whom he does not subscribe to. But Heidegger's purported atheism merely replicates the structure of a transcendent that exceeds man's existence and subjects him to its forces. Heidegger's atheism thus does not differ essentially from Christianity, in relegating the control of destiny to a transcendent force that exceeds man. The structure of belief in Heidegger's atheism and Defoe's theism is thus essentially the same, though they appear to be opposites and negations of each other. Heidegger's atheism requires theism as an element he excludes in order to define his atheism, while Defoe's theism requires atheism as an element he excludes in order to define itself. Both belief structures thus share the same metaphysical and ontological structure, while Heidegger negates Christianity, he repeats it in his negation and thus paradoxically affirms Christianity in the replication of the existence of a centre which he deviates from rather than affirms. While Heidegger does not define the supernatural as a God to whom one prays and worships, Heidegger nevertheless assigns mastery of nature to *Walten*, a belief in a transcendent force that controls destiny and thus replicates the metaphysical structure of Christian faith though he claims that this God is not a God to whom one offers prayer to and worships. Derrida goes further by claiming it is the quasi-transcendental, the difference between these two extremes, theism and atheism that is the true origin. It is the difference between theism and atheism that enables the thinking of both extremes. Therefore the primordial origin, rather than being either theism or atheism, is the a priori difference between the two extremes that enables the thinking of both. It would be impossible to conceive of atheism without its opposite theism which it must exclude in order to define itself against, and hence both concepts require each other for the distinction to be upheld and for both sides to delineate themselves against. Atheism is incoherent without its definition against its opposite theism, and hence both share more in common than is commonly supposed as they share the same metaphysical and ontological structure.

Derrida extends this analysis to the animal as well. While Heidegger claims that animals are

poor in world, that is not sentient and thus do not share the same experience as man, Derrida argues that having no access to animal intelligence this is not something that is readily determinable. Derrida argues that it is the difference between man and animal that enables the thinking of both. Man needs to delineate itself against non human forms such as animals in order to define humankind, and hence requires animals as a point of distinction in order for the distinction to be upheld and coherent. Man is thus not superior to animal as it requires the animal as a point of distinction to define itself against. Hence Derrida deconstructs the division between man and animal, theism and atheism in this volume of the *Beast and the Sovereign Volume II*. Continuing his train of thought that metaphysical opposites require each other as a point of exclusion to delineate themselves against, Derrida argues that the distinctions between man and animal, theism and atheism is a difference that is a non difference as they share the same metaphysical and ontological structure and require each other as a point of departure in order to define themselves against and for the distinctions to be upheld and coherent. Derrida thus shows that differences ultimately translate into similarities as each distinction requires its opposite as a point of exclusion and thus essentially shares the same structure as it as negation is simultaneously affirmation of the existence of its opposite which it must depart from in order to define itself against.

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Pegi McGillivray

Fading Photo of 1931

*Oil On Canvas
22" x 28"*



Bellona and Her Village

by

Robert Luce

Sucked from their bodies.
Invaders were able to
Run through the Fundi warriors
Like they were not even there.
Many men died and many more
Were wounded in feeble attempts
To protect their homes. For the
First time in their history,
Invaders entered the main
Circle of the village.
Houses were invaded,
Women dragged out, children
Crying. The shrieks and sobs could
Be heard for a half day's ride
Away. This continued until
Men entered the house of
Five year old Bellona.
Two men entered. Shouting was
Heard. Silence. The invading
Army gathered around the
House, but all refused to
Enter, waiting in silence
For someone to come out.
At last someone did exit
The house. It was Bellona,
Carrying a sword, covered
In blood, her eyes blazing red.
Blood dripped from her dark skin
And down from her hair. It was
Said that on that day she was
More red than black. The invaders
Were frozen at the sight of

The girl. The men were petrified,
Not from fear, but something was
Holding them. Bellona then,
Single handedly, hacked an
Entire army to death,
While they stood frozen, defenseless.
The women and children, who
Had been drug from their homes, stood
And watched in horror as
Bellona butchered dozens of
Men before their eyes. The town
Was grateful to Bellona
For saving them, but they felt
More. Men emasculated,
Feeling they no longer had
The ability to protect
What they loved. The women were
Disgusted by the display
Of excessive violence.
The town talked about what else
Could have been done and considered
If she was more evil than
The invaders. Still, they
Honored her, for a time,
Mostly due to fear. In the
End, it was the decaying land
That brought up her strange ways
Again. They considered if
She was the reason for the
Bad luck. She began to strike out
At villagers she had known her
Whole life. The borders began
To slowly close again.
Only the memory of
Bellona kept them at bay.
The village was puzzled.
Even those who thought her to blame
For the hardships understood
Her value in protecting
Them from foreign invaders.
By age seven, Bellona
Would ride a bay steed and
Patrol the borders. She was

A sight to see aboard this
Huge animal. You probably
Assume she was a vibrant
Seven year old considering
Her power, but you would be wrong.
As soon as you are born,
You begin to die.
However, for Bellona
This took on a special
Significance. She seemed to
Age five days for every one
And when she used her powers
In battle, she would wither
Right in front of your eyes.
Her body was frail, her hair
Was already turning grey,
And the lightning nightmares were
Getting worse. She still had
Powerful eyes, but her body
Was dying rapidly. An
Assembly of elders was
Called to devise a plan of
Action to deal with Bellona.
Discussion moved from cursing her,
To praising and blessing her,
But most agreed she was a curse
And a blessing. They decided
To consult the oracle
To determine what to do
With Bellona. Much haste was
Made to reach the oracle
Because Bellona was growing
More feeble physically
And the borders were under
Constant attack. For the Fundi,
The oracle is reserved
For decisions or questions
Which cannot be resolved
By the elders. Bellona
Fit this description. The elders
Asked what could be done to relieve
The curse which plagued their land
And what should be done with

Bellona. They feared for
Her health but also that she might
Someday destroy them with her
Power. The oracle is
Housed in a purple and gold
Temple, set on top of a hill,
Three days journey from the village.
The three leading elders took
The trek in hopes that they might
Save the village and Bellona,
But if only one was
Possible, then the village
Took precedence. The oracle
Was a young virgin girl
With skin and eyes as black as night.
The devotees asked their questions
Regarding the village
And Bellona, then waited
Patiently for the answers.
The oracle sat silent.
They wondered if she heard them.
They were afraid to speak
Amongst themselves but each wondered
If the questions should not be
Repeated. Was she even
Alive? She simply stared
Forward as if in a trance.
Then, without warning, she began
To speak very rapidly,
As if prodded by a stick.
The oracle spewed, "Bellona,
And consequently your village,
Is dying. In order to save
One you must save the other.
Bellona must allow the
Community to save her
And the community must
Accept Bellona's help
In order to do so."
The elders were dejected.
A riddle! The village is
Dying and all they had was a
Riddle to solve the problem.

The eldest asked the oracle
What could be done to bring about
This resolution. Once again
The girl was in a trance.
It seemed as if they had the
Only answer she was willing
To provide, but just as they were
About to give up hope,
She came to life again,
“Bellona must be sent away
To learn the art of making quilts
Of life and war from the gods.
This is the only cure
For her numbness and madness,
Which is coming from her
Stifled creativity.”
The elders continued
To ask questions, “Where was
Bellona to be sent?”
“How was she to learn?” “What did
The oracle mean by quilts?”
There was no response and it
Was clear she had said all
She intended. In all
Honesty, the elders
Received more information
Than they expected or hoped.
So, they began the long,
Silent journey home, each
Absorbed in thoughts of Bellona
And the village. Upon
Arrival they called a formal
Meeting of all the elders.
The three sojourners repeated
What the oracle said.
Then the problem. They had no
Idea where to send the girl
And moreover they feared
What would happen if word
Got out she was gone. Upon
Voicing these concerns, they were
Given the news; Bellona
Had been gone for two days

And no one knew where.
I have heard many rumors
As to where she went
During her absence
Every land, it seems, claims
She visited them and holds
An artifact as proof.
It seems impossible though
That she could have traveled
The entire known world
In the two years she was gone.
In addition to artifacts,
Many lands have stories
About the Great Bellona
Who visited their lands.
Some claimed she could fly,
Others that she could walk through walls,
And others that she could
Even travel between realms.
When Bellona returned,
She found that not much had changed
In Fundis. Crops were still poor,
Rain was still scarce, and invasion
Seemed once again imminent.
The people, on the other hand,
Noticed something different
About Bellona. She was
Still intimidating, but
Somehow less menacing,
More approachable.
Immediately upon
Her return, she threw the blacksmith
Out of his house and took over
The operation. Two weeks
After her return, Bellona
Held an assembly for the
Entire village. Everyone
Turned out to see what she had
To say because this was
Unprecedented. Bellona
Never had much to say
In private, much less for a
Public audience. Everyone

Was gathered, crowded so close
Together that spreading their lungs
To breathe was an effort.
Bellona made her way to
The front, positioning
Hersel and a huge bundle
On the stage usually
Reserved for village news.
This was definitely news. The
Eyes of the villagers moved from
Bellona to the bundle.
She looked at the crowd, ostensibly
Looking everyone in the eye,
Then she unwrapped the bundle,
Removing the most finely
Crafted and intricately
Adorned agricultural
Tools for which any had seen or
Even heard of. The people would
Soon find that each was sturdy,
Yet light, relieving the
Back pain of a hard day's work
Through touch. One piece of equipment
In particular caught many eyes,
A dazzling silver plow,
Which was completely covered
With the scene of a feast.
As the village took turns
Examining it, they each
Saw themselves somewhere in the
Scene. So detailed were these
Images that their very expressions
Were evident. At the head
Of the table sat Bellona
Herself, next to her was a man
From the outskirts of town,
And they were holding hands.
On each of their laps was a child
With a large grin. In the middle
Of the table, a local is
Carving a bird. The detail
Of the image is so fine
That on the blade can be seen

A great hunt, presumably
Where the bird was captured.
Behind the feast table,
Three men are dragging a stag
Back from the hunt. On their quivers,
A scene of a doe and
Her baby is depicted.
Days after the people
Began to use these tools,
Rain came. Bellona spent her
Time creating and creating.
The more tools she made, the more
It rained. Bellona did not
Just create tools, she also made
The finest weapons in Fundis
Or any land. The most
Balanced swords, the strongest spears,
The truest arrows. Like the
Agricultural tools, these
Weapons depicted some of
The most beautiful scenes of
Battle, life, and nature
Ever seen on any
Tapestry in the world.
Men would rather give up
Their life than lose a weapon
Made by Bellona. This
Seldom happened though, because
Warriors wielding her
Weapons possessed outwardly
Boundless energy, incredible
Strength, and amazing good fortune.
From this moment on, Fundis'
Main village was never taken
In battle again. The Fundi
Pushed back the limits of their
Borders, which have now been constant
For generations. As for
Bellona, her health began
To return after she
Became the tools and weapons
Maker. Her hair regained its
Beautiful black color and

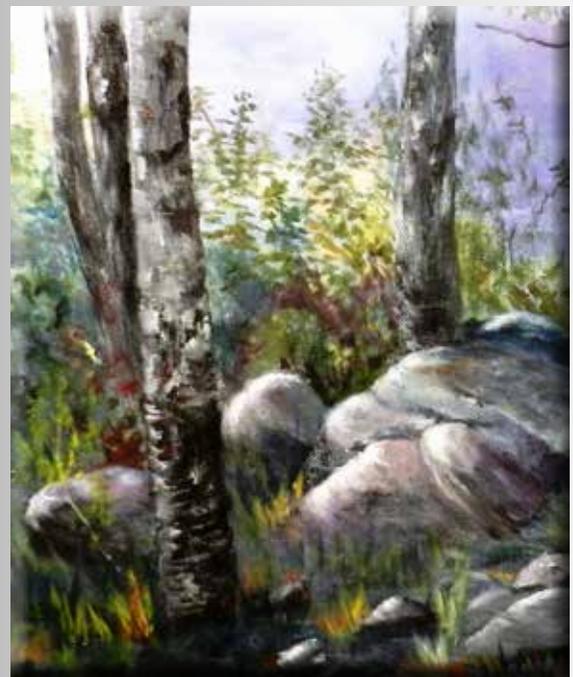
Muscle and fat hid the bones
That was once her particular
Physical quality. She
Never lost her powerful gaze,
But people were no longer
Afraid of her as they once were,
Unless of course they gave her cause
To be angry with them.
In fact, she became the woman
People went to for advice,
Which was so valued that she
Was the first woman added
To the Fundis council
Of elders. She was married
And had six children, though sadly
She has outlived them all.
To this day, she continues
To be part of the council
Of elders, creates tools
And weapons of the finest
Quality, and looks after
Generations of her
Children's children.



Linda Munro

Morning Mist

*Acrylic
19" x 25"*



BOOK REVIEWS...

Rajaa al-Sanea. *Girls of Riyadh*.
Translated by Marilyn Booth.
London: Fig Tree/ Penguin
Books, 2007. the Rain. Harper
Perennial. 2008. Re-released.

John Butler

Saudi women in the Western world

It's not very often that a novel, or indeed any other literary production from Saudi Arabia appears on the shelves of western bookshops. Not only that, but when they do appear they more often or not are written by women, whom we in the west assume are covered up to the eyebrows and confined in their houses by tyrannical husbands, traditional-minded fathers or miserable Islamic religious authorities of one kind or another. This novel, together with Soheir Khashoggi's *Mosaic* (2004), constitutes the sum total of Sau-

di women and about women, and they explode many of the preconceived ideas that western readers may have about Arab women, just as the novels of Shahrnush Parsipur, particularly *Women without Men* (1979) did for Iranian women, and, like Parsipur, both novelists found their books banned, although unlike her they did not go to prison for them.

Rajaa al-Sanea (her name is variously spelled), whose family are mostly doctors, wrote *Banat al-Riyadh* in 2005 when she was twenty-four, and it was first published in Lebanon, where the cultural milieu is far more liberal than in Saudi Arabia. When it came out in Arabic it was immediately banned in her home country, but, as with the novels mentioned in the previous paragraph, the black market stepped in and the book successfully popped up all over the Middle East. Curiously enough, even in Saudi Arabia things eventually became relaxed enough after the initial outcry that people could enjoy the book there by 2008, as long as they could read it in English! By that time, also, it apparently had some support from less-conservative elements in

the Saudi intelligentsia, and the author has not, to date, been persecuted or attacked by anyone except some literary critics who find her book simplistic and poorly-written. The author does, however, currently reside in Chicago, where she is studying dentistry, but there are all indications that she will return home to Saudi Arabia and practice, if she has not already done so. In 2009 *Girls of Riyadh* was nominated for the Dublin Literary Award, but got no further than being long-listed. However, it is making a name for itself in the west, in spite of a translation which apparently gave Marilyn Booth, a distinguished Arabic scholar from Oxford now at the University of Toronto, some trouble and the author, who knows English, some frustrations.

The plot is constructed around a group of four school-friends from well-to-do families, Lamees, Gamrah, Sadeem and Michelle, who is actually Mikaela (she is half-American); all living in Riyadh, they are moving on to university, and they keep in touch via e-mail. The lives and loves of the girls are told through these e-mails, and there is a framing-device

which consists of an unnamed narrator who sends out e-mails about the girls' lives and loves to random people in Saudi Arabia who have an e-mail address and reports some of their replies. The e-mails tell the stories of her friends, who are all looking for "Mr. Right," but they are constrained from doing so in what westerners would consider the "normal" way, and have to do it through e-mails and clandestine meetings. The girls themselves sometimes meet at the house of an older woman who functions as a kind of adviser and matchmaker, and she, significantly, is Lebanese. Actual contact between unmarried men and women is difficult at best, but in Saudi Arabia the men get the women to take down their cell-phone numbers, so that some verbal exchange is possible. Each of the girls meets a man, with correspondingly varying outcomes; taboo subjects such as sex are discussed, and it even happens, although anyone looking for graphic descriptions of Saudi sex-practices will be severely disappointed.

A glance at the plot and the narrative devices makes *Girls of Riyadh* look rather like just another "chick-lit" production whose appeal is to those who are tired of Hollywood settings or of people with those horribly familiar American names like Ashley, Jenna, Missy and Buffy. Unfortunately, a lot of al-Sanea's

novel is like that, but that seems to be the whole point. Lamees, Gamrah, Sadeem and Michelle are really much more like Ashley, Jenna, Missy and Buffy than they are like some exotic creatures straight out of *The Thousand and One Nights*. Their communication is mostly virtual (they don't meet that often in the flesh) and they are completely in the thrall of their cell-phones, e-mail and the Internet. Does this sound familiar? And the men? Well, they don't measure up to all those dashing sheikhs and Lawrence of Arabia type of movie Arabs or even the real ones in Charles Doughty's *Arabia Deserta*; they are mostly timid and cowardly or, conversely, abusive brutes, although there are a couple of "dull but decent" and not too Islamic males in the book. The characters in this book are barely "exotic" at all; the girls, for all their Saudi trappings such as virginity and never mentioning Muhammad without adding "upon whom be peace," are just like their western counterparts, all wrapped up in their cell-phone world and western popular culture. They are just not very interesting as people, although a perceptive reader can understand their longing to be freer than they are. One amusing touch is a description of some women changing their clothes on planes going to Europe as soon as they leave Saudi soil; if

they wait until the other end of the flight they will have to join a long queue of other women outside the women's toilet waiting to shed their shapeless clothing and get into their designer dresses.

In the end, the girls (mostly) get either what they want or what they deserve. Al-Sanea's message is that they are not unlike their western counterparts in their aspirations, but they come from a culture which is doing its best to control those aspirations. We also feel sorry for the young men in the novel, at least those who are constrained and forced to play roles which they do not want to play or cannot play unless they lose their humanity. The girls do not reject religion, which is something the reader might expect they would, and they do not become completely westernised, because they do not, in the end, understand western culture any more than westerners understand Saudi culture. For them, it's the trappings that matter—the phones, Internet, e-mail, movies, designer clothes and houses in Paris, and that's about as far as they can get, because (with the possible exception of Michelle), they never really have to live western culture. For them, these things symbolise freedom, but in the end they are only things, and they have, in the end, no real meaning at all.

Jonathan Clements King. *Coxinga and the Fall of the Ming Dynasty*. Phoenix Mill: Sutton Publishing, 2004.

Gary A. Kozak

A dramatic and interesting approach to understanding Taiwanese culture

Jonathan Clements is a British author and scriptwriter. Fluent in both Chinese and Japanese, he has worked extensively in the East Asian visual entertainment industry. He graduated from the University of Stirling in 1995 upon writing his Master's thesis on the subjects of manga and anime. He has worked as a translator of manga and anime for British publishers and served as editor of *Manga Max* magazine. He has received the Japan Festival Award to Contribution of the Understanding of Japanese Culture. His other non-fiction works include biographies of

Confucius and Qin Shi Huangdi, the first emperor of China. The rise of a dynamic leader at the time of crisis is a theme that typifies romantic writing. Currently, there appears to be a trend towards placing such a theme and similar themes into factual historical literature. This is not necessarily the problem of a quixotic writer misinterpreting history but rather a dramatic interpretation of large scale events that involved large populations and magnitudes. Other dramatic techniques are often applied to elevate popular interest. It is a concept of marketing a more user-friendly form of history. British author and scriptwriter Jonathan Clements takes this approach in his 2004 book *Pirate King: Coxinga and the Fall of the Ming Dynasty*. He uses his techniques as a scriptwriter to tell the story of an outlaw's place in history during the Manchu conquest of Imperial China. The person in the story is Coxinga. He explains the collapse of a bankrupt China and the manner to which Coxinga's opportunistic father Iquan managed to engineer his own rise to power. Described as a war profiteer and collaborator, he refused to completely sever his Ming loyalties. By contrast, Coxinga chose the life of total piracy using Taiwan as the headquarters of his freebooting operations. In the process, the European colonial powers were

expelled from the island. As the story unfolds and progresses, there are numerous battles, appearances of successful misfits, turncoats and other disloyal and questionable characters making this history more intriguing.

Jonathan Clements moves along in his dramatic presentation with detailed descriptions of the characters. He tells us about the main character in the following manner:

Famous for his pathological insistence on justice and correctness, Coxinga was ever troubled by his shadowy origins. His father was an admiral and the richest man in China, but also a crook who had cheated, murdered and bribed his way to the top of south China's largest criminal organization. Though Coxinga grew up in the palace, his family had clawed their way to their fortune, and had made many enemies in the process.

Coxinga and his father, Iquan, each appear to have Type A personalities. They are dynamic, aggressive, directorial, and determined but also charming. There are other unique characters with names like Captain China (described as a swindler) and Adam Schall (a warrior priest). In addition, there are Bao the Panther, Hu the Tiger, Feng the Phoenix and the list goes on. Iquan is called Iquan the Dragon. There is a considerable amount of drama being exchanged between the



Koxinga

historical figures. Unfortunately, verifying such drama would involve a daunting amount of research. More likely, it would be a dramatic interpretation of normal occurrences.

All of the events in the book are overdone to fit into Clements' dramatic "rags to riches story" explained in epic proportions. Koxinga's death also becomes a type of melodrama. Clements describes it in the

following manner:

His hands trembling, he took the Ming testament and lifted it reverently, bowing his head before it. The effort was too much, and Koxinga crumpled to the ground, cradling the memorial in his arms, sobbing openly. His courtiers stood at a distance, unwilling to leave, but knowing he wanted no one near him. The grief-stricken warrior looked up at his followers. 'How can I meet my Emperor in Heaven with my mission unfulfilled?' he cried. Koxinga bowed forward, covering his face with his hands, his chest heaving as he wept. And with that, the last defender of Brightness stopped breathing. His followers were unable to resuscitate him, and he died as he had lived, clutching the spirit of the Ming dynasty to his heart.

The book's grandiose style, well-suited to the subject-matter, is prevalent throughout. It does give an impressive image of the fall of Beijing. The details, despite their visual effect, don't actually contribute to the historical value. It only provides a mood of romanticism to it befitting for a Walter Scott novel. The following is an example:

The capital was plunged once more into chaos, as the people turned on each other. Thousands died in street fighting, as citizens attacked those who were suspected of collaborating with the former occupy-

ing forces....Members of his flock arrived in search of medical attention, on crippled by a cannonball, and another with an arrow in his neck....

This romanticism becomes violent at times as battles and purges are common themes: A survivor reported that the corpses filled the canals, gutters and ponds, their blood flowing throughout the city. Babies were killed or trampled underfoot, and the young women were chained together ready to be shipped to the far north.

Despite its imaginative and heavy-handed approach, Clements' book is well researched, well organized, and informative. He includes maps that indicate locations and movements. Also included is sufficient amount of illustrations from the period. The detailed appendix is quite informative. Actually, there are three appendices and they come in three types. There are names, offices, and appointments. They include highly simplified genealogical tables within the framework of the Manchu's assumption of power. The end notes are extensive and useful. The additional sources for further reading are helpful for research purposes.

Throughout the text, other informative details are included. There is information on societal operations such as the requirements for a government

career in Imperial China. There is also information on the geography, the sailing mechanisms, the trade systems and the manner to which they all affect each other.

Although Clements' book focuses on Asian characters, it is difficult to determine whether he has any ethnocentric or Asia-centric biases, which is a good thing, as it suggests that his approach is fair and objective. For example, his favourable comments on the Chinese ships contrast with unfavourable comments concerning the absurdly confusing Chinese calendar. The ability to notice both positive and negative features in

a society without being particularly "Eurocentric" in outlook demonstrates that Clements has made extensive use of his overseas experience and that he has an obvious affinity with the subject-matter and with Coxinga himself.

The biography of Coxinga is exciting, entertaining, and informative. It makes a good story and a practical means to educating readers who are not inclined towards history and geography. The story itself cannot be read as a serious academic analysis of the subject, but that is not what Clements is attempting to do. Despite this drawback, which only special

ists would worry about, the additional features such as end notes and the extensive bibliography are academically useful. He obviously didn't intend on writing an academic history. It is interesting how Clements defines his book as beginning with smugglers and pirates and ending with saints and gods. It actually ends with the former, the same way it begins. The other practical use for the book might be as a lead-in to a film script, as it is the epic telling of history with a larger-than-life character as hero. It must be understood for what it is and considered for how it can be appreciated.

Koxinga Temple



Sappho. *Stung with Love: Poems and Fragments*. Translated by Aaron Poochigian, with a Foreword by Carol Ann Duffy, Harmondsworth: Penguin Books, 2009.

John Butler

Nice tetrameters: another translation of Sappho

My first response to this book was “Do we really need yet another translation of Sappho?” I then noted that I already have two others in my bookshelves, by Mary Barnard (1958) and Diane Rayor (1991), both employing free verse and, of course, eschewing Sapphic stanzas, which don’t work very well in English anyway, pace Swinburne and Hardy. They received positive reviews; Barnard’s version was praised by the Hudson Review as “nearly perfect an English translation as one can find,” whilst Rayor is extolled by a reviewer for her “honest and sensitive transpositions of the Greek songs.” This one comes with a foreword by Carol Duffy, the current Poet Laureate, who praises Poochigian for retaining “Sappho’s in-

tense sense of being singingly alive,” whatever that silly neologism might mean, and “of being on the side of youth, loveliness, and love.” Well, if you’re over thirty and inclined to flab, it seems Sappho is not a poet for you. Aaron Poochigian is certainly eminently suited to translate Sappho or any other Greek poet. He is a poet in his own right (not always a recommendation for a good translator) as well as a professor of Classics at the University of Minnesota, from whose students he gets rave reviews on Rate My Professor and appears to be doing a sterling job at getting twenty-first century students interested in the Greeks and Romans, itself a notable achievement in our “no Latin and nonexistent Greek” days, to misquote Ben Jonson’s complaint against Shakespeare’s alleged Classical illiteracy.

Dr. Poochigian is also one of the few male translators to tackle Sappho, who seems to have been, at least for the past thirty years or so, largely hijacked by feminists, or at least by women translators, and enrolled in the ranks of proto-radicals by people who probably have difficulty finding the island of Lesbos on a map, let alone who know anything about the fabled “circle” of young girls Sappho was supposed to have gathered around her. Dr. Poochigian sets most of the background on Sappho straight in his introduc-

tion, and he uses and sometimes refutes the latest scholarship to suggest that Sappho likely taught the girls “proverbial wisdom” and gave them lessons in “choral and probably monodic song.” In addition to this, like any “finishing school” teacher, Sappho likely instructed the girls in what their role and duties would be in marriage, and was more than likely married herself, probably with a daughter named Kleis. Dr. Poochigian dismisses the claims of scholars like Holt Parker, who have argued that Sappho “sang of her love not for girls but for other adult women at all-female symposia,” for there is no evidence that such symposia existed, at least not in the same way as Plato described in his dialogue of that name. Sappho’s circle of girls was aristocratic and exclusive, and was not political in any way. It was a social club, and the girls would, on occasion, give performances at various aristocratic gatherings, including weddings and religious rites. It was certainly not a “feminist” gathering, although the poems do demonstrate a female take on what was, of course, an essentially male world, and suggest strongly that the female perspective was an essential part of that world. In fact, as Diane Rayor states in her introduction to *Archaic Lyric and Women Poets of Ancient Greece*, “Sappho avoids either imitating or po-

lemically rejecting the male literary tradition as she explores human values through women's experience," and further, which no doubt displeases some critics, "attraction between women did not interfere with the patriarchal structure, and may have been considered a normal aspect of female society." This is something Dr. Poochigian, too, understands, and Sappho certainly deserves the kind of translator (and reader) who does so, too.

Why, then, would anyone in 2012 want to read translations of an upper-class Archaic Greek poet who lived around 630-570 B. C. E. on a small, rather remote island, wrote in Aeolian dialect and was connected to an exclusivist female social circle, all in a remote age which bears so little resemblance to our own? Furthermore, less than ten percent of her poetic output is available to us, and much of that is in fragments, many of which appear as quotations in texts by later authors such as Aristotle, Menander, Catullus and Horace? Some fragments were even preserved on material used to stuff mummy-wrappings! There may be several answers to this; first, Sappho is probably the earliest-known woman poet in western literature, and secondly, there grew up around her a kind of mythos which included an account of her suicide after an unrequited love affair, her sexuality (Lesbians used to be called Sap-

phists—nowadays one might wonder what men who live on Lesbos are called) and her possible links with "modern" feminist ideas. However, the main appeal of Sappho today might simply be based on the fact that love and passion are emotions which do not change much, and those thoughts which Sappho expresses, even in fragmentary form, have universal and extra-temporal qualities which today's readers can understand. Furthermore, she is conventionally "feminine" enough for most people's tastes; Sappho appreciates clothes, fashions, beauty and luxury. "I love extravagance," she writes, "And wanting it has handed down/ The glitter and glamour of the sun/ As my inheritance." No-one needs to know in detail the philosophical and social background to Sappho's poems (even though a perusal of the introduction does allow for more depth of reading), and Dr. Poochigian's translations convey the sense of the originals well enough that readers need not know any Greek, either.

This reviewer did, at first, have a little trouble with Dr. Poochigian's choice of verse-forms, but was in the end persuaded that he was right. He uses rhyme and most frequently employs iambic tetrameters ending with dimeter, and there is even the odd heroic couplet as one might find in older transla-

tions of Greek poetry by people like John Dryden in the seventeenth century. I was used to the more or less "free verse" of earlier translations. Mary Barnard, for example, avoids rhyme, but at the same time her translations work because she is able to capture Sappho's "purity of diction and versification," as Dudley Fitts termed it, the plain, if deceptively so, style for which Sappho was justly commended. In any case, she didn't write in "free verse," and Sapphic stanzas, in any case, would likely annoy modern readers as being too archaically and self-consciously "poetic." Twenty-first century readers did not grow up with Aeolic verse-forms and would have, as Dr. Poochigian notes, no associations with them. What convinced me in the end is that most of Sappho's poems were, in fact, songs, so it makes sense to use the lyric form to translate them. It did not, as I feared it might, take away from the "enchantment" of Sappho's poems, which is what drew me to them in the first place. Here is a brief comparison. First, Mary Barnard:

Tonight I've watched

The moon and then
the Pleiades
go down

The night is now
half-gone; youth

goes; I am

in bed alone

Now Diane Rayor:

The moon and the Pleiades have
set
half the night is gone
time passes
I sleep alone. . .

And, finally, Aaron Poochigian:

Moon and the Pleiades go down.
Midnight and tryst pass by.
I, though, lie
Alone.

Barnard adds to the text, taking too many liberties and leaving nothing to the reader's imagination. The first line of her translation looks like an editorially-supplied title (shades of *Tottel's Miscellany*, where readers are supposedly too dim-witted to work out the meaning of the poems), and there is nothing about "youth" in the original. Certainly, one can argue that because these are fragments a translator might want to guess what, if anything, came before or after the available words, but here there is too much guessing and no guarantee that Sappho was thinking of her lost youth rather than simply sexual desire for someone who wasn't there at the time. Rayor uses "sleep," which is different from "lie," because when one "lies" in bed alone the sense

of loss seems more profoundly sad than merely being in a state of oblivion. Poochigian adds "tryst," which is also not present in the original but which is, realistically enough, implied by "midnight," so it works rather better than Barnard's "youth" or Rayor's addition of "time passes," which is made somewhat absurd by the fact that the speaker is asleep and wouldn't notice it anyway. Poochigian's speaker is awake and he leaves ambiguous what might be passing through her mind. If Barnard had omitted "youth goes" she would have achieved the same telling effect, but those words simply spoil Sappho's poem. Poochigian's tetrameters here do the trick nicely, although I was a little concerned about "tryst," which seemed awkwardly archaic, but at least it suggests a connection with a lover rather than with the fading-away of the speaker's youth.

In the end, which translation of Sappho a reader chooses depends on how it appeals to the senses and emotions, not whether the poem is completely "accurately" rendered, although the latter point may matter to those who know Greek.

And perhaps this reviewer is being too picky about choice of words; the translations reflect, after all, the translator's reaction to the poems and what he or she saw in them. In their way, these are all "good" translations, but I would nonetheless give an edge to Poochigian because he catches the rhythm and the mood of Sappho's poems and conveys the sometimes wistful longing in a less self-conscious way than the other two translators. He is sensitive to the emotion, too, and his Sappho is somehow more rounded and complete than some others I have seen. In the end, though, Sappho, like other archaic Greek women poets, is, in the end, a poet of fragments and tantalizing suggestions; what she really wanted to say cannot ever be known.



Sappho fresco in Pompeii

Lisa Jardine. *Ingenious Pursuits: Building the Scientific Revolution.* Little, Brown and Company, 1999.

Sue Matheson

No scientist stands alone

A British historian of the early modern period, Lisa Jardine is Professor of Renaissance Studies at University College, London and the Director of the Centre for Interdisciplinary Research in the Humanities and the Director of the Centre for Editing Lives and Letters. A Fellow of the Royal Historical Society and an Honorary Fellow of King's College, Cambridge and Jesus College, Cambridge, she holds honorary doctorates of Letters from the University of St Andrews, Sheffield Hallam University and the Open University, as well as an honorary doctorate of Science from the University of Aberdeen.

In addition to her many scholarly articles and full-length books, Jardine is also the author of a number of best-selling books written for general audiences. *Ingenious Pursuits:*

Building the Scientific Revolution, published by Little, Brown and Company in 1999, is one of them. Consisting of an Introduction, Eight Chapters, an Epilogue, and a Cast of Characters, *Ingenious Pursuits* totals a whopping 444 pages. It is a book which I should have read when it first came off the presses, and didn't. It is a book that I should own, and don't. (That will be remedied.) It is a book that I truly enjoyed reading. Every page was lucid and startling. I did not know that men in diving bells were salvaging gold from sunken Spanish galleon in the seventeenth century or that a man named Hans Sloane made a fortune producing Milk Chocolate as a therapeutic drink 'for its Lightness on the Stomach'—or that Christopher Wren had "delighted Charles II with microscopically enlarged images of fleas and lice" or that tulips did not originate in Holland.

Science in this text is fascinating because it is all about the quirky, compelling, and highly competitive characters practicing it. Like the curiosity collections that it documents, *Ingenious Pursuits* is full of oddities. I'll only mention three. There is the self-medicating Robert Hooke, the first to discover crystals in urine (his own). Believing in the therapeutic value of evacuation, Hooke searched for remedies by swallowing dan-

gerous substances, among them, antimony, tincture of Wormwood, opium, iron and mercury preparations, flower of sulphur, and lead. The man simply wasn't satisfied with the results of his experiments unless he was vomiting, urinating, sweating or excreting. When Hooke suffered from nausea, he took antimony with sugared roses (or something equally nasty), vomited in less than half an hour, and felt better.

There also is Elias Ashmole, a London lawyer and compulsive organizer, counter and classifier who bilked John Tradescant's family of a collection of rarities and curiosities from around the world. Known as the Tradescant Ark, the collection was so large that it took four years to catalogue its items and was regarded as "an international landmark, a must to be visited by all educated visitors to England. Once the collection, housed in the Tradescant home, legally belonged to him, the obsessive Ashmole moved in next door and knocked a hole in the wall separating his property from that of Tradescant's widowed daughter-in-law without permission so he could visit the Ark whenever he pleased.

Even the lab technicians' lives are fascinating. Consider the story of Maria Winkelmann who showed an early aptitude for observational astronomy but whose gender prevented her

from working in the field. She enterprisingly solved that problem by marrying a man thirty years her senior and becoming his technician but was unable to advance any further in her field. She did not become the Academy Astronomer at the Academy of Sciences in Berlin even though Leibniz supported her application.

Throughout *Ingenious Pursuits*, Jardine deftly and completely charts the explosion of knowledge and culture during the seventeenth century, pausing to comment on the significance of the paradisaical botanical gardens of the period, especially the Dutch East India Cape Colony's and the hideously cruelties of the vivisectionists. By the end of Robert Boyle's life the stakes involving scientific discoveries were so high that his technicians had to sign a document that bound them to complete secrecy regarding his scientific work. Monks and philosophers were dabbling in the new discipline. Grocers were making fortunes importing and selling exotic fruits and plants. Mapping the world and making pocket watches became big business.

Best of all are the 143 illustrations liberally scattered throughout this book. Breathtakingly beautiful renderings by Leeuwenhook and Merian, pictures of perfectly preserved specimens from Sloane's herbarium, Christopher Wren's exact



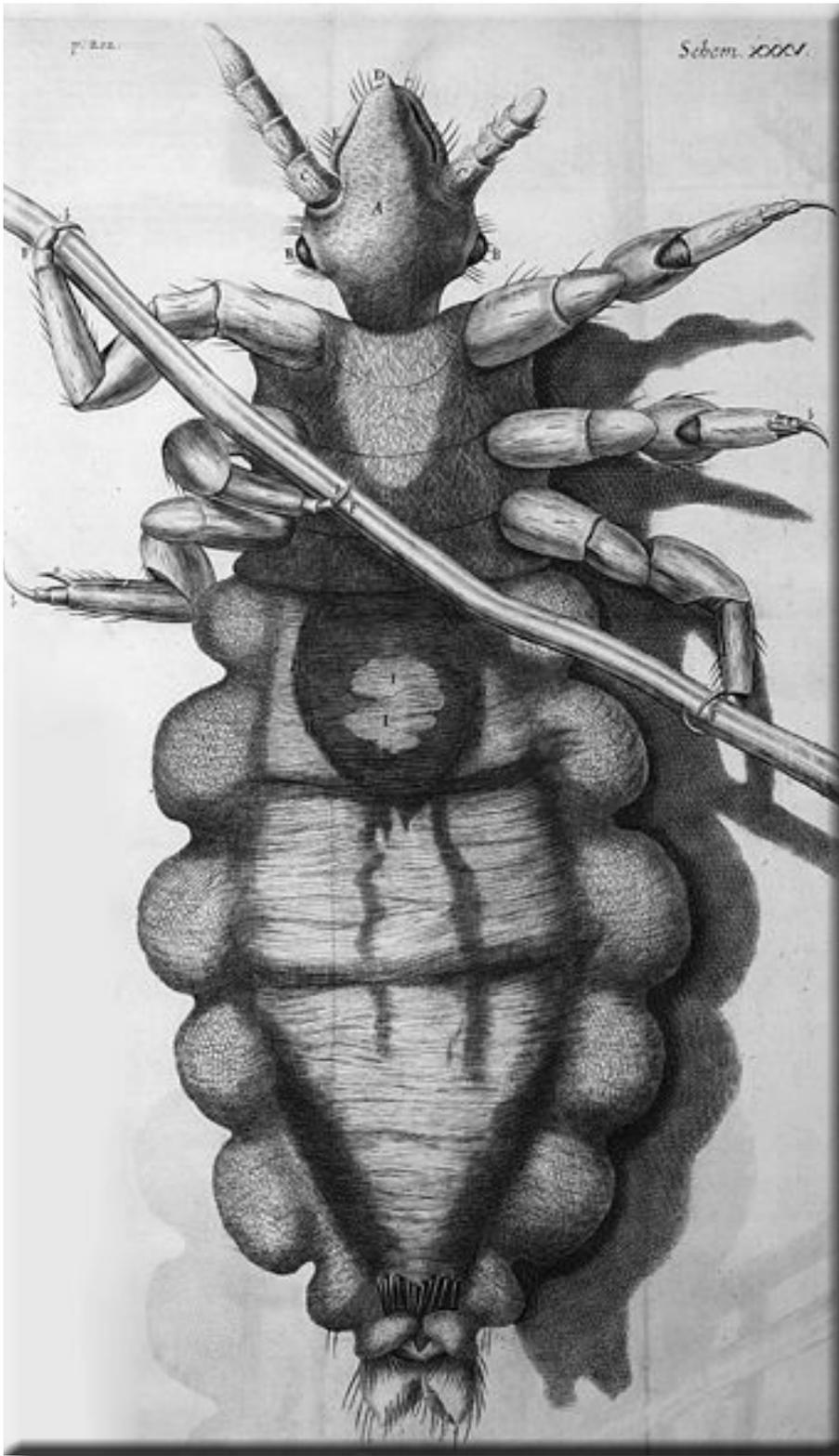
Merian illuminated copper engraving

ing drawings, and a myriad of exquisite seventeenth-century maps and engravings evoke the excitement of their creators' discoveries.

Arguably the most stunning are Merian's flawless engravings of exotic flora and fauna. Even her beetles are fabulous. In a happy oversight, some of these images are duplicated. I was having so much fun looking at the pictures in this book that seeing the same subjects in colour and black and white

doubled rather than detracted from the value of the experience.

As Jardine points out in her Introduction and Epilogue, the laboratory as a playing field that is the laboratory hasn't changed since the seventeenth century. Original discoveries, ingenuity, lateral thinking, and ruthless ambition fuel sensational scientific breakthroughs like the cloning of the first live sheep in 1997. Dolly may seem to be old news now but the moral outrage that followed her



The sort of drawing that delighted Charles II. From Hooke, Robert (1635-1703). *Micrographia: or some physiological descriptions of minute bodies made by magnifying glasses: with observations and inquiries thereupon.*

suits is what I consider to be the best kind of a read—the kind of intellectual anthropology that reminds its reader how connected we are to each other and to the world. John Donne certainly would have approved of this book, for it demonstrates that no man is an island. Certainly no scientist stands alone.

Could *Ingenious Pursuits: Building the Scientific Revolution* induce me to leave behind the humanities and embark on a career of cataloguing mosquitoes and black flies? Well, no. And given my proclivity to create chemical disasters in the laboratory at my high school, it is probably a good thing that I am not considering changing careers now. But I will be adding this volume to my peninsular library and reading another of Lisa Jardine's bestsellers before Christmas. Maybe I'll even have time to read two.

appearance has not disappeared.

In part, it seems that Jardine wrote *Ingenious Pursuits* to remind us that the “scientist, like the artist, is one of us” and his or her scientific research is pursued “along directions set by

the interests and preoccupations of the community he or she belongs to.” Science, Jardine posits, is “simply an extension of the rules that govern our everyday life.”

In sum, *Ingenious Pur*

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call for papers

The *quint's* seventeenth 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 15th November 2012—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 Dr. John Butler or Dr. 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 either jbutler@ucn.ca or smatheson@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.

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