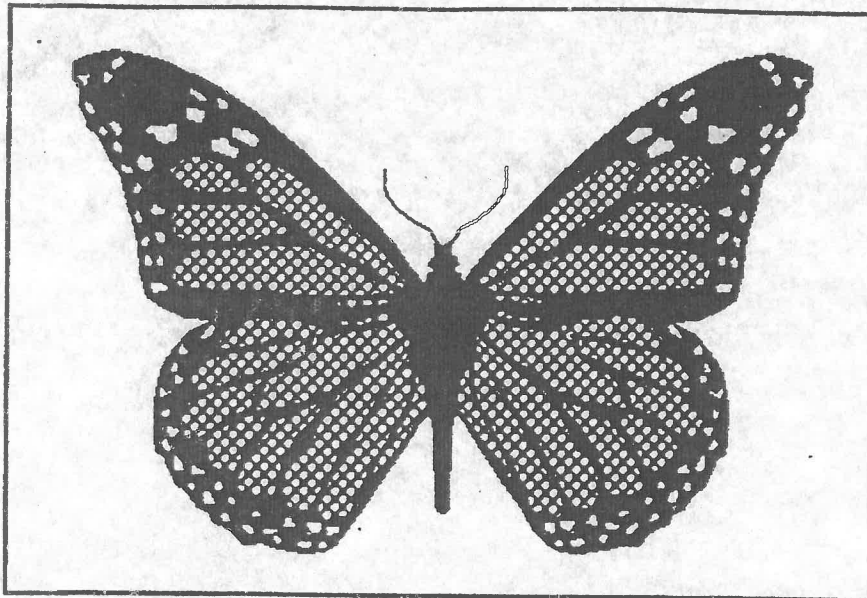


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***GENDER IN LITERATURE: ISSUES
PERSPECTIVES, LANGUAGE***

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English Graduate Review

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Introduction

H. R. Stoneback

This volume of the *English Graduate Review* features papers delivered at the Sixth Annual Graduate English Symposium in April 1994. The proceedings of that occasion--the rubric was "Gender in Literature: Issues, Perspectives, Language"--are introduced in the following remarks by Professor Anne Trensky. The editors of the *Review* record here their appreciation for the fine work of the symposium co-directors, Professors Jan Schmidt and Anne Trensky.

In addition to the symposium papers, we are pleased to present two articles by candidates for the Master's degree in English: Robert Fitzpatrick "The Promise of Green Days: The Question of Failed Resolution in *Henry V*"; and Lynn Polidoro, "Sonnet 24: Shakespeare and Perspective." This issue also includes three book reviews by M. A. candidates, dealing with recent major books of broad general interest to the profession: John Langan on Harold Bloom's *The Western Canon*, R. Adrian Constant on James Miller's *The Passion of Michel Foucault*, and David Goodman on Edward Said's *Representations of the Intellectual*.

As always, the editors of the *Review* invite a wide range of submissions for the next issue: essays, explications, book reviews, notes and queries, letters to the editor, etc. We stress that the publication of the annual symposium proceedings is just one function of the *Review*, and that articles and reviews to be considered for publication need not be related to the symposium topic. We urge all of our graduate students to submit their best work for publication; please note carefully the details regarding submissions in the back matter--"Guidelines for Contributors."

As this issue goes to press, it is the eve of the Seventh Annual Symposium; the topic is "Shakespeare in Performance.": Professor Yu Jin Ko, symposium director, reports that eight graduate students will present "splendid papers" at the April 27th event. This distinguished visiting speaker at the evening program will be Professor David Bevington of the University of Chicago (author of *From Mankind to Marlowe*, *Tudor Drama and Politics*, and editor of *The Complete Works of Shakespeare*.)

The Eighth Annual Graduate Symposium (April 1996) will be concerned with depictions of academic life in literature. The symposium directors will be Professors A. M. Cinquemani and M. Stella Deen. Papers for this symposium may draw on a wide range of materials, approaches, and genres. (For example, the

academic novel, such as David Lodge's *Small World* or *Changing Places*, Kingsley Amis' *Lucky Jim*, Robert Penn Warren's *A Place to Come To*; or any works--fiction, non-fiction, poetry--which significantly portray students, teachers, the academy and the process of education; other examples include Thomas Merton's *The Seven Storey Mountain*, Wordsworth's *The Prelude*, Boswell's *Johnson*, Newman's *Idea of the University*, Milton's *Latin Elegies*, Adams' *The Education of Henry Adams*, Hardy's *Jude the Obscure*, Goethe's *Faust*, Thomas Hughes' *Tom Brown's Schooldays*, Scott Fitzgerald's *This Side of Paradise*, Thomas Wolfe's portraits of Harvard, UNC--Chapel Hill, and NYU in his various works, etc.). These are just a few suggestions; there are many other possibilities. Potential participants are urged to speak with the symposium organizers, and to submit proposals and abstracts by the end of the Fall 1995 semester.

A note about another feature of the *Review*: we continue to publish our "news and notes" column, and we ask that readers continue to provide information regarding achievements of our former (and current) graduate students. For example, we would like to hear about publications, grants, honors, as well as news regarding progress of our MAs in Ph. D. programs, and reports about teaching and employment activity. Please submit items for this column to the editors.

We have announced in the past that we will include a "Notes and Queries" section in the *Review*. Brief items, notes and queries, together with letters to the editor are welcome. A few items appear in this issue, after the articles, and responses to the queries are encouraged. Finally, we announce our intention to include in future issues an "Abstracts of M. A. Theses" section. Degree candidates who have completed (or are nearing completion of) an M. A. thesis are encouraged to consult with their advisors and to submit a Thesis Abstract (150-200 words) for publication in the *Review*.

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Introduction: The Symposium Papers

Anne T. Trensky

The Sixth Annual Graduate Symposium, entitled Gender in Literature: Issues, Perspectives, Language, was the first gathering of scholars in the English Department to address the critical and complex issue of gender in literature. It was coordinated by Professors Jan Schmidt and Anne Trensky.

This symposium developed in response to specific requests from the graduate students in the MA program, particularly those in Professor Anne Trensky's course, *Female Heroes of Fiction: Nineteenth Century*--a theoretical and critical inquiry into the heroic archetype, the distinction between the hero the heroine, and the reasons why female heroism has been condemned or ignored. Several of the papers, those on *The Return of the Native* and *The Awakening*, developed from papers written for that course. After our call for papers was issued, we were faced with a larger response than we had anticipated and, wanting to give the Symposium as broad a historical and literary range as possible, we chose nine papers.

Over the past twenty-five years feminist theory and criticism has changed the way we read literature by framing the question of reading inside the question of gender. Much of our reading has involved a re-reading of literature of the past from a new perspective. Feminist criticism is not exclusive; it has been used in conjunction with every other critical approach from formalism to new historicism.

Elaine Showalter, in her Introduction to *The New Feminist Criticism: Essays on Women, Literature, and Theory*, perhaps best states the goals and accomplishments of feminist criticism:

Whereas it had always been taken for granted that the representative reader, writer, and critic of Western literature is male, feminist criticism has shown that women readers and critics bring different perceptions and expectations to the their literary experience, and has insisted that women have also told the important stories of our culture.

Elaine Showalter goes on to say:

the success of feminist criticism has opened a space for the authority of a feminist view that extends beyond the study of women's writing to the reappraisal of the whole body of texts that make up

our literary heritage. Whether concerned with literary representations of sexual difference, with the ways that literary genres have been shaped by masculine or feminine values, or with the exclusion of the female voice from the institutions of literature, criticism, and theory, feminist criticism has established gender as a fundamental category of literary analysis. (3)

Since one of the most important discoveries of feminist criticism was that women writers have a literature of their own, that women have a cultural continuity, we began with Karen Ann Chaffee's paper, "Threads of Continuity: Women's Culture and Identity." Joan Perisse followed with a discussion of the unrecognized political role of women in *Beowulf*, "Women as Peaceweavers." Janet De Simone and Lynne Crockett both presented feminist re-visions of Chaucer's *Canterbury Tales*: "The Rebirth of Custance: 'The Man of Law's Tale'" and "Equality and Illusion: Gender in 'The Merchant's Tale'."

Two different perspectives on Hardy's *The Return of the Native* were presented by Carrie Landi's "Eulogizing Eustacia: Hardy's *The Return of the Native*," and Margaret Winters' "Thomas Hardy's Passionate Eustacia: Goddess or Woman?" Richard Hamilton gave us Molly Bloom's "story" in a paper entitled "Redefining the Mark: Molly Bloom's Critique of *Ulysses*" and Candace Piaget presented the gender conflicted illusions and expectations in an essay entitled "Love's Labor Lost: Faulkner's *The Wild Palms*."

We thought it appropriate to conclude with a paper on Kate Chopin's *The Awakening*. This rediscovered novel of 1899, which became one of the most popular feminist literary texts of the early years, marks the beginning--or we might say the awakening--of feminist theory and criticism. Christina Nelson presented her paper, "A Ponderous Weight of Wisdom: Edna's Awakening Individuality."

Professor Marianne Hirsch, Chair of the Department of Comparative Literature at Dartmouth College, delivered the evening lecture on Charlotte Bronte's *Jane Eyre*, "Jane's Family Romances." After summarizing the many critical approaches to this timeless novel, Professor Hirsch gave a brilliant psychoanalytical interpretation of Bronte's re-visioning of motherhood.

We thank the participants and Professor Hirsch for the parts they played, as well as the many graduate students who cheerfully and energetically helped us set up for the evening session, and Edward Todd of the Campus Bookstore, who gave generously of his time in transporting and selling Professor Hirsch's books. It was a most successful 1994 Graduate Symposium.

Threads of Continuity: Women's Culture and Identity

Karen Ann Chaffee

any woman born with a great gift in the sixteenth century would certainly have gone crazed, shot herself, or ended her days in some lonely cottage outside the village, half witch, half wizard, feared and mocked at. For it needs little skill in psychology to be sure that a highly gifted girl who had tried to use her gift for poetry would have been so thwarted and hindered by other people, so tortured and pulled asunder by her own contrary instincts, that she must have lost her health and sanity to a certainty.

Virginia Woolf

As Maragret Ezell points out in *Writing Women's Literary History*, Virginia Woolf took her fiction of Judith Shakespeare and made it authoritative—a fact (45). Woolf and numerous feminist critics have perpetuated the myth of women's silence based upon the fact of women's existence as speculated by Woolf. Contrary to Woolf's speculations, women have been telling their stories, raising their voices, throughout time regardless of the limitations imposed by their economic and social conditions and status. We have discovered (and continue to discover) the voices of women crossing lines of class, ethnicity, race, sexual reference and time to echo our shared experiences, our shared culture, our shared biology. These voices appear in varied forms: pottery, embroidery, quilts, tapestry, letters, diaries, translations, poetry, novels, and modern essays. Women's culture is multi-faceted in order to encompass all women. Thus, not all women share identical experiences and traditions; however, all women do connect in their oppression. This connecting thread is echoed by Woolf, "for masterpieces are not single and solitary births: they are the outcome of many years of thinking in common, by the body of people, so that the experience of the mass is behind the single voice" (65). Within our differences we discover our similarities.

The male centered society exists and functions in a linear and hierarchal spectrum as do masculine thinking and writing processes. Women's culture shatters this linearity in order to retrieve all that was previously ignored, oppressed, misunderstood, repressed, ridiculed, or forgotten. The problem is not simply and only the patriarchy; the problem is those women who validate and perpetuate Woolf's assumptions. This is most apparent in anthologies that fail

to recognize the women's voices found in letters, translations, and diaries as well as in poetry, novels, and essays. Women's culture is the preservation and continuation of our shared knowledge and identity that has been victim of our oppression. This culture, knowledge, identity, and experience are located in stories passed from one generation to the next, thus connecting women.

"Women's needlework has been a universal form of activity, uniting women of different classes, races, and nations" (Hedges 331). The art of quilting in America is an excellent example of women's culture and the passing of knowledge. Quilting is a woman's activity; therefore, it has little value to men. It began as a need (warmth) that evolved into a form of creative expression. It also became a group activity--a much needed social event for isolated women. "Quilting bees were usually festive occasions, opportunities to renew and cement friendships, to reestablish social bonds among women otherwise isolated, especially on the western frontier, to exchange news and ideas and to express feelings" (333). It was within this context that women's culture was preserved. As mothers teach daughters how to "do" women's activities, they also tell our stories, pulling the connecting threads that bring us closer.

The definitions of women's culture, knowledge, and identity vary depending upon the historical period and its society. However, there must be a universality within female culture and knowledge that is carried through history. This knowledge is passed through oral stories shared during the learning of a "woman's activity." There has always been a connection between the "experienced" woman and the "novice" as well as among all women. In this oral tradition women passed knowledge across generational lines and assured continuity. Carolyn Heilbrun writes, "I believe female narratives will be found where women exchange stories, where they read and talk collectively of ambitions, and possibilities and accomplishments" (46). Woolf failed to validate women's oral traditions and she also did not consider the possibility of women sharing their written stories. She viewed women's writing as private writing that had little importance because she believed that intellectual freedom, as evidenced by the writing of poetry, which was professional writing, depended upon material things (or public validation) (Woolf 108). All women's stories whether written, oral, or expressed in art have value to our tradition and culture.

Margaret Ezell recognizes the problems in the way women's culture has been viewed. We cannot progress backwards in a linear fashion, searching methodically for our history, models, and secrets. Not all women writers are isolated, angry, or insane as Virginia Woolf imagined and assumed. Renaissance women's poetry does exist, and it indicates a collaborative effort resulting from manuscript circulation; these women writers were not isolated (Ezell 65). Anne Bradstreet, Anne Killigrew, and Mary Monck are examples of women whose manuscripts were circulated before publication was even considered. "The posthumous edition of Monck's *MARINDA* indiscriminately includes poems writ-

ten to her as part of verse exchanges as well as her own poems, revealing in its contents that Monck was part of a literary group that exchanged works, not an isolated individual writing never to be read" (54).

It is generally believed that the noble woman writing during the Renaissance was "constrained by an emphasis on the virtues of chastity, silence, and obedience" (Hannay 10). Her attempts at female expression, free expression, were commonly believed to be repressed or ignored. As long as she wrote within the conventional limits imposed by the society, such as translations of religious texts, she possessed a false voice and language. Her education did not allow for feminine expression and creative thought. Therefore, it is assumed that she had no authentic voice.

However, as I have already illustrated, it was possible for a woman to write and to circulate her writing without jeopardizing her virtuousness. In this way, she was able to find her voice. Women's manuscript's were circulated to a male as well as a female audience. Manuscript circulation was social and public where the writer became part of a group, where collaboration was common, and where the works were generally unsigned (Ezell 57). This socially accepted form of literary practice disproves Virginia Woolf's general theory of the poor, isolated, writing woman. It also calls into question Woolf's idea of women's private writing as opposed to a professional form of writing. Manuscripts should be considered a form of publication because "many...were carefully preserved, in beautiful calligraphy, in bound volumes to ensure later readership. Such fair copies...were produced with the aim of preservation and with an audience in mind" (53). Women were writing and their writing was circulated; they were attempting female expression within the confines of male language and society. Ezell suggests that coterie literature was a part of woman's culture because it provided a "literary 'family'" for women. Women's culture has a shared thread based on the commonality of our bodies and minds:

Not only have women's literary histories confirmed the continuity of female experiences, but they have also tended to assert that emotional responses to landmark human experiences such as giving birth and psychological responses to social stress such as isolation or injustice have remained constant (Ezell 26/27).

Each individual woman whether living in the 16th century or 20th century experiences some form of silencing, whether it is local, national, or universal, public or private. While the degrees of oppression vary across time, the essential fact remains that all women are bound together by this shared experience. And that experience is preserved and expressed (often subversively) in our translations, letters, prayers, poetry, and novels as well as in our mother's quilts, paintings and gardens. Often the writing or work of art is cast into the abyss of "minor" works, judged adequate imitations of male

creations lacking any real merit. But, when interpreted, analyzed, and experienced by women, the work takes on another meaning:

Faulce hope which feeds butt to destroy, and spill
What itt first breeds, unnaturall to the birth
Of thine owne wombe; conceaving butt to kill,
And plenty gives to make the greater dearth,

Soe Tirants doe who faulsly ruling earth
Outwardly grace them, and with profitts fill
Advance those who appointed are to death
To make theyr greater faile to please theyr will.

Thus shadow they theyr wicked vile intent
Coulering evill with a show of good
While in faire showes theyr malice soe is spent;
Hope kills the hart, and tirants shed the blood.

For hope deluding brings us to the pride
Of our desires the farder downe to slide.

(Roberts 107)

This sonnet from the sequence, *Pamphilia to Amphilanthus*, was written by Lady Mary Wroth in the early seventeenth century. It addresses the themes of control and betrayal: the woman has no control over her body which betrays her, and the people have no control over their ruler who betrays them. That's one interpretation--a valid interpretation fitting into the convention. The subtext addresses the theme of hope. False hope "feeds butt to destroy," just as the womb "conceav[es] butt to kill." Both hope and the womb represent promise--positive expectation. The woman has no control over her body or life because she is governed by nature and men--the "tirants." She cannot outwardly resist either entity because "tirants shed the blood"--miscarriage and death. The death resulting from the tyrant can be physical or psychological. Hope kills the heart if we relinquish all control to nature and men; however, hope also preserves our secrets and stories which we keep in our private places, our subtexts. And this is our power, our control. We, the women in present time, must now find, preserve, celebrate, and validate these secrets.

Virginia Woolf's recognition of women's literary as well as social and economic oppression was a vital stepping stone in the discovery and validation of our oral, artistic, and written traditions and culture. The acceptance and recognition of a women's culture through time does not necessitate a search for models. The validation of our historical sisters and mothers and their accomplishments is long due. Women's culture is not compiled, sorted, indexed, and pre-

sented in a chronological order. Our knowledge is not standardized by the existing system. It is lived.

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Women as Peaceweavers: *Beowulf*

Joan Perisse

One way to understand the roles of women in Anglo-Saxon society is to look at the literature of that period in which writers document the roles of women in their storytelling. Most of these sources depict the lives of the upper class or royal Anglo-Saxon women. In the heroic poem *Beowulf*, the character of Wealhtheow gives us an insight into the roles and attitudes towards women in upper Anglo-Saxon society.

Although *Beowulf* is a decidedly masculine poem, with its primary hero being a male and all his exploits those of a masculine nature, much in the poem revolves around the influence exercised by women in his society. It has been proven through the sociohistorical study of Anglo-Saxon women that, during this time, women had significant influence and freedom of action. Sheila C. Dietrich in her essay "An Introduction to Women in Anglo Saxon Society" examines the roles of women in Anglo Saxon England and the manner in which authors of the time commented on women as administrators, warriors, and religious figures. She concludes that "Women (at least the upper class women usually depicted in the documents) emerge from Anglo-Saxon records possessing an impressive independence and influence" (32). They seemed to have enjoyed more independence than did women after the Norman Conquest. Not only were the attitudes toward women more liberal, but the Anglo-Saxon woman also enjoyed more legal independence and rights than did women in later centuries.

The ultimate positions of power, those who made the laws that structured Anglo-Saxon society, were held by men. But fortunately, these men perceived women as valuable members of their society and gave them equal status with men. They devised laws that represented and protected the interest of women in every area of their lives. Some of these rights included the privilege to possess property, being personally involved in the control of the estates and their revenues, and holding administrative positions. However, women were not always equally represented in every area of their society. The one area in which women felt the most powerless was that concerning war and feuds.¹ But decisions about war, generally decided on by the men in the family, were of great concern to the maternal nature of women, and, therefore, in order to gain some control over the preservation of their lives and those of their families these women became peaceweavers.

The portrayal of women characters in *Beowulf* demonstrate this phenomenon. They demonstrate the importance of women in their society especially through

their roles as "peaceweavers." Anglo-Saxon women were looked upon by members of their families as emissaries of peace. Through the act of marriage these women were used to form alliances with other tribes or clans in order to end feuds and prevent wars. Often, however, a marriage to prevent a feud or form alliances was not successful. Although this role as "peaceweaver" often put these women in tragic and unfortunate circumstances, it was a unique position that empowered the women and increased their influence in their families and society.

This role of a peace weaver seems to be especially suited to the women of Anglo Saxon England. By looking at current studies in contemporary psychological and social theory of women one can understand how Anglo Saxon women fit the role as peaceweaver. According to Sara Ruddick, in her essay called "Maternal Thinking," women are natural pacifists. She believes that in any society women are powerless to "nature's indifference--illness, death, and damage to the child...," and added to this is "social powerlessness" (343). She states, "Almost everywhere the practices of mothering takes place in societies in which women of all classes are less able than men of their class to determine the conditions in which their children grow" (Ruddick, 143). Although both men and women can carry maternal instincts it is the woman, because of her role as birth giver of children and mother, who cultivates her instincts more fully. It is this maternal instinct that demands "that a child's life and health be preserved" (Ruddick 240). This feeling is carried over to the community in which she lives. Thus the maternal instinct for preservation broadens into a "preservative love" which "is an activity of caring or treasuring creatures whose well being is at risk" (Ruddick 240). Women who have the responsibility to see that their children survive have a natural tendency to prefer peace to war and fighting. She is more likely to support preservation over destruction. As a supporter for peace it enables her a voice in the community. And this, it appears, is what happened in Anglo Saxon times, when women as peace weavers acquired a voice in the outcome of their lives and that of their children.

The most prominent example of a peaceweaver in *Beowulf* is Wealhtheow. Wealhtheow, queen to Hrothgar king of the Danes, exemplifies the type of woman one might meet in a heroic society. According to Joel T. Rosenthal, in the Anglo-Saxon society, a woman

enjoyed considerable freedom and a right to be treated with respect. She presided over the household with an independent dignity, and she was not a mere ornament on ceremonial occasions. She was a counselor and companion in her own right, and it did not detract from her husband's status or prestige for others to recognize this (Rosenthal 138).

However, Wealhtheow's power in the court is partly a covert power. She cannot openly participate in some of the decisions that the men of the court will make, but she will use her influence as peaceweaver to manipulate these decisions. Her activities in court are not merely perfunctory or ceremonial; they are performed for a precise purpose, calculated and manipulative in order to maintain a peace within her husband's kingdom, in her husband's interest and in her own interest. Her position of power, as wife of Hrothgar, is precarious at best if her husband should lose his kingdom to an invading tribe or to a hostile faction within the court. Therefore, her manipulations as peaceweaver are to a large degree motivated by a desire to protect her husband's power in order to protect her own rights and those of her sons, in short to maintain her status.

A peaceweaver was considered a legitimate political position not only in Anglo Saxon times, but today as well. In another essay, "Preservative Love and Military Destruction: Some Reflections on Mothering and Peace," Sara Ruddick explains:

We are living in a militarized state, armed with insanely destructive and self-destructive weapons, plagued by violence not only against individuals and nations, but against classes and races. 'Enemies about self-righteous hatred seems a virtue, murder is legitimate. In these circumstances, any resource of peacefulness should be made politically effective' (233).

When the queen enters the hall for the first time, she takes this opportunity to reinforce the idea of unity among members of the clan and the retainers of her husband Hrothgar. For many years now the kingdom has been plagued by the presence of the monster Grendel. The once mighty king has grown "old and gray bearded" and, unable to physically avenge the death of his thanes, he is experiencing a loss of self-worth. He has lost many of his most loyal and powerful retainers to Grendel, and his kingdom faces complete destruction. Hrothgar is helpless to stop the course of events. At this point Wealhtheow is mentally stronger and more alert than Hrothgar and fears Hrothgar's vulnerability may be taken advantage of by stronger more ambitious men. She has taken it upon herself to safeguard his throne from possible conspiracy, to which Hrothgar's preoccupation has blinded him, and to rally support for her husband.

When Wealhtheow honors Hrothgar and bestows the jeweled cup to her husband first, she is reminding all in the hall that Hrothgar is still their king and that he is due the respect and honor that he has always been shown. Next she drifts through the hall offering the cup to "the veterans and the youths" alike creating a sense of unity and loyalty among her people by honoring all equally. She eventually comes to Beowulf and offers the cup of mead to him.

Again her actions are twofold: She is greeting Beowulf as their guest and, in offering the cup, is expressing the Dane's trust in him. But she is also looking for Beowulf to publicly and formally swear to his promise of aid he has offered the king in killing Grendel. By taking the cup Beowulf symbolically accepts the obligation to aid Hrothgar. She wishes to bind Beowulf publicly to his offer of help. Once Beowulf accepts the cup from Wealhtheow, he exuberantly restates his former vow, saying "I would entirely fulfill the desire of the Danish nation or else fall slaughtered" (634-635). Once Wealhtheow has heard the promise of the deed announced publicly, she can walk back to the throne and sit by her lord. She does not sit below him at his feet as do his most loyal and trusted retainers, but next to him by his side. She shares the throne with him.

Wealhtheow, well aware of the importance of boasts and vows made in the mead halls, knows that Beowulf will not renege on his promise to aid Hrothgar. Once Beowulf publicly confirmed his vow to her, he is formally accepted by the king and given the care of the hall to protect. Never at any time during her welcoming ceremony did the king usurp her rights to greet their people and guests and to formally extract a public promise from Beowulf for aid. Nor did she usurp her husband's position or act out of her legal rights as queen and peaceweaver by her actions. All present in the hall, including their guest Beowulf and his men, showed Wealhtheow respect and treated her as a legitimate spokesperson and a representative of Hrothgar's interest.

After Beowulf succeeds in killing Grendel, the court again honors Beowulf. And once again Wealhtheow uses her influence to gain what she needs. Since Beowulf has rid the kingdom of Grendel and has saved it from certain doom, Hrothgar has vowed to treat Beowulf as a son. To Wealhtheow, this means the possibility of Beowulf's gaining control of the throne. She would like her sons to rule, but she is wise to the possibilities of conspiracy or of Hrothgar's offering the throne to Beowulf in gratitude and, additionally, because he is worthy to rule the kingdom he has saved.

Wealhtheow realizes that Beowulf is not the only threat to the throne. She is aware that Hrothulf, the nephew of Hrothgar, could also gain the throne either by inheriting the throne directly from her husband or through conspiracy. This time when the queen enters into the public forum of the mead hall, she uses gift giving and praises in an attempt to manipulate her rivals, to gain support and approval from her people, and gently remind her husband of his obligations to his own sons. By showing Beowulf kindness and giving him gifts and due respect, she hopes to win Beowulf's loyalty. Rather than alienate Hrothulf, by threats or accusations, she honors him with praise and gifts and a stern reminder of his indebtedness to his king and queen. By honoring and praising both men publicly she hopes that they will be forced to live up to these praises and that their public will pressure them to do so. It is an effective way of manipulation.

Wealhtheow is a strong and responsible woman within the political and social realm of her husband's kingdom. She acts as the guardian for her husband's throne and looks after the welfare of her people by using her powers as a peaceweaver to gain loyalties and unite the kingdom. She is in her legal right to do this, and she is even expected to maintain the peace by the people of her husband's kingdom and the king himself. She is masterful in manipulating a situation that would serve her own best interest. Women in the Anglo-Saxon society, because of their status as peaceweavers, did have influence in the predominately male world of their heroic society. They lived during a special time, in pre-Christian history, when a culture chose to represent and treat the women of its society with the same respect and admiration that was granted the male members. Like Wealhtheow, the women in Anglo-Saxon society possessed rights, wielded power, and exercised alternatives that women in later centuries could only dream of.

ENDNOTE

1. It is important to point out here that women's lives during this period were not ideal. Indeed, they actually did possess certain rights and powers (mostly bargaining power) that women in later centuries did not have. However, women in Anglo-Saxon society did not lead the kind of life feminists of today would accept. Carolyn Dinshaw expresses this sentiment exactly in her essay "Chaucer's Sexual Poetics," in which she states that theirs was a patriarchal society and that the role of importance women had was due only to the fact that "women [were] the conduit by which power [was] passed on; they [bore] sons." She also quotes from Gayle Rubin's "The Traffic in Women" and Claude Levi-Strauss's *The Elementary Structures of Kingship*, in which both discuss the fact that women were trafficked and bartered like merchandise throughout their society to prevent war, achieve peace, and advance men's individual power and property gains. The exchange of women for the sole purpose of "bonding men together by women" and advancing their power is very barbaric and primitive. But that is just what we have here, a primitive society in which women used their positions within that society to their best advantages. In so doing they created for themselves certain rights and positions that ultimately gave them power.

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The Rebirth of Custance: *The Man of Law's Tale*

Janet De Simone

When your whole life was on the tip of your tongue empty pages for the
no longer young the apathy of time laughed in your face . . . the river
sent your soul like a message in a bottle and it was your rebirth.

Emily Saliers

The idea of journeying is a common motif in literature of both the past and present. Characters questing (both literally and metaphorically) for life's meaning and a position in society have been created by numerous authors throughout the centuries. Some female writers, such as Alice Walker and Sylvia Plath, have used the journey motif as a means for their characters to explore their roles within a patriarchal society, and eventually discover a true voice and language that will aide in a better understanding of themselves. Although Geoffrey Chaucer is a male writer, he also seems concerned with his female protagonist's search for an identity, a voice amidst her patriarchal surroundings. In Chaucer's *The Man of Law's Tale*, Custance is sent from her patriarchal homeland, journeys to different places and ends up discovering a language she can identify with and examining her role in relation to religion, her father, and society in general.

In chapter three of her book, *Chaucer's Sexual Poetics*, Caroline Dinshaw argues that Custance "exists not only in but as narrative" (95). The Syrian merchants tell the Sultan a story about a beautiful young, virtuous woman, and it is through their narrative that the Sultan falls in love with (or perhaps I should say lusts for) Custance. He has not even encountered the "real form" of Custance yet, but he "hath caught so greet plesance/To han figure in his remembrance" (186-87) that he is intent on marrying her.¹ Custance is not permitted to introduce herself (speak for herself) to the Sultan; instead, she is spun into a tale by men, created through their desires. Thus, from the very start of this tale we see that Custance does not have the opportunity to explain who she is; instead, she is given an identity, told who she is, by the merchants.

What is Custance's father's reaction to the merchants, who are gobbling up his daughter with their lustful eyes, and sailing back to Syria to tell the Sultan all about this striking maiden? He is probably quite excited at this opportunity to exchange his daughter for the souls of a heathen country or the gold of a rich country. If Syria is converted, then Rome is likely to benefit even more from this fellow country of newly baptized Christians; the two lands will then be allies in

regards to religious beliefs. The father thinks nothing of shipping his daughter to a foreign land to marry a man she has never met. Custance is treated as mere merchandise, goods such as wool or sugar that are traded to a country for other supplies (Dinshaw 96). Custance has no choice in the decision that has been made by the emperor. She does not speak out against the situation; instead, she submits to the male authority and allows herself to be sent to Syria. Custance "seeth ther is noon oother ende" (266), at least for the moment, because she has yet to discover that she has a voice and that she does have the strength to assert herself when she deems it necessary.

So the soon-to-be bride sails to Syria accompanied by bishops, lords, ladies and many other people selected to join her on this journey. It is significant that Custance does not go to Syria alone. As stated earlier, Custance is no-thing; so far her identity has been created by other people (father, merchants, etc.). She views herself not as an independent woman named Custance but as Rome's merchandise, a "wrecched child," and a "yonge doghter" (274-75). (Numerous times in the text she is referred to or labels herself as a daughter and child.) Custance cannot sail to Syria without the many different aspects of her identity. These people have helped to create who she is; therefore, without them she is empty, blank, no-thing. We will see that she is only able to become her own person when she is apart from the people who try to control her, mainly the patriarchal order.

For Custance the rudderless ship is a secure haven where she is able to examine her life and her importance as an individual. When she is adrift, the water is a source of comfort and security; it is an element of nature that has the ability to transcend gender. Nature cannot be controlled by any type of order--even a patriarchal one. Nature represents chaos, complete freedom from structure and order, independent from tradition and society. Only through this natural chaos can Custance separate herself from all of the traditional roles she is forced to operate within back in Rome. Among the calming waves she is gently rocked back and forth, providing an environment conducive to meditation. She has the chance to reflect on her life within this very romantic and spiritual environment. Men rule society, but they cannot wrestle nature and pin it under their thumbs. Only out of a neutral chaos can truth emerge and a new type of order be created--an order that has a place for Custance, the woman, and also her voice. Through her second voyage, to Northumberland, and her last one back to Rome, Custance is finally able to stand alone as an individual without having to depend on other people to speak for her and define who she is. The wild waves guide her to various landings and aid her more in her quest to become whole. It is not a challenge to be alone with nature and feel real; Custance must be able to integrate herself in society and not remain voiceless as she was before in Rome. Therefore, the landings prove to be tests for her to ensure that she will uphold her identity and not crumble beneath man's dominance.

When Custance arrives at Northumberland, she is greeted by the constable of the castle. She begs him to kill her and end her sorrows; she speaks to him in her own language. It is slightly corrupt, but it can be understood:

In hir language mercy she bisoghte
The lyf out of hir body for to twynne,
Hire to delivere of wo that she was inne.

A maner Latyn corrupt was hir speche,
But algates therby was she understonde.
(516-20)

The corrupt Latin that she speaks represents her own voice starting to emerge; it sounds strange and impure to the constable, who is not used to hearing women assert themselves. Since, as I said before, the boat is a place for Custance to be free from all patriarchal demands, you may then wonder why she does not enjoy the trip more. Along with the excitement of discovering her voice, there comes an apprehension and fear. For years the blank Custance has been inscribed on, formed by her society; now, suddenly, she is left alone to do the inscribing, free to be whomever she chooses. Freedom is a very frightening concept to a person who has been confined for such a long time. A person learns how to adapt to his/her environment and eventually is able to bear it. Custance has become used to her lack of identity, but now she must begin to accept that she is her own creation, and part of her is having difficulty coming to terms with this idea.

Proof of Custance's emerging voice is evident when she is in Northumberland. The constable brings Custance to his home, and his wife, Dame Hermengyld, instantly admires Custance, and both women form a sisterly bond. The Man of Law says, "Jhesu hath converted thurgh his grace/Dame Hermengyld, constableness of that place" (538-39), but the Dame's conversion is mainly an act of her love for Custance and does not seem to be triggered by Christ's power. Thus, Custance is using her voice to help other women find theirs. Another example of this occurs when Custance, Hermengyld, and the constable encounter a blind man who begs Hermengyld to give him his sight back. Hermengyld is fearful (as Custance was at first) to assert her identity (her religious one) because she thinks her husband will murder her if he sees her voice, her power, through action. It is Custance who "made hire boold" (566) and encourages Hermengyld to heal the man, to let her voice be heard.

Let us now examine Custance's relationship to Christ and her role in connection with religion. It seems that finding her voice within her religious beliefs is somewhat difficult and problematic in this tale. The people of Northumberland refer to her as "The doghter of the hooly chirche" (675); they identify her as the

child of yet another father, not as merely herself. The Man of Law labels her as a "hooly mayden" (692), a vessel of Christ. All of these terms limit Custance as an individual by pigeonholing her into one specific role--follower and instrument of Christ. This is discomforting to me as a reader, and I think it is also an obstacle that Custance cannot seem to overcome. She is constantly praying to Christ [actually she is appealing to the Cross in this stanza] and asking Christ to save her and instill her with power: "Me kepe, and yif me myght my lyf t'amenden" (462). She begs Christ to give her the strength to amend her life. Custance cannot realize that she does not need to look outside of herself for control over her life. She has not yet found the faith in herself, the God inside. Custance needs to rely more on her own internal power, her spiritual (not necessarily a religious spirituality) voice to guide and empower her. The situation is similar to Dorothy's in *The Wizard of Oz* when she wanted to go back to Kansas, but did not know how to do it. She prayed to the Good Witch of the North to help her. The Good Witch told Dorothy that she had the power all along. Only through her belief in herself and her dreams could she get back to Kansas. Once Dorothy realized this, she clicked her ruby slippers together (which were only an outward symbol for Dorothy's inner magic) and ended up back in Kansas. Custance needs to discover the magic inside of herself. This is not an easy task, since most everyone confines Custance to the part of apostle.

The speaker of the tale attributes all of Custance's might to Christ. When a thief enters the ship with intentions to rape her, he falls overboard and drowns. The Man says, "so sente he [God] myght and vigour to Custance" (945). How can the Man so easily dismiss Custance's own inner strength? Her son was in the boat too, and most mothers will struggle viciously in order to protect their children. Is it not possible that Custance summoned inner power to help herself ward off the criminal? Why must it be solely Christ who clinched the victory? I am not certain whether Custance ever overcomes her inability to believe in herself first. Unfortunately, I tend to think that, at the end, she still needs to look to God for answers and for strength before looking inside herself. However, Custance does resolve other conflicts that have suppressed her voice.

Finally, when Custance returns to Rome, it is she who reunites her son, her husband, and her father. Alla recognizes Custance's countenance in Maurice, whom she sends to greet him, and because of this the three of them become a family again. Then Custance plots to have her father dine with Alla; this is solely her idea. She is now the one who is creating scenes and arranging events as her father once did with the marriage plans to the Sultan. She is beginning to voice her thoughts also. When she sees her father, she falls at his feet voluntarily. This is not a forced act of submission, nor does it mean that her father still has control over her. It is merely a sign of her love for him and her overwhelming excitement at seeing him after many years. True, Custance does

again refer to herself as a daughter and child, but she tells her father, "Sende me namoore unto noon hethenesse" (1112). Finally, Custance speaks up for herself and makes her opinion heard.

Custance has created a family structure formed through her new identity. She may not have fully broken out of the empty vessel role she is forced to adopt by her religion, but she has carved out a unique and significant identity in Rome, in her father's life, and in medieval society. Most importantly, Custance has been reborn, found a new life while drifting for many years. She has discovered that she has a voice and that she is able to bring forth her newfound language to the world.

1. "The Man of Law's Tale," [II (b¹)] *The Canterbury Tales* from *The Riverside Chaucer*, edited by Larry D. Benson, 3rd edition (Boston: Houghton Mifflin, 1987), 87-104. All subsequent citations appear in parenthesis within the text.

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Illusion and Disillusion in Chaucer's Merchant's Tale

Lynne Crockett

"The Merchant's Tale" follows the marriage of an old knight, Januarie, to a beautiful young woman, May. Januarie chooses his wife much as one would choose a cantaloupe in the market:

Many fair shap and many a fair visage
Ther passeth thurgh his herte nyght by nyght
As whoso tooke a mirour, polissed bryght,
And sette it in a commune market-place,
Thanne sholde he se ful many a figure pace
By his mirour; and in the same wyse
Gan Januarie inwith his thoght devyse
Of maydens whiche that dwelten hym-bisyde.
(1580-1587)

After deciding upon one particular maiden "of his owene auctoritee" (1597), and thinking every night of her beauty and slender body and "hir age tendre" (1601), he creates an illusion of who she is based upon what she looks like. This illusion does not change for Januarie throughout the tale. According to Lee Patterson, Chaucer's "Merchant's Tale" is posited on disenchantment, on the disillusion generated by the collapse of an impossible idealism brought in contact with reality" (343). The "impossible idealism" is created by the sexual roles determined by authorities who believe that women are entirely devoted to either destroying their husbands' happiness or to procuring their husbands' happiness, the latter of which, as E. Talbot Donaldson neatly says, is "a rebuttal of antifeminism erected on the same bases as antifeminism" (38). Januarie, following the guidance of authority, believes that the woman he chooses as his wife will be entirely devoted to his well being: "'Noon oother lyf,' seyde he, 'is worth a bene,/ For wedlok is so esy and so clene,/ That in this world it is a paradys'" (1263-1265). His expectations are unrealistic at best.

Januarie is introduced to the readers as he, in his sixties, finally decides to get married. He declares that he needs a young wife to satisfy his appetite:

'She shal nat passe twenty yeer certayn;
Oold fissh and yong flessch wolde I have fayn.
Bet is,' quod he, 'a pyk than a pykerel,
And bet than old boef is the tendre veel'.
(1417-1420)

Januarie explains, easing from meat into fodder metaphors, that if he were to marry an old woman of thirty, he would live an adulterous life and go to hell when he dies (1431-1436), thus justifying his desire for a teenaged wife and unconsciously predicting May's adultery. Since Januarie admits he would be unfaithful to an old, unattractive mate, then he and May, who takes a lover after marriage to him, an old man, are much the same, in spite of the gender difference. Yet Januarie, unlike May, has society on his side; seeking extramarital sex with a young person would be accepted as normal for a man in his position. In choosing his young wife, Januarie expects her to be not like him, a man, but to be loving and faithful despite their difference in age.

It is difficult to take Januarie seriously; that such a successful knight could be so unrealistic and naive is a contradiction. Yet contradictions are fairly common in life and particularly in this tale, which is a caricature of life. His foolishness stems from his playing a role predetermined for him by medieval society and its authorities; he has been formed by his society and thus cannot see himself, or women, except through the lens of these authorities. He is determined to follow his preconceived idea of marriage and manhood based upon misconceptions fed to him by the society. This inner blindness, mirrored in the physical blindness that Januarie experiences later, is a major point that Chaucer makes about people and relationships. Women are either treacherous beasts or docile pets; they are not complicated or multifaceted like men. In line with medieval thought, Januarie views a wife as an object, not as an individual who may find him as repulsive as he finds old women. Because of these sexual preconceptions, Januarie refuses to believe what we readers see as obvious throughout the entire tale (though what we see as obvious is due, in part, to Chaucer's portrayal of situation and character, which makes him our authority). Because Januarie does not believe May to be like a man, he does not believe that she may be having an affair with a young man, which is the sort of action a man would take. Even though he observes May and Damyan copulating in the pear tree, his sight does not agree with his mind; thus, he does not see a scene of betrayal at all.

May is in a socially powerless situation. As a young woman married to an old, undesirable mate, she seeks romance and perhaps a form of independence, a statement of self, through an affair with the squire. Damyan, like Januarie, loves May for her beauty; Damyan lusts after May: "Wher that she myghte unto his lust suffise" (1999). May, though acting of her own will, is still being acted upon; it is *his* lust that will be sufficed. She is fulfilling her role as a woman in taking care of the needs of men, in this case the lovesick Damyan. One has the eerie feeling that Damyan is a young Januarie, and that May is satisfying both the old and the young husband. We are never given much insight into May's character; most of the tale is told through Januarie. We do not know May because Januarie does not know May. Yet what we do see, in terms of the wedding night and Januarie's expectations of May as his new toy, makes us pity

May for being sold into such a marriage with a man so much older. Though Januarie has acquired May through an exchange of money and legal documents, he expects her to love him; he does not carry the impersonal business side of the transaction into the marriage. He creates what she is like as a person based upon her looks, and sticks with his illusion.

Though prior to the wedding Januarie appears confident about his choice of a young, beautiful wife, once his wedding day is upon him, he is as nervous as he is eager. At the wedding feast, Januarie begins to feel the anxiety that comes with the reality of marriage; he is ravished when looking upon his wife, then feels a ravisher, "But in his herte he gan hire to manace" (1752), yet then again feels pity that he may be too strong or forceful for her. His emotions are conflicting yet with a single focus; he can think of nothing but May and sex. He wishes it were night and the guests would go home so that he and May could go to bed. As the feast finally draws to a close, Januarie, prior to retiring, "drynketh ypocras, clarree, and vernage/ Of spices hoote t'encressen his corage" (1807-1808). Though he says that he feels "as grene/ As laurer" (1465-1466), he still follows Constany's aphrodisiac recipes. Januarie is the anxious groom; now that the moment has finally come and he is about to enter the paradise of sexual matrimony with a beautiful woman, he worries about whether or not he will be able to fulfill his role. He wants May to see him as the strong, dominant, lusty male portrayed by medieval authorities; but he is afraid he will prove to be old and impotent. Januarie not only has illusions about women and their roles, he is also deluded about his role as a man and an elderly husband.

May is passive, brought to the bed: "as stille as stoon" (1818). One feels sorry for May, the virgin, having to share her marriage bed with Januarie, depicted in the lovemaking scene as bristly-faced and eager. He expresses sorrow to May that he may offend her, but tells her not to worry: "A man may do no synne with his wyf,/ Ne hurte hymselfen with his owene knyf,/ For we han leve to pleye us by the lawe" (1839-1841). These, surely, are very reassuring words to the young virgin. Januarie then "laboureth . . . til that the day gan dawne" (1842), and seems quite pleased with his work. After his long, laborious night, Januarie sits up in bed and sings loudly, kisses his wife, and makes "wantown cheere" (1846).

He was al coltishsh, ful of ragerye,
And ful of jargon as a flekked pye.
The slakke skyn aboute his nekke shaketh
Whil that he sang, so chaunteth he and craketh.
(1847-1850)

May says nothing; "She preyseth nat his pleying worth a bene" (1854). Januarie appears young, described as childish and "coltishsh," but at the same

time old, with "slakke skyn aboute his nekke." He is both foolish and made vulnerable by age, points emphasized by his undesirability as a lover; he is clumsy, selfish, and almost brutal. When putting oneself in May's shoes (or bed, as it were), one has much sympathy for May and close to none for Januarie.

Words such as "knife" and "labor" are strange when used in conjunction with lovemaking. Januarie alternates between gentle concern for May and selfish brutality. Perhaps Januarie can most easily relate to life in familiar terms: work and violence. During his time of anxiety, overcome with a fear of failure, Januarie speaks the language of success. He is a knight, and, we are led to believe, a prosperous and respected one, successful in his career. Fearing the untrod territory of husband and lover, he speaks in a language that has not failed him in the past: dominance and conquest, work and violence. This may be the only language Januarie knows; he has been raised to think of his manhood in terms of violence and domination. In his traditional role a man need not share a woman's sensitivity nor even consider her feelings. Januarie did his job as bridegroom much as he did his job as knight, and when his work was done, he was satisfied.

Toward the end of the tale their roles reverse through a reversal of imagery. At the wedding, Januarie is the dominant, triumphant groom of a beautiful, young bride. Though anxious and insecure, he is the man of action, and May is the passive object of action. During their marriage, the roles shift; Januarie is stricken with blindness, becomes more dependent upon May, and is totally crazed with jealousy. When spring comes and Januarie asks May to go with him to his garden, the wedding images are repeated, but with a significant change: "This Januarie, as blynd as is a stoon,/ With Mayus in his hand, and no wight mo" (2156-2157). It is now Januarie who is stonelike, being led into the garden; on their wedding night stonelike May was led to bed. Once saying that a man cannot hurt himself with his own knife, Januarie now would kill himself on a knife rather than offend May (2162-2163). The garden of Januarie's paradise is invaded by Damyan, aided by May and a "warm wex" impression of the key (2117), fulfilling Januarie's desire for a young wife, malleable as "warm wex" (1430). Januarie, who once likened his youthful vigor to a fruit tree, now sees Damyan "swyving" May in a fruit tree (2361). Januarie's garden has "grene laurer" around the well, the same evergreen used in describing his youthful heart and limbs (1465-1466). The garden imagery is circular and seasonal; Januarie is past his prime, and May, like the spring, is strong and in the bloom of youth.

With the reversal of imagery and roles comes an increase in the power of women. The rise of women can be seen through the classical allusions in the wedding feast that are carried over to the garden scene; Venus is triumphant at the wedding (1723) and the fairy queen Proserpina defiant in the garden (2264-2310). The aristocracy used classical allusions to lend significance to certain

occasions (Patterson 335), but Chaucer has twisted the usual application by bestowing them upon the scene of infidelity. The discussion between Pluto and Proserpina in the garden serves not only as an imagistic connection to classical allusions in the wedding feast, but also as an illustration of the different perspectives between the sexes. Chaucer introduces the two fairies by giving us some background as to how Pluto "ravysshed" Proserpina "out of [Ethna]/ Whil that she gadered floures in the mede" (2230-2231). Though Pluto has kidnapped and raped Proserpina, he feels no self-consciousness when complaining about how women are not to be trusted. Disgusted with May's intended infidelity, Pluto tells Proserpina, with authorities such as Solomon to support all that he says, about how history has proven that women are fickle and not as good as men. To aid Januarie, Pluto decides to restore his sight just at the moment May and Damyan copulate so that he will know what is happening. Proserpina comes back at him: "Ye shal? . . . I swere/ That I shal yeven hire suffisant answere,/ And alle wommen after, for hir sake" (2266-2267). Then Proserpina argues against all that Pluto has said, telling him his authorities are worthless: "What rekketh me of youre auctoritees?" (2276). The actions and arguments of both are of equal weight; finally "agreeing to disagree" (Patterson 343), they have the only equal relationship in the tale. Chaucer's portrayal of Proserpina as an equal to Pluto, with an argument as effective as his, adds to the building sense of women's power and equality to men.

Once the Merchant has completed his tale, the Hoost, in the Epilogue, is aghast at May's action: "Ey! Goddes mercy!" seyde oure Hooste tho,/ 'Now swich a wyf I pray God kepe me fro!'" (2419-2420). He does not see the appropriateness of May's action as it relates to Januarie: she is exactly what he said he would be in the same situation. This is the true irony, and makes the tale, as Donaldson says, "very funny, in a sad sort of way" (31). Men such as Januarie expect women to behave better than they do while still declaring that they, men, are superior. The Hoost, carrying on the male tradition, can only thank goodness that his wife is not like May. He misses the tale's point, which, in fact, helps to support Chaucer's: being who he is, a man, he would have to miss it. The men are trapped by what they are taught to believe, and the women are trapped by both the men and the men's teachings, which form the image of women. It is the illusion of difference that exists, and it is this that blinds us to our sameness.

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Eulogizing Eustacia: Hardy's *The Return of the Native*

Carrie Landi

In his novel *The Return of the Native* Thomas Hardy describes his dubious heroine as possessing "the passions and instincts which make a model goddess, that is, those which make not quite a model woman" (71). It is the reason for this characteristically qualified praise that continues to confound when attempting to analyze Eustacia Vye-Yeobright. Thus, while concepts of the "model woman" have (mercifully) changed in the ensuing one-hundred and sixteen years since Hardy's heroine first appeared, it is still, perhaps, as difficult for modern readers to reconcile a great many details about the character with the idea of honor as it was for her initial Victorian critics--but for different reasons. This difficulty, however, is also that which allows her to continue to exist as a viable psychological entity and to intrigue readers; Eustacia is tragically human as depicted by Hardy. Despite her apparent shortcomings, revealed in the antagonistic and grim world that this author envisions, a close look at the character of Eustacia uncovers a quite remarkably complex 19th-century heroine.

As Hardy notes, Eustacia is indeed goddess-like; she is beautiful, willful, sensual, and passionate. She is also, however, idle, selfish, and manipulative and, in this respect, clearly more the goddess than angelic or martyr type protagonist. This complexity of character is evident in the description of both her appearance and her actions. Hardy's first image of the heroine describes her as a "lonesome, dark-eyed creature" who "is always up to some odd conceit or another" and whose "wild" dark eyes are imagined as "ill-wishing" (56). At another point, her eyes are described as "pagan" and full of "nocturnal mysteries" and her hair, like her eyes and manner in general, is also characteristically dark (72). Eustacia seems to epitomize the Seductress; she is depicted as an embodiment of the unconscious fears and hidden desires of the dwellers of Egdon Heath. As such, she is often the subject of the provincials' gossip; much of it is malicious and none of it is helpful to the reputation of a young, unmarried woman. Not knowing the truth, they allow their fears and fantasies free rein. As was actually known by only a few, not all the conjecture was completely undeserved by the aloof stranger.

Indeed, she was the spoiled, only dependent of the aged captain they imagined her to be, and she did rule their home as "absolute queen," coming and going with much greater freedom than was generally allowed or considered proper at that time (64). That she did consider herself a lady despite her lack of money is also evident; it is true that she would not, as suggested by the reddleman, consider working to remove herself from the hated heath; one might also see justification for those who would accuse her of idleness in this fact, although,

to be considered a lady in the 1800's was not to be one who worked and, as she was educated, may have very typically considered herself above it as a result of both this education and the life she had been exposed to in the town of Budmouth.

Eustacia is also defiant and bold in her manner. She is shown from the opening of the work to be extremely forward in her self-assured action. In the first of her renewed meetings with Damon Wildeve she throws off her shawl melodramatically and demands of her delinquent lover, smiling, "Have you seen anything better in your travels?" (69). She is aware of both her beauty and power. Yet, her character is multidimensional, for this is not the complete picture of the heroine. She is not simply the dark, spoiled lady or entirely the strong, defiant non-conformist.

It is perplexing that Eustacia's multifaceted nature becomes apparent during this same meeting. While she seems to flaunt her power over Wildeve, not despite but seemingly owing to his impending wedding to another, Eustacia first states that she only summoned him to test her power and his obedience. This single sided view is quickly complicated as Damon answers that he knows she could never play such a "cold-blooded trick," and it is soon revealed that she does love him despite herself (70). Obviously, Eustacia is not coolly calculating and above involving herself emotionally even with a man whom she knows is unworthy of such intensity of feeling.

The psychological complexity of her character is particularly clear as the turmoil she suffers over her conflicting emotions for Wildeve is detailed. Unable to escape her own critical view of her actions, Eustacia's "pride rebelled against her passion for him" (77). She is perpetually in conflict with herself and painfully aware that her first lover existed to her, as she frankly admits to Venn, simply because there was none better around. One cannot but admire such honesty even if it is partially purchased as a result of ambition and pride. Nevertheless, amidst her darkly introspective pondering, brooding, and the recognition of the inadequacy of her lover, it is this intensity of emotion that she actively covets.

Yet, characteristically paradoxical in her views, while "to be loved to madness was her great desire," she also believed that, "a blaze of love, and extinction, was better than a lantern glimmer of the same which should last for years" (75). Eustacia is clearly both extreme and Epicurean in her desires. Like the heath itself, Eustacia appears gloomy most of the time with a single show of radiance similar in nature to the season of purple upon the heath, but, like the intense purple of the heath, her show of passion and radiance is also ephemeral in its coloring. Wise beyond her years, Eustacia is quite self-aware; she recognizes the true nature of her longed for passionate love. Obviously, with such convictions and the great deal of pride she possessed, her first love could not continue, and it is this recognition that will ultimately cause her to engage in

what appears to be the most scheming maneuver in the novel; it causes her not only to spurn Wildeve but to play an active role in his hasty marriage. Yet, it is not to be forgotten that it was Damon who had abandoned her in the first place and had insulted her by implying that she would have summoned him even had she known him to be married. None of Eustacia's actions are innocent, yet none are completely without very human motivation.

Perhaps the most telling illustration of the complexity of Eustacia's character is evident in its manifestation in her surroundings. Master of the psychological landscape, Hardy describes the atmosphere around the singular, mysterious figure atop the barrow in a very particular way. The incomplete darkness surrounding Eustacia is representative of a "venial" as opposed to a mortal sin represented by the total darkness of the heath below (58). As Hardy details nothing without purpose, the first image of the type of nature enveloping the heroine is especially revealing. This detailing underscores the idea that Eustacia, while not completely free from condemnation, is not entirely guilty; her sins are pardonable or, like the venial sin, not done with full understanding or full consent of her will. Much of what occurs to the heroine does seem to turn almost inevitably bad, but it is not solely because of her. Thus, Eustacia is not to be as easily categorized as many of the villagers would like, and, while considered a witch and even feared as such by at least one of her neighbors, her actions cannot be immediately ascribed to evil, idle, or even purely ambitious inclinations. Indeed, like the goddess, she can be manipulative, but it is also apparent that she is deeply affected by the relationships in which she involves herself.

Eustacia's actions are never entirely self-motivated and her feelings, though protean, are quite heartfelt. Even after it becomes very doubtful that her marriage will ever be of the sort she had imagined, when her husband accuses her of the same sort of wrongdoing that she had been accused of by the villagers, she becomes very upset. The genuine nature of her feelings for her husband may be discerned not only by the fact that her hand did shake as she tried to tie her bonnet, but also by the fact that "for once at least in her life she was totally oblivious of the charm of her attitude" (330-1). Although Clym was not, as she also frankly admitted, the husband she had originally imagined, she does honor their relationship and is affected by its breakdown.

It might also seem unusual, considering her frankness, that Eustacia is unwilling to freely voice her feelings of disappointment to her husband. However, while she harbors few inward illusions concerning him, she is consistent in the maintenance of her regard for the husband Destiny had given her, and it is through this reserve that she plays the role of the dutiful wife. It is only when directly confronted by her reality and the unavoidable recognition of the failure of her desires that Eustacia lashes out. Unable to stand her husband's placid acceptance of his fate, she is infuriated by his ability to sing in the face of their so-

cial ruin. While Clym did not know his wife was nearby, his insensitivity to the extent of his wife's desire and subsequent discomfort is also here exemplified. Although Eustacia was not perhaps a model wife, their marriage in general was hardly idyllic. Much of the tragedy that befalls the couple may be attributed to the basic lack of attention either paid to the desires of the other.

Ignoring for the moment the lack of value Clym seemed to place on his wife's zest for life and its intense experiences, it is also clear that he does not see any parallel between her desires and his own. Once he has accepted that Eustacia may be a difficult wife, he seems to ignore this in their daily life and turns almost immediately to fulfilling his own dreams. His is a masculine desire of recognition coming from without while hers requires more personal satisfaction that he does not appear to go out of his way to attend to. He is content to allow their personal relations to become that "lantern glimmer" and secondary so long as he can achieve, or at least work toward, his other goals. Without a life in society, the additional loss of their passion is a double blow for Eustacia.

The disastrous results of their difference in values, especially considering Eustacia's passion, may be clearly projected from the start. One detail that signals the inherent difficulty of Eustacia's marriage is the greatly differing impression that their engagement leaves on her and her fiancée. At the advent of this relationship for Eustacia, "her past was a blank, her life had begun" while to Clym, "his scheme had been glorified" (191). Eustacia becomes merely a pleasant addition to his preexisting plan, while for her he becomes central and essential. It is only when her plan concerning and centering on him fails does she attempt to make the best of her situation and find happiness elsewhere. It is not simply her selfish nature that inhibits the relationship since, clearly, the seeds of discontent were already present. It is, however, Eustacia's position as a woman and the parameters of propriety she was expected to exist within which render her situation the most intricate and proves to be fatal.

In short, Eustacia was at the same time too much and not enough a product of her time. While generally unconventional, it is her inability to completely transcend the limitations of her world that is her downfall. Even as she strays from the path of convention in her self-motivated attempt to make the most of her life and begin "a new system," for instance, to discover her own way to be merry and even as she allows Damon to speak with her, (though she knows she ought to discourage him,) it is ultimately her sense of the necessity to uphold appearances that causes her, and everyone else involved, the most misery (284). Once Eustacia is falsely accused by Mrs. Yeobright she does not want to risk further incriminating insinuations being bandied about the heath, and it is this concern over the opinion of society that causes Eustacia to hesitate in opening the door that, in turn, results in the ultimate fatalities. It is also this awareness of society and in the strength of its damaging beliefs that may be viewed as the reason she is so quick to doubt that her husband, as a part of that society, would

ever completely forgive her, and it is with this belief in mind that she consequently decides to leave the area. After all, despite his conviction in the simple lifestyle he was living, the guilt Clym felt regarding his mother and the manner in which he turned against his wife (questioning her fidelity and general worthiness) indicates a man well within the reach of the influence of society's opinion.

It is also this inability to ignore society's dictates that causes Eustacia to scruple concerning the money necessary for her to fulfill her intentions. Thus, while it was her pride that kept Eustacia from breaking her wedding vow for the unworthy Wildeve, it was equally in her mind what people would think nonetheless were she to accept the money without his accompaniment. Clearly, Damon would have had to have been a better man or she a less proud and idealistic woman for any resolution to be acceptable. One may also attribute her demise not only to these conjoining factors but to Clym's failure to either initially accept her characteristic unwillingness to speak when wrongly accused (that he knew to be a part of her character when he married her) or to go to her before it was too late. Very little in the brief life of Eustacia Vye, including the events leading up to her death, was attributable to a single factor or person, and little in her life, as in reality, involved a simple matter of right or wrong, black or white.

Therefore, while it may be tempting to blame the character of Eustacia for much of what occurs in *The Return of the Native* and many may, at least initially, still have difficulty honoring her as a typical heroine, upon close analysis it becomes clear that Hardy's heroine is neither completely to blame nor a typical 19th-century heroine. Instead, what becomes apparent is the depiction of an incredibly complex and psychologically believable, if too proud, character who remains true to her often conflicting convictions. To remain as she was would have been to live in humble acquiescence with her fate, meekly awaiting a possible change in fortune. This sort of acceptance of her lot was not characteristic of Eustacia and, having once determined to leave, she will not compromise. She is unwilling to settle but is without the skills, connections, or money necessary to attain the freedom she desires on her own terms, and, therefore, there is only the one, final, alternative left. Unable to completely transcend the conventions of her world or remain bound to a life of docile resignation, Eustacia makes the only choice available to her. Throughout the novel, whether one agrees with her decisions or not, Eustacia "shows the grandeur of temper which cannot be objected to . . . for it denotes a mind that, though disappointed, forswears compromise," and in this she is a truly admirable character (77).

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Thomas Hardy's *Passionate Eustacia Vye*

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Simone de Beauvoir, in her ground-breaking *The Second Sex*, explains the mythology of Woman: "against the dispersed, contingent, and multiple existences of actual women, mythical thought opposes the Eternal Feminine, unique and changeless" (286). Mythical thought is not itself unique and changeless, however, and various myths attempt to construct the Eternal Feminine; the result is that "a number of incompatible myths exists" (de Beauvoir 286). None is more acceptable than any other because all separate aspects of Woman assign her affinity with one and deny her affinity with others. Patricia Monaghan lists three mutually exclusive and, therefore, incompatible myths: the virgin, the mother, and the whore (xiv). Woman must be one and, therefore, may not be either of the other of these. Religion, history, and literature perpetuate these myths.

Ultimately, however, all attempts to construct a unique and changeless Eternal Feminine fail. To begin with, the constructions of virgin, mother, and whore are not adequately defined; subsequently, each may be variously defined. For example, each may be illustrated with a mutually exclusive pair of antonyms: the virgin may be either innocent or seductress; the mother may be either giver or destroyer of life; the whore may be either simply neither virgin nor mother or one who trades what she has in order to obtain what she wants or needs. Thus, although Nabokov's *Lolita* has traditionally been viewed as seducer, stalking and preying upon men, she might also be viewed as seduced, stalked and preyed upon by men. Furthermore, although the terms "virgin," "mother," and "whore" imply definition solely according to a standard of sexuality, each ultimately encompasses much more. Thus, although Chopin's Edna is the biological mother of her children, she is not the socially constructed mother of 19th century Creole society; despite the fact of her motherhood, therefore, she is not a "mother-woman" (10). Finally, although a woman may be, or may be perceived to be, virgin or mother or whore, she may also be any two or more, or none, of these; similarly, the fact or perception that a woman is one of these does not exclude the likelihood that she is something else, as well; e.g., a healer or a teacher. Thus, although Chaucer's Wife of Bath is often referred to as whore, albeit in part because of the literary tradition from which she descends, she is arguably neither virgin nor mother nor whore; she is without question, however, a weaver, a member of the rising medieval merchant class, and a thinker.

Although mythical thought attempts to construct an Eternal Feminine, then, no single, isolating myth can fully explain Woman. In *The Return Of The Native*, Thomas Hardy demonstrates his awareness of the concept the Eternal Feminine, its several manifestations, and their inability to contain Woman. The novel introduces virgin, Thomasin Yeobright; mother, Mrs. Yeobright; and whore, Eustacia Vye. Ultimately, however, Hardy works against and rejects the myth of the Eternal Feminine and its division of Woman by associating his erotic and dangerous Eustacia Vye with divinity. In his rejection of traditional myth, Hardy creates his own myth, for Eustacia represents an ideal woman who is doomed precisely because she is an ideal.

Eustacia Vye is whore because she is wholly alien to and separate from the community of Egdon Heath. The heath is inhabited by both rustic and genteel men and women, the majority of whom were born and expect to die on the heath; Eustacia Vye, however, was not born and does not wish to remain there. Orphaned, like so many other 19th century heroines, she is brought to the heath by her grandfather, who neither considers nor even thinks to consider his granddaughter's wishes. She is unlike the rustic because she has been given more education and more cause for hope of gentility than they, but she is separate from the genteel because she hasn't their financial resources, and because her hope, therefore, is illusory. She is separate from men because she is a woman: she has not the opportunities available to Clym Yeobright and Damon Wildeve. She is separate from women because she is neither virgin nor mother: she is in competition with and perceived to be a threat to both. Eustacia Vye, therefore, is alone within the community of the heath, separate from both rustic and genteel, separate from both men and women.

The community of Egdon Heath both mocks and fears Eustacia's otherness. The narrator, however, attributes Eustacia's otherness to an affinity with divinity. "[She]," he writes, "[is] the raw material of divinity" (58; Book 1; Ch. 7); "her general figure might [stand] for that of either of the higher female deities" (59; Book 1; Ch. 7). Eustacia is goddess-like: she is darkly beautiful; she is unafraid of either the harsh heath or the obstacles of class and gender; she is single-mindedly purposeful and confident of success. Hardy's narrator places Eustacia's divinity in her passion: "[she has] the passions and instincts which make a model goddess, that is," he adds prophetically, "those which make not quite a model woman" (58; Book 1; Ch. 7).

Indeed, Eustacia is unlike the symbolic Quiet Woman (the local tavern) which, voiceless head in hand, overlooks the heath: her passion is voluble, symbolized by fire and other light imagery. Her very soul is "flame-like. The sparks from it that [rise] into her dark pupils [give] the same impression" (59; Book 1, Ch. 7). Eustacia's great passion is "[to] be loved to madness" (61; Book 1; Ch. 7), and the love she desires is described in terms of fire: "[a] blaze of love,

and extinction, [is] better than a lantern glimmer of the same which should last long years" (62; Book 1; Ch. 7). Eustacia desires "[a] blaze of love" not merely for love's sake. She does so because she believes that only such love can afford her escape from the emotional and physical isolation of the heath.

The heath has been there, much as it is now, naturally harsh and potentially dangerous, for as close to forever as anyone on the heath can imagine. Unlike the rest of the community, Eustacia belongs neither to nor on the heath, and the flame of her passion is juxtaposed with the darkness of the heath. Conversely, the heath is a two-way mirror, both projecting its condition upon its inhabitants and reflecting the condition of those inhabitants. Its hostility, harshness, and heat are both the source and reflection of Eustacia's sorrow: it is "[an] environment . . . [which makes] a rebellious woman [Eustacia] saturnine" (63; Book 1; Ch. 7); and, in a perversion of the fire imagery symbolizing Eustacia's passion, "[it is Eustacia's] Hades" (60; Book 1; Ch. 7). The heath isolates her physically, just as her affinity with divinity isolates her emotionally, from the community.

Eustacia's very life--her existence as the whole, unlimited individual she is--depends upon her escape from the isolation of the heath, but she cannot leave the heath alone. "In a world where doing means marrying" (63; Book 1; Ch. 7), women's hopes are dependent upon men's means and generosity. Although Eustacia's hopes are placed on a particular kind of love--consuming and redemptive--rather than on a particular lover (61; Book 1; Ch. 7), the love is dependent upon the lover. Eustacia is willing, therefore, to trade her fiery passion for "[a] blaze of love." She is at first only dimly aware that her passion alone cannot ensure such love: only by discovering a lover whose passion, whose affinity with divinity, matches hers, can she ensure such love. But divinity is hers alone. Her quest is hopeless.

Three men--Charley, Clym Yeobright, and Damon Wildeve--are drawn to her flame, but none is capable of either sustaining that flame or saving her from being smothered by its ashes: she will give away her fire but receive none in return. Charley, unlike, perhaps, anyone else on the heath, understands that Eustacia's otherness is admirable. Charley, however, is an immature, uneducated, and impoverished rustic; his understanding is accidental and limited: he is merely dazzled by her imperious attitude. His love for Eustacia is a zealous and uncomplaining infatuation, and neither he nor she ever seriously considers him worthy of her. She recognizes, uses, and then dismisses his infatuation: Eustacia, goddess-like, wants to transcend the heath; Charley is, of all the men, most bound to it.

The rustics match Eustacia with Clym Yeobright, the son of the richest and most genteel family on the heath and a diamond merchant in Paris, before the two have even met (97; Book 2, Ch. 1). The "blaze of passion" Eustacia and

Clym experience, however, is based on a vision each has of the other as a reflection of self, rather than on an understanding either has of the other's character and needs. In fact, Eustacia and Clym have nothing in common "[take] all the varying hates felt by Eustacia Vye towards the heath, and translate them into loves, and you have the heart of Clym" (157; Book 3; Ch. 2). She wishes to escape the heath; he has returned to it and looks forward to remaining. She is appalled by his acceptance and optimism, and he by her pessimism: when he becomes blind, she sorrowfully finds herself married to a happily whistling furze-cutter, and he amazedly finds himself married to a discontented and apparently unloving woman. Her love for him is extinguished by her sad realization that his love for her is out-weighed by his love for his mother and vocation.

The novel begins and ends with Eustacia's belief that Damon Wildeve is her best hope for happiness. He is genteel; he neither belongs on nor cares for the heath; and, most important, he is a passionate lover. Torn between Thomasin's silence and Eustacia's volubility, he returns again and again to Eustacia, drawn by her passion and her bonfires, both of which burn brighter and hotter than any other on the heath. As much as Eustacia hates the heath, though, she twice rejects his offer of rescue; she finally concludes that, "[he is] not great great enough for me to give myself to--he does not suffice for my desire!" (322; Book 5, Ch. 7). Eustacia's understanding that the best man that the heath has to offer her is not quite good enough, combined with her unwillingness to settle for someone not quite good enough, precipitates her suicide.

Women distrust Eustacia precisely because men are drawn to her flame. They recognize the power of Eustacia's passion: virgins fear the loss of lovers, wives their husbands, and mothers their sons to her. Such fears, of course, are not unfounded. Thomasin is aware of Wildeve's fascination with Eustacia; she is "an innocent and pleasing woman" (56; Book I; Ch. 6), though, and makes no move to fight Eustacia. Mrs. Yeobright and Susan Nunsuch, however, actively seek to destroy Eustacia: Mrs. Yeobright seeks to destroy Eustacia's soul; Susan seeks to destroy Eustacia's body. Mrs. Yeobright fears that Eustacia has dulled Clym's ambition and subsequently blames her for his departure. During an argument between the two women, Eustacia's spirit becomes "a smothered fire of feeling" (221; Book 4, Ch. 1), and the circumstances of Mrs. Yeobright's death result in the final extinction of Eustacia's and Clym's love. Susan Nunsuch, a self-proclaimed witch herself, fears that Eustacia has bewitched her son, who does, indeed, slavishly stoke the fire with which Eustacia summons Wildeve (52; Book 1; Ch. 6). She pricks Eustacia with "a long stocking-needle . . . so as to draw her blood and put an end to the bewitching" (160; Book III, Ch. 2); and later, on the dark rain-swept evening of November 5, she feeds a doll fashioned to look like Eustacia into the fire. Later that evening, consumed by unfulfilled passion, Eustacia Vye drowns.

In Eustacia Vye, then, Hardy works against and rejects the myth of the Eternal Feminine; he suggests that Woman does not fit neatly into the constructions created by a patriarchal society. "I [try and try] to be a splendid woman" (531; Book 5, Ch. 7), she laments. Indeed, she does not; instead, she defies and transcends the myths that demand the division and separation of aspects of Woman. She endeavors to be what she is: neither virgin, nor mother, nor whore, but whole, not limited; active, not passive; passionate, not silent; in short, a divine, not merely a mortal, construction. Only then does she finally accept the fact that the wholeness of the goddess is incompatible with the limitedness of Woman. In a brilliant understatement, Hardy's narrator tells the reader that, "[celestial] imperiousness, love, wrath and fervour [proved] to be somewhat thrown away on netherward Egdon" (60; Book 1; Ch. 7); indeed, netherward Egdon and its inhabitants destroy Eustacia Vye precisely because they can neither understand nor sustain her celestial nature.

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Redefining the Mark: Molly Bloom's Critique of *Ulysses*.

Richard Hamilton

The novel *Ulysses*, by James Joyce, is arguably a "masculine" text, due to its quantified concentration on the thoughts of men, its exploration of the male mind in various states of disarray, and its thematic concerns of filial legitimacy, paternity, and masculine sexual identity. In a manner of speaking *Ulysses* articulates in its own unique way the metaphysical quandaries of the philosophies of Western Civilization, which has historically excluded women. How surprising, then, that the novel should end within the representation of a feminine discourse. I refer, of course, to the famous interior monologue of Molly, who, in her conspicuous absence throughout the bulk of the novel, has maintained a mysterious centrality which in the final episode flowers into being. In a manner of speaking, Molly becomes for the universe of *Ulysses* its ultimate expression, its end and its origin, the logos of the novel. By doing so, the masculine *Ulysses* is resolved within the "other" that it cannot contain or comprehend, the feminine Penelope.

Yet, it is not at all clear whether the Penelope episode, the interior monologue of Molly Bloom, is representative of a *truly* feminine discourse, or merely an idealization of traditional myths (traditionally masculine) of femininity. I propose to explore this articulation of gender within the novel specifically as it manifests itself within the symbolic associations of femininity with textuality, of the procreative power of the woman in relation to the conceptual creativity of men, illustrated in the traditional metaphor of the transcendent pen-phallus inscribing or potentializing meaning within the material body or corpus of the page-vagina. Finally I want to suggest that Penelope episode, if read with this metaphor in mind, can be seen to invert the dominant hierarchy within the traditional dialectic: in effect, Molly becomes the author of herself and the novel. It is this final assertion that I believe makes the Penelope episode a critique of the patriarchal paradigm on which the novel (and in fact all language) rests, and as such it may be seen to participate in an alternative, perhaps feminine, discourse.

To begin with, how is one to look for the mark of a woman in literature? Egalitarian readers might desire an equality of feminine experience within literary works, where so often readers are confronted with a masculine ethos. In the case of *Ulysses*, a critic of this sort might demand that the novel present its women characters as psychologically authentic, or at least socially real enough that a reader with a feminine perspective might not feel alienated by a female character that is so obviously a male fantasy, a foil for the dominant sensibilities of the men in the novel. In fact, this is just the sort of early feminist critical re-

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To begin with, how is one to look for the mark of a woman in literature? Egalitarian readers might desire an equality of feminine experience within literary works, where so often readers are confronted with a masculine ethos. In the case of *Ulysses*, a critic of this sort might demand that the novel present its women characters as psychologically authentic, or at least socially real enough that a reader with a feminine perspective might not feel alienated by a female character that is so obviously a male fantasy, a foil for the dominant sensibilities of the men in the novel. In fact, this is just the sort of early feminist critical re-

sponse leveled at Joyce's novel. Elaine Unkeless response in her 1982 essay "The Conventional Molly Bloom" is typical of this criticism, in which Molly is read as the conventional representation of a woman from the sexist standpoint of men, in all aspects of her character: a masculine sexual fantasy throughout the bulk of the novel, Molly is finally revealed as a silly and self-contradictory girl who has only one active role in the whole novel, and that is to commit adultery. Molly is formulaic, narcissistic, and finally ridiculous: "one must recognize that Molly, a stereotype of the simpleminded woman, is being ridiculed" (162).

This kind of reading, I believe, misses the mark in its attempt to draw a correspondence between the details of fiction and those of actuality. We must not forget that Joyce's illusion of a Molly Bloom is more significant, as is everything in *Ulysses*, than the daily experience it signifies. *Ulysses* is less a representation of the actual world of Dublin than it is an imaginative creation of a symbolic world that escapes quotidian realism. Molly Bloom may take on recognizably stereotypical roles assigned to women in the everyday world, but this in no way mitigates the imaginative impact of her being in the novel. What, then, I would like to suggest as an alternative way of looking at the Penelope episode is to read Molly not as the literary mirror of the real woman, but rather a locus of a feminist symbolism that interacts with the masculine ideology of the text at large. Molly's quotidian function within the novel might very well be seen as the representative of a traditional femininity, but her literary function is far greater and far more subversive: it is to articulate a response to the questions of creation, representation, legitimacy, and being.

This is perhaps most vividly portrayed through the symbolic associations of Molly's physical body and the literary "body" from which she is derived, the text of the Penelope episode. Throughout the novel, *Ulysses* has consistently manipulated the manner in which the text appears to the reader in order to question the possibility of expression through various conventional linguistic formulas available to the artist. One of the novel's primary dilemmas is how to achieve true expression through the artifice of language, how to bring into "being" the work of art through the corrupt medium of words. Stephen articulates this idea in the "Proteus" episode, (structurally symmetrical to "Penelope") in his "ineluctable modality of the visible" monologue (3:1). The density of the "bodies" Stephen perceives is "an inescapable construction because we are so dependent on the language of sight that we cannot help 'seeing' static 'things,' and not what we actually see, the interaction of signs; and so we believe in the substantiality of what we see" (Brivic 741). What begins as a paradigm of masculine creativity

through a mastery of malleable material forms is complicated by the very nature of the material: although it may appear "static," it is really constantly shifting, like Proteus, hard to hold. The substance of language becomes a shifting veil through which we perceive the world around us.

The language of the Penelope episode is just this manner of a shifting veil. This is illustrated simply enough by the form of her expression, the unpunctuated eight sentences or paragraphs that roll over the last forty odd pages of the novel. While there are many theories of the form of formlessness that Molly's discourse embraces, none adequately comprehend it. While there are certainly indications of structural scaffolding used to compose the text, the overall effect is an illusory seamlessness, an organic circular homogeneity difficult to dissect. Molly's thoughts are interconnected and associative, and it becomes very difficult to determine where one thought ends and another begins. Although some (Derick Attridge for one) have argued that the "flow" is dictated merely by the lack of punctuation, "only in the way she is written, not in the way she thinks" (Brivic 755), others have generally found the syntax continuously shifting and entwining, even entangling meaning. The manner of Molly's discourse, in its patent denial to appear "static," recreates the effect of Stephen's conception of "the interaction of signs."

As Susan Gubar has pointed out, "when the metaphors of literary creativity are filtered through a sexual lens, female sexuality is often identified with textuality" (294). This is clearly the case with the Penelope episode in the novel. Not only is Molly seen as the procreative force within the novel, she may also be seen as the very force or body of literature itself, the "corpus" from which language is generated. In both cases, the force is an unstable one, without a verifiable center: Molly herself wonders "whats the idea making us like that with a big hole in the middle of us" (18:151,2). Molly may indeed be fleshy, but her materialism does not yield any substantive ontological validity to either Bloom in the form of marital fidelity or to the novel in the form of a verifiable response, she is not finally objectified. As Gail Hall speaks of the relation of the Penelope myth to its representation in *Ulysses*,

men hope that while they themselves are not sure where they begin and end as personalities, that a woman who gazes on them constantly, who thinks of them constantly, will prove they exist. By holding the object in thrall, the subject proves he is subject. By insuring that the object remains firmly rooted, fixed and constant, the subject is released and given the freedom to explore (Hall 583).

The problem in *Ulysses* is that Molly is not presented as a fixed object: in fact, she wanders herself. Hall sees this as the "dynamics of doubt" generating the myth, rather than the "stasis of certainty" (583). The possibility of a return to the woman/home/material/being is predicated upon the equal possibility of there

being no return. "Penelope" authorizes doubt through the continuous shifting and displacement of her center, whether in narrative fidelity or syntactic arrangement, but it is just this process of displacement that gives her power over the men in the novel, perhaps even the novel itself. Molly's shifts "because her freedom from the fixity of facts is the source of her attraction and her attraction is what makes the world appear" (Brivic 749).

The symbolic connection between the textual and physical bodies in "Penelope" is perhaps most realized through Molly's menstruation. The "period" at the end of "Ithica" is substantiated in "Penelope" as it "fleshes out, literalizes, the point with which 'Ithica' ends" (Herr 132). Molly's period in this sense becomes the biologically feminine expression of the philosophical abstractions of the novel as her menstrual cycle the ultimate representation of the material substance of creation. The blood which spills from Molly's vagina paradoxically affirms life through death as menstruation is the sign of lifelessness (the ovum has not been fertilized) which potentializes a future life as a theme that has been persistent throughout *Ulysses*.

But if Molly's period is at this point the mark of a woman, its function in the novel can only be emblematic. The literalization of Molly the woman through the period coheres only as a biological by-product of the tissue of metaphors which lead up to it, comparable to any of the secretions or excretions which are running throughout the novel. Do the ejaculations in the novel validate a masculine ontology? To look at Molly's menstruation solely as Joyce's attempt to contain or comprehend the feminine through biology ignores the symbolic forces that have pressured such a literalization to arise, for in the period we not only have the "literal" mark of the "real" woman, but we have the symbolic mark of the imaginary woman as well. Like the typographic period, which suspends the flow of meaning on the surface of the page, the literal period is a punctuation of being, which temporarily suspends the symbolic flow of Molly's character. Yet the novel does not end in a period, nor does Molly's menstruation finally comprise her femininity. Biology is merely another thread in the tissue of the novel's fabric. Molly's period is a mark which is effaced as a stylization of the feminine.

"Penelope" becomes then a tour de force of a stylized discourse, which we might perceive as feminine, which articulates the contingency and material status of meaning in a variety of manners: through its shifting syntax and narrative circularity, its concentration on a liberated sexuality which is largely feminine but participates in the masculine as well, and the representation of menstruation which paradoxically affirms life and death in a single symbol. This signifier further exemplifies the slippery associations throughout the novel between the physical and the transcendental, between the material and meaning. The period is at once the undeniable material mark of death and the promise of new life in a recurring cycle.

It is no great surprise then that Molly should extend the symbolic force of this mark to the mark of the hymen, and it is here that we clearly see a radical subversion of phallogocentrism in Molly's control over the production of the blood stained sheet of the bridal bed. Traditionally a sign of domination and possession of women in a masculine economy, Molly's bridal sheet refuses the authority of the mark that men give it.

they always want to see a stain on the bed to know youre a virgin
for them all thats troubling them theyre such fools too you could be
a widow or divorced 40 times over a daub of red ink would do or
blackberry juice no thats too purply O Jamesy let me up out of this
pooh sweets of sin (18:1125-9).

In the deconstruction of the hymenal mark, Molly effectively invalidates the authority of the patriarchy and its possession of meaning by exemplifying the ease with which men can be fooled by "a daub of red ink" or "blackberry juice." The iterability of such a mark thus complicates any notion of purity which is completely invested in the stain.

As Molly here suggests, the mark visible to the eye is invested with the authority that the masculine eye gives it. To men, the mark is proof, the mark is validity, the mark is truth. To Molly, it is an arbitrary and provisional signifier, one that can be duplicated by a "widow" or one "divorced 40 times over." The patriarchal insistence upon "purity", "virginity," and "legitimacy" is thus revealed as a structure of domination that relies on paradox: the stain signifies the purity of the virgin by confirming her corruption. The mark of purity is the visible trace of that which has already been corrupted, been stained.

In her recognition of the corruption of the mark, of the substance of the sign as enveloped in material which can never truly recover the presence of the signified, Molly becomes the author of a work which is independent of the metaphysical control that men, perhaps even her creator, wish to exercise over her. Molly, as the material from which the substance is produced, gains a control of her body (and its productions) that eludes the gaze which is concentrated on her (and her fidelity). Just as her discourse eludes the concentration of the reader, so her body eludes appropriation by her lovers. As Susan Gubar has noted in her exploration of this same theme in Isak Dinesen's *The Blank Page*, the woman "makes her statement by not writing what she is expected to write. Not to be written on is, in other words, the condition of a new sorts of writing for women" (306). Far from being a stereotypical and passive woman, Molly refutes and ridicules such stereotypes in her subversive critique of the world men have created for her. Beyond this, Molly's authorization demonstrates a control over the biologic and symbolic body through which real and imagined lives are actualized.

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Love's Labors Lost in William Faulkner's *The Wild Palms*

Candice Piaget

The Wild Palms for those who are not familiar with this work by William Faulkner is comprised of two separate stories that have no narrative connection: "The Wild Palms," the story of Charlotte, an artist who is portrayed as a neurotic obsessed with the idea of "perfect love," and her lover Harry, and "The Old Man," a story about a convict who is released during a flood only to be ensnared by an anonymous pregnant woman.

Because many contend that these stories are separate and unrelated, the following section is a brief recap of the stories' separate plots to guide the reader in the analysis that follows. The plot outline is intended to allow an understanding how both tales stand together as a unified statement on the relations of men and women, and the human condition in general.

Charlotte, a strong-willed but hopelessly tortured female, convinces Harry, a mild-mannered young man, that perfect love is only possible removed from the human realm. In a desperate attempt to escape a mundane fate, she convinces Harry to run away to the frigid landscape of Utah (not unlike the snow scenes in D. H. Lawrence's *Women in Love*). In this frozen love nest Charlotte believes they can achieve freedom or spiritual perfection. The tragic irony is that Harry ends up working like a slave in the mines and Charlotte ends up enslaved, as she sees it, by an unwanted pregnancy.

"The Old Man" is a story of a small-town crook who is temporarily released from prison only to be engulfed by a raging flood and entrapped by an anonymous pregnant woman he finds clinging to a tree—a woman he feels compelled to save. He and the unknown woman navigate the flood water, land in a fetid swamp (the flip side of the Utah wilderness), and eventually reach solid ground. The convict ends up back in prison, relieved that his brief foray into so-called freedom has ended, and the pregnant woman gives birth.

The stories taken separately are that of Charlotte's and Harry's attempt to escape responsibility to achieve love and the convict's and pregnant woman's confrontation with freedom. Together, they underscore Faulkner's overriding theme that can be neatly

summed up by the cryptic saying: There can be no freedom without responsibility.

It is not without significance that the two words William Faulkner repeats time after time in virtually all of his works are "outrage" and "impotence"--two words that have an especially potent meaning for women who cannot escape the myths that define and entrap them, women who have been chiefly defined, as Simone de Beauvoir explains, strictly by their "usefulness to men" (*Second Sex* 244). Although this is not the overriding theme in *The Wild Palms*, Faulkner's female protagonists are classic sexual stereotypes doomed to act out roles that are an outrage to their integrity, roles that cancel self-knowledge and hence the freedom to be individuals.

Equally potent in Faulkner's works is an underlying promise of freedom that looms in the consciousness of his characters only to motivate, thwart, and doom self-realization. While Faulkner generalizes the sense of hopelessness that pervades most of his novels and stories, the female characters in *The Wild Palms* are powerful reminders that women can never be free until they are released, or find the strength to release themselves, from those myths or stereotypes that imprison them. And *The Wild Palms* also shows us that until those myths are revealed for what they are--myths that serve to maintain the status quo--little is left but self-consuming rage or tragic acquiescence. This, of course, was not Faulkner's intent, since he too relied upon those myths to shape his characters. Nevertheless, his stereotypical renderings of the female psyche are hard reminders of the devastating psychological effects of what de Beauvoir calls "the myth of women" (de Beauvoir 245).

Unlike Hemingway, whose prevailing concern with machismo precludes a preoccupation with the feminine mystique, (see de Beauvoir 245), Faulkner in *The Wild Palms* seems fascinated with women. In the strange stories he weaves in the two parallel tales that make up this work, Faulkner's female characters exist as almost mythical creatures whose private and mysterious grievances weigh heavily on the men who try to save them. Each story revolves around the female characters as they pull their men in opposite directions: Charlotte tries, in vain, to pull Harry away from the solid ground, from human life with its responsibilities, while the pregnant woman navigates the convict back to solid ground, and captivity.

The men in this story are active, if confused, participants in a game they know very little about. That Faulkner fails to allow for authentic relations in his story is his failing--women in need of help, males in need of helping; that he is able, however, to demonstrate a critical similarity between Charlotte, the proverbial Whore of the story, and a vicious bitch to boot in "The Wild Palms," and the male convict in "The Old Man" is to his merit. So too is his ability to draw essential parallels between the unnamed "Goddess Mother"--the

anonymous pregnant passenger in the convict's rowboat--and Harry, who temporarily relinquishes his individuality in the flood of Charlotte's desperate attempt to escape reality. While valid reciprocity among his male and female characters is never possible, Faulkner's story tends toward an androgynous view of the hapless state of humankind. Thus, while we may reject Faulkner's stereotypical representations of women as perpetuating those myths that rob people of their essential humanity, we cannot ignore his attempt to draw the sexes together in a final statement on the human condition.

The myths of women Faulkner exploits to advance his theme are familiar. Charlotte is first the impenetrable Mystery Woman. Faulkner initially introduces her as a strange woman who has been sitting in a rocking chair for days just staring, fixated, Faulkner tells us, by a "complete immobile abstraction" (5). She is also the Demon Woman, whose yellow eyes express "profound and illimitable hatred" (11). And she is the Whore who has the "intuitive and infallible skill of all women in the practical affairs of love" (44). What is wrong with Charlotte: a chronic state of PMS?

Her malady is typical of the type of woman she represents: she is *obsessed* by romantic love. Like Emma Bovary or Edna Pontillier in *The Awakening*, she is a victim of romantic illusions; she embraces love as a cure-all for the emptiness she feels within her soul. Her sickness, her relentless craving for "perfect love," would no doubt be explained by feminist critics as a condition imposed upon her by a patriarchal society that sees women as existing basically for love. According to these critics, Charlotte's obsession would not represent an authentic human desire, but rather a pathetic capitulation to an externally imposed idea that transforms into a self-consuming obsession. They would also say that Faulkner indeed does women a disservice by demonstrating that such strong and willful women as Charlotte (who is an accomplished artist) are incapable of functioning without the love of a man.

But what is essential to see in this story is that all of us--men and women alike--are prey to illusions that throw us off track, that can, in fact, overshadow reality and lock us in self-torturing prisons of horrible frustration, resignation, and despair. Although Faulkner, as a product of his time, saw what might be called the "Emma Bovary Syndrome" as a sufficient handle for his characterization of Charlotte, he extends the dilemma beyond the gender gap. The convict in "The Old Man" story is equally an idealist. A victim of heroic illusions imposed by romantic fiction, the convict believes that man must pursue "liberty and honor and pride" (24), which is no more possible in Faulkner's world in this story than Charlotte's ideal of perfect love. The flood that he believes will carry him away to freedom is analogous to the love Charlotte believes will free her. Both fail to deliver. Thus, unlike the gap that exists between the male and female characters in Flaubert's and Chopin's novels, the women and men in *The Wild Palms* are

equally victimized by stereotypical delusions society fosters to glorify, falsely, human existence.

This motif is carried along different lines by Harry, Charlotte's lover, and the pregnant woman in the convict's rowboat. Unlike Charlotte and the convict, who are imprisoned by their ideals, and hence removed from the real world, Harry and the pregnant waif are mired in social expectations: he works to provide a living, man's primary role, and she must bear her child, woman's most sacred duty. Again, Faulkner can be accused of sexual categorizations that are grounded in stereotypes. But again, he can to a large extent be exonerated because he demonstrates how all of us, men and women alike, are limited by socially prescribed roles that preclude self-realization and authentic relations between the sexes.

Because Faulkner in writing about this book explains that it is largely "the story of Charlotte and Harry" (Faulkner as quoted in Hoffman 84), the convict's role can be seen as an externalization of the spiritual dead-end that confronts Charlotte. The convict needs to confirm his belief that heroism is in fact possible in the real world. What Charlotte needs to confirm is the possibility for spiritual love, "perfect" love, between men and women. But both are tragically aware that the natural world has little place for either heroism or love; that human passions are "juxtaposed to nowhere and neighbored by nothing" (70); that all attempts to glorify human existence are futile and "might just as well not have been" (41). What is left? Only to surrender "all volition, hope, all . . ." (138) and join human kind, a mass of "all teeming breathed" (43) that promises nothing more than pallid anonymity.

The outrage harbored in the subconscious of Charlotte and the convict is reflected in Faulkner's descriptions of their eyes, which are nearly identically described. When Faulkner tells us that the convict has "outraged eyes—an outrage directed not at the men who had foiled his crime . . . but at the writers [of dime store westerns and action stories with bigger-than-life heroes] who he believed had led him into his present predicament" (23), we cannot help but recall a critical description of Charlotte in the previous chapter: "It was not at him [Harry] [that her] hatred was directed . . . it was at the whole human race . . . or no, no. Not at the race of mankind, but at the race of man, the masculine" (11). Whereas the convict feels betrayed by writers who represent heroism as a tangible ideal, Charlotte feels betrayed by men who can only offer her human love, which Harry tells her, is synonymous with suffering.

Another parallel idea that runs through both stories is the theme of imprisonment. Charlotte is initially portrayed as someone imprisoned by an impossible idea. She sits motionless for hours; it is as if she is restrained, unable to move. Like the convict, she is chained, but in her case by a "complete immobile abstraction" (5) that is draining her life away. Thus, while the convict in this story

has been imprisoned physically because of his preoccupation with heroism, Charlotte is psychologically imprisoned by her preoccupation with love, a preoccupation that leads to a profound resentment centered exclusively on men.

The issue of freedom and imprisonment is also tantamount in understanding the characters of Harry and the pregnant woman, both of whom stand as foils to Charlotte and the convict respectively. While feminist critics may reject Faulkner's view of Charlotte for perpetuating the feminine mystique myth, they cannot object to his characterization of Harry, who is not a stereotypical male. Harry is, in fact, an ambivalent man riding the fence between fact and fiction. Caught up by Charlotte's passion "in an orgy of unbridled sentimental obeisance of the fairy tale [of romantic love]" (130), his spirit is imprisoned nevertheless by his knowledge that "love . . . can't last. We have eliminated it . . . we have got rid of love at last just as we have got rid of Christ" (136). Thus, while Charlotte's passion is a burden Harry assumes when he chooses to escape his mundane life and follow her to the icy barrens of Utah, he is equally burdened by his pragmatic sense of reality. The consequences of his views on love butted against Charlotte's ideals eventuate in a horrific tug-of-war that is perfectly captured by the recurring image of Charlotte viciously beating on Harry in the aftermath of ardent sexual embraces.

The same relationship exists between the convict and the pregnant woman. She is as "unknowable" to the convict as Charlotte is to Harry. And his insistence upon the possibility for freedom in the human realm is as foreign to her as Harry's realistic concept of love is to Charlotte. Nevertheless, her presence, her fecundity, is a burden he must bear; she is the antithesis of freedom, she is the proverbial beast of burden. As the convict fights for freedom she pulls him back, weighs him down as Harry's mere humanness pulls Charlotte's spirit down. And as Charlotte is imprisoned by her doomed ambitions, the pregnant woman is also doomed by her destiny to reproduce, not unlike some bitch in the streets destined to whelp her puppies in a dark alley. This primal necessity, like the necessity to face life finally stripped of its illusions, which overshadows Harry's frail desire, is stronger than the bars that held the convict. The classic "Earth Mother," the female in the boat is the earthly counterpart of Charlotte's feminine spirituality. As Charlotte's identity is destined to be consumed by her spiritual longing, this woman's individuality is destined to be consumed by her earthly mission.

What is left? The outcome of the convict's trials with the pregnant woman reflects a positive affirmation of humankind's struggle to persevere: the convict gives up on freedom and the pregnant woman is stripped of her individuality, but both demonstrate finally humankind's "infinite capacity for folly and pain" (174). This capacity to endure is as close, Faulkner seems to be saying, that we, as human beings can come, to heroism.

Charlotte and Harry's relationship, on the other hand, reflects a perversion of the human struggle; unable to be "secured and companioned in a myriad and inextricable anonymity" (138), which is the reward for renouncing our illusions, Charlotte must sacrifice herself. She is not Emma Bovary, a weak woman undone by romantic delusions. She is, instead, a human being who knows intuitively that life is complicated by the existence of a maddening paradox: there can be no freedom without responsibility. A martyr to the end, Charlotte demonstrates the veracity of Camus's observation in *The Fall*: "Men are never convinced of your reasons . . . of the seriousness of your sufferings, except by your death" (74). But Harry's hang-dog retreat back to the real world after Charlotte's death captures an even more depressing truth also found in Camus: "What's the good of sacrificing yourself to [an ideal]? Once you are dead, they will take advantage of it to attribute idiotic or vulgar motives to your actions. Martyrs must choose between being forgotten or mocked. As for being understood, never" (75-76).

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A Ponderous Weight of Wisdom: Edna's Awakening Individuality

Christine Nelson

In *The Awakening*, Kate Chopin articulates the complex problem of woman's identity in patriarchal culture. As the novel progresses, Edna Pontellier becomes increasingly aware of her self as a human being and an individual. The problem of a woman coming to such an awareness is quickly noted; the narrator warns that such a "ponderous weight of wisdom" is "more than the Holy Ghost is usually pleased to vouchsafe to any woman" (17). As a white, fairly wealthy woman in New Orleans in the late nineteenth century, Edna is bound to imagine herself only within the roles of wife and mother. The spiritual and sexual awakening that leads Edna to cast off these socially prescribed roles in favor of a more essential definition of herself as an individual ends in despondency and suicide. Her inner journey and her suicide represent the impossibility of a nineteenth century woman claiming an Emersonian conception of the individual for herself, such a conception is the luxury of men. As she finds a way to "choose" her own fate, Edna is not defeated. The choice she makes subverts the patriarchal desire to define, categorize and master her. Her death symbolizes her refusal to give up the "essential"--that is her right to define herself in relation to no one- not even husbands, lovers, or children.

Through the characters Adele Ratignolle and Mademoiselle Reisz, Chopin provides Edna with two opposing visions of female identity. Adele typifies the ideals of middle class Victorian womanhood. She is beautiful, domestic, subservient and utterly defined by her roles as wife and mother. Adele is the consummate "mother-woman", a term the narrator uses to describe women who "idolized their children, worshipped their husbands, and esteemed it a holy privilege to efface themselves as individuals and grow wings as ministering angels" (10).

Adele's total immersion of her self in others does not at all suit Edna's self-aware and solitary personality. Edna's predilection for solitude is carefully remarked upon: "Even as a child she had lived her own life all within herself. At a very early period she had lived her own small life all within herself. At a very early period she had apprehended instinctively the dual life--the outward existence which conforms, the inward life which questions" (18). Edna had hoped her marriage to Leonce would reconcile her inner life to her outer life. In defiance of her father's stern Presbyterianism, she married Leonce because he was Catholic, Creole, and because she imagined that, "as the devoted wife of a man who worshipped her, she felt she would take her place with a certain dignity in the

world of reality, closing the portals forever behind her upon the realm of romance and dreams " (24).

Edna's journey from daughter to wife only temporarily silences the dreams and yearnings of her inner life. The Creole society she enters at once offers her more inner freedom and more outward restriction. Edna is amazed by the freedom of sexual expression in Creole society. Men and women discuss pregnancy and childbirth and publicly read titillating novels. The first time she openly discusses her emotions with Adele she feels "intoxicated with the sound of her own voice and the unaccustomed taste of candor. It muddled her like wine, or like a first breath of freedom" (24). But Edna is not a Creole and she fails to understand that Robert may openly court a married woman like herself only because it is understood that his intentions are not serious and that he will never act on his feelings. Sexual expression is tolerated as long as it is confined to regulated courtship rituals or marriage. Edna's longings and desires are stirred by the warm, sensual Creole society, but she finds no more outlet for their expression than she did in her father's home.

Given Edna's awakening awareness of her inner life and her rebellious nature, it is no surprise that Edna is reading Ralph Waldo Emerson. In his essay "Self-Reliance," Emerson writes that the ideal man is a self-reliant nonconformist who pursues his genius unfettered by the demands of family and friends. To achieve this self-reliance one needs to adopt "the nonchalance of boys who are sure of a dinner" (177). In order to pursue an independent spiritual or intellectual life, one must separate oneself from the obligations of family while relying on familial service for the daily necessities. As a woman expected to play the role of a "ministering angel" to her husband and children, Edna is not entitled to this. Emerson's philosophy appeals to Edna's inner self, but she can only pursue this idea externally at great cost to her economic and social position. The artist, Mademoiselle Reisz, actively lives Emerson's ideals but she is lonely, bitter, sexless, and universally disliked. Neither the selflessness of Adele nor the total self-assertion of Mademoiselle Reisz offer Edna a vision of life both autonomous and emotionally fulfilling.

The final chapter, a mere five pages, serves as a remarkable reminder of the depth of Edna's problem, while it also brings the novel to its only logical conclusion. The chapter opens with Robert's brother, Victor, and Mariequita, a local island girl, talking together while Victor works on getting the resort ready for the summer crowd. It is no accident that these two are the last people Edna sees before she enters the sea. The relationship between Victor and Mariequita resounds with the taint of all the other romantic relationships portrayed thus far in the novel. Victor is impulsive, sensual, and controlling—even to the point of violence. During the course of their discussion, Victor threatens to hammer a local man with whom Mariequita has sulkily threatened to run off. This image echoes an earlier moment in the story when Edna is told that Robert has beaten Victor

for making insinuations about Robert's relations with Mariequita. Both these moments suggest the control of women's sexuality within romantic relationships, either illicit or legitimate.

Mariequita is one more reminder to Edna (and the reader) that it is not Edna's class or particular marriage which confines her, but her sex. The sexuality of all women, not just women of Edna's class position, is controlled by the men around them. Victor manipulates Mariequita's feelings by being just evasive enough so that Mariequita believes him to be in love with Edna. This strategy ensures Victor that Mariequita's energies will be focused on Edna and not on leaving him for someone else. Mariequita's barely concealed jealousy of Edna in this scene creates an implicit comparison between the two women. As a lower class island girl, Mariequita is permitted to be more openly sexual than Edna. She is the opposite of Edna's lady-like reserve. Dark-haired, flirtatious, sly, and barefoot, she recognizes the attraction between Edna and Robert well before they admit it to themselves. Edna may have the men of New Orleans at her feet, but her sexuality is still contained within her conventional marriage or her adulterous affairs. Her husband Leonce regards her as a "valuable piece of property" and her lover, Arobin, refuses to leave her even when she asks him to go. Both Leonce and Arobin act as if they own her. Robert also wants to control and define her: he imagines her as his wife and is shocked when she tells him that she is not her husband's property. Edna's sexual identity is controlled by her husband's money and her lovers' arrogance while Mariequita's is controlled by her class and her lover's jealous threats of violence.

Edna's attempt to define herself as a mother and an individual is even more complicated and painful than her desire to define herself as a wife and an individual. As the chapter moves forward, Edna's thoughts as she heads toward the sea and suicide express the core of her problem: "The children appeared before her like antagonists that had overcome her; who had overpowered her and sought to drag her into the soul's slavery for the rest of her days. But she knew a way to elude them" (151). Edna is not a "mother-woman", but that does not mean that she has no feeling for her children. It is significant that her children are sons, not daughters. They are described as "antagonists" not because of Edna's dislike for them, but because of the role they play in Edna's life. Like the other men in her life, her children are the mark against which she is expected to define herself. Edna provides the most insightful comment on her anguish: "She thought of Leonce and the children. They were a part of her life. But they need not have thought they could possess her body and soul" (152).

The complex problem of a mother attempting to define herself as an individual is alluded to again a few paragraphs later. Edna enters the sea naked like "some new born creature" (152). This description would seem exhilarating if Adele's painful childbirth scene were not fresh in the mind of the reader and Edna. The naked suffering Edna witnessed in this scene sharply reminds her

that it is almost for her to assert her rights as an individual without trampling upon the rights of others, especially her children. This description of Edna as a new born is a stark reminder that nothing is created in a patriarchal society without the sacrifice of women; it is also a reminder of the high price Edna has paid in her attempt to give birth to herself.

Edna is not a "mother-woman", but neither is she the defiant artist content to be outside of society. In the final scene, Edna shares the beach with a bird who has a broken wing. Throughout the novel, Edna has been associated with caged birds. Although this bird is free, it calls to mind Mademoiselle Reisz's warning about those who defy tradition and do not succeed: "It is a sad spectacle to see the weaklings, bruised, exhausted, fluttering back to earth" (110). Edna is exhausted by the child-birth scene and by Robert's inability to accept her hard-won spirit and independence of mind. She enters the sea because it is the only way she knows to elude patriarchal definitions of her. She will not be Leonce's wife. As Arobin's lover, she is a "fallen" woman. As a divorced woman, she would be an outcast. Unable to imagine any relationship which would not limit her, Edna enters the sea, which reminds her of the blue-grass meadow of her childhood she thought had no beginning and no end. Limited by society, she enters the limitless, seductive sea.

The ambivalence of Edna's final moments reveals the bittersweet irony of her choice. She is triumphant in that she has chosen to define herself, but her success is undercut by the chill of the water and the waves which coil "like serpents around her ankles" (152). The image of serpents suggests the failure of Eve to gain knowledge and power, and reminds the reader that women who forget their place suffer. Edna eludes patriarchal definitions of her, but she pays too high a price for her victory.

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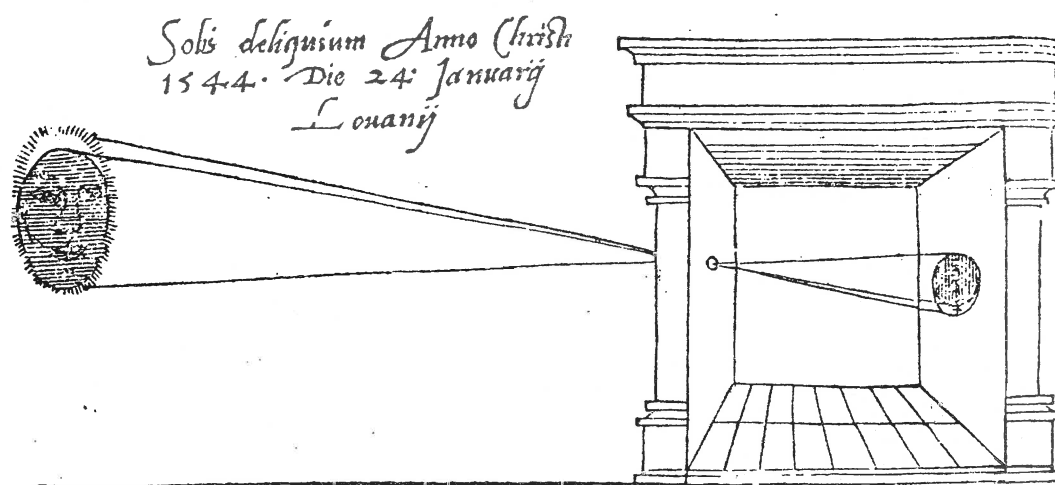


Figure 1. Earliest known illustration of a camera obscura. Engraving from R. Gemma Frisius, *De radio astronomico et geometrico liber*, 1545. The legend translates: "Observing solar eclipse of 24 January 1544."

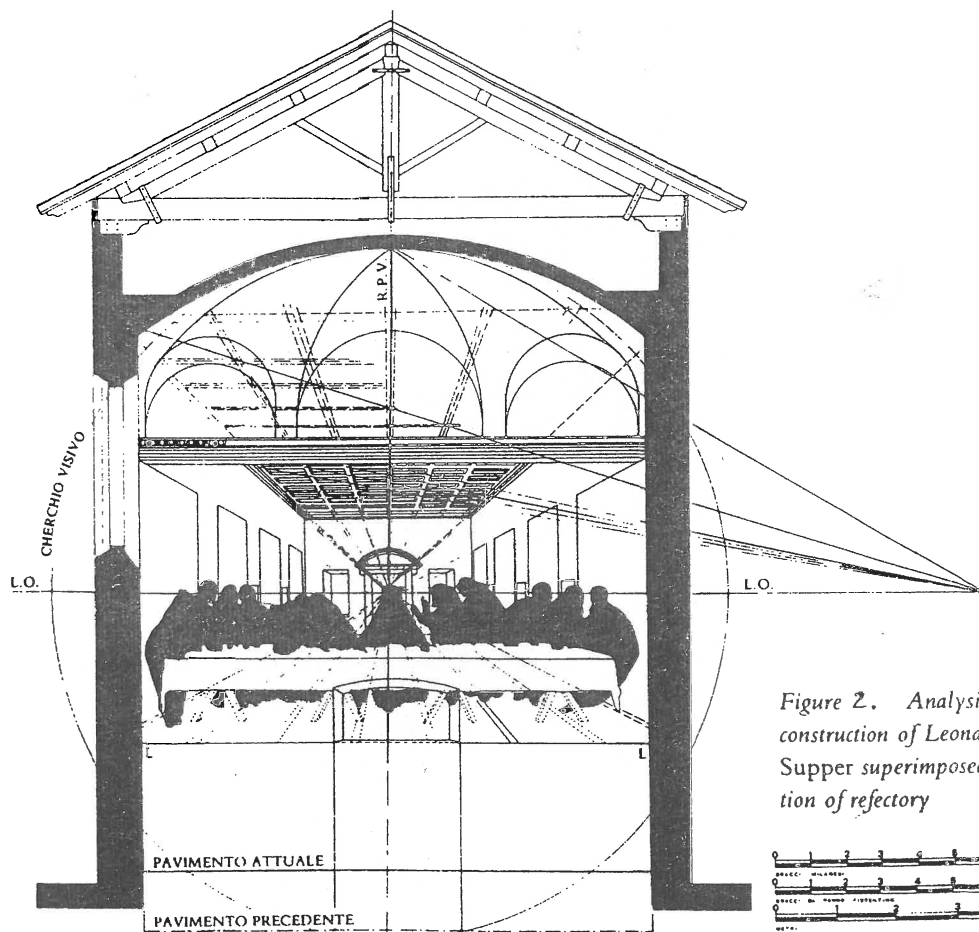


Figure 2. Analysis construction of Leona Supper superimposition of refectory

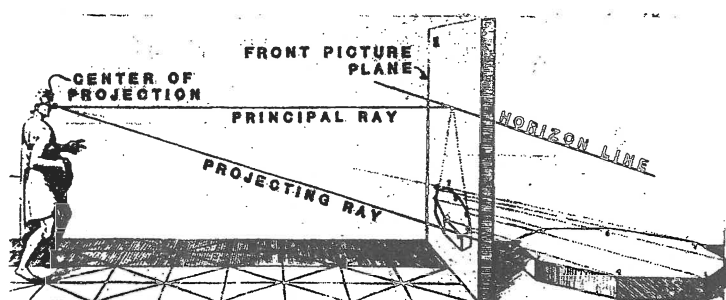


Figure 3. Representation of Alberti's window (perspective drawn using a front picture plane). Engraving (modified) from G.B. Vignola, *La due regole della*

Shakespeare's Sonnet 24

Lynn Polidoro

If we could momentarily suspend our notion of immediate reality and imagine ourselves in the refectory of the Church of Santa Maria delle Grazie in Milan, the experience would be poignant indeed, for we would have the good fortune of viewing what is often thought to be the greatest fresco painting of the High Renaissance. Situated at the far wall of this modest dining hall is Leonardo Da Vinci's renowned depiction of *The Last Supper* [Figure 2]. Initially, one might simply observe the painting as a representation of Christ and his twelve disciples seated at a long table; yet, a closer examination reveals a curious succession of rectangular niches and lines. Of these geometric shapes and converging lines one might speculate that these act as a visual counterpart to the swirl of confusion among the figures; however, it is essential to know that these lines control the spectator's point of view that inevitably recedes to the focal point directly on Christ's face. Just as Da Vinci utilizes this visual device of perspective to create an intended result, so too does Shakespeare. In Sonnet Twenty-Four, Shakespeare refers to this painterly technique and achieves a comparable effect.

Generally, we suppose the role of the artist as similar to that of the poet. Both the figure represented in a painting and the image presented in a poem can evoke an intellectual-emotional response. The artist forces the viewer to visualize his imaginative interpretation of reality (or illusion) as he sees it; the poet, on the other hand, suggests his ideas through the medium of language. The subtle cadences, rhymes, and images work consciously as well as unconsciously. One image may elicit a thought, a memory, or a revelation. Whatever the outcome, the ideas of both the painter and poet stem from the imagination. In Shakespeare's sonnet, the realm of the painter and poet intersect.

Concerned that the revised edition of the one hundred fifty-four sonnets would lose some of the original flavor, Stephen Booth couples the 1609 *Quarto* text alongside his amended version. Lacking titles and identified numerically, Sonnet Twenty-Four is among a series of expositions examining the multifaceted sentiment of love. Earlier in the collection, Sonnet Twenty-Two expresses the exchange of lover's hearts as irrevocable gifts to each other. Number Twenty-Three employs a facile Elizabethan conceit: the speaker argues that silent love may be read by eyes that have learned to hear love's fine wit. Sonnet Twenty-Four, however, is a rendition of the Petrarchan claim that "the eyes are the mirror of the soul."

Mine eye hath played the painter and hath stelled
 Thy beauty's form in table of my heart.
 My body is the frame wherein 'tis held,
 And p rspective it is best painter's art,
 For through the painter must you see his skill 5
 To find where your true image pictured lies,
 Which in my bosom's shop is hanging still,
 That hath his windows glazed with thine eyes.
 Now see what good turns eyes for eyes have done.
 Mine eyes have drawn thy shape, and thine for me 10
 Are windows to my breast, wherethrough the sun
 Delights to peep, to gaze therein on thee.
 Yet eyes this cunning want to grace their art;
 They draw but what they see, know not the heart.¹

The compound verbs of line one, "hath played" and "hath stelled," suggest a kind of dancing motion. Not to dance in a literal sense, but just as an alternating movement of the caressing strokes is applied to a canvas, so the indelible hammering is applied to a scribed table. Stephen Booth's modern edition omits the comma at the end of the first line, which enjambes the first line into the second and ties the nouns together in order to complete the image. The speaker's "eye" is personified as the "painter" who has engraved (stelled) this portrait on to the "table" of his "heart."² This impression is sensitively applied but unchangeable. Line two end-stops at the period and aptly so, for this first sentence introduces the prevailing or dominant image of the entire sonnet.

Line three establishes the Renaissance idea of the body (or heart) as the frame (or seat) of the emotions. "My body is the frame wherein 'tis held,/ And p rspective it is best painter's art." The connotation of "body," "frame," and "form" interchanges and develops as the sonnet progresses. The noun "frame" has some interesting overtones. Within the context of lines one through twelve, it refers to the human skeleton frame, the picture frame, and the structural frame of a window or house. Moreover, the "form" as a noun denotes a shape and structure of something--a body or an idea. As a verb, "form" means to give shape to, to fashion, or to create into something, as one forms an idea or an opinion. The noun is the object the artist creates, the verb is the inspiration behind the process. The "love persona" is the object of both creation and inspiration.

Though meter is often subjective, one may read line four placing primary stress on "and," "is," and "art." The metrics scans accordingly:

And p rspective // it is best painter's art
 _ u _ u // u _ u _ u _

The forcing of emphasis on "and" supports an alliterative effect between the first and last words of the line. It also emphasizes the semantic meaning of this coordinating conjunction. Ordinarily, the primary function of the word "and" is to supply additional information; yet, the capitalized "and" at the beginning of this line not only indicates an elaboration of this initial image, it also introduces with slight exaggeration the concept of "perspective." What is suggested, in line four, is that this portrait exceeds the two-dimensional (or flat) effect that typified painting previous to this era. According to Michael Kubovy, "perspective played a central role among intellectual and aesthetic" ³ artists of the Italian Renaissance, and defined by the *Encyclopedia of the Renaissance*, perspective is "the graphical representation of three-dimensional objects on a two-dimensional surface." ⁴ The allusion to this painterly device indicates that this is not an ordinary portrait, for this "painter" has mastered the exactitude and precision associated with perspective. In addition, since it is established that the "eye" of the speaker is personified as the "painter," the succeeding clause "For through the painter" (l. 5) makes definitive reference to the channeling of vision that is directed onto the "table" of the speaker's "heart." In order that we understand how perspective works in terms of this image, it is necessary to know that the principal theory is the optical illusion of lines appearing to recede toward a vanishing point. In this case, the forcing of vision, or lines receding a specific point, is controlled by the "eye" that is the port-hole leading to the beloved's portrait.

In the first quatrain, the repetition of "hath" works in a number of ways. Since the rhythm of line one does not deviate from the regular iambic pentameter, "hath" falls (both times) on the unstressed syllable. The subtle sound of the double "hath" is retained and prepares the ear for the alliteration of "heart" and "held" at the end of lines two and three. While this is not particularly significant to the meaning of this quatrain, the building up of the phonetic "h" serves as a sonic device climaxing at the end-rhyme "heart/art." Furthermore, the graphic design of these two words warrants some consideration. The elimination of the first two characters in "heart" creates the word "art." For this is the essence of Sonnet Twenty-Four, not true art but "heart--art."

The second quatrain reestablishes the idea of perspective as a representation of space and illusion.

For through the painter must you see his skill
To find where your true image pictured lies,
Which in my bosom's shop is hanging still,
That hath his windows glazed with thine eyes.

"For through the painter" (l. 5) describes the relationship of the spectator to the painting; it describes the relationship of the "love persona" to the "poet persona"; and it indicates a passage from one end to another. In other words, the de-

scribing "eye" of the painter allows the spectator to view his perspective of reality. The words of the sonnet describe the image or feeling of the poet to the love persona, and the "eye" of the painter/speaker is the (figurative) passage way to his heart.

Once at this place of reflection the love persona will find where his "true image pictured lies," and this is the most complex phrase of the quatrain. The implications of "lies" refers to where the image lay in the speaker's heart. Perhaps it expresses a desire to lie with. More interesting, the "lies" of line six is an oxymoron to the "true" of this phrase--"true-lies." This connection is confirmed by the end rhyme "lies/eyes" (ll. 6 and 8) and resonates with a final and lasting impression.

Furthermore, the "s" alliteration in the end-rhyme "skill/still" sets up the recurrence of this consonant throughout the second quatrain. The unvoiced "s," for example, and the voiced "z" sounds accumulate particularly in line seven: "Which in my bosom's shop is hanging still." The combination of the sound and the concept of this figure of speech renders, to a twentieth-century reader, almost humorous. The "bosom's shop" refers to the speaker's body-eye-heart as well as to his frame-window-table. The sibilant "s" and "z" sounds continue throughout line eight, "his windows glazed." Again, the phrase has multiple connotations. Here the "glazed windows" refers to fitting the glass to the window, to the rigid glassy stare, and to the Renaissance technique of hazing color (i.e., creating a lack of transparency or a kind of obscurity) to achieve the illusion of distance or light.

The structure of the second quatrain is a series of subordinating clauses.

For through the painter must you see his skill
To find where your true image pictured lies,
Which in my bosom's shop is hanging still,
That hath his windows glazed with thine eyes.

Each line begins with either of preposition or a relative pronoun. Lines three, four, six, and seven end in commas. These grammatical elements indicate that the information supports the main clause of line three, "my body is the frame." The pattern of the first and last letters of each final word reverse positions. The "s" in "skill" ends in "lies," and the "l" in "skill" begins in "lies," the "s" in "lies" begins in "still," and the "s" in "still" ends in "eyes." Though probably not the intent of the poet, this is nearly a perfect chain to the end of each line in this quatrain.

The caesura of lines six, seven, and eight occurs after the first foot. These pauses create a subtle rhythm after the preceding commas and after the first two words of each line. The stop-go, stop-go effect accentuates the "to find," "which in," and "that hath" phrases describing a kind of encounter (find), a direction to

pursue (in), and introduces the restrictive relative pronoun--that. Line eight departs from the pentameter of this quatrain. Though the nine syllables of this line does not disturb the musical quality, the missing syllable causes the pronunciation of "glazèd" to linger a bit longer. The lingering "z" of "glazèd" gives prominence to the "s" sounds scattered throughout the quatrain. It also sets up the pun--the "glazèd gaze" (ll. 8 and 12) of the pair of lovers. In addition, the "thine eyes" (l. 8) echoes the initial two words of the first line "mine eye"; and the period at the end of this line brings to rest the infinite image of the love persona staring, through the eye of the speaker, at his own reflection.

The imagery of the third quatrain is simple and straight forward. In fact, the single word "shape" characterizes the entire sonnet.

Now see what good turns eyes for eyes have done.
 Mine eyes have drawn thy shape, and thine for me
 Are windows to my breast, wherethrough the sun
 Delights to peep, to gaze therein on thee.

The shape of the eye represents the circle, the window or picture frame represents the square, and the heart is a set of arches and lines arranged in reverse. Renaissance painters explored the technique of using parallel lines, squares, rectangles, and arches to create an illusion of depth and to draw the eye of the viewer to a specific point on the painting. The lines or cubes helped the viewer, as Kobovv tells us, to "rationalize the representation of space: with the advent of perspective, it became much easier to stage, as it were, elaborate group scenes organized in a spatially complex fashion."⁵

In general terms perspective can be understood once one is familiar with the "camera obscura" (dark chamber).⁶ This is a simple device made of a box with a small hole in it, called a pinhole. On the opposite side of the pinhole (directly across) is the picture plane. It is imperative that the wall of the picture plane is painted white and all the other sides of the box are completely black. This ensures that "the light that falls on the picture plane has traveled in a straight line from an object outside the box through the pinhole and that none of it has been reflected from the walls."⁷ This three-dimensional gadget illustrates rays of light converging to a single focal point. [Figure 3] "These rays constitute the visual pyramid or cone of vision."⁸

The sonics of the third quatrain accentuate the melodious "e," "i," and "y" vowels. The sound of the initial two words of the sonnet, "mine eye" and the final two words of line eight "thine eyes," resonates in the repeated "mine eyes" and "thine for me" of line ten. This is the acoustic refrain the this verse. The long "e" in "see" (l. 9) is picked up in the end rhymes "me" and "thee" (ll. 10 and 12). Moreover, the long "i" sound in the repetitive "eyes for eyes" (l. 9) suggests the pronouns "I for I." The verb "turns" makes definitive reference to the revol-

ing, spinning image of the pairs of eyes gazing back and forth, and suggests and constancy and infinity that is associated with the motif of the circle.

That the word "eye" is referred to six times throughout the sonnet necessitates further consideration. The poet's initial mention to "mine eye" (l. 1) is as a singular subject. This one eye is personified as "the painter" and should be likened to the "pinhole" in Alberti's *camera obscura*. [Figure 1] The next reference "for through the painter" (l. 5) is simply an allusion to the "eye" of the speaker. What the poet persona is saying is that through his eyes, which are windows to his heart, the beloved will find the image of himself. As the poem progresses, the singular "eye" evolves to the plural "thine eyes" (l. 8). The succeeding reference, "eyes for eyes" (l. 9), describes two sets of mirrored eyes locked in the eternal circle. The following citation, "mine eyes" (l. 10) is a repetition of the noun in the plural form. Finally, "yet eyes" (l. 13) marks the volta of Sonnet Twenty-Four.

This emphasis and concentration of the image of "eye" may seem somewhat forced, but the differentiation of the singular and plural use of the term is at the center of the meaning of this sonnet. Although the last reference to "eyes" is not literally in the singular form, Shakespeare, I believe, intends to make a distinction between the "eye" of the painter and the "eye" of the heart. These two eyes, though they of course belong to one person, maintain separate and distinct points of view. One eye "sees" the image, whereas the other "feels" the emotion; one eye "draws" the picture, but for the other the "true image pictured lies." Hence the concluding line, "They draw but what they see, know not the heart."

When a work of art involves the sentiment of love, it is often embellished by the force of this emotion. It is graced by the romance, and perhaps, idealized in an attempt to preserve the feeling. We may wonder whether the poet is painting from the mind's eye in seclusion or from the spectator's point of view. Is he admitting that the portrait is romanticized, or is he merely telling us that love knows not the truth and is therefore blind? Questions without answers. After all, the final rhyme "art/heart" echoes in reverse the "heart/art" of quatrain one, and the sonnet, like the circle, ends where it began.

NOTES

1. Stephen Booth, *Shakespeare's Sonnets* (New Haven: Yale University Press, 1977), 23-24.

2. Booth, 172. *The Oxford English Dictionary* defines "stelled" as formed into stars--stellar. However, Booth points out that stelled is an emendation for

steeld: carved in stone. The noun "table" (a stone slab) lends support to this interpretation.

3. Michael Kubovy, *The Psychology of Perspective and Renaissance Art* (Cambridge: Cambridge University Press, 1986), 1.

4. *Encyclopedia of the Renaissance* (New York: Facts on Publications, 1987), 312. This is a short but thorough description of perspective. In fact, it makes reference to Da Vinci's *Last Supper* and Alberti's treatise on the subject.

5. Kubovy, 2.

6. Kubovy, 2. An object invented by Leon Alberti (1404-1472), and was also considered the first camera. His *Della Pittura* (1436) contains the first description of perspective construction.

7. Kuvovy, 19.

8. Fred Dubery and John Willats, *Perspective and Other Drawing Systems* (New York: Van Nostrand, 1983), 55.

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The Promise of Greener Days: The Question of Failed Resolution in *Henry V*

Robert Kirkpatrick

Henry V is widely considered Shakespeare's most "perfect" monarch, and quite rightly so. The mighty reign of King Harry represents a culmination of the character's life, as developed throughout the "Henriad" (*1 Henry IV*, *2 Henry IV*, and *Henry V*). Harry's successful invasion of France regains England's state of blessedness, which (as shown in *1, 2 Henry IV*) had been disturbed in Henry IV's rebellion against Richard II--an act that overthrew the figure of divine rule. Thus, Harry's victory at Agincourt and subsequent betrothal to Katherine of France represents a process of resolution--a resolution not just of two warring countries but also one within the body mystical of the monarchy. Harry's valiant victory over the French is viewed as an act of atonement for his father's interruption of divine succession. Likewise, the victory at Agincourt is described by Harry as a win according to God's Grace, thus affirming the divine right of his rule and justifying his succession in the body mystical of the monarchy.

Tempering the resolutions of Harry's rule, however, are underlying patterns of subversion in the language of the play. A close reading of *Henry V* reveals patterns of (1) false logic, (2) incongruity, and (3) inverted language that work against the general movement toward resolution in the play. The effect of such competing frameworks is that the sense of resolution in the *Henry V* is limited, as is shown in the epilogue of the play.

There are recurring examples of false or faulty logic throughout the play. An early example is found in the first act in the discussion between the Archbishop of Canterbury and the Bishop of Ely. They talk about the abrupt maturation of King Harry, which seems especially amazing when considering the "courses of his youth" (line 24). Ely recognizes this achievement of Harry, saying "We are blessed in the change" (37). Ely implies the presence of divine intervention in Harry's ascension to the throne as a mature and responsible leader. Moments later, though, Ely says:

The strawberry grows underneath the nettle,
And wholesome berries thrive and ripen best
Neighbored by fruit of baser quality;
And so the Prince obscured his contemplation

Under the veil of wildness, which (no doubt)
Grew like the summer grass, fastest by night,
Unseen, yet crevice in his faculty (60-66).

In this passage, Ely gives less credit to divine intervention and more credit to Harry's "obscured contemplation," an act of a much baser quality. Canterbury reinforces this view:

It must be so, for miracles are ceased;
And therefore we must needs admit the means
How things are perfected. (67-69)

Citing a Protestant belief that divine miracles have not occurred on earth since Christ's resurrection, he argues that Harry's transformation comes through human "means." The discussion between Canterbury and Ely introduces the idea of divine influence in Harry's change, and yet it is almost dismissed with an explanation of human planning. The divinity of Harry's rule--something to which Harry himself refers throughout the play--is presented in terms of subverted logic.

Questions regarding Harry's divine rule are again raised when the king confronts the traitors, Cambridge, Scroop and Grey. After sentencing these three to death, Harry declares:

We doubt not of a fair and lucky war,
Since God so graciously hath brought to light
This dangerous treason (II, ii, 184-186).

He maintains that a successful invasion is inevitable because England is in God's care. Yet the audience may question why (if England is watching over the king) Harry erred so gravely in judgment so as to have taken such men into his trust in the first place. How much courage should Harry realistically feel if a traitor such as Lord Scroop could have borne "the key of all [the king's] counsels" and know "the very bottom of [Harry's] soul" (96-97)? Once again, the validity of the notion of Harry as divine monarch is presented with doubt.

This form of dubious logic is foreshadowed in the initial discussion between Canterbury and Ely. Likewise, Canterbury's explanation of the Salique Law to Harry introduces a use of "cloudy" rhetoric later used by the king himself. Canterbury gives a confusing, winded summary of the law, and then he states that it is "as clear as is the summer's sun" that the French cannot bar Harry's claim on the Salique Land (I, i, 86). (In the Kenneth Branagh film, Canterbury's reference to the "summer sun" is presented ironically, drawing laughs from court members who appear bewildered by his speech.) The significance of the scene cannot be overlooked--Canterbury attempts to justify an invasion but does so with confus-

ing rhetoric. As a result, his (and therefore, Harry's) justification falls short. Harry uses similarly cloudy rhetoric on a number of occasions to justify his stances. On the eve of the Agincourt battle, the king (disguised as an infantryman) defends the "cause" of his war against charges that it may cause his men to sin in his name:

So, if a son that is by his father sent about merchandise do sinfully miscarry upon the sea, the imputation of his wickedness, by your rule, should be imposed upon his father that sent him. . . . But this is not so. The king is not bound to answer the particular endings of his soldiers, the father of his son, nor the master of his servant (IV, i, 150-161).

The fault in Harry's parallel logic is that he cites a son performing sins not related to his father's mission; Williams questions not arbitrary sins of the "son" (a soldier in Harry's army) but their committing sinful acts of war in the name of the father (the king, who has initiated the war).

Harry exhibits a similar form of rationalization as he begins his Saint Crispin's Day speech. Westmoreland has just expressed a reasonable wish for greater forces to lead against the French (who greatly outnumber them). The king says:

What's he that wishes so?
My cousin Westmoreland? No, my fair cousin.
If we are marked to die, we are enow
To do our country loss; and if to live
The fewer men, the greater share of honor (IV, iii, 18-21).

It is a persuasive speech, but it focuses on the results of defeat and/or victory, not the odds of victory (which is Westmoreland's concern).

When Harry attempts to woo Katherine, he continues his use of puzzling logic. Katherine asks him, "Is it possible dat I sould love de enemie of France?" (V, ii, 174), Harry responds:

No, it is not possible you should love the enemy of France, Kate;
but in loving me you should love the friend of France: for I love
France so well, that I will not part with a village of it. I will have it
all mine (176-182).

Harry's claims of "love" for France are subverted by the fact that he has shown he will wreck havoc on her if he cannot have her to himself. Still, Harry successfully woos Katherine. Despite the apparent gaps in logic in key moments of his speeches, Harry is always able to achieve his goals. His justification for the

invasion may fall short for the audience, but he completely changes Williams' mind: "'Tis certain," Williams concludes, "every man that dies ill, the ill upon his own head; the King is not to answer it" (IV, i, 191-92). Harry's Saint Crispin's Day speech amounts to little more than a royal "pre-game" pep talk when broken down by the reader, but it completely inspires the previously pessimistic Westmoreland: "Perish the man whose mind is backward now! God's will, my liege! Would you and I alone, / Without more help, could fight this royal battle!" (IV, iii, 72, 74-75) Harry cleverly alludes to his violent defeat of France while he is romancing Katherine, and yet she overcomes her previous reservations and agrees to the royal betrothal: "as it shall please Roi mon père Den it sall also content me" (V, ii, 257, 260). In each case, characters in the play are won over by Harry's rhetoric even though the audience may not be.

Such a potential for differences in character and audience reaction is exemplary of the sense of incongruity that pervades the play. *Henry V* consists of numerous examples of concepts that are placed in polar opposition. For example, while the flaws in the king's rhetorical logic imply merely a "falling short" of a standard (the standard of logic), the potential differences in reaction to Harry's rhetoric--the characters' versus the audience's--demonstrates an opposition of two clearly different phenomena. The identity of this play ultimately depends upon this framework of polar opposition.

The stage is set in the Prologue, in which our attention is drawn to this premise. The play begins (significantly) with attention paid not to the action of the story but instead to the act of performing the play:

O for a Muse of fire, that would ascend
The brightest heaven of invention:
A kingdom for a stage, princes to act,
And monarchs to behold the swelling scene!
[Only] then should the warlike Harry, *like himself*,
Assume the port of Mars (1-6, *my italics*).

The audience is initially greeted with a reminder of the representational nature of the play. The portrayal of Harry gives us a king who is only "like" the real Harry--and even this representation is dependent upon the "Muse [of] invention." It is dependent upon the audience as well, for it seems the play's representational credibility must be authorized by the audience. The Chorus bids the audience to take an active part: "Think, when we talk of horses, that you see them . . . / Carry them here and there, jumping o'er times . . . / Admit me Chorus to this history" (26-33).

The audience is made to focus on the representation of the play, yet they are also made aware of the shortcomings of this representation. The Chorus asks:

But pardon, gentles all,
The flat unraised spirits that hath dared
On this unworthy scaffold to bring forth
So great an object. Can this cockpit hold
The vasty fields of France? Or may we cram
Within this wooden O the very casques
That did affright the air at Agincourt? (8-14)

The answer is not explicitly stated, yet the fact remains that the difference between historical fact and historical representation has been clearly outlined. It is even implied that the process of representation is an act of trickery or deception. Notice how the Chorus turns the symbol for the theater--"this wooden O"--into a recognition of error: "O, pardon--since a crooked figure may/ Attest in a little place a million" (15-16). Here, the "wooden O" is likened to a "nought, that could change [for example] 100,000 into 1,000,000" (Signet paperback, 41, note 15). The effect of this word-play is that any notions of equating the stage (something small) with historical reality (something large) is dismissed. Therefore, *Henry V* begins with the incongruity between play and reality having been established even before the first act.

This contemplation of reality and performative action is also found within the action of the play. Just before Cambridge, Scroop and Grey are confronted with their crime, Westmoreland notices, "How smooth and even they do bear themselves,/ As if allegiance in their bosoms sat" (II, ii, 3-4). The scene involving the exposing of the traitors begins with an observation of the absolute difference between their outward appearance and the motive in their hearts. Although Harry plays the hero against these three who conspire in treason, he also exhibits times when his words and his actions are indirect opposition. As Harry's men advance into France, he reaffirms his order against pillaging the countryside:

We would have all such offenders so cut off; and we give express charge that in our marches through the country there be nothing compelled from the villages, nothing taken but paid for; none of the French upbraided or abused in disdainful language; for when lenity and cruelty play for a kingdom, the gentler gamester is the soonest winner (III, vi, 112-19).

His order sentences Bardolph--a member of Prince Hal's "court"--to death. At first, the event seems to render Harry noble in that he forsakes personal ties to abide by the ideals of his proclamation. Yet shortly after Bardolph is hanged, Harry displays the very sense of cruelty that he has forbidden. In his outburst to Montjoy, he says:

Though 'tis no wisdom to confess so much
 Unto an enemy of craft and vantage,
 My people are with sickness much enfeebled,
 My numbers lessened; and those few I have
 Almost no better than so many French,
 Who when they were in health, I tell thee, herald,
 I thought upon one pair of English legs
 Did march three Frenchmen. Yet forgive me, God,
 That I do brag thus! This your airs of France
 Hath blown that vice in me. (III, vi, 151-60)

Harry, who has just proclaimed abuse against the French "in disdainful language" to be a crime punishable by death, now boasts to the French herald (a spokesman for the French king and, therefore, all of France) that a healthy Englishman is as good as three Frenchman. And even though he recognizes his boasting as such, he compounds the matter by attributing the vice to the very atmosphere of the French land!

As if to drill home a suggestion of hypocrisy, Shakespeare shows Harry issuing the following order after his victory at Agincourt:

Come, go we in procession to the village;
 And be it death proclaimed through our host
 To boast of this, or take praise from God
 Which is His only (IV, viii, 115-119).

(Here again, a reference to the Branagh film provides a useful illustration; the king's men are taken aback by his order, and for the moment it seems the euphoria of victory has been usurped.) The order--which makes secular boasting a capital offense--seems especially out of place when recalling Harry's extolling the superiority of his English forces, a boast that he admits illustrates vice.

Harry has also shown vices of vanity and anger in his message (through Exeter) to the Dauphin, who had sent the king a mocking gift of tennis balls:

Scorn and defiance, slight regard, contempt,
 And anything that may not misbecome
 The mighty sender, doth [the king] prize you at.
 Thus says my king. . .
 He'll call you to so hot an answer of it [the gift balls]
 That caves and womby vaultages of France
 Shall chide your trespass, and return your mock (II, iv, 117-26).

The Dauphin's disrespectful gift prompts Harry to promise the bloodiest and most personal revenge. The incident seems incongruous with Harry's sentencing the exposed traitors, two scenes prior. The king tells them:

Touching our person, seek we no revenge,
But we our kingdom's safety must go tender,
Whose ruin you have sought, that to her laws
We do deliver you. (II, iii, 174-77)

Here, the king attempts to portray himself as being above ideals of personal revenge, even though the traitors have conspired for his murder. Yet he reacts against the Dauphin's taunting gesture with the angriest promise of revenge, made on a clearly personal level. Again, the king performs an action that is not in accordance with his words, and the audience is invited to question the extent of Harry's moral consistency.

The occasional difference in Harry's actions and his words is loyal to the split nature of his identity. The question of man's duality is given early consideration in the play. In the second scene of Act I, Exeter and Canterbury prove prophetic on this matter. Discussing the possibility of having France recognizing the need to defend Scottish raiders, Exeter notes "For government, though high, and low, and lower,/ Put into parts, doth keep in one consent" (180-81). Canterbury responds, "Therefore doth heaven divide/ The state of man in divers functions" (183-84). Government--i.e., the monarchy--consists of both "high" or lofty morality as well as "low" or base morality. This is because government is a construct of man, and man--created by God in "heaven"--is capable of divers functions, of both good and evil.

Such a distinction is necessary when dealing with a character of an English monarch. The monarch is seen (in English tradition) as consisting of two "bodies"--the body physical and the body mystical, the former being the mortal man who wears the crown and the latter being a metaphysical Christian composite of all past English monarchs. It is this principle of the monarchy to which Harry refers when he contemplates the burdens of his "hard condition,/ Twin-born with greatness" (IV, i, 238-39). And it is this "Twin-born" nature of the monarchy that informs the duality of Harry's character.

Harry is observed to drop in and out of the two roles of his kingship. When Harry romances Katherine, he uses the stylized language of courtly love. Knowing the monumental consequences of their betrothal (which will accept another lineage into the body mystical), Harry uses performative language in order to bring about a royal resolution. But even then, the king cannot maintain his royal dignity. He grows impatient at Katherine's coyness--when she says she "cannot tell" if she can love him, Harry responds, "Can any of your neighbors tell, Kate? I'll ask them" (V, ii, 202-04). After grandly declaring themselves the

"makers of manners" (284), he then switches back to a sly (and more base) lover: "Here comes your father" (293). Harry's language is humorous in both cases, and yet it represents digression from performative language, when concerns of the body physical supersede the transcendent concerns of the Christian body mystical.

These instances of language digression symbolize Harry's split identity. Despite such instances, he is rightfully considered Shakespeare's prototypical monarch. To discuss these incongruities of Harry's character is to uncover the complexities of his character.

The complex struggle within Harry is perhaps no more evident than it is when he prays on the eve of Agincourt. Echoing the Prologue, Harry hopes to assume "the port of Mars": "O God of battles, steel my soldier's hearts,/ Possess them not with fear!" (IV, i, 294-295). In his next thought, he turns his focus upon Christian prayer:

Not today, O Lord,
O, not today, think upon the fault
My father made in compassing the crown!
I Richard's body have interred new,
And on it have bestowed more contrite tears
Than from it issued forced drops of blood. (297-302)

The king's spirituality seems to be divided--he prays to both the Christian God and to the god of war in Roman mythology.

Although Harry lacks spiritual focus, he does appear sincere in his Christian meditation. He is on stage alone, praying for forgiveness of his father's sin (in interrupting England's divine lineage through his rebellion) yet he admits, "all I can do is nothing worth;/ Since that my penitence comes after all,/ Imploring pardon" (309-311). Harry's "split prayer" is meant not to imply blasphemy, but to represent the contemplation of (and within) his "twin-born" character. The body-physical identity of Harry desperately seeks courage for his soldiers, while the body-mystical identity of the king seeks God's Grace in atonement for sin. This apparent conflict emerges as an act of mature contemplation on Harry's part, for he attempts to come to terms with both sides of his identity, on the eve of the most important day of his reign.

The audience must, in turn, come to terms with the change that Harry has undergone since his "greener days." It is admirable that Harry is able to rise from the base revelry of his youth, when he kept "court" with such individuals as the bawdy knight Falstaff. Harry's rejection and banishment of Falstaff in 2 *Henry IV* will seem cruel to some of the audience, especially since we see the effect of these events in *Henry V*: Falstaff dies from a "fracted" heart (II, ii, 127)

because Harry "hath run bad humors on the knight" (124-125). Yet we may accept the necessity of Harry's rejecting Falstaff since it symbolizes the king's process of maturation, a rejection of past behavior that is unfit for the figure of a monarch.

The most disturbing conflict between Harry's youth and his reign, though, has already occurred in *2 Henry IV*. The point of intersection between Harry's common past and his royal future occurs not when his father dies, but when Harry first places the crown upon his head. King Henry IV is merely asleep when then-Prince Hal believes him to be dead, having succumbed to the "sleep/ That from this golden rigol hath divorced/ So many English kings" (*2 Henry IV*, v, 35-37). Harry's hastily grabbing of the crown is an act of immaturity, one for which he then has to quickly apologize to his father when he awakes. Harry's apology is sincere in his reference to the tears (139) and "grief" (142) he felt, since we are told he was found by Warwick crying "kindly tears" (84) for his father. However, Harry's continued apologies to his father approach revisionist history. While he quotes himself as having said:

The care on thee [the crown] depending
Hath fed upon the body of my father;
Therefore, thou best of gold art worst of gold:
Other, less fine in carat, is more precious.
Preserving life in medicine potable;
But thou, most fine, most honour'd, most renown'd,
Hast eat thy bearer up' (159-165)

he had really said:

My due from thee is this imperial crown,
Which, as immediate from thy place and blood,
Derives itself to me. Lo, here it sits,
Which God shall guard: and put the world's whole strength
Into one giant arm, it shall not force
This lineal honour from me (41-46).

If one were to paraphrase Harry's apology, he delivers a reasonable report of his actions; yet he does not paraphrase himself but instead spuriously quotes himself. This scene from *2 Henry IV* informs *Henry V* as it shows Harry's initial acceptance of the crown, and it becomes a prophetic scene in planting a seed of dissonance in his reign.

This dissonance sounds throughout *Henry V*. There are many times when language is inverted in the play. The king advises Canterbury, "take heed how you impawn our person" (I, ii, 21), and thus through his own words implies a loss of his own royalty. When Erpingham jokes about the army's accommodations for

the night, he says, "I may say, 'Now lie I like a king'" (IV, i, 17). After the Agincourt victory, Fluellen likens Henry to Alexander the Great, but his Welsh accent causes him to mispronounce Alexander's moniker; trying to say "Alexander the Big," Fluellen ends up comparing Harry to "Alexander the Pig" (IV, vii, 13-14). Fluellen later celebrates the victory with Harry, declaring, "By Jeshu, I am your Majesty's countryman, I care not who know it! . . . I need not be ashamed of your Majesty. . . so long as your Majesty is an honest man" (IV, vii, 114-117). Fluellen, a native of Harry's birthland and thus a symbol of his past, interrupts our celebration of Harry's victory with faint, almost condemning praise.

That this should happen seems fitting since the play ends with a sense of having fallen short of dramatic resolution. Having just betrothed Katherine in the last scene of the play, Henry declares, "may our oaths well kept and prosp'rous be!" (386). In the Epilogue, however, the audience is reminded of the subsequent history of this royal union:

Fortune made his sword;
By which, the world's best garden he achieved;
And of it left his son imperial lord.
Henry the Sixth, in infant bands crowned king
Of France and England, did this king succeed;
Whose state so many had the managing,
That they lost France, and made his England bleed (6-12).

Harry's war with France has ended in a glorious victory for England. He has united two warring countries with his marriage to Katherine, and his Grail-like mission to France has seemingly regained the monarch's image as divine ruler. Yet all of this is short-lived, since the kingdom is to fall into ruins shortly after the time dramatized in *Henry V*. Whereas prior examples of inverted language and logic may have been subject to theories of "reader response" (i.e., their significance may have gone unnoticed by the audience), the Epilogue carries a clear effect of euphoria-dimming history.

I believe the inherent message of these patterns of disturbed harmony lies in the Shakespearean view of the monarchy. Harry is renowned as Shakespeare's prototypical leader, yet even he fails to reach a comfortable and all-encompassing sense of closure in *Henry V*. The implication seems to be that even though the monarchy was believed to be a representative body of divine Christian rule, it is nevertheless subject to human vice and imperfection. Shakespeare implies that man cannot have it both ways--the monarch cannot be both moral and divine.

Throughout this Henry trilogy, Hal/Harry plots to have it both ways. He maintains his base behavior as Prince Hal while awaiting the day when he will surprise everyone and become a noble king. His break from Falstaff's "court" is

his attempt to initiate a conversion, but *Henry V* begins and ends with a reminder that concepts of past and future, play and reality, are not mutually translatable. Likewise, a mortal ruler may not assume a status of an immortal body. Harry is an effective Shakespearean leader not because he embodies divinity, but because his human strengths make him a leader of men.

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The Line, the Thread, the Sentences Saying the Way

Mary E. Fakler

On March 1, 1994, I wrote these words in my journal:

I discovered this morning, as I read an article in *College English*, that I was curious to know whether the author was a man or a woman, for the name was included at the end of the essay and not at the beginning. It occurred to me that I should attempt to read everything without knowing the author, so as to discover if, in fact, there is a female voice and a male voice. It will be difficult, since most of the time we know the author as we read. But the attempt will be interesting nonetheless.

My assessment of the project was correct, for it was, indeed, a task fraught with difficulty. But the attempt led me to ask an important question: What do women write about? Do they use voices that are distinctively female, or is it true, as some feminist critics argue, that since there is only one language there is only one voice? Is it possible to read any text and discern whether the writer is a male or a female?

In her essay, "Feminism and the Study of Literature," Florence Howe asserts that "art is neither anonymous nor universal; it springs from the particularities of gender as well as class, race, age, and cultural experience" (26). This is certainly a far cry from Virginia Woolf's argument in *A Room of One's Own* that "it is fatal to be a man or woman pure and simple; one must be woman-manly or man-womanly It is fatal for anyone who writes to think of their sex" (108). So which is correct, I asked? Are the feminist critics of the late twentieth century correct when they assert that women's writing must be steeped in their own words and experiences, or are those who agree with Woolf correct when they argue for complete androgyny?

The answer is quite simple: both are correct; or rather, the answer depends on the circumstances. Can the male writer truly write about women? Of course, he can. Are not Shakespeare's Juliet, Chaucer's Wife of Bath, and Faulkner's Caddy "true" to us? And can the female writer truly write of men? Of course, she can. Are not the Brontes' Rochester and Heathcliff and Mitchell's Rhett "true" to us? The examples of men writing women and women writing men are innumerable.

The problem arises when we look at women writing about women. How many enduring female characters can we list, which were created by women writers? Jane Eyre, of course. Woolf's Mrs. Dalloway, and perhaps Charlotte Perkins

Gilman's unnamed narrator of "The Yellow Wallpaper." Yet the plots of these stories revolve around the relationships of these women with their husbands more than they deal with the women themselves. Willa Cather's *My Antonia* is the story of Jim Burden's relationship with Antonia more than it is her story. Although Edith Wharton's writing in *The Age of Innocence* is wonderful and enchanting, the doomed passion of Newland Archer is the focal point of the storyline. Is there nothing else in the lives of women worthy of being written about?

It is in the moving away from relationships between the sexes that women writers truly find their own voices. In her essay, "Threads of Continuity: Women's Culture and Identity," Karen Ann Chaffee writes that

women have been telling their stories, raising their voices, throughout time, regardless of the limitations imposed by their economic and social conditions and status. We have discovered (and continue to discover) the voices of women crossing lines of class, ethnicity, race, sexual preference, and time to echo our shared experiences, our shared culture, our shared biology Women's culture is multifaceted in order to encompass all women (*English Graduate Review*, 6 (1994): 7).

If, as Chaffee argues, "women's culture is multifaceted," then surely there is much to write about.

American women writers of the early twentieth century struggled to find an auctorial voice within the structure of patriarchal language. In "Castration or Decapitation," Hélène Cixous argues that "women who write have for the most part until now considered themselves to be writing not as women but as writers" (353). We see this clearly in Edith Wharton. Although she enthralls us with the passion and beauty of *Ethan Frome*, it is, nonetheless, a story whose central character is a man. The central story line of her novel *Summer* revolves around Charity Royall's failed love with Harney and subsequent marriage to her benefactor.

The latter part of century has seen a shift in the emphasis of women's writing. Moving the focus from the male/female relationships and placing it onto Chaffee's "multifaceted culture" of women's lives, writers have expanded the boundaries of the structure, language, and content in which their predecessors were constrained.

In contemporary writers, like Amy Tan and Mary Gordon, we find this shift in emphasis. In *The Joy Luck Club*, Tan deals with issues inherent in Chinese American society, but, more than that, she writes of the passion and love between mothers and daughters and of their separation from each other. In the

novel's sixteen vignettes, Tan addresses things that are the concerns of women. In this, she speaks to and for all women.

The separation that often occurs between mothers and their daughters is the principal underlying theme of Tan's novel, a theme that crosses cultural and gender barriers. In the chapter titled "The Moon Lady," Aunt Ying-Ying relates her struggles to cross the age barrier and touch the life of her daughter. Written in the voice we find in journals, she writes:

For all these years I kept my mouth closed so selfish desire would not fall out. And because I remained quiet for so long now my daughter does not hear me. She sits by her fancy swimming pool and hears only her Sony Walkman, her cordless phone And I want to tell her this: We are lost, she and I, unseen and not seeing, unheard and not hearing, unknown by others (64).

Using her voice as woman, Tan has created stories about women in which she moves away from the constructs to which the early women writers seem bound, and has chosen a topic which revolves around women and their lives. In this, she has stretched and redefined women's writing.

In her haunting novel, *Men and Angels*, Mary Gordon also deals with themes of motherhood and relationships, but in a way very different from Tan's. Gordon presents us with the everyday lives of women: Anne, mother of two children, searching for new definitions of motherhood, artist, and friend; Laura, locked in a world of dementia, deprived of loving mothering and now searching for what she thinks will be love; the deceased artist, Caroline, who left her son in America while she traveled to Europe to create her art. The male/female relationships in the novel are downplayed and kept on the periphery, so to speak. They are important to the novel, but they are not key. In fact, the power and passion of the novel would be as strong were there no male characters in it. Like Tan, Gordon has developed her characters and their stories by shifting the emphasis from that of relationships to that of Chaffee's "multifaceted culture."

In the Native American Lakota tribe, the women are the storytellers, entrusted with the mission of being the preservers of the stories of the tribe. In her landmark book, *The Sacred Hoop: Recovering the Feminine in American Indian Traditions*, Paula Gunn Allen writes that

the oral tradition, from which the contemporary poetry and fiction take their significance and authenticity . . . has kept the people conscious of their tribal identity, their spiritual traditions, and their connection to the land and her creatures. Contemporary poets and writers take their cue from the oral tradition, to which they return

continuously for theme, symbol, structure, and motivating impulse as well as for the philosophic bias that animates our work (53).

Native American Leslie Marmon Silko is a storyteller. Using the myths and legends of her people, she weaves a world in which the ancient wisdom and knowledge of the elders clashes violently with the modern world. *Storyteller*, her collection of prose, poetry, and pictures of her people, combines both myth and reality and presents to the reader a culture connected to the earth and sky and creation seldom encountered in a work of fiction. But this preserver of the stories of the tribe inverts the myths, turning them around, for in them we find women who survive and triumph. In the old myths, as in European epics, the male is the hero and the dominant character. In the stories of Silko, the epic and mythological heroes are supplanted by women of ordinary wit and courage.

Silko's rendering of the myths and legends of her people creates new myths, and women, who have for so long been excluded from the legends except for their part as victim or less than man, now become central to the story. This reworking of the myth in a movement from a male to a female perspective is the focal point of the short story "Yellow Woman." In the Native American tradition, Yellow Woman is seduced by the Buffalo Man, the spirit from the north, who takes her to his home where she bears him twins before returning to her husband and her family. Silko's "Yellow Woman" takes the myth and places it in modern time, yet the story maintains a mythical, ethereal quality.

The central character of the myth becomes the narrator who says "I was wondering if Yellow Woman had known who she was--if she knew that she would become part of the stories" (Silko's pages are unnumbered). In her retelling of the story of Yellow Woman and the seducer, Silko has recreated the myth, changing the position of the woman from victim of the charms of the seducer to one who is strong enough to be able to choose her own destiny and forge her own path. Leaving behind the constructs of the early women writers, Silko has changed the way women and their lives are perceived and written about.

But true androgyny is found in the writing of Southern women who worked their craft in the middle part of this century. Writers like Harper Lee, Eudora Welty, and Flannery O'Connor told tales of dark humor and serious crisis that revolve around social custom and long-held standards of behavior. In the southern part of our country, storytelling has been raised to an art. During a panel discussion at Wesleyan College in Georgia in 1960, Flannery O'Connor said, "I have Boston cousins and when they come South they discuss problems, they don't tell stories. We tell stories" ("Recent Southern Fiction," 71).

For southern writers, the themes of the roles of men and women are secondary to the center around which all southern writing revolves--the sense of

place. Southerners use language to create myths and stories about individual people and their communal identity. Characters found in southern literature are individuals attempting to define and redefine themselves in relation to the community.

Harper Lee's *To Kill a Mockingbird* is an excellent example of the southern sense of place. The plot revolves around the maturing of Scout and Jem, and the trial and eventual death of Tom Robinson. But the beauty of the novel lies in Lee's portrayal of the community with its standards of behavior and beliefs, their feelings about, and reactions to, the alleged rape of one of their own people, and their strong condemnation of Atticus Finch, who defends the alleged rapist, Tom, who is black and not "one of their own kind." And Lee's southern sense of place is evident in the fact that all of the action plays out in two places: on the street near the Finch residence, and at the courthouse of Maycomb. Southern writers write about a value system and the response to that system by the people. In this, they create characters of lasting impact. In *To Kill a Mockingbird*, Harper Lee has created an American classic.

Eudora Welty is a southern writer whose value system and sense of place crosses all boundaries. In her introduction to *The Collected Stories of Eudora Welty*, she defines her role as a writer:

What I do in writing of any character is to try to enter into the mind, heart, and skin of a human being who is not myself. Whether this happens to be a man or a woman, old or young, with skin black or white, the primary challenge lies in making the jump itself. It is the act of a writer's imagination that I set most high (xi).

The southern sense of place also pervades Welty's writing. In a 1972 interview, William F. Buckley, Jr. asked Ms. Welty if there was anything distinctive about the South that endows her work. She responded:

As a writer I see in the South what's the essential, because I take what I know for granted It endows me, and it enables me . . . because place does endow. I feel that I learn through my roots and understand better what I have lived with and come to know, and those are the tools you write with (92).

This idea of place is particularly evident in Welty's short story "No Place for You, My Love." The tale is simply that of two people who meet through friends and spend the day together. The female character is in an unhappy relationship, and the male character is dissatisfied with his marriage. The pair travel through New Orleans, and the story is more a travelogue than an unfolding of plot. The characters, Northerners from Ohio and New York, are outside of the Southern sights and sounds. Welty uses the story to show the vast difference between

the Northern interest in others and the Southern interest in place. The two drive through town, along shell covered roads, through a church graveyard and arrive at the bayou:

It was a strange land, amphibious and whether water-covered or grown with jungle or robbed entirely of water and trees, it had the same loneliness. He regarded the great sweep--like steppes, like moors, like deserts; but more than it was like any likeness, it was the south (479).

Welty turns her southern sense of place into humor in "Why I Live at the P.O.," and her use of true narrative voice is brought to greatness in her disturbing story "Where is the Voice Coming From?" In a remarkable way, she gets into the skin of the white narrator who has murdered a black civil rights worker. Welty describes how she came to write the story:

That hot August night when Medgar Evers, the local civil rights leader, was shot down from behind in Jackson, I thought, with overwhelming directness: Whoever the murderer is, I know him: not his identity, but his coming about, in this time and place. That is, I ought to have learned by now, from here, what such a man, intent on such a deed, had going on in his mind. I wrote his story--my fiction--in the first person: about that character's point of view, I felt, through my shock and revolt, I could make no mistake. The story pushed its way up through a long novel I was in the middle of writing, and was finished on the same night the shooting had taken place (Introduction xi).

Southern women writers have a wonderfully androgynous sense of character and theme. When asked if her writing reflects a particularly feminine point of view, Welty responded:

I am a woman. In writing fiction, I think imagination comes ahead of sex. A writer's got to be able to live inside all characters: male, female, old, young. To live inside *any* other person is the jump. Whether the other persons are male or female is subordinate (Buckley, 101).

Like those of other southern women writers, the dark and brooding stories of Flannery O'Connor are also centered on a sense of place. In 1960, Richard Gilman visited Ms. O'Connor at her home in Georgia. "The south fed her," he writes, "it was a story-telling region, and she believed, too, that, decaying and even vicious as its manners were, they were still manners, ways of ordering and identifying relationships that the North, with its 'abstract' life, lacked, and greatly useful for the writer of fiction" (56).

This idea of "manners" and her sense of place are prevalent in all of O'Connor's fiction. "The River" is a dark story that deals with sin, salvation, and the stages in between. Christianity and its teachings are also prevalent in all of O'Connor's writing, but this story of the baby-sitter, Mrs. Connin, who brings a young boy to the river to hear the preacher, Bevel, is steeped in images of southern revivalism and religion gone awry.

"The Life You Save May Be Your Own" deals with family relationships turned upside down, whereas O'Connor's best known short story "A Good Man is Hard To Find," deals with another theme prevalent in most southern fiction: the struggle to move from the past into the present. Past, present, and future merge into one moment in time in this dark story, as the grandmother, insisting that the family, while on their way to a Florida vacation, make a detour to visit an old home she remembers, brings them into a confrontation with pure evil.

So, what do women write about? From the early women writers like Wharton and Cather struggling to find voices within the patriarchal structure to Native American Leslie Silko's turning over myths and the voices of southern women writing of place and family and a world gone awry, women have recorded and fictionalized their share experiences. They write of relationships, sorrow, joy, heartbreak, grace, redemption, and belonging to place. In other words, they write it all. And what they do as writers is best summarized in Ursula K. Le Guin's "The Writer On, And At, Her Work":

The writer tells stories, the stories,
over, and over, and over.

The Writer at her Work:

I see her walking . . .
As she walks she spins,
and the fine thread falls behind her
following her way
telling
where she is going,
where she has gone.
Telling the story.
The line, the thread of voice,
the sentences saying the way.

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BOOK REVIEWS

***The Western Canon: The Books and School of the Ages* by Harold Bloom New York: Harcourt, Brace & Company 1994, 578 pages, \$29.95.**

Reviewed by John Langan

Never one to shy away from difficulties of any size, Harold Bloom has leapt feet first into the fray surrounding the Western Canon and notions of canonicity with his new book. The dust jacket shows a detail of Michelangelo's *Last Judgment*: Christ in His glory calling the faithful to Him and banishing the wicked to that lake of everlasting fire, a fair approximation of Bloom's attempt in these pages. While it is doubtful Bloom had anything to do with its selection, its choice is not inappropriate for the apocalyptic tone of the tome it decorates. As Bloom would have it, the end is nigh for the Western Canon, "the choice of books in our teaching institutions" whose authors have been "authoritative in our culture." This lengthy readable book arises from his dread at its imminent demise under the knives of what he labels the "School of Resentment" and represents his attempt at a defense against that sinister body.

It is that apocalyptic tone that is the book's greatest liability: it gives much of the writing an urgency, a feeling that we have reached the bone and we are finally speaking however haphazardly, about the things that matter (which is always the benefit of the fire-and-brimstone approach); but that urge has resulted in frequent sloppiness, in repetitiousness, lack of subtlety and a level of hysteria that threatens to swamp the entire enterprise.

Bloom's School of Resentment, for example, seems to include almost everybody except Harold Bloom: under its wide-swept wings one finds most of the critical theories currently in vogue in the American University: "Feminists, Afrocentrists, Marxists, Foucault-inspired New Historicists, or Deconstructors." Bloom observes this group dismantling the Canon and selling the pieces at auction in the name of the gods whose altars of "programs for social change" they bow before. Bloom has no patience for their efforts; for him, "the study of literature, however it is conducted, will not save any individual, any more than it will improve any society." "The West's greatest writers," he proceeds, "are subversive of all values, both ours and their own." Literature's value is idiosyncratic: "our reception of aesthetic power enables us to learn how to talk to ourselves and how to endure ourselves." "Shakespeare," who exists at the center of this book, "will not make us better, and he will not make us worse, but he may teach us how to accept change, in ourselves as in others, and perhaps even the final

form of change," i.e., death (though one could read a certain benefit to the self in such instruction).

Bloom's notion of the Canonical centers in his idea of strangeness, defined by him as "a mode of originality that either cannot be assimilated, or that so assimilates us that we cease to see it as strange." The former definition is typified by Dante, the latter by Shakespeare, and, as I have mentioned, it is in Shakespeare that Bloom centers his Canon. Shakespeare "surpasses all others in evidencing a psychology of mutability . . . he not only betters all rivals but originates the depiction of self-change on the basis of self-overhearing." The measure of the writers before Shakespeare is their ability to approach the magnitude of his achievements without having the benefit of his example; the measure of any and all writers after Shakespeare is their ability to encounter, wrestle with and overcome (as much as anyone can) his pervasive presence. In his treatment of those post-Shakespearean writers, which fills the majority of his book, Bloom invokes the critical theory he expounded in his earlier *The Anxiety of Influence*: that the process of any "strong" writer's work is a grappling with her or his great predecessor's accomplishments, with the result that the text produced is to some extent a misreading of that predecessor's work.

This translates into a series of chapter-long analyses of works by Bloom's exemplary Canonical writers, none of whose names is much of a surprise, and all of whom are measured by the great bardstick. With the exception of Shakespeare, the writers are presented in chronological order, grouped according to a modification of Giambattista Vico's Historical Cycle. In what maybe the book's most interesting feature, the writers of the first Historical Age, the Theocratic, a group that includes Homer, Sophocles and Virgil, are omitted from Bloom's discussions with no adequate explanation of their absences ever offered. One cannot help wondering to what extent this is because such a writer as Homer truly challenges Shakespeare's artistic accomplishment in the creation of complete characters and dramatic situations, and thus weakens Bloom's position. The book concludes with lists of Bloom's choices for the representative works of Western literature for all the Ages, a quick reference guide.

At its best *The Western Canon* is a great hymn of praise for those writers who have endured and whose survival is, despite Harold Bloom's worst fears, not that much in doubt. Though Bloom actively scorns the role of cheerleader, he is in peak form when he is singing the praises of Cervantes and Montaigne, of Joyce and Woolf, and one must admire the breadth of his reading and his ability to draw connections among such a multitude of works. The most succinct praise I could offer the book is that it stirred in me the desire to read and re-read most of the figures it discusses; if it moves others the same way, Bloom's achievement will be both considerable and commendable. Of course it is a book to provoke argument (its omission of Flaubert, for example, is incredible) but that is a large

part of its appeal: the relative novelty of watching a critic stake a claim on the importance of a group of literary works and defend his choices.

The book suffers, though, from its Shakespearean obsession, which occasionally strangles the discussion of the work at hand; nor do its lapses into hysteria serve it well. Its fixation on Shakespeare fatally cripples more than one chapter (the analyses of both Milton and Freud can be passed over for this reason), and, ultimately, repeats itself into meaninglessness. The more we see "as Shakespeare" or "Shakespearean" appended to the praise of this novelist or poet, the more vague Shakespeare's achievement becomes, until it means little more than "good" or "fine."

And the more we read Bloom's laments for the demise of all we hold sacred, the more difficult it becomes to resist the notion that Harold Bloom has caught a case of millennial fever, and that this book is the dream of his delirium. One cannot help noticing that despite his protest against the School of Resentment, the Canon Bloom presents is a (relatively) multicultural one that some of that School might not find too far from their own curricula. One wonders to what extent the book's opinions are Harold Bloom's deeply thought responses to some of the pressing questions surrounding the subject he has chosen to address, and to what extent they are rhetorical flourishes.

Ultimately, *The Western Canon* is not the book on which Harold Bloom's critical career will stand or fall, nor is it the most significant piece of criticism published in the last year. It is, though, an entertaining book whose chief virtue lies in its ability to bring us back to some of those works of literature that drew us into the web in the first place. To paraphrase Coleridge on *Don Quixote*, it is a book to be read through once, and after, returned to and sampled.

***The Passion of Michel Foucault* by James Miller. New York: Simon & Shuster, 1993, 491 pages, \$27.50.**

Reviewed by R. Adrian Constant

About a year before his death of AIDS in 1984 Michel Foucault spoke to an interviewer about his concept of the life and work of a writer:

I believe that . . . someone who is a writer is not simply doing his work in his books, but that his major work is, in the end, himself in the process of writing his books. The private life of the individual, his sexual preference, and his work are interrelated, not because his work translates his sexual life, but because the work includes the whole life as well as the text.

Hence, to understand the "work" of Foucault is a perplexing task; we cannot neatly separate text from personality or personality from life events. The author Foucault exists not as a consistent body of texts and not as a man divided into public and private lives, but instead as an event that encompasses all. To understand Foucault's "work" we must grasp the totality of the phenomenon that is Foucault.

James Miller, in his 1993 biography *The Passion of Michel Foucault*, is perhaps the first author to wrestle with the complex, shifting relationship between Foucault's life and his writing. Miller's five hundred page text (which includes 63 pages of research notes) is an intellectual labyrinth whose center, true to its post-structuralist subject, is never revealed. The text draws no conclusions; it seemingly takes no stand, emotional or intellectual on what Foucault's "passion" is, on what kind of man he was. Instead, it leads the reader through the events of Foucault's philosophical "development," raising a multiplicity of questions. Thus, the author, Foucault, emerges in Miller's text not as a consistent personality, but as an enigma, a mass of intellectual and personal obsessions, (drugs, insanity, Sado-Masochism, violence, death) struggling for reconciliation and self recognition. Miller's Foucault is the embodiment of a "Nietzschean quest" to know himself, a seemingly unrealized struggle to answer the question "how did I become what I am and why do I suffer from being what I am?"

Perhaps the most well-developed aspect of Miller's text is his exploration of Foucault's sensational obsession with Sado-Masochism. Miller devotes a great deal of his book (an entire section entitled "The Will to Know" and numerous references in other sections) to a discussion of San Francisco's gay sex-club scene during the seventies, a scene that Foucault reveled in during the last decade of his life. At one point, the philosopher is described, in preparation for a night on the town, giddily selecting leather and chains in a San Francisco boutique. Miller culminates his exploration of this aspect of Foucault's life with a frank, lengthy, but not exploitative discussion of the practices, philosophy, and philosophical possibilities of the Sado-Masochism scene. Foucault envisioned S/M as a "limit experience," an experience that breaks the boundaries of the subject's physical existence, allowing him to know the body in a new, unrestricted way. This is, as Miller points out, consistent with Foucault's philosophical convictions: Foucault showed in his writings that our vision of the body is largely constructed and historical. He sought as a philosopher to transcend the body as we know it, to expose its relation to power and knowledge, transforming it by freeing it from its current constraints. Sado-Masochism, since it involves roles of power and unusual concepts of pleasure, was to Foucault both a metaphor for the relation of the body to power and a method to transcend that relation.

It is difficult to measure the overall success of Miller's book; the reader is left with strangely ambivalent feelings. On the one hand, the book is emotionally

dissatisfying, even disturbing. Despite a vague discussion of his deathbed confession to writer Hervé Guilbert, Foucault is never touched, never breached; he remains at a cold distance. His life is spoken about only through his "work," his writings, his philosophical obsessions, his sexual practices, his political struggles. No attention is paid to defining the personal, inner Foucault. He seems more an incomplete idea than a man; the reader finishes the book with the feeling that he knows Foucault less than before, or perhaps with the impression that Foucault can never be known.

Paradoxically, however, this incompleteness seems to speak for the "passion" of Foucault. The seeming lack of depth in Miller's presentation is, perhaps, the best expression of the physical and emotional isolation that Foucault's "work" attempted to comprehend. Foucault, the philosopher, despite a lifelong obsession with understanding the subject, never fully grasped the self; he seems never to have understood how he became what he was or why he had to suffer for what he was. Thus, Miller's text through its disconcerting portrait of a man seemingly unable to touch his truth becomes, like Foucault's "work," a testament to the limitations of our present "human experience."

***Representations of the Intellectual: The Reith Lectures.* by Edward W. Said. New York: Pantheon Books, 1994, 144 pages \$20.00.**

Reviewed by David R. Goodman

At its core, this book, which consists of six essays delivered in 1993 as the Reith lectures on the BBC, is about taking responsibility for producing change amid the complex social and political systems in which we live. It is about those who accept that responsibility and how they achieve the necessary detachment to remain potent and credible observers. It also discusses the systems of power that influence those individuals, tainting their motives and products.

Said begins by trying to establish a fair and solid definition of the intellectual, a word and person commonly associated with snobbery and elitism. He presents a mixture of ideas, moving from Antonio Gramsci's "organic intellectuals," very democratic individuals always ready to achieve a suitable compromise and keep things in motion, to Julien Benda's "super-gifted and morally endowed philosopher-kings who constitute the conscience of mankind." Somewhere in between are the individuals whose antennae are always up, who possess a keen sense of reception, eager to participate in the public arena but careful about the credibility of information being dispensed and received there.

Because the intellectual must work in public territory, Said argues that he or she is responsible for combating voices of accepted authority. A phrase such as "London said this morning . . ." or the use of "we" and "us" in a *New York Times* editorial carries formidable influence and shapes what Said calls "a national corporate identity." We may not always agree with these sources, but we tend to rely on them for being true to the national mood. There is a certain security felt during a crisis when you have a side to take, and, because sides are often founded on the slants of political and corporate agendas or half-truths that ignore history, it is this feeling or security that the intellectual works to disturb.

Said's extensive discussion of the public arena leads to a key question: can the intellectual, raised under the influences of his or her culture and its brand of justice and education and religion, avoid the loyalty and the sense of national pride that perpetuate that "national corporate identity"? Said answers "never solidarity before criticism." The intellectual must be willing to toss off the chains of nationalism and run hard up against national agendas. Slogans such as Family Values, made popular most recently by Vice President Dan Quayle and his comments about single mothers, are very dangerous in that they tend to suppress one group in favor of another. In Said's opinion these values are all "associated with a past that is no longer recoverable except by denying or somehow downgrading the lived experience of those who, in Aimé Césaire's great phrase, want a place at the rendezvous of victory." The past cannot always be called on for guidance today. So the intellectual is responsible to these lessons, and must be able to draw comparisons very quickly to prevent such perversions of the truth from taking root.

Of course, it is not easy to dissociate oneself from one's environment and the influence of a comfortable life in the smaller circles of family, friends, and colleagues. But because the intellectual must deal in the greater ocean of social interactions, Said dedicates an entire chapter to the condition and necessity of exile. It is a condition that "frees you from always having to proceed with caution." Ideally, it is a state in which one is the least fettered and can therefore speak most effectively to systems of power. The discussion stems from his own experience as a Palestinian living and teaching in America and explores that unique perspective. While he does not demand that every intellectual be similarly displaced, it is clear that the intellectual must, at the very least, endure a metaphorical exile. Without this type of disruption, one might become comfortable and cautious. With this possibility avoided, the only fear is that of compromise: the intellectuals will allow themselves to be hired out by a corporation or government and so their judgments will be influenced by the power that employs them. Again, a state of exile prevents this, allowing the intellectual to speak the truth to power. Yet, the truth is a slippery thing. Hence, Said suggests that the intellectual remain an amateur, foregoing the professional status that would entail, as it does in the sporting world for example, payment for service. This,

along with the status of exile, would help ensure some degree of impartiality on the intellectual's part, having stripped away these possible influences.

But they cannot all be stripped away, and this is where the book falters. Certainly there is a need to understand the forces acting upon intellectuals, but the distance between Said's criteria of detachment and the events of human drama is too great. The emotional element, which is so vital in our everyday encounters and judgments, is missing from these pages. Perhaps he had it when he lectured; the book did not reflect it. It concentrates on who is doing the reaching, but not on who is being reached. By not addressing that dimension, the book can never gain a wider base of support for those it claims so necessary.

Finally, one wonders whom this book is written for. It is a fine defense of the need for intellectuals, and an important warning against potentially dangerous influences of power on public figures and opinions, but it remains passionless: his audience can rationalize the need for intellectuals, but they cannot feel it.

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NOTES AND ANNOUNCEMENTS

NOTES AND QUERIES

"Hemingway and Geography"

In one of his works or one of his letters (published? unpublished?), Hemingway, or one of his characters) made this assertion: "I believe in Geography." Does anyone know the source of this quotation? (Please send answer to the editors of the *Review*.)

H. R. Stoneback

"Hemingway on Joyce"

In one of his unpublished letters, Hemingway wrote: "Joyce was about my best friend for a long time but he was always surrounded in late years by professional best friends and devotees . . . [and he had] the need for immortality while alive being a renegade Catholic afraid to die, always reminding me of an unfrocked priest caught in a thunderstorm who believes the lightning to be personal . . . I loved him but worried about him in the hands of so many dropping in and smelling his true immortality like buzzards." If any Joycean, or any Hemingway scholar, comes across a reference to this quotation, I would appreciate hearing about it.

H. R. Stoneback

CONTRIBUTOR PROFILES

KAREN ANN CHAFFEE holds a B. A. in English from **SUNY/New Paltz**, was a Teaching Assistant in the Freshman English Program, and received her M. A. degree in 1994. She is presently an Adjunct in the Department and is enrolled in the Doctoral Program at **SUNY/Albany**.

R. ADRIAN CONSTANT received his B. A. in English Literature from **SUNY/Albany** in 1992, and presently is a Teaching Assistant in the Freshman English Program. He is also a candidate in the Masters in English program. His future is uncertain (*ipse dixit*).

LYNNE CROCKETT received her B. A. in English from **SUNY/New Paltz**, and is presently a Teaching Assistant in the Freshman English Program.

MARY E. FAKLER graduated magna cum laude from **SUNY/New Paltz**, earning a B. A. in English/Creative Writing and a Master's in English Literature in May 1994. Presently an Adjunct Instructor at **SUNY/New Paltz** and at Mt. St. Mary College, her interest lies in 20th-Century American literature, with an emphasis on Faulkner studies.

ROBERT KIRKPATRICK received his B. A. in English Literature from Rutgers University, and was a Teaching Assistant in the Freshman English Program. While taking course work and teaching, he also served as student editor of the *English Graduate Review* for 1994.

DAVID R. GOODMAN, originally hails from Colorado, but received his B. A. in English Literature from the University of Massachusetts, Amherst, and is presently a Teaching Assistant in the Freshman English Program.

JANET DE SIMONE came to us with a B. A. in English literature from Marist College in Poughkeepsie. She was a Teaching Assistant in the Freshman English Program from 1991 to 1993, and received her M. A. in English Literature at **SUNY/New Paltz** in 1994.

RICHARD HAMILTON received a B. A. in English Literature from the College, was a Teaching Assistant in the Freshman English Program, and has a particular literary interest in theories of language, literature, and criticism.

CARRIE LANDI has a B. A. in English Literature from Marist College, Poughkeepsie. She has also studied abroad at Manchester College, Oxford University, Oxford, England, and upon graduation from Marist College, received the English Literature Award. She is presently a Teaching Assistant in the Freshman English Program, and will be finishing her MA degree in the very near future.

JOHN LANGAN received his B. A. in English Literature from **SUNY/New Paltz** and is a candidate in the M.A. program. He is interested in Scottish Literature

CHRISTINA NELSON comes from Vassar College with a B. A. in English Literature. She has been a Teaching Assistant in the Department from 1992 to 1994 and will be completing her MA degree in the near future.

JOAN PERISSE received her B. A. from **SUNY/New Paltz** and was a Teaching Assistant in the Freshman English Program. She expects to complete the requirements for the M. A. in 1995, and is presently an adjunct in English Literature at Marist College in Poughkeepsie and at **SUNY/New Paltz**.

CANDACE PIAGET received her B.A. in English Literature from **SUNY/Buffalo**. She worked as an editor of the Clark Boardman Publishing Co. in New York City and is presently a copy-editor for the *Middletown Times-Herald Record*. She was a Teaching Assistant in the English Department from 1992-1994, and is currently an adjunct instructor of writing at Mount Saint Mary College and Orange Country Community College. Her special interest lies in Renaissance literature and in 20th-Century literature, with an emphasis on Henry James.

PROFESSOR H. R. STONEBACK (Ph.D., Vanderbilt University) is Director of the Graduate Symposium, *EGR* editor, Director of Graduate Studies, and Professor of English at **SUNY/New Paltz**, where he has taught since 1969. He has published extensively on William Faulkner, Ernest Hemingway, Lawrence Durrell, and modern fiction, and he is currently working on a book-length study of Hemingway. He has given numerous papers at national conferences of the Sport Literature Association and published several essays in this burgeoning field.

MARGARET C. HAGNER WINTERS received her B. A. in English Literature from Marist College in Poughkeepsie. She was a Teaching Assistant in the Department from 1992 to 1994, and received her M. A. in 1994. She presently resides in Massachusetts and teaches literature as an adjunct.

PROGRAM ANNOUNCEMENTS

The **Master of Arts Graduate Program at New Paltz** offers several graduate curricula emphasizing the study of English and American literature and language. The **MA** degree requires ten courses (30 credits) at the master's level; the writing of a thesis is optional. The **MA**, **MS** (7-12), and **MAT** degrees may lead to New York State certification in secondary-level English.

TEACHING ASSISTANTSHIPS

Teaching Assistantships are available to qualified MA candidates. A teaching assistant normally takes two or three courses while teaching one freshman course each semester. Stipend: approximately \$4,500 per academic year, free tuition for six credits per semester, and a health insurance plan. The degree program for Teaching Assistants requires 30 credits in language and literature and 3 credits in Modern Theories of Writing.

RESEARCH AWARDS FOR GRADUATE STUDENTS IN LIBERAL ARTS & SCIENCES

To encourage and facilitate research by outstanding Master's candidates in Liberal Arts and Sciences, awards will be made for expenses incurred in the preparation of a Master's thesis. This program has been made possible through the generosity of the Arethusa Society. While most of the awards will be for amounts of \$400 or less, the review committee will award the maximum dollar amount for those projects with budgets that justify the expenditure. Students are encouraged to submit applications with budgets that call for \$400 or less.

ELIGIBILITY: Applicants must be matriculated Master's candidates who have completed and filed a formal thesis application approved by their department. Applicants must be presently enrolled in a course for preparation of a thesis or have registered for such a course in a previous semester and presently have an H (Hold) on their record. Except for extenuating circumstances, previous recipients of these awards are ineligible. Projects must be sponsored by a member of the Graduate Faculty who will direct the project. Upon completion of the project, awardees will be required to provide a report on their accomplishments during the grant period.

EVALUATION: Projects will be judged by a faculty panel on the basis of merit, design, and feasibility.

APPLICATION PROCEDURE: Applications are available from the Dean's Office (Faculty Tower 614).

Deadline: April 15th of each spring semester. Awards will be announced by the Dean on May 1st.

SOJOURNER TRUTH FELLOWSHIPS

Qualified minority students are eligible for a full fellowship, an award that includes full financial support for tuition and supplies. Typically, fellowships can average approximately \$8,000 for an academic year; expenses for the year are about \$7,000.

APPLICANTS must be of Black American, Hispanic American, Mexican American, or Native American origin, must be accepted (matriculated) in a registered graduate degree program, and must enroll on a full-time basis (12 credits). The fellowship is renewable until the graduate degree is completed. Of course, students must remain in academic "good standing" to retain their matriculated status and, therefore, their scholarship. While admissions criteria vary by

discipline, the basic requirements include a cumulative **GPA** of 3.0 for prior work, and acceptable scores on a nationally normed aptitude test, such as the **GRE** or **MAT**. When appropriate, fellowship recipients will be given a service assignment, such as research or teaching assistant, counselor, etc.

TUITION SCHOLARSHIPS

This program provides a full waiver of tuition and College fee at any **SUNY** Institution for New York residents, even temporarily, in a **SEEK**, **HEOP**, or **EOP** program. Other aid sources, such as **TAP**, **GSL**, **CWS**, may be needed to provide students with full financial support.

APPLICANTS: To qualify for the tuition scholarship program, applicants must certify participation in **EOP**, **HEOP**, or **SEEK** as an undergraduate, must be accepted (matriculated) in a registered graduate degree program, and must be enrolled on a full-time basis (12 credits). The tuition scholarship may be renewable until the graduate degree is completed. Students must remain in academic "good standing" to retain their matriculated status and, therefore, their tuition scholarship. While admissions criteria may vary by discipline, the basic requirements include a cumulative **GPA** of 3.0 for prior work, and acceptable scores on a nationally normed aptitude, such as the **GRE** or **MAT**.

THE THAYER FELLOWSHIPS IN THE ARTS

TWO THAYER FELLOWSHIPS are awarded each year to outstanding candidates for graduation from State University of New York, funded through an endowment established in honor of Jeanne C. Thayer, Trustee of **SUNY** from 1974-1984.

The purpose of the fellowships is to serve as a *bridge* between study at State University of New York and first-time entry into a professional career in the creative or performing arts: namely, music, theatre, dance, film and video, creative writing, and the visual arts.

Two awards of \$7,000 are given annually to individuals selected for talent, achievement, and potential as professional artists. The fellowships are available to candidates for graduation in the arts of both baccalaureate and advanced degree programs. They are not intended for students going on to graduate school; those students should apply at the end of their graduate degree program.

ELIGIBILITY: Applicants must be enrolled as candidates for baccalaureate and advanced degree programs in the arts in State University of New York. The degree must be completed in **SUNY**. Application must be in the academic year of completion. Students who have returned to the university for advanced study after establishing professional careers are not eligible; the fellowship is intended

for those entering a career in the arts for the first time. Applications must be complete when submitted and postmarked by October 30. See the Department Chair for further information regarding application, CHE-105.

DEPARTMENT ANNOUNCEMENTS

Master's Comprehensive Examination Dates:

Fall 1995 -- Saturday, November 4th

Spring 1996 -- Saturday, March 23rd

MA, MAT, and MS candidates take Part I of the examination, given in the morning (9-12 AM). **MA** candidates take Part II, given in the afternoon (1-4 PM). The examination is given twice a year; it is always held on the Saturday closest to November 1, and the Saturday closest to April 1 (with necessary variations due to moveable spring breaks). Students should notify the Director of Graduate Studies in English of their intention to take the examination at the beginning of the semester in which they plan to take it. Sample examinations are on file at the Reserve Desk in the Library.

THE 1995 GRADUATE SYMPOSIUM TOPIC

The Seventh Graduate Symposium took place on Thursday, April 27th, 1995, at Lecture Center 112, from 2:00-5:00 PM, and was dedicated to the theme of "Shakespeare in Performance" with eight presentations by graduate students in the M. A. program. The visiting guest speaker for the evening presentation at 8:00 PM was Professor David Bevington of the University of Chicago. Papers given at the Symposium will be published as a proceedings in the *English Graduate Review* Volume VII (Spring 1995).

THE 1996 GRADUATE SYMPOSIUM TOPIC

The Eighth Annual Graduate Symposium will take place in April 1996. The symposium rubric will be on "The Academic Life in Literature," a multiple genre and period approach to depiction of the professorial and student ambience in academia. Symposium papers should be submitted to Professor A. M. Cinquemani or Professor Stella Deen. A Call for Papers with further details will be issued before the end of the Spring 1995 semester.

CONFERENCE ANNOUNCEMENTS

The F. Scott Fitzgerald Centennial Conference will be held at Princeton University, September 19-21, 1996. A Call for Papers has been issued. (See announcement on Graduate Bulletin Board.)

DONNA ROMAN, MA, '91, is currently in the Ph. D. program at **SUNY** Binghamton.

ARNOLD SCHMIDT, MA '90, completed his Ph. D. at Vanderbilt University. His dissertation focuses on Romanticism. Since his first conference paper and academic publication in the Second Annual Graduate English Symposium (*EGR TWO*, April 1990), he has given numerous papers at national conferences and has published several scholarly articles. In the Fall of 1995, he will be a tenure-track Assistant Professor at California State University at Stanislaus.

ROBERT SINGLETON, MA '87, is currently completing his dissertation in the Ph. D. program in at New York University. Presently, he is an Adjunct Instructor in the Composition Program at **SUNY**/New Paltz.

MA THESIS ABSTRACTS

Committee Chair: Daniel Kempton, Ph. D.

Materialism and the Myth of the Category of Sex: An Essential Construction for Feminist Theory?

Christina Nelson

Some materialist feminists argue that feminist literary studies has failed to provide a systematic account of how women's oppression in literature is related to women's oppression in the real world. In contrast to feminist literary theory, materialist feminism is concerned with material conditions and the social relations which structure those conditions. Recently materialism has expanded from its economic base to consider how ideology and material conditions interact to structure women's oppression. For materialist feminists, ideology has played an increasingly important role in the understanding of women's oppression. Materialist thinkers Shulamith Firestone and Monique Wittig both argue that sex is an ideological construct which can be eliminated by social revolution. Despite the radical materialism of their respective arguments, both of their theories contain essential ideas about human nature. In part, their essentialism reflects their shared theoretical background: Marxism. Materialist feminism developed from Marxism and shares many of its insights and pitfalls. An examination of the relationships between Marxism and the materialism of Firestone and Wittig raises an important question: is feminist materialism's desire to eliminate sexual difference beneficial for feminist theory? I conclude that the content of the definition of "woman" is not as important as the use of the definition "woman" by society. Certain definitions of "woman" can build feminist solidarity, while others omit too

many women to be useful or just. In the end, women must take responsibility for constructing "woman" or live with patriarchal culture's definition of "woman."

GUIDELINES FOR CONTRIBUTORS

The English Graduate Review is an annual publication by the Department of English, SUNY/New Paltz, carrying the best papers submitted by the graduate students enrolled in the program. All submissions are restricted to graduate students in good standing at the institution. Manuscripts submitted should be original material on literary biography, history, theory and methods, analysis and interpretation, and critical syntheses that may emerge from courses or seminars taken at the College. Manuscripts are *blind reviewed* by the Director of Graduate Studies and the journal editors. Manuscripts should be prepared in the preferred style published by the *Modern Language Association Manual of Style* or in that of the *Chicago Manual of Style*. Please submit *three* clear copies of the manuscript. The entire manuscript, including notes, bibliography, and indented long quotations should be double-spaced. Illustrative materials, such as tables, maps, and graphics, should be done in black ink and should be in camera ready copy. Photographs should have a glossy finish. Documentation, bibliography, and standard critical editions, as appropriate, should append conference papers and articles. All manuscripts, on a separate page after the title page, should include an abstract of 50 words or less and biographical information of four to six lines that indicate the author's professional, research, and literary interests. The deadline for submission is April 15th of each year. All manuscripts should be sent to the Director of Graduate Studies, College Hall E, 105.

BOOK REVIEWS are invited that relate to specific courses or to literary interests having general appeal to the graduate student body. Please submit two copies. The heading should include the name of the author (s) or editor (s), the title of the book (underlined), place of publication, publisher, date, number of pages, (cloth or paperback), and price. Approximate length of a book review is 1,000-1,500 words. The review should be scholarly in orientation.

LETTERS TO THE EDITOR are invited to promote scholarly discussion and debate.

ABOUT THE ENGLISH DEPARTMENT

State University of New York at New Paltz, founded in 1828, is located 75 miles north of New York City in the Mid-Hudson valley. Its 216-acre campus is approximately equidistant (ca. 10 miles) from Newburgh to the south, Poughkeepsie to the east, and Kingston to the north. The college employs approximately 300 full-time and 150 part-time faculty. The undergraduate enrollment consists of 6500 students (27% of whom are part time) and the graduate enrollment of 2,000 students (89% part time). The student population is multi-ethnic and multi-racial with a significant percent-age of returning students in the undergraduate and graduate programs.

The college has five units: School of Fine and Performing Arts, School of Education, School of Business and Engineering, Division of Health and Physical Education, and a College of Liberal Arts and Sciences. The English Department is one of the nineteen departments and programs in the College of Liberal Arts and Sciences. It offers a major in English and American literature, creative writing, and teacher education on the undergraduate level and an MA in language and literature, an MAT, and MS in English and Education. English Department courses comprise 12% of all FTE in the College of Liberal Arts and Sciences: it is, in terms of FTE, the largest department in the college. The College of Liberal Arts and Sciences maintains a student overseas exchange program with Middlesex University in the United Kingdom.

The English Department numbers among its full-time staff twenty full-time and thirty part-time adjunct faculty and teaching assistants. Among the full-time staff in the Graduate Studies Program in English and American Literature are several noted scholars: a **SUNY** Distinguished University Professor Arthur Cash (*Laurence Sterne: The Early and Middle Years*, *Laurence Stern: The Later Years*); John B. Alphonso-Karkala (*Bibliography of Indo-English Literature: 1860-1966*, *Jawaharlal Nehru: Literary Portrait*, *Anthology of Indian Literature*); Richard D. Hathaway (*Sylvester Judd's New England*); Rudolf R. Kossmann (*Henry James: Dramatist*); H. R. Stoneback (ed. *Selected Stories of William Faulkner*, *Cartographers of the Deus Loci*); Carley Bogarad, Anne Trensky, and Jan Schmidt in Women Studies and poetry; M. Stella Deen in 20th-century British fiction, Yu Jin Ko and F. X. Pax in Shakespeare, Daniel Kempton in medieval studies, A. M. Cinquemani in seventeenth-century and modern Italian literature studies, Anthony C. Robinson in the novel, Barry Bort in film and Japanese literature, and others. It is an active and engaged department of varied intellectual, research, and publication interests: literature, philology, creative writing (the novel and poetry), dramatic and theatre criticism, and translation. In the 1993-1994 academic year, the Department celebrated its twenty-fifth year in offering the M. A. degree.

