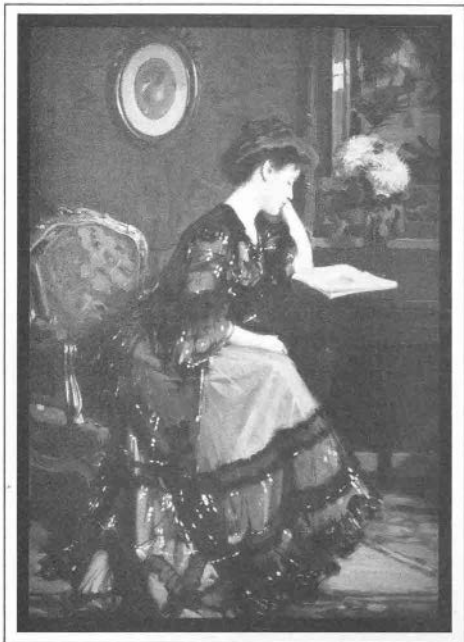


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Calliope is published annually. Contributions in all areas of literary history and criticism are welcome, but manuscripts will only be considered if they have been recommended by a professor.

Submissions must be typed or printed on standard weight paper and should not exceed 25 double-spaced pages. The first page of the manuscript should contain the author's name and essay title. All subsequent pages should be numbered. Submission of a paper to this journal will be taken to imply that it represents original work. Essays should conform to the current MLA citation system. Authors should use notes and appendices sparingly. The editor reserves the right to edit manuscripts as needed for publication.

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Introduction

This volume is the third number of an annual publication entitled *Calliope*. It highlights some of the best work in literary history and criticism by undergraduates and graduates at CSUB.

This publication contains nine excellent essays covering a wide range of literature from Shakespeare to Emily Bronte. The essays deal with poetry, drama, fiction, and autobiography and represent a diversity of critical approaches.

The cover design incorporates a painting by the nineteenth-century French artist Jacques Cancaret. The work is entitled "Repose."

Glenda Hudson and Lorna Clymer
Editors

**"I Have a Father, You a Daughter, Lost": The Father-Daughter
Estrangements in
The Merchant of Venice and *Othello***

BRIAN CLERICO

One of the most common themes in Shakespeare's plays, both comedy and tragedy, involves a daughter's disobedience to her father's will. In most cases, whatever the original motive for her rebellion, the father finally relents, and he and his daughter achieve a reconciliation by the end of the play. The two exceptions to this rule occur in *The Merchant of Venice* with Jessica and Shylock, and in *Othello* with Desdemona and Brabantio. To understand the reasons for the permanent estrangement in these two plays, one must begin by examining the three-part structure so often observed in the comedies. This structure, in brief outline, begins with the development of a father-daughter conflict in society, followed by a period where the daughter escapes and wanders outside of her society, and then ends with a return to an improved society and a reconciliation with the father. Jessica and Desdemona do not return from the wandering phase of this structure because, unlike the typical daughter in Shakespeare, their rebellion against their father also implies a repudiation of their society and its values. Before making an exegesis of the plays themselves, one ought to consider a few facts about Renaissance social, paternal, and filial norms in order to put these themes in historical perspective.

First, all the plays have an exposition which sets the context of the father-daughter quarrel in society. Here the father can count on the law and convention to support his authority. Of course, Shakespeare lavishes all his poetic genius on the side of the lovers in this conflict so that the claims of the outraged father and his society seem mean and spiteful by comparison. Nevertheless, the Renaissance concept of analogy viewed, in theory at least, the father's authority over his household as parallel to God's over the universe (Woodbridge 130). The civil

authorities held their title to rule over the households that constitute their city or realm by an extension of this cosmological justification, so they had an interest in preserving the father's authority as a bulwark to their own. Successful rebellion on one level of the hierarchy could, by analogy, challenge and reverberate through the divinely appointed order of the universe. Thus, when Juliet marries Romeo without Capulet's consent, the lovers commit an act which, according to Marjorie Garber, "struck at the core of the entire social system" (Garber 120). Such defiance of paternal authority for love's sake, though common in Shakespearean plots, did not, however, reflect the social norm (Garber 121).

Another more practical fact that served to strengthen the authority of fathers was the high degree of cultural conformity in Renaissance society (Ozment 193). In addition to the hard realities of life, the absence of a youth sub-culture, which might compete for the loyalties of the young, meant that the young could ordinarily be counted on to know and to share only the received values of their parents and elders. Exceptions to this rule would only be possible in a place like Venice, Shakespeare's setting for *Othello* and *The Merchant of Venice*. During the Renaissance, Venice "was known the world over as the most tolerant city of its time" (Bloom 14). This tolerance and cosmopolitanism permitted Venetian youth, such as Jessica and Desdemona, to come in contact with alternative modes of belief and ways of life opposed to their native societies.

In the second movement of the three-part comedic structure, the lovers must flee society and go where they are free from the oppressive, albeit legitimate, authority of fathers and convention so that their love can thrive without the artificial constraints of society. In *A Midsummer Night's Dream*, *The Two Gentlemen of Verona*, and *As You Like It*, the lovers take refuge in the forest from the daughter's tyrannical father. In *The Taming of the Shrew*, *The Merchant of Venice*, *Othello*, and *Lear*, this same phase of the play is ex-

pressed by a period of wandering or separation of the daughter away from her father and society. Only in *Romeo and Juliet* does this separation not occur. Juliet has managed to conceal her illicit elopement from her father so that the condition of an open defiance, which precipitates the flight of most daughters in Shakespeare, does not come into being until late in the play. Nevertheless, one can see that they are in the middle of escaping and, hence, of fulfilling the normal comedic pattern when everything suddenly goes wrong.

The wilderness or wandering phase of the play serves to give a reasonable amount of time for a development to occur that somehow negates the father's authority or causes him to rethink his initial condemnation of his daughter. For example, in *A Midsummer Night's Dream*, while Demetrius is in the forest, he falls in love with Helena and then is willing to admit publicly that he once made love to her. Demetrius' confession gives Theseus a legal pretext for overruling Egeus. In *As You Like It*, Duke Frederick abdicates after undergoing a miraculous spiritual conversion, which paves the way for all the good people and lovers to return to society.

The return to an improved society, which allows for the daughter and father to be reconciled on the daughter's terms, is the third and last phase in the comedic structure. As the term "improved society" implies, society or the father modifies itself/himself to accommodate the lovers. This pattern holds even in the tragedies to a surprising extent. Lear recognizes his folly and reconciles with Cordelia before their deaths; Romeo and Juliet are dead, but the Montagues and Capulets promise to end their ancient feud. Because the comedic pattern of reconciliation seems to hold true even across the boundaries of comedic and tragic genre, Shakespeare's two Venetian plays that do not fit the pattern, *Othello* and *The Merchant of Venice*, stand out as anomalies.

Like other heroines in similar circumstances, Desdemona and Jessica illicitly elope with men to whom their fathers would never consent to give them in marriage. Both Othello and Lorenzo are outsiders from the point of view of

their prospective fathers-in-law. However, the romantic choices of Desdemona and Jessica imply more than their hearts' preferences for one suitor over another. They involve such a serious repudiation of their society that a reconciliation with their fathers is impossible, and they cannot return to an improved society to enjoy happiness on their terms.

Jessica is fully aware that her elopement with Lorenzo means a permanent estrangement from Shylock and the Jewish community. In her first scene she exclaims in soliloquy:

Alack, what heinous sin is it in me
To be ashamed to be my father's child!
But though I am a daughter to his blood,
I am not to his manners. O Lorenzo,
If thou keep promises, I shall end this strife,
Become a Christian and thy loving wife. (II.iii.16-21)

Here Jessica reveals how repellent she finds her own father. Line 17 ends with an exclamation point rather than a question mark because she knows that her present sentiments, if not her future actions, do in fact violate God's commandment to honor one's parents in the *Hebrew Bible*. Of course, she breaks another commandment when she steals Shylock's money. The commandments and laws of the *Hebrew Bible* are the codification of Shylock's values as a Jew.

However, Jessica says that she is "not to his manners." The *O.E.D.*, in a specific reference to the passage quoted above, says that "manners" denotes "moral character" or "morality." Other daughters in Shakespeare become angry with their fathers over a single issue or lover; in contrast, Jessica feels a root and branch moral aversion for everything about Shylock and the values he stands for. She shows so little regard for her father that she does not evince any trace of compunction about having robbed him. Neither does the Christians' hateful treatment of Shylock, which he amply reciprocates, arouse in Jessica any natural feelings of familial or religious loyalty.

Her estrangement is so complete that even if for some hypothetical reason Shylock were to relent and allow Jessica to marry Lorenzo, the "strife" between them would not end. Jessica understands this, and so she declares on the eve of her elopement with Lorenzo: "I have a father, you a daughter, lost" (II.v.58).

Because Shylock's values and indeed his whole being are derived from Judaism and the community around which this system of values applies, Jessica is forced to reject Jewish society along with her father. Shylock's grief over his daughter's rebellion reveals both the personal and social meaning it has for him: "The curse never fell upon our nation till now; I never felt it till now" (III.i.80-82). When Shylock furiously exclaims "I would my daughter were dead at my foot" (III.i. 83), he proves Jessica's presentiment that she was crossing the Rubicon and that no return to an improved society or reconciliation with her father would be possible.

Jessica's rejection of her society is also implied when she talks about her imminent conversion to Christianity. Of course, as the wife of a Christian, she would be expected to become a Christian also. Yet in her first soliloquy quoted above, Jessica appears to give equal weight if not precedence to conversion over marriage. However, her conversion seems to stem less from any sincere belief in the superior truth of Christianity than from an expedient to escape the Jewish community of which her father is a part. For example, Jessica plays the straight man to Lancelot while he makes fun of her prospects for salvation. He jokes that if she were a bastard, and therefore less Jewish, less like Shylock, her chances might improve. In response, Jessica's tone is clearly ironic; she has a witty reply for everything Lancelot says, all the while pretending to be concerned by the hopeless picture he paints for her soul. If Christianity meant anything to her, she would probably not join the Fool in this impious mockery of religion and parents. Her repartees with Lancelot here, and with Lorenzo in Belmont show a highly ironic sense of humor undaunted by sacred subjects. Indeed, Jessica demonstrates a cruel irreverence for sacred emblems

when she trades her dead mother's ring for a monkey.

This habit of irony and irreverence are the most important devices of the social satirist. Satirists like Jessica are, from the point of view of society, notoriously disrespectful of the fathers, religions, and laws which demand the respect of those who live under them. If *The Merchant of Venice* were a tragedy, Jessica would have burned too many bridges to save herself. However, the play is a comedy at least for the lovers, which means Jessica can flout authority without having her actions and words recoil on her. Yet, as has been shown, Jessica cannot return home to an improved society and reconciliation like other disobedient daughters. Shakespeare rescues Jessica and the other lovers with the utopian city of Belmont. Allan Bloom describes it as "a place where there are no laws, no conventions, no religions - just men and women in love" (Bloom 30). Everything that interfered with love in Venice is absent here. Thus, the society-wandering-reunion pattern is artificially fulfilled so that the lovers can live happily.

Unfortunately for Desdemona, Cyprus does not prove to be another Belmont. As with Jessica, Desdemona is unable to return to Venice because her choice of Othello for a husband implies a rejection of Venetian society beyond the mere act of filial disobedience. Brabantio is absolutely stunned by Desdemona's elopement with Othello. Venetian morals and aesthetic conventions are not calibrated to explain such a love. The match seems so monstrous to him that he is sure Othello has used black magic to enchant her. In his first confrontation with Othello after the elopement, he splutters out:

Whether a maid so tender, fair, and happy,
So opposite to marriage that she shunned
The wealthy curled darlings of our nation,
Would ever have, t'incur a general mock,
Run from her guardage to the sooty bosom
Of such a thing as thou - to fear, not to delight. (I.ii.67-72)

Like Shylock, Brabantio sees his daughter's defiance as a national shame as well as a private betrayal. She is bringing on herself and him the public's mockery

for violating the parochial standards of the community. Of course, Iago has already exploited this fear in Brabantio. Brabantio is a senator who has access to the best homes and people in Venice. But the best of Venice is not good enough for Desdemona (Bloom 40). If she has been indifferent to the handsome and wealthy young men of these houses, how could she possibly fall for a man who is a mismatch "of years, of country, credit, everything ... against all the rules of nature" (I.iii.99-103). This is not merely Brabantio's personal prejudice; it is a Venetian prejudice. Everybody but Desdemona is puzzled by the marriage for the same reasons. Othello is too easily persuaded by Iago of the unnaturalness of his marriage not to have thought about it more or less as Brabantio did (III.iii.243). Ironically, he may be more Venetian than Desdemona. If membership in a society is essentially defined by the sharing of its prejudices or values, then Desdemona is already alienated from hers.

When Desdemona calmly steps forward and addresses the senate and proves her perfect sanity in the matter, she makes Brabantio acquiesce. The Duke, the highest authority in Venice, and the rest of the senate take Desdemona's part in attempting to assuage Brabantio's wrath and, ultimately, in lending their sanction to the marriage. Of course, at present, the Duke needs Othello to command the Venetian navy to fend off a Turkish invasion of Cyprus. If not for this emergency concerning national security, he might well have taken Brabantio's side. Still, this scene seems to resemble the happy ending of *A Midsummer Night's Dream*, where Theseus overrules Egeus on behalf of the lovers, thereby permitting the fulfillment of the comedic pattern (IV.i). One important difference between the two scenes is that *A Midsummer Night's Dream* includes an interval of wandering, and so Hermia is seeking a reunion; in *Othello*, Desdemona is trying to escape her society.

Understandably, Desdemona refuses to return to her father's house in spite of the Duke's request; this, taken alone, only implies a personal rejection of

Brabantio and his paternal authority. However, rather than stay somewhere else in Venice, she insists on going with Othello to the battle front in Cyprus.

Desdemona proudly declares,

That I did love the Moor to live with him,
My downright violence and storm of fortunes
May trumpet to the world. (I.iii.251-53)

One editor's footnote explains these lines in terms of Desdemona's self-conscious "breach of social custom" (Bevington 1129). In one sense, her exuberance here is merely an expression of her willingness to defy public opinion for the sake of true love. Yet one might also hear in her speech a certain exhilaration in freeing herself from her father and the Venetian conventions when she would "trumpet" her defiance "to the world." The "world" she has in mind is Venice, the only world that this previously shy young woman has ever known other than the imaginary ones she has transported herself to while listening to Othello's swashbuckling tales.

By Othello's own account, Desdemona's love for him was born from the "strange" tales he told about himself (I.iii.130-172). The adjective "strange," according to the *O.E.D.*, had as its principal meaning during Shakespeare's time the sense of "foreign." Desdemona might have aptly used the adjective "heroic" to characterize Othello's adventures. However, what most fascinates her is their strangeness; they are totally unlike anything she could hope to experience in Venice (Bloom 59).

However, Desdemona's love for Othello also shows a depth that goes beyond this superficial fascination with his foreignness. Her disobedience of her father and rejection of her society are not done out of negativity. She proves herself to possess a rare capacity for love that transcends the accouterments of physical beauty, social status, age, and ethnicity. When she explains before the Duke that she loves Othello for his virtues, and that she sees "Othello's visage in his mind," Desdemona is avowing a philosophic love for Othello's soul

(I.iii.253-55). Such an ethereal love may only be possible among angels. Of course, Brabantio and the other Venetians remain bound to earth in their outlook; and from where they stand, the notion of a love between souls is wholly unimaginable, even laughable. From their limited, common-sense perspective Desdemona is only being perverse. Desdemona's violation of Venetian standards of respectability marks, while it lasts, a realization of N. Frye's concept of a comedic character's "drive toward identity" (Danson 232). Desdemona's drive toward identity, however noble and beautiful it is, is perhaps too individualistic; it sheds too much of her social identity and takes her too far beyond the established limits of paternal authority, convention, and society for her to live in the real world (Bloom 62).

Shakespeare's use of the society-wandering-reunion structure assigns an important place to fathers and society. These conventions may be parochial, ridiculous, and tyrannical, but eventually daughters and lovers must return from their romantic wanderings and resume life in society on amicable terms if they are to live happily. Even Jessica, whose rebellion might be pardonable from a Renaissance point of view because she saves her soul in becoming a Christian, can only live happily in exile in Belmont, a place that does not exist (Bloom 34). This could be Shakespeare's pessimistic commentary on Jessica's chances for happiness in the real world once she has abandoned her father and society. Of course, Desdemona's murder precludes her return to Venice; Brabantio's despair leading to his death makes a reconciliation with him equally impossible. These facts, however, are not just the accidents of a tragedy which prevent the completion of a potential comedy. Rather, they are more the consequence of Desdemona's repudiation of Venetian society and its values, beginning with her own father.

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**Something of Great Constancy: The Collective Unconscious
in *A Midsummer Night's Dream***

JENNY MAYBEE

Although Carl Gustav Jung did not promulgate his idea of the collective unconscious until 1912, this concept, which Jung quantified, had been affecting the literature and mythology of mankind ever since the first written word. Shakespeare's plays are also shaped by the concept of the collective unconscious and its archetypes. *A Midsummer Night's Dream* is the most obvious representation of Jung's theories. Hippolyta alludes to this in speaking of the lovers' experience in the woods when she observes, "But all the story of the night told over,/And all their minds transfigured so together,/More witnesseth than fancy's images/And grows to something of great constancy . . ." (V.i.23-26)¹

Sigmund Freud had talked much of the unconscious as a place where one repressed feelings, ideas, and experiences. However, Jung was the first to postulate the idea of not only a personal unconscious, full of knowledge gathered in our own life experiences, but of a collective unconscious, the contents of which have never been a part of the conscious portion of the psyche. Jung called this a "second psychic system of a collective, universal, and impersonal nature which is identical in all individuals" (Campbell 60). This collective unconscious is inherited rather than developed individually.

Jung theorized that the collective unconscious is made up of archetypes, or "patterns of instinctual behavior" (Campbell 61). H. Yehezkel Kluger clarified this definition by stating that archetypes are "not . . . 'inherited idea[s]' but . . . inherited disposition[s] or potentialit[ies] of psychic functioning" (Kluger 13). The function of the archetypes is to shape the ways in which we approach life and the various typical experiences in it, just as instincts control our direct biological

¹All citations from *A Midsummer Night's Dream* are taken from the Bantam Classic Edition, ed. by David Bevington (New York: Bantam Books, 1988).

choices, such as mate selection (Stevens 39). Theoretically, the various archetypes have been developing since the beginning of man and new archetypes developed as answers to new common experiences shared by mankind. Jung supported his idea by pointing out the common themes in mythology, dreams, and rituals in various cultures which had no contact or no way of knowing about each other. According to Jung, "An archetypal content expresses itself, first and foremost, in metaphors" (Sharp 29). These metaphors, or motifs, which consistently recurred throughout history were, as Jung stated, the archetypal images expressing themselves.

Two of the main archetypes are the "persona" and the "shadow." These two generally function as opposites in balancing the psyche. The persona is one's outward image, "that which in reality one is not, but which oneself as well as others think one is" (Sharp 97). The ability to adapt to society is controlled by the development of the persona. As the persona develops, it accumulates all of the desirable traits learned through parents, teachers, and other authority figures into itself. These traits then comprise the "face" we present to the world in order to function effectively in it. However, the persona is not the basis of individuality. Problems arise when one begins to identify with the persona, thus pushing aside all of the other aspects of the self (Stevens 42-3).

The shadow contains all the behaviors and ideas that are unconsciously discarded because they do not conform to an acceptable code written by society in general. Qualities found in the shadow would be ones of a more basic, animal nature. Included are qualities both negative and positive: not only the attributes which are truly immoral, but attributes which inspire creativity and spontaneity and "would in a way vitalize and embellish human existence, but—convention forbids" (Sharp 125). The shadow is more primal, less restrained, and thus is responsible for driving people to choices that conflict with the accepted way of living.

According to Jung, the archetypes manifest themselves most frequently in dreams. Dreams are "involuntary, spontaneous products of the unconscious psyche and are therefore pure products of nature not falsified by any conscious purpose" (Campbell 67). Common dreams that contain everyday events and people originate in the personal unconscious. Dreams that contain more fantastical, symbolic, intense, and otherwise peculiar images are labeled as "archetypal dreams." By interviewing dreamers, Jung found that archetypal dreams occurred more frequently at periods of transition in a person's life-- childhood, puberty, middle age, and as one was nearing death. These dreams, although the dreamer would not be conscious of the fact, were helping the person develop psychologically and transfer ideas and images from the collective unconscious into the conscious portion of the psyche (Jung 77-9). Two studies were conducted in recent years to research the accuracy of Jung's postulation that dream imagery can originate from two disparate sources: the personal unconscious or the collective unconscious. H. Yehezkel Kluger conducted the first study in 1975, and the experiment was repeated as part of a larger study by Douglas R. Cann and D.C. Donderi in 1986. Both studies scored each dream collected from the subjects on four scales:

- a) heightened affect
- b) presence of a mythological parallel
- c) rationality, and
- d) everydayness (Cann 1022).

Both studies found distinct differences in dreams that were extremely vivid or had been recalled from early in life and dreams that were more recent. The former often contained bizarre, fantastical images and produced intense emotions such as those associated with archetypal dreams. Both studies found a consistent percentage of archetypal dreams manifesting themselves among the everyday dreams. As Kluger stated in his conclusion, "The findings of this investigation . . . indicate that archetypal dreams . . . do indeed exist as a category of dreams distinguishable from everyday 'run-of-the-mill' dreams" (Kluger 41).

The conflict between the shadow and the persona is the most intense struggle within the human psyche. Literature of numerous periods of history is found which, whether the author was conscious of it or not, exemplifies this struggle. As the voice of a community, literature "contributes to the psychic balance of a community" (Snider 99). Archetypal literature reflects on a larger scale the archetypal images that are currently prevalent, in general, among all the people of the community. As Clifton Snider has argued, "If a large group of people have an imbalance in . . . their collective unconsciousness, then archetypal images will appear in myths, folktales, and in more formal literature" (Snider 99).

A Midsummer Night's Dream can be considered, from a Jungian viewpoint, to be an archetypal dream, representing the collective unconscious of not only Shakespeare but the people of Shakespeare's time. An examination of the play according to the criteria of H. Yehezkel Kluger and later experimenters will clearly show that *A Midsummer Night's Dream* does fit the mold of an archetypal dream.

One of Kluger's main criteria was that the dream would contain mythological parallels. In this respect, *A Midsummer Night's Dream* more than satisfies the criterion. Quite a few of the characters have mythological origins, and the mythological relationships of these characters allude to more significant underlying relationships than the ones provided in the play by Shakespeare. Three major interacting levels of the unconscious that pertain to the persona and the shadow exist in *A Midsummer Night's Dream*. In Jungian theory, the number four represents wholeness (Snider 100); in the play, each level is represented by four characters grouped together. Each of the groups are somehow connected in the course of the play, not only by the action of the play, but also through their mythological backgrounds they bring with them at the outset of the play.

The first group, which is the Jungian quaternity of Egeus, Hippolyta, Theseus, and Philostrate, represent the persona. They are of the city, which is

the stronghold of the persona: civilization, law, and conformity. These four support the laws of Athens and are concerned with maintaining order and control so that the grand outward appearance of Athens is not marred. When Egeus comes to Theseus with the problem of his daughter's marriage, Theseus tells her, "Fit your fancies to your father's will;/Or else the law of Athens yields you up—/Which by no means we may extenuate" (I.i.118-120).

In mythology, Egeus was the father of Theseus, who unwittingly, like Oedipus, was responsible for his father's death. Theseus later married Hippolyta, the queen of the Amazons, after capturing her in battle. Later, Theseus was the ruler who offered hospitality to Oedipus in Athens; because of having experienced a similar relationship with his father, he understood Oedipus. Theseus was also involved with his friend Peirithous in stealing gorgeous Helena from her half-brothers (Heuscher 321).

By making Egeus into Hermia's father in the play and Helena one of the lovers, Shakespeare forms a link between this first level and the next: the quaternity of the four lovers. Lysander, Demetrius, Hermia, and Helena represent the struggle of the persona and the shadow, along with the transition of the shadow into the realm of consciousness, thus bringing it closer to the persona. Shakespeare felicitously creates these characters as lovers. Love, a more primal, less restrained emotion, is what leads the lovers to the woods and thus on their journey into the shadow. By positioning the lovers in this heightened emotional state and also in a state of stress (the conflict with the father's wishes, or against the persona), Shakespeare places them in the perfect state of readiness for transition. He even illustrates this by giving Hermia an archetypal dream. As she awakens in the woods, she recalls her dream: "Methought a serpent ate my heart away,/And you [Lysander] sat smiling at his cruel prey" (II.ii.155-156). Her intense emotional reaction, along with the common mythological representation of the snake, would qualify this as an archetypal dream. Thus Shakespeare unconsciously points the audience to the interpretation of the entire fantastical play as an archetypal dream.

The third group, representative of the shadow, consists of Oberon, Titania, Puck, and the changeling child. Shakespeare alludes to their being a "darker" or "hidden" side of the other characters both in Puck's last soliloquy ("If we *shadows* have offended" [V.i.418. italics mine]) and Theseus' comment about the actors: "The best . . . are but *shadows*" (V.i.210. italics mine). As actors are "shadows" of real people, so the fairies are "shadows" of the real people in the play, in the sense of the Jungian archetype. Oberon is the shadow of Theseus, Titania of Hippolyta, and Puck of both Philostrate and Egeus (for they are both subservient to and willing to please Theseus as Puck is subservient to and worshipful of Oberon). The changeling child, because of his nature as a youth--less restrained, more imaginative and creative--symbolizes creativity, inspiration, and productivity, all of which are the "children" of the shadow. In the action of the play, the changeling child represents Hippolyta's independence; as Theseus and Hippolyta fight over her submission, their shadows quarrel over the possession of the child.

Naturally, the realm of the shadow is the woods, the opposite of the cultivated city. The untamed woods have always been a symbol of the unknown, the supernatural, the primal in mankind. This is where the lovers go in order to journey into the realm of the shadow. In the woods, reality becomes questionable, and the laws and bonds of Athens do not apply. The "spells" and "poisons" the fairies use on the lovers are symbolic of the lovers finding the shadow within themselves, accepting it, and identifying with it. Of the above groups, only the lovers hear the voices of the fairies at any point in the play. The characters of the persona are oblivious to their existence (Heuscher 323). Thus the lovers are responsible for bringing the knowledge of the shadow into consciousness and therefore into the foreground with the persona.

The play concludes with the fairies inside the city, blessing the house of the newlyweds. This is the resolution of the transition of the shadow into the conscious portion of the psyche, thus blending it with the outward appearance

that is a result of the persona's influence. Puck refers to this when he declares,
 Now it is the time of night
 That the graves, all gaping wide,
 Every one lets forth his sprite,
 In the church-way paths to glide. (V.i.374-377)

The "grave" represents the portion of the psyche that is buried, the unconscious. During a certain "time of night," the period of preparedness for psychological growth, the collective unconscious "gapes wide" and lets forth its "sprites"--the images and ideas produced by the various archetypes. This allows the archetypes to move into the realm of the conscious, here represented by the "church-way paths." The vitality of this transition of material from the collective unconscious to the conscious is emphasized by the fact that no one in the play is happy until the lovers make their journey to the woods (the shadow) and bring their experiences (and, indirectly, the fairies) back to the city (the persona).

Of the four characters of the persona, Hippolyta is the only one who is able to catch a glimpse of what has truly happened and of its significance. She voices this in her comment about the events of the night growing to "something of great constancy" (V.i.26). Although she is part of the persona, Hippolyta is qualified to have this insight. Hippolyta is an Amazon, considered wild and untamed because of her lack of submission to men. Her greatest conflict in the play is her impending, undesirable marriage (and thus submission) to Theseus. Therefore, she is closer to and more susceptible to the shadow's influence by her very nature. For this insight to come from her mouth is thus appropriate for her character.

The "something of great constancy" which Hippolyta refers to is the play's representation of Jungian theories. Although he was not cognizant of the fact, Shakespeare eloquently portrayed an archetypal dream and its function through the characterization and action of his play. According to Jung,

The dream is the small hidden door in the deepest and most intimate sanctum of the soul, which opens into that primeval cosmic night that was soul long before there was

a conscious ego and will be soul far beyond what conscious ego could ever reach. (Jung 46)

Shakespeare's interminable success is a result of this principle. By containing material that originates from the collective unconscious and uses its archetypes and their images, his literature reflects the unconscious (or soul) of everyman, regardless of the century. The basic elements of the collective unconscious are unchanging; the archetypes are a part of every man and every society, irrespective of the constantly shifting "conscious ego" of mankind.

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Getting a Grip on Responsibility in *Henry IV, Part I*

VIDALIA GARCIA

Of the various themes in William Shakespeare's *Henry IV, Part I*, the most important is responsibility and coming to terms with it under sometimes uncontrollable circumstances. This theme of responsibility is seen throughout the entire play, although the actions that go along with that concept change as the characters themselves, Prince Henry in particular, change.

Initially, responsibility begins as a mere task which Prince Henry has to tolerate and embody, but as the play moves along, responsibility turns into a way of life. As demonstrated through the form and content of the play, this theme makes Prince Henry's intellectual growth all the more powerful, thus giving the play itself a timeless and universal meaning which can be applied to life now, in 1995.

Because of Prince Henry's inability and intolerance for accepting what life has dealt him, the coveted role of being Prince of Wales, he starts off as an unlikable and disappointing, although sometimes amusing, character. His lack of commitment to his "expected" role as Prince is clearly demonstrated through his irresponsible acts with his scummy friends Falstaff and Poin, among others. An example of this occurs in Act 1, Scene 2, when Poin and the Prince plan to rob Falstaff, Gadshill, Peto and Bardolph (who plan to hold up some travelers). This is exactly the opposite type of behavior that the Prince of Wales should demonstrate, especially considering the fact that his father, King Henry IV, is barely hanging on to the throne and needs all the support he can get.

However, this apparently irresponsible frame of mind is challenged in Prince Henry's soliloquy at the end of Act 1, as he clearly lets his audience know that:

When this loose behaviour I throw off,
And pay the debt I never promised,

...

My reformation, glitt'ring o'er my fault,
Shall show more goodly, and attract more eyes
Than that which hath no foil to set it off. (1.2.200-201,
205-207)

He follows through with his plan to be the type of Prince that he is expected to be. However, this change doesn't begin to surface until Act 3, after he has a serious talk with his father about his role in the reign.

It is very interesting to witness the way he acts when he is around his friends, including the language he uses and the places he goes to. When hanging out with Falstaff, for example, Prince Henry is almost always at Eastcheap (as implied by the name, this is not the ideal place for a Prince to be seen) and usually talks in slang. The diction he uses when he is with his father, however, is much more reserved and formal. This constant linguistic balancing of both worlds very clearly signifies the type of life he is leading: one of constant change, from informal to formal, depending on what circumstance he finds himself in. His actions also weigh back and forth, as if on a scale, depending on who he is with. That the Prince can so easily change personalities denotes that he is not being himself at all times. This proves to be true when he chooses finally to oblige King Henry's wishes and become responsible.

As the play moves along and Prince Henry's persona develops, the struggle within his consciousness begins to resolve itself. As expected, his childish skits become less frequent until finally he realizes that being King Henry's son, the Prince of Wales, is more important than looking good in front of his buddies.

Along with this maturity comes the sense of responsibility and honor which he owes to his father. The pivotal scene of the Prince's change in priorities comes in Act 3, Scene 2, when (after receiving a long sermon from his

father) the Prince promises not only to be himself, but to be true to the throne and his role in it, and swears that he "will die a hundred thousand deaths/Ere break the smallest parcel of this vow" (3.2.158-159). That is the climax of his character development because it totally changes everything that he was about. He is no longer a mess-off with nothing better to do than hang around with a bunch of drunken Don Juan knock-offs; he is now finally to become the reliable, responsible and supportive son to the King that he should have been from the beginning. Prince Henry now believes that he is important to his father, not only as a political figure in his reign, but as a personal figure in his life, and realizing that is what makes all the difference. He goes on to fight a great battle against the rebels, eventually defeating his great enemy, Hotspur, therefore fulfilling his father's dream and top priority: to be a responsible, honorable, chivalrous Prince.

This complete turn-around in character is analogous to the reversal of circumstances in the play. Just as Prince Henry totally reversed his position and character, King Henry IV did the same for himself: he finally had a reputable Prince in his house, a son he could be proud of and the security of a strong hold on the throne.

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Defoe's Cloaked Confession

TASHA BOLLINGER

At the heart of the genre autobiography lies the search for truth, be it a historical truth, personal truth, cultural truth or another--a truth that lies embedded within a single person, and one which others seek to identify with in hopes of better understanding themselves. Whether this truth can be expressed most accurately in a direct autobiography, or whether more truth unfolds through the creation of characters within a novel or through the objective view of a biographer, continues to be a question that scholars of the genre debate. The fact that all humans make judgments concerning life by comparing each experience they encounter to themselves lends credibility to the argument that when humans write a direct autobiography, they are unable to disengage themselves enough from themselves to give a detached objective explanation of themselves; for when one is too close to a subject, the objectivity becomes blurred, the truth becomes jaundiced, intentionally or not (Spender 115-117). One could assume then that the embedded truth might more easily escape from an author through more objective means, such as, the development of a character within a novel. This perspective of autobiography becomes apparent when searching Daniel Defoe's auto-historic-fictional novel for the truths that lie within H.F. Although on the surface *A Journal of the Plague Year* follows life during the year of the plague within H.F., the self created by Defoe, one observes a man struggling with the boundaries which the eighteenth-century society demanded.

Since H.F. is a character created by Defoe who has many qualities which differ from Defoe, one must look in the margins of the text for themes which repeat themselves, seemingly without the author's knowledge, in order to get a glimpse at the issues that define Defoe's true self. Just as people at a masquerade ball feel more able to express themselves because they are masked,

so H.F. stands as a cloak covering Defoe from which the author feels consciously or unconsciously more able to reveal himself. Spatial boundaries haunt Defoe throughout the novel: the locking up of houses, the city limits and the people living on the river are all examples of the boundaries that were set up during the plague year. Granted, Defoe would be expected when writing a historic account to discuss and relate the events which occurred, but Defoe creates an environment for H.F. that resembles a prison within a prison within a prison.

Indeed, at the onset of the novel, H.F. seems an unwilling participant. Defoe spends a great number of pages deciding whether his character should stay or retreat from the city where the plague is imminent. H.F. considers his business, family of servants, and discusses his dilemma with his elder brother, but he can't come to a decision (11-12). It seems the only force which binds him to the city is God:

... while my Thoughts were more than ordinarily serious upon the Question, I cry'd out, WELL, I know not what to do, Lord direct me! and the like; and at that Juncture I happen'd to stop turning over the Book at the 91st Psalm ... I scarce need tell the Reader, that from that Moment I resolv'd that I would stay in the Town ... (15).

The seemingly simple act of placing his character within the bounds of the city proves difficult for Defoe. Although the agitation created within H.F. about his decision adds verisimilitude to his novel as a journal, H.F.'s continued agitation over boundaries throughout the novel suggests that this decision was not an element that Defoe consciously constructed for that purpose.

Once H.F. has been locked into the bounds of the city, he begins to relate the horrific predicament of the families locked up by their fellow citizens in hopes of stopping the plague, and their repeated attempts to free themselves. Defoe through H.F. speaks again and again of this subject, so much so that Defoe seems to lose control of himself within the margins of the text shouting

for freedom. Certainly, H.F. gave graphic depictions of the suffering of these people in hopes that people would not repeat this mistake, but his obsession with the subject again points to an unconscious escape of truth from the cloaked Defoe.

This shutting up of houses was as first counted a very cruel and Unchristian Method, and the poor people so confin'd made bitter Lamentations: Complaints of the Severity of it, were also daily brought to my Lord Mayor, of houses causelessly, (and some maliciously) shut up: . . . (44).

Another area of England in which H.F. observes people imprisoned is on the river. These people dwell in what one might call a prison within a prison. They are held captive by their temporal needs of the city, but fearing the plague they place themselves within a second prison, that of an isolated make-shift town of ships on the river and in the "pool" of the Thames harbor.

I cannot guess at the Number of Ships, but I think there must be several Hundreds of Sail; and I could not but applaud the Contrivance, for ten thousand People, and more, who attended Ship Affairs, were certainly sheltered here from the Violence of the Contagion, and liv'd very safe and very easy . . . But it was also true, that all People, who thus left the Land, and liv'd on Board the ships, were not entirely safe from the Infection, for many died . . . (92).

In this instance of spatial boundaries, H.F. remains in control of his emotions, giving more of a journalistic report. Perhaps these boundaries do not grate on Defoe as others do because of the possibility of escape for "some went quite away to sea" (92).

Although H.F. gives continual accounts of people imprisoned within boundaries, he has complete mobility; this is ironic. Defoe seems able to describe others' dilemmas, but he does not subject his character to them directly. At no point in the novel is H.F. subjected to any type of imprisonment. Even his

decision to remain in the city is one which can be changed at will. Indeed, H.F. travels throughout the city, visiting pubs, death pits, the cemetery and the river, giving emotional, as well as journalistic accounts, while remaining physically quite free, not even getting a cold. By keeping his character out of confinement, Defoe has created a super human, so much so, that H.F.'s authenticity becomes questionable. At this point, a truth concerning Defoe's self arises, his fear and rejection of societal boundaries. This truth is one that must be inferred from the repeated theme of confinement in the novel because H.F. is strategically a fictional character. The fact that Defoe was a rebel and debtor adds justification to this truth, but the proof lies in the text of his novel. It is this truth that made *The Journal of the Plague Year* an autobiographical historic novel that people of his day could appreciate and relate to themselves. Defoe set out to write a didactic history of the 1665 plague, which he did, but at the same time by creating the character H.F. with his paranoia concerning spatial boundaries, Defoe made a serious statement about himself; for when one observes an event, one automatically relates that event to one's self. Defoe had a plague of his own that he announced within the margins of his novel, but he seems to have had no cure for it but to flee.

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Mary Wollstonecraft and The Revenge of History

PATRICIA TANNER

When Mary Wollstonecraft published *A Vindication of the Rights of Woman* in 1792, she was hailed as a radical by her critics and applauded cautiously by her supporters. The path she attempted to carve out for women seemed ahead of her time, because what she advocated was outside of Western society of the eighteenth century. The culture that she addressed in 1792 was ripe for her admonishment and direction. Wollstonecraft despised what she saw in women as vanity, ignorance, foolishness, and trivial pursuits. Although she was an advocate of education for women, her attack on their lifestyle won her few allies among them. In an impetuous and disorganized fashion, fueled by her anger and disdain, she wrote *A Vindication of the Rights of Woman* without considering that the women of her time were as much victims of history as she was of her immediate past.

Women entered and exited the seventeenth century with very little changed in their status compared to men. In Tyndale's translation of the New Testament in 1526, Saint Peter advises wives to "be in subjection to your own husbands," and to men he urged them to give "honor unto the wife, as unto the weaker vessel." By 1600 the phrase was widely used and well understood to mean that women were physically inferior to men, had carnal natures, less intelligence, and their passions ruled them. Women were considered incapable of reason because their brains were biologically different than men. Women who displayed the ability to reason were considered clever and were thought of as having masculine intelligence. This idea was supported by Queen Elizabeth, who described herself as having "the body of a weak and feeble woman but the heart and stomach of a king" (Fraser 4), her masculine counterpart.

The life of a girl in the seventeenth century was decided when she was born. Girls were considered for arranged marriages when they were 12, and

young women who were dowered were hunted like prey. The attributes expected of the ideal wife included modesty, industry, submissiveness, tenderness to her children, cheerfulness and deference to her husband, kindness to her household staff, and skill in cooking, needlecraft, and medicine. Marital sex was approved, since it led to the health and happiness of the husband; female orgasm was encouraged and seen as part of the divine plan to help save souls by keeping marriage together. Motherhood was desired, since infertility was equated with sin; women were in a perpetual state of pregnancy. Pregnancy was the great leveler of social class, as women in all classes were pregnant almost without interruption. Poor women and the wealthy desired and expected many children as quickly after marriage as possible, and "big-bellied women" were the norm (Fraser 60).

Women in the seventeenth century were "not much valued" because they were not able to be educated; however, many of the women who did manage to receive a proper education were scorned for their achievements. In principle, society rewarded the learned woman with disapproval or suspicion. Getting an education was primarily a matter of luck for individual girls who had a mother who was determined to pass on literacy, or a father who, for whatever reason, decided to give his daughter a masculine education. Within the aristocracy girls were allowed some education after their brothers went off to a university: they were handed over to a dancing teacher, music teacher, and French master who would give them the education deemed suitable for young ladies of wealthy families (Fraser 130). Interest in educating daughters of the poor was minimal, although government sponsored schools were established to teach orphans: girls learned knitting, spinning, and lace making — boys were taught to read. As education for women entered public debate, English common law made it clear that women had no rights legally, and therefore, no right to an education.

While Queen Elizabeth was on the throne there was some tolerance for the education of girls, but after her death in 1603 the prejudice against it rose.

James I perpetuated the low opinion of female intelligence: when his daughter wanted to learn Latin, the King said that "to make women learned and foxes tame had the same effect: to make them more cunning" (Fraser 122), and he refused her request. Forty years after the death of Elizabeth, Anne Bradstreet commented on public treatment of intelligent women in *Our Dread Virago*:

Let such as say our Sex is void of Reason
Know'tis a Slander now, but once was Treason.
(Fraser 122)

In 1610 Anne Lady Newdigate summed up the contemporary attitude to the education of women when she wrote in her will that "my boys may be brought up in good learning and . . . my daughters to be bred up in virtuous and godly life" (Fraser 120).

During the wars in England from 1642 to 1651, opportunities were abundant for women to demonstrate their physical strength and natural intelligence. A combination of character and circumstance allowed them to be strong, as women always had been when given the opportunity. They were, it seemed, just like men, although there had been fewer opportunities to demonstrate their value and their skill in the structure of their society, until the period of war. Women nursed soldiers, ran their husbands' businesses, functioned as lawyers for their families, occupied the pulpits of churches, even appeared on the front lines of battle. In short, they not only continued to manage their families, but they also handled all of the affairs their men managed, as well. During this time schools were established to teach women who needed to work because of deaths occurring on the battlefield. In 1645 James Strong wrote *Joanereidos* in honor of these women:

To most 'tis known
The weaker vessels are the stronger grown.
The vine which on the pole still lean'd his arms
Must now bear up and save the pole from harms.
(Fraser 182)

There were other advances for women by 1700; however, the balance between the sexes still weighed heavily in favor of the men. Literacy increased among women as a whole from the virtual illiteracy of 1600. Education was allowed: women were able to learn those things deemed appropriate for them, which eliminated most areas of study available to men, including Latin. The lack of Latin instruction was a severe handicap that began to affect work opportunities that had traditionally been held by women: midwifery and nursing. There was an increased choice of marriage partners allowed to the young, within socially prescribed limits. Marriage was still seen as the avenue every woman's life would take, and children still came one after another. There were, however, positive advances on the spiritual side of their lives: women were no longer put to death as witches, and the nature of a woman's frailty was no longer seen as a spiritual inferiority. In literature, the idea of the "gentle sex" and the "softer sex" began growing the seed that was to become the Victorian ideal: women were too pure to be "sullied by man's gross appetites" (Fraser 466). By 1700 professions open to women who were "gently born" but had no dowry to entice a husband were limited: lady's companion, governess, teacher, author.

It is a fact of history that women have shown that they have the attributes attributed to men — resourcefulness, courage, strength — and can use them when presented with the opportunity. During times of war, women have served as substitutes for men. Fraser chronicles their opportunities during the seventeenth century. In every period of war within the western culture women have risen above their expectations and the expectations of society; in the twentieth century, those opportunities were apparent during both world wars. History has also shown that in times of peace, women and the social view of them retreat when the vacuum no longer needs to be filled.

By the early 1700s women were staying home, attending to domestic duties as they had always done. The progress they made fell with the restoration of the old order in 1660 (Fraser 464). Just as revolutions are led by an intelli-

gentsia demanding for others what it has partially achieved for itself, so Mary Wollstonecraft, who had partially liberated herself, fought for sexual revolution from the vantage point of her own achievement, demanding that others be given the freedom and opportunity she exemplified. She made it her cause to explode the tradition that held women as inferior. *A Vindication of the Rights of Woman* was conceived in her past, generated throughout her life, and born in her personal protest. The blind spots in the book (there are many) may be a result of her reactions to the pressure of misery, injustice, and her bad luck. Although there were others who were writing about education and opportunity for women during the second half of the eighteenth century, she was the first to put these ideals in a book that was widely read. The *Vindication* reveals the emotional turbulence and philosophy of the Mary Wollstonecraft of 1792; it is impossible to separate the book from her life.

She was born in 1759 into a family that had money and then lost it. As her father's fortunes declined, he became increasingly drunken and domineering, especially with his subservient wife, and they moved frequently across England and Wales. The eldest son, Edward, was favored according to the custom of primogeniture, but it was her mother's preference for him that hurt Mary badly. She picked up some education at local schools, and established friendships based on domination and submission, saying "I must have the first place or none" (Todd 2). At 19 she left home for her first job — as a companion to a wealthy widow in Bath. She was already headstrong and assertive, and her letters reveal that she had to struggle to maintain self-respect in her job. Mary returned home in 1782 to care for her dying mother; after her mother's death, Mary assumed responsibility for the other siblings.

Mary, her friend Fanny Blood, and her sisters (Eliza and Everina) opened a school in 1784 in Newington Green, where Mary met a group of intellectual Dissenters who were supporters of the French Revolution. The Dissenters stimulated her to consider the social basis of the tyranny she had

endured at home and in Bath through their conversation and literary works. They provided her with a framework of ideas into which her own experiences could fit, and she came to see her personal struggle for independence as part of a larger political struggle.

Her school prospered until she left in 1785 to follow Fanny to Portugal to care for her before Fanny's death. In 1786, back in England and deeply in debt, she turned to writing to make money and produced *Thoughts on the Education of Daughters*, then traveled to Ireland for the fourth employment option open to respectable women since 1600: that of governess. However, she scorned her employer and pitied herself in the position, and was soon dismissed. In 1787 she moved alone to London to work for Joseph Johnson as a translator and reader, and later as a reviewer and editorial assistant on a new journal, the *Analytical Review* (Todd 6). Johnson made it possible for Mary to move from a dependent to an independent life in London; he provided her with intellectual stimulation and a social circle that included: Tom Paine, writer and supporter of the American Revolution; Henry Fuseli, painter and commentator on Rousseau; William Blake, poet and radical thinker; William Godwin, political and social theorist; and Thomas Holcroft, novelist. Prophetically, she wrote to her sister, "I am then going to be the first of a new genus You know I am not born to tread in the beaten track, the peculiar bent of my nature pushes me on . . ." (Todd 7).

When the French Revolution broke out in 1789, Mary was established as a translator, reviewer, and minor author. She wrote, "My die is cast!" and "I could not now resign intellectual pursuits for domestic comforts" (Todd 8). In 1790 she became a famous author when *A Vindication of the Rights of Men* was published: she argued for the essential liberty of humanity, connected social ills with political institutions and privilege, and spoke out against the social order that created traditions of injustice and oppression.

A Vindication of the Rights of Woman was published in 1792 and was immediately rooted in controversy. The French National Assembly was con-

cerned with education and was considering a plan by Talleyrand to provide it liberally, but only for boys. Wollstonecraft dedicated her book to Talleyrand in the hope of influencing him to open educational opportunities for girls. The themes of the book resound in every chapter: women are human beings before they are sexual beings; intelligence has no sex; society is wasting its assets if it retains women in the role of convenient domestic slaves by denying them independence and encouraging them to be concerned with their looks to the exclusion of all else; and, women will continue to be vain and frivolous, to the detriment of society, unless they receive education.

In *A Vindication* she speaks out against primogeniture, aristocrats, and female dependence; although she continues the theme of education, her anger and disdain for women is a motif throughout the book. It is no wonder that women were stunned by her strong censure of their lifestyle. In chapter 13 she gives examples of the "folly which the ignorance of women generates" (Wollstonecraft 266). She criticizes women who use fortune tellers and other devices to look into the future: "It is however, little short of blasphemy to pretend to such powers!" (Wollstonecraft 270). The "romantic twist of the mind" is another feminine weakness of character that she attacks:

Women subjected by ignorance to their sensations, and taught to look for happiness in love, refine on sensual feelings, and adopt metaphysical notions respecting that passion, which lead them shamefully to neglect the duties of life . . . (Wollstonecraft 272)

She explains the result of vanity:

Ignorance and the mistaken cunning that nature sharpens in weak heads as a principle of self-preservation, render women very fond of dress, and produce all the vanity which such a fondness may naturally be expected to generate, to the exclusion of emulation and magnanimity. (Wollstonecraft 276)

Wollstonecraft argues against "the clinging of affection of ignorance" and the narrow affection of "children and brutes," which develop into the selfishness that prevents women from rising to heroism and developing friendships, a sense of justice, and love for their country (Wollstonecraft 279). She admonishes against the preoccupation with rearing children to the exclusion of developing interests and knowledge that develop women into more sensible mothers. She warns against ignorance that leaves a woman foolish, cunning, or vicious, insisting "that the most salutary effects tending to improve mankind might be expected from a REVOLUTION in female manners . . ."

(Wollstonecraft 284). Although she saw sex as the villain and the sexuality of men responsible for the distorted relations between men and women, she tended to treat men ambivalently in her book by extolling masculine virtues while attacking their absolute power and sensuality. She was also unclear about the ideal life for a woman: she maintained that the life of a devoted mother and wife is the happiest existence, while emphasizing the importance for women to gain independence in order to transcend the common life of drudgery.

A Vindication of the Rights of Woman recognized sexual oppression and inequality, but it was not sufficient to achieve real freedom. Books written about the duties of women after Wollstonecraft's death in 1797 might have been written for her dependent mother with the familiar call to "submit yourself in all things unto your husband as unto the Lord" (Sunstein 351). It was decades before women's issues became a substantive issue. Even then, many feminists shunned Mary Wollstonecraft as a model because they feared being accused of advocating certain freedoms that would again be vehemently opposed by society. Even her daughter, Mary Godwin Shelley, kept her distance from the early feminists who wanted the support of Mary Wollstonecraft's daughter.

Historically, there is a cyclical pattern in the liberation of women, and it is easy to suppose in times of freedom and peace that the darker days of repression will not come again.

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**Nature Reconciled: The Significance of Nature
in *Wuthering Heights* and *Great Expectations***

CINDY KELLY

The arguments surrounding nature, specifically its character and its relationship to humankind, created a conflict that deeply concerned those who lived in the Victorian era. New scientific discoveries began to erode the idea that nature was a benevolent creation of a benevolent God. As were many issues concerning the Victorians, this concern was certainly reflected in literature of the period. Indeed, nature is one of the many issues addressed by Emily Bronte in *Wuthering Heights* and by Charles Dickens in *Great Expectations*. While each author handles the representation of nature differently, in both works nature plays almost as significant a role as the characters.

The reason nature is so significant in both of these novels is that nature is inextricably bound to the stories. Nature is not simply a part of the setting but it interacts with the characters of both novels. Reading these two novels, the reader is impressed by the fact that nature is not necessarily ruthless and is hardly ever indifferent--concepts that left Victorians uneasy. The how of nature's significance in these novels varies with each author's unique handling and use of nature in their novels. However, despite these variations, in both works the views of nature represent an attempt to reconcile the conflicting Victorian ideals of nature. More specifically, the way these views of nature are significant is that they attempt a reconciliation between a purely benevolent nature--rebuked by the new sciences--and a ruthless one that seemed the only other alternative.

Nature in Bronte's *Wuthering Heights* is by no means indifferent. Indeed the nature represented reflects the passions of the characters and is colored by the characters themselves. This mirroring is evident in the

landscape as it reflects the attributes and temperaments of the characters. Bronte successfully sustains the role of nature, and further develops a relationship between humans and elemental nature, by using descriptive images that emphasize the elemental aspects of nature. Most importantly, a correspondence between the weather and the passions that are the foundation of the novel reveals a most powerful connection between nature and the characters themselves.

The scenery and landscape of *Wuthering Heights* assist in relating information about the environment in which the characters live. Lockwood introduces the reader to *Wuthering Heights* stating that its name is appropriate as it is "descriptive of the atmospheric tumult" (WH 46) of the weather to which it is subject. However, the term also describes the turmoil inside *Wuthering Heights* as well. A comparison between *Wuthering Heights* and *Thrushcross Grange* by Nelly Dean reveals more about these environments. Cathy's curiosity about Penistone Crag—an uninviting name in itself—prompts Nelly to explain "that they [are] bare masses of stone, with hardy enough earth in their clefts to nourish a stunted tree" (WH 225). It is a place where winter arrives early and departs late. Nelly's explanation metaphorically parallels characteristics of nearby *Wuthering Heights*. *Thrushcross*, on the other hand, is situated in the midst of a beautiful park and is much less tumultuous than the Heights.

Scenery and landscape also help the reader to understand characters. For example Catherine compares her love for Heathcliff and Edgar in terms of landscape: "My love for Linton is like the foliage in the woods. Time will change it . . . as winter changes the trees. My love for Heathcliff resembles the eternal rocks beneath—a source of little visible delight, but necessary" (WH 122). The reader also learns of the differing outlooks of young Cathy and Linton when they describe their view of an idyllic summer day in terms of scenery and landscape. Linton's ideal day is one lacking in activity, filled with steady sunshine and the lazy sound of humming bees. Cathy, however,

dreams of a day filled with excitement and stimulation and the songs of many birds. Her ideal day is one in which "the whole world [is] awake and wild with joy" (*WH* 280).

The landscapes described in the novel also reflect the inner feelings of the characters. One scene that exemplifies this use of nature in the novel depicts Nelly trying to cheer up a melancholy Cathy who is depressed due to being deprived of her romance with Linton. Nelly points out a lone flower to Cathy who in turn notes that it too seems melancholy. Nelly agrees saying it looked "about as starved and sackless" (*WH* 263) as Cathy herself. But as inner feelings transform, so does the landscape. Near the end of the novel the landscape reflects the new optimism present at the Heights. Images of the garden permeate these last chapters. Especially powerful are depictions of Cathy and Hareton working side by side in the garden tearing out old plants to make room for new ones.

Bronte also uses descriptive images throughout the novel that reinforce the importance of nature and its elemental aspects constantly at work in the novel. For example, upon Lockwood's second visit to Wuthering Heights much discussion is given to the conditions of the evening. Lockwood speaks of the "rough weather" (*WH* 52) and the "wildness of the evening" (*WH* 53) and later he reports that the wind is "bitter" and the snow "suffocating" (*WH* 56).

Throughout the novel these kinds of elemental adjectives are used for descriptions of people and their actions as well. Hindley once heaps on Catherine "a torrent of scornful abuse" (*WH* 127). Edgar Linton expresses his concern should any "servant grow cloudy" (*WH* 131) at Catherine's orders. On one of Catherine's happier days she lavished on Edgar a "summer of sweetness and affection . . . as made the house a paradise for several days, both master and servants profiting from the perpetual sunshine" (*WH* 139). Later, Hareton's intellect is stimulated by Cathy and the "clouds of ignorance" (*WH* 351) lift from him.

Bronte also uses metaphors expressing nature that continue to reinforce its importance. Nelly describes the affection between Catherine and the Lintons by saying "it was not the thorn bending to the honeysuckles, but the honeysuckles embracing the thorn" (*WH* 131). Later in the novel Hareton is the subject of one of these metaphors when Nelly considers the capabilities he may possess. She says:

Good things lost amid a wilderness of weeds, to be sure, whose rankness far over-topped their neglected growth; yet not withstanding, evidence of wealthy soil that might yield luxuriant crops, under other and favourable circumstances (*WH* 231).

These types of images leave the reader with the feeling that there is a certain affinity between nature and the human beings in this novel. This constant use of natural imagery helps reinforce the bond between the characters and nature.

The most dramatic representation of nature in the novel, the changing and often tumultuous weather, strengthens this bond even further. The weather in this novel represents the most unique relationship between the characters and nature. The weather often mirrors the passions of the characters, especially those of Heathcliff and Catherine. The reader is introduced to the tempestuous passions rampant within *Wuthering Heights* as Lockwood approaches the house on his second visit. As he nears the Heights a winter storm also advances, and the weather continually gets worse as tempers flare within.

This mirroring is evident throughout the novel. Later spring imagery reflects Catherine's recuperation from her illness. Spring flowers remind her of sunshine and warm breezes, and Edgar assures her that there are clear skies and that the snow has melted. As Catherine continues her recovery, Nelly describes Catherine as "calm," and likewise the weather is "warm and pleasant" (*WH* 192). In another instance, after Catherine's death and upon the occasion of Isabella's flight from *Wuthering Heights*, winter returns leaving traces of spring buried under the snow.

The most dramatic of these shifts in the weather are in the form of violent storms. Two examples of this stand out in the work. Early in the novel, when Heathcliff runs away from Wuthering Heights leaving Catherine behind "in a state of agitation" (WH 124), there is a storm brewing. Nelly says "about midnight . . . the storm came rattling over the Heights in full fury. There was a violent wind, as well as thunder . . . I felt some sentiment that it must be judgment on us" (WH 125). Later, after Catherine's death Cathy and Nelly take a walk even though "the cold, blue sky was half hidden by clouds, dark grey streamers, rapidly mounting from the west, and boding abundant rain" (WH 262). As Heathcliff tries to convince Cathy that her distance is the cause of young Linton's ill health, "the rain began to drive through the moaning branches of the trees" (WH 267) and the storm descended on them. Scenes like these give the reader the feeling that Catherine and Heathcliff have a certain power over the elements. One can almost imagine them conjuring up these violent storms rather than being at nature's mercy. The characters in this novel are much more ruthless than nature. Also nature is never purely indifferent anywhere in this work. Rather, it is responsive to characters and their environments.

Charles Dickens' *Great Expectations* also attempts to reconcile conflicting Victorian images of nature. The novel exposes the power of nature which does include a certain ruthlessness. But Dickens also uses nature to mirror inner feelings of characters. Most importantly, however, this work demonstrates another unique relationship between nature and the protagonist in which there is direct interaction between the two.

The most common image of nature reflecting characters and their environments in this work is the depiction of the decaying garden at Satis House. It is rank and overgrown due to neglect and reflects the neglect and decay inside Satis House as well as Miss Havisham's neglect of herself. Later, however, Pip's own view of the garden reflects his state of mind and the self-swindling he often engages in when he walks through the neglected garden with Estella and he sees

the garden as if in full bloom, perceiving beautiful flowers where there are only weeds.

But other images mirror inner feelings. The arrival of Magwitch and his astonishing revelation is heralded by a dreadful storm complete with torrents of rain and mud and brutal winds. The scene foreshadows Pip's own agitation at Magwitch's unwelcome news. Later, Pip's despondency over having treated Joe wrongly is mirrored in the melancholy marsh as Pip walks toward his meeting with Orlick. Finally, near the end of the work a newly optimistic Pip is met with beautiful clear skies and thriving summer corn as he heads for home. Pip observes the "countryside [was] more beautiful and peaceful by far than I had ever know it to be yet" (*GE* 486). Like *Wuthering Heights*, Dickens' work places nature in a role of servitude by mirroring the human characters in the novel. However, unlike *Wuthering Heights*, nature assumes a more powerful role as well. This role is a dual one, portraying nature as savage and ruthless in one aspect and as nurturing and guiding in another.

The blatant power of nature is brought to light early in *Great Expectations* as the reader is introduced to the convict Magwitch. Pip describes him as "a man who had been soaked in water, and smothered in mud, and lamed by stones, and cut by flints, and stung by nettles, and torn by briars" (*GE* 36). Unlike *Wuthering Heights*, this novel portrays humans at the mercy of a ruthless nature. Another aspect of the natural world is emphasized later in the work when Pip and Joe are waiting for the return of Mrs. Joe from market. The night is cold and windy and Pip perceives that being exposed on the marshes on such a night would result in the death of a man. Pip "looked at the stars, and considered how awful it would be for a man to turn his face up to them as he froze to death, and see no help or pity in all the glittering multitude" (*GE* 80). Here nature is portrayed as both indifferent and ruthless.

Despite this disturbing representation of nature, another aspect is ingeniously depicted in the work. Rather than being at nature's mercy, Pip is often

guided by a nature which is anything but indifferent to his circumstances. Images of this special relationship between human beings and nature permeate the novel. While Pip is on his mission to deliver stolen food to the convict, the cattle on the marsh call Pip a thief, and an ox which possessed a "clerical air" (GE 48) gazed so accusingly at Pip that he attempted to make excuses to the animal. On the occasion of the manhunt the cattle are seen as angry at the disturbance. In Miss Havisham's garden the snow "pelted [Pip] for coming there" (GE 109). Nature, in these passages, admonishes Pip. But the natural world is at times on his side. When Pip attempts to help Magwitch escape by boat, the river is described as sympathetic and encouraging.

Nature also plays a role in guiding Pip on his way to maturity. When Pip returns home for his sister's funeral, he realizes his memories of her have become softer and more gentle. Pip says "the very breath of the beans and clover whispered to my heart that the day must come when it would be well for my memory that others walking in the sunshine should be softened as they thought of me" (GE 298). Mists contribute their share of guiding wisdom as well. Upon Pip's departure after the funeral the mists rise as they did the first time he left home and "they disclosed to [him] . . . that [he] should not come back" (GE 304). Also in the revised ending of the novel the rising mists reveal a "broad expanse of tranquil light . . . [in which Pip] saw no shadow of another parting from [Estella]" (GE 493). In these passages nature advises Pip and he learns to trust it. Nature judges and reprimands Pip, but it is also sympathetic and full of wisdom it is willing to share with him. Although this view of nature is purely subjective and these images are projected by Pip himself, this point of view of nature affirms the existence of a nurturing and caring aspect of nature capable of checking a ruthless and indifferent one.

Nature in *Wuthering Heights* and *Great Expectations* is significant in that it plays a central role in both works. Nature practically becomes a character and these representations could no more be removed from these novels than could

the characters themselves. Unlike the backdrop of nature in a novel such as *Jude the Obscure*, nature is a substantial and meaningful part of these works as a whole.

Great Expectations and *Wuthering Heights* have in common the reflection of inner feelings and character attributes through nature, although Dickens' work exhibits this to a lesser degree than does Bronte's. But more importantly, the fact that both authors tackle this very Victorian conflict regarding the properties and the character of nature and attempt to reconcile extreme views makes nature an even more vital part of these works. Both Dickens and Bronte succeed in this reconciliation by highlighting the intimate relationship humankind has with nature. While nature cannot be viewed as solely benevolent in these words, neither is it represented in the other extreme, "red in tooth and claw" as Tennyson described in *In Memoriam*. Instead, a pleasing balance between the two is achieved.

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**A Soul Divided: Romantic Love in *Wuthering Heights*
and *Jude the Obscure***

JENNIFER L. LESH

While neither Emily Bronte's *Wuthering Heights* nor Thomas Hardy's *Jude the Obscure* can be called love stories without ignoring the deeper meanings of these texts, romantic love does play an important and irreplaceable role in both novels. The love ties between Bronte's Heathcliff and Catherine and Hardy's Jude Fawley and Sue Bridehead, and the romantic relationships and intrigue between supporting characters, serve to strengthen the over-arching themes and ideas of both novels--the quality of love as a reflection of the setting, the idea of couples united in rebellion against society and religion, themes of destiny and the shared soul, incest themes, and the idea of the reunion of lovers in the afterlife. If the pillars of romantic love are removed, the entire structure of each novel collapses in ruins.

Romantic love helps to enhance, and is enhanced by, the setting in both *Wuthering Heights* and *Jude the Obscure*. Bronte's stark portrait of the Yorkshire Moors is as severe and uncompromising as the love between Heathcliff and Catherine. Both characters are children of the moors, wild and rough-natured (despite Catherine's pretensions towards gentility, represented by her life at Thrushcross Grange), and their love is strong, stormy, and brutal. Just as Thrushcross Grange, situated in the shelter of a valley and filled with useless objects of taste and refinement, reflects Catherine's narrow world with Edgar Linton, similarly *Wuthering Heights*, high on the moors and standing stalwart against the ravages of "atmospheric tumult" (*WH* 46), is a symbol for Heathcliff's brutish and enduring passion for Catherine. Likewise, Catherine declares that her love for Linton is transitory, "like the foliage in the woods" (*WH* 122), while her love for Heathcliff has the permanence of "the eternal rocks beneath" (*WH* 122). If Catherine and Heathcliff's relationship was placed in any

other setting, it would lose most of its power, just as the setting would be meaningless without the passion taking place within it.

In *Jude the Obscure*, Sue Bridehead and Jude Fawley are less at home with their setting than they are in opposition to it. Hardy's Wessex is the site of rapid change, rather than permanence. The pastoral lifestyle is giving way to a more mechanized society, cities are centers of activity, and railroads crisscross the countryside, linking once-distant places. Rather than accept these changes, Sue and Jude resist adapting to the world they live in. For example, Jude chooses to pursue an occupation as a stonemason specializing in the medieval Gothic style, a style that was rapidly declining in popularity in this era. Another example of the couple existing at odds to their setting is when the lovers walk the streets of Christminster, Jude's illusory land of promise, leading their two children and Father Time, Sue pregnant with a third child. The family approaches house after house amid the peals of church bells, and are refused lodging because the social standards of the day do not allow for unmarried mothers. The setting during this scene is deliberately gloomy, the houses overshadowed by the colleges, which Little Father Time refers to as "gaols" (JO 402), an ironic comment reflecting the way the characters are prisoners of their era. The scene's setting reverberates with vaguely biblical overtones, symbolizing a sort of moral judgment upon the doomed romance. Sue declares that "[l]eaving Kennetbridge for [Christminster] is like coming from Caiaphas to Pilate!" (JO 402), and the couple's fruitless search for shelter, Sue burdened with her unborn child, almost seems an allusion to the biblical description of Mary and Joseph being turned away from an inn in Bethlehem.

Much as the settings in Bronte's and Hardy's novels shape the romantic relationship of the characters, so the force of society molds these relationships. Both novels show characters romantically united in rebellion against the conventions of their society. In *Wuthering Heights*, Catherine is torn inwardly by her love of Heathcliff and her desire for the opulent lifestyle a marriage to

Edgar Linton will provide. Society demands that Catherine accept her breeding and marry someone with a name, property, and money; a marriage to Heathcliff will "degrade" her (*WH* 120). Catherine, using twisted logic, tries to convince herself that by marrying Linton, she will save both herself and Heathcliff from a life of poverty. As Linton's wife, she imagines she will wield her husband's money and influence to help Heathcliff rise from his lowly position and escape Hindley's abuse. By imagining herself as a sort of benefactor to Heathcliff, her beloved, Catherine mocks the sanctity her society places upon marriage and the passive role of the wife.

In young Cathy Linton's reactions toward Hareton Earnshaw, one sees another example of social custom molding a romantic relationship. At first, Cathy joins Linton Heathcliff, an educated young man and petty tyrant, in mocking Hareton for his illiteracy and his native accent, widening the social gap between Cathy and Hareton despite the mutual attraction they have for one another. Cathy chooses the cerebral, cultured, yet emotionally flawed Linton for her love object, ignoring any possibilities with Hareton, even though Hareton has a hidden capacity for affection and sincere emotion. It is only later, when the abusive Linton is dead, that Cathy is able to realize her own emotions for Hareton. For a while she fights them, taunting Hareton for his efforts at learning. But, united against Heathcliff, the two soon lose any pretensions toward hiding their affection, and a lively romantic interplay begins between them, transcending social barriers.

In *Jude the Obscure*, it is evident that Hardy is also making a statement about the struggle between what is considered conventional and proper by society, and what the heart desires. At first, Sue Bridehead seems the embodiment of the liberal-minded thinker, denying Jude a legal marriage because she believes the institution of marriage to be either meaningless or actually harmful, destroying natural passion. It is in a woman's nature to desire to be loved and to love another, but Sue contends that after marriage, a woman "may find that [she]

can't give [love] continuously to the chamber officer appointed by the bishop's license to receive it" (*JO* 265). Marriage, to Sue, seems a cruel and ineffectual vestige of eras past, something future societies will look back upon with wonder. Another character who concedes to love's demands despite societal pressures to behave otherwise is Richard Phillotson. Because he has deep sympathy and genuine love for Sue, and desires only that she be happy, he allows her to leave him for Jude. He later grants Sue a divorce without a struggle, even though she has cost him his career in Shaston, as well as his public reputation. Ignoring the voice of his good friend Gillingham, who represents the voice of society, Phillotson has sacrificed all that he holds dear for love.

While society places restraints upon the romances of Hardy's and Bronte's characters, the idea of destiny shapes their decisions to rebel against such restraints. In *Wuthering Heights*, Edgar Linton is a practical choice for Catherine Earnshaw's husband. Inheritor of Thrushcross Grange and its attendant luxuries, he promises a stable, if somewhat confining life for Catherine. Catherine, who wants riches and respectability, fools herself into believing she can have Edgar while still keeping Heathcliff, the man she is destined to love despite his descent into degradation. The necessity of keeping her ties to Heathcliff illustrates Catherine's deep belief that she is bound to him by something more than earthly love. She believes that her soul is made of the same stuff as Heathcliff's, while "Linton's is as different as a moonbeam from lightning, or frost from fire" (*WH* 121). She begs Nelly Dean to understand her continual commitment to Heathcliff, for she isn't just in love with Heathcliff, she *is* Heathcliff. And it is obvious that Heathcliff shares Catherine's beliefs. Edgar Linton, Heathcliff believes, will cause Catherine's demise, for Linton is ill-equipped to love and be loved by her. He compares Catherine's marriage to Linton as planting "an oak in a flower pot," a place where Catherine will shrivel and die "in the soil of his shallow cares" (*WH* 190). When Heathcliff's prophesy that Catherine will die comes true, he goes mad in the grips of painful emotion,

declaring, "I *cannot* live without my life! I *cannot* live without my soul!" (WH 204), smashing his head against the trunk of a tree, and begging Catherine to haunt him rather than leave him alone, his soul buried in the grave along with her.

The theme of one soul divided between two bodies also appears in *Jude the Obscure*. Jude is unable to find spiritual completion in his union with Arabella, for their connection is purely carnal. In the earliest stages of his courtship of Arabella, it does seem that Jude's spirit, given to learning, is temporarily stolen by her physical charms, as if "a compelling arm of extraordinary muscular power seized hold of him . . ." (JO 87). But because he cannot respect Arabella, and ultimately feels degraded by her animal nature, Jude must look elsewhere for spiritual kinship. When he finds Sue, Jude feels he has found his ideal, and his adoration of her borders upon worship, seeing "in her almost a divinity" (JO 199). It isn't surprising that his devotion to Sue replaces his dedication to religion and higher learning. This strange relationship between Sue and Jude echoes that of Catherine and Heathcliff, in that it is principally a spiritual and psychological affinity, rather than a physical one. Instead of immediately surrendering to Jude's sensual nature, Sue holds him at bay with the kind of intellectual banter Arabella can never provide. It is apparent even to the lovers' marital partners that something beyond an earthly love is at work between the two. In arguing with Gillingham about the necessity of a separation from Sue, Phillotson remarks that Sue and Jude "seem to be one person split in two . . ." (JO 293). This statement, brief as it is, succinctly sums up the unusual magnetism between the two cousins. Even Arabella, when reflecting upon the quality of Sue's life after Jude's death, acknowledges that, without Jude, Sue will never find peace as long as she is alive.

Both *Wuthering Heights* and *Jude the Obscure* examine relationships between characters who are very close, often related by blood, and this intensifies the idea of the two halves of a couple sharing one soul. In *Wuthering*

Heights, Catherine and Heathcliff are raised together as brother and sister, and it is almost incestuous that their kinship becomes one of a romantic nature. When one considers Heathcliff's obscure origins, one wonders *who* his father is. Certainly, Mr. Earnshaw becomes his adoptive father, but is it possible that he might not also be Heathcliff's birth father? Heathcliff assumes a position of superiority over the weakling Hindley almost from the day Earnshaw brings the "gipsy" lad into the household. One wonders if it is merely coincidence that Earnshaw has found the boy living completely alone on the streets of Liverpool, or if Earnshaw might have planned his trip to Liverpool to rescue an illegitimate son from a life of poverty and degradation. The special affinity Earnshaw has for Heathcliff is a strong factor in an argument that Heathcliff is, in fact, Earnshaw's son. In this case, Heathcliff and Catherine are more than just soul siblings--they are half-brother and half-sister. Not only do they share a soul but they share their flesh, blood, and genetic heritage. Later in the book, young Cathy marries her cousin Linton Heathcliff, and again the familial tie between Heathcliff and Catherine is reestablished. After Linton Heathcliff leaves Cathy a widow, she falls in love with Hareton Earnshaw, who, incidentally, strongly resembles his deceased aunt Catherine. The family intermarriage within *Wuthering Heights* is indeed bewildering at times, with names like Edgar Linton and Linton Heathcliff, Catherine Earnshaw and Catherine Linton!

Cousin intermarriage is also present in *Jude the Obscure*. Jude finds base sexual satisfaction in Arabella, but discovers a far more powerful connection to his own cousin, Sue. On seeing her photograph displayed upon his aunt's mantel in Marygreen, Jude feels immediately drawn to Sue, and learns that she is his cousin "of the inimical branch of the family" (JO 124). Even though cousin marriage was becoming less popular in Victorian England, due to scientific findings regarding heredity and the drawbacks of inbreeding, Jude is unable to fool himself for long that his desire for Sue is merely platonic. When Phillotson mentions to Gillingham that Sue and Jude share a unique two-in-one

quality, he attributes this quality partially to the fact that they are cousins, and therefore share the same heredity. The couple's shared heredity almost suggests that they are interchangeable, that one feels the other's suffering as acutely as if it was his or her own.

In a world where a man and a woman can worship one another as the embodiment of his or her own soul, there is little room for traditional religion. In both *Wuthering Heights* and *Jude the Obscure*, rebellion against organized religion draws the lovers closer together. For Heathcliff and Catherine, a revolt against Joseph's hypocritical preaching solidifies their childhood friendship. The two children toss aside their pious books, even hurling them into the dog kennel, and escape to the moors, which represent spiritual freedom. As an adult, Catherine dreams that she dies and goes to heaven, and once there, she is so heartbroken that the angels fling her back to *Wuthering Heights*, where she wakes "sobbing for joy" (*WH* 121). And Heathcliff makes no pretensions toward religious belief. When Nelly Dean warns Heathcliff that he has led an unchristian life, and that he ought to repent before dying, Heathcliff tells her that he has nearly attained *his* heaven, which is to be in the ground beside Catherine. All other heavens are meaningless to him. In this way, the love Catherine and Heathcliff have for one another *is* their sole religion.

Sue Bridehead of *Jude the Obscure* also has rebellious beliefs about religion, and most of her skepticism seems to transfer to Jude over the course of their relationship. One first learns of Sue's interest in all things pagan when she purchases plaster statues of Venus and Apollo to adorn her room, rather than chaste representations of saints. After she reads Gibbon, a writer known for his criticism of Christians, she muses upon the pagan gods, and watches as a Gothic portrait of a crucifix hanging behind the statues seems to fade into obscurity before her eyes, symbolizing the waning power of her Christian beliefs. At the same time, in another part of Christminster, Jude is eagerly translating the Greek Testament, never suspecting that the woman he believes to be his ideal is

agnostic. Later, when visiting with Jude, Sue refuses to pray with him for fear of making a hypocrite of herself, and then declares that she has little respect for Christminster and all it represents. She mentions a past friend of hers as being "the most irreligious man . . . and the most moral." She then offers to cut Jude's Bible up and rearrange its contents, as she has done to her own copy for ease of reading and understanding. It is ironic that Jude eventually gives up any faith in religion, while Sue becomes extremely pious. When Sue resolves finally to end her relationship with Jude on the basis that it is sinful, believing that her original marriage to Phillotson is her ordained station in life, Jude counters her decision using some of her old arguments. He declares that the force he and Sue struggle against is not heavenly, but rather "man and senseless circumstances" (*JO* 417). Jude and Sue have completely reversed positions, and are no longer joined together in rebellion. Thus, their romantic relationship is crippled and doomed to fail.

Although Hardy's and Bronte's characters often either disbelieve in or ignore the idea of a union with God after death, they often believe in the promise of a reunion with lovers beyond the grave. In death, Catherine's body is buried not with her family, but on a slope in the kirkyard where the moors begin. In this way, her remains join harmoniously with the land she loves, the setting of her spiritual connection with Heathcliff. Years later, when Heathcliff's health is fading, he eagerly speeds toward his death, denying himself food, much as Catherine starved herself before her death. He is eager to reclaim the soul that has been buried nearly twenty years before. Upon death, Heathcliff is buried as he has asked to be, his coffin interred beside Catherine's, a side panel removed from each so that their dust will mingle. The ghosts of Catherine and Heathcliff haunt the moors; their collective will to be together proves stronger than death.

In Hardy's novel, the idea of a spiritual union after death is hinted at. Both Jude and Sue have returned to their previous marriages when Jude's rapid decline in health begins. Sue gives herself physically to Phillotson though he

repulses her, and this earthly union is an insult to her own ethereal nature. Her heart and soul are still with Jude, much as Widow Edlin has warned her they would be. Arabella has tricked Jude into marrying her, playing upon his need to behave honorably, and his spiritual side is again starved by their basic incompatibility. This kind of spiritual starvation helps accelerate Jude's death. When standing by Jude's deathbed and observing his corpse, Widow Edlin remarks hopefully that Sue has found peace and forgiveness within herself. Arabella denies Sue the benefit of the doubt, declaring that Jude had not forgiven his love for leaving him, and that Sue will not find peace until she too is dead. One feasible interpretation of Arabella's statement is that Sue will seek Jude's forgiveness *after death*. In this case, their eventual reunion in the afterlife is a possibility.

Although *Wuthering Heights* and *Jude the Obscure* share many of the same ideas and themes about romantic love--the quality of love as a reflection of its setting, the idea of couples united in rebellion against society and religion, themes of destiny and the shared soul, incest themes, and the reunion of lovers in the afterlife--the overall statement each author makes about love is unique to his or her story. The ending scenes in *Wuthering Heights* drive home the ideas Bronte seems to expect her readers to derive from the story. Heathcliff no longer has the energy to hate Hareton and Cathy; the young lovers now only remind him of the relationship he once had with Catherine, and their eyes seem to be Catherine's eyes. Catherine's image appears everywhere—"[i]n every cloud, in every tree—filling the air at night, and caught by glimpses in every object . . ." (*WH* 353). Once the powerful drive for vengeance against the past leaves Heathcliff, he becomes hollow, resigned to the present and his own death, his only hope that of meeting Catherine in the afterlife. He drifts around the property like a sort of living phantom, a ghost of the kind of monster he once was. In *Wuthering Heights*'s garden, Cathy and Hareton have planted flowers brought over from Thrushcross Grange, symbolizing the joining of the two

houses in harmony. When Heathcliff finally dies and is buried, Hareton places green sod upon his grave, so that the sod might join with that covering the graves of Catherine and Edgar, binding them together in death. With Heathcliff dead, Cathy and Hareton, now engaged, represent both the future and the reconciliation of the stormy and peaceful sides of human nature. Love has a healing and regenerative effect once again.

In comparison to *Wuthering Heights*, the tone at the close of *Jude the Obscure* is not nearly so positive. Jude has realized that his time with Sue is over, and he will never see her again. Even when Arabella suggests that he might invite Sue to visit, Jude does not pursue the idea, for he believes Sue has made her final choice to be with Phillotson. He soon learns from Mrs. Edlin that Sue has joined Phillotson in more than just legal marriage--she has gone to his bed of her own free will. Jude grimly accepts this revelation as the final defeat of both love and Sue. On Remembrance Day in Christminster, Jude is too ill to leave his room, and a resentful Arabella leaves him in favor of attending the festivities taking place in the city around them. Jude dies murmuring verses from Job, surrounded by the sounds of celebration beyond. He dies a poor man, utterly alone, his children long dead. Arabella, ever practical and engaged with the struggle of survival, leaves Jude's body upon discovery, for outside waits another potential husband, Physician Vilbert. In the final scene in the book, when Arabella confronts the corpse of her husband once again, she predicts a life of misery for Sue Bridehead, for Jude has died without forgiving her. It is Arabella who has the last word in the book, Arabella who comes closest to succeeding in a world where the drive for spiritual love is ultimately less fruitful than the drive for earthly survival.

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**What a Piece of Work is Man:
Visions of Humanity in Literature**

TIM KELLY

Speaking before an audience in 1854, Henry David Thoreau complained that his fellow men were "shells instead of the meat . . . [and] in the case of some fishes, the shells are of more worth than the meat" (Thoreau 370). Andre Agassi's catch phrase of the 1990s, "image is everything" seems to suggest that little has changed since Thoreau's time. In the same lecture, Thoreau offered an explanation for the paucity of identity he observed in his contemporaries: "Their natures are subdued to what they work in" (Thoreau 370). Thoreau clearly saw a connection between working in a technological society (New England in the 1850s was the center of the American industrial revolution) and the shaping of the self. Though Thoreau was primarily concerned with the impact of technology and technoculture upon the self, the immersion of one's self into technoculture seemingly affects not only the self, but its relationships with others.

The problems of identity which so concerned Thoreau are reflected in Mary Shelley's *Frankenstein*. Victor Frankenstein provides an excellent example of the way one's work can "subdue" one's nature. As a child and young man, Victor has a very close relationship with his family. His father claims he will "regard any interruption in your correspondence as a proof that your other duties are equally neglected" (Shelley 54). Yet, the contrary is closer to the truth. While laboring over his creation, Victor is engulfed by his project. He recalls, "I shunned my fellow creatures as if I had been guilty of a crime" (Shelley 55). His withdrawal from family and friends while working foreshadows the impact his creation will have upon his relationships. His creation murders his brother, his best friend, and Elizabeth, isolating Victor from his loved ones as thoroughly as the creature himself is isolated. The only ties he

comes to have with another being are those which bind him to the pursuit of his creation.

Though the isolation experienced by Frankenstein while he is laboring seems compulsive, such isolation was common in the nineteenth century workplace. Henry Mayhew, a social reformer of the 1850s, interviewed a London woodworker who claimed, "The shop in which I work is for all the world like a prison--the silent system is as strictly carried out there as in a model gaol" (Underhill 119). The same man went on to claim that speaking to one's fellow workers on any pretext but shop business were grounds for immediate discharge. Neither were physical imperfections such as weak eyesight tolerated, regardless that corrective glasses would make up for the deficiency (Underhill 119).

The World Controllers of Huxley's dystopia no longer merely subdue a man with work, but actually shape their subjects for the labor they are to perform. Like Frankenstein's creature, the inhabitants of Huxley's world owe their biological origins to technology. Those fetuses destined to grow up to be Epsilons or Gammas are systematically poisoned and traumatized so that their intellects will match the labor they are to perform. The fetuses destined to become rocket mechanics are subjected to constant motion so that as adults, as the D.H.C. noted, they "are only truly happy when they're standing on their head" (Huxley 11). Like Mayhew's London woodworkers, the citizens of Huxley's world are encouraged not to form any lasting relationships. Promiscuity is encouraged. The D.H.C. attempts to get Bernard Marx transferred to Iceland as punishment for his "unorthodox" sex-life (Huxley 100). Indeed, Marx's unorthodoxy is viewed by the authorities as subversive (Huxley 100). Promiscuous relations are a form of technology by which the World Controllers panoptically isolate their subjects from one another without having to resort to physical isolation. Even the sexual act takes on mechanistic overtones: "Every one says I'm awfully pneumatic" claims Lenina (Huxley 62).

The America portrayed in Vonnegut's *Player Piano* is as stratified as Huxley's world of Alphas, Betas, Deltas, Gammas, and Epsilons. Ilium and the rest of America are organized around a hierarchy of intelligence and aptitude. The elite of Ilium live in the northeast, separated from everyone else by the Iroquois river. The caste system of Ilium is little removed from feudal Europe. In Ilium the non-elites live in the "homestead" of the elites. Just as Alphas and Epsilons have little contact, the narrator of *Player Piano* notes that "if the bridge across the Iroquois were dynamited, few daily routines would be disturbed" (Vonnegut 1). Like the sleep-teaching that Huxley's characters receive—"My word," says Lenina "I'm glad I'm not a Gamma"—so too are Americans assured via television programming that their lot, regardless of what it may be, is satisfactory (Huxley 42; Vonnegut 225). Only those old enough to remember the world as it was before the war have much problem with the caste system: Rudy Hertz and his son, for example. Indeed, Paul wishes he could live in a future where the hierarchical system has been in place so long that it is accepted as natural.

Human relationships take on a technological tinge in Ilium. Marriage becomes instrumental. Though love might play a role, so too does position, security and upward mobility. In addition, relationships are used by management to boost employee performance. Elite men go to the Meadows, and their wives to Mainland, for a boost in productive spirit. Finnerty rightly notes that Anita can be replaced with a machine (Vonnegut 35). Paul and Anita respond mechanically to one another. Their "I love you Paul . . . I love *you* Anita" dialogues are as regular as the tape running Rudy Hertz's old lathe.

Automated machinery has much in common with the characters in *Player Piano*. The machines have a memory (tape) to control their behavior which was taught to them by men such as Rudy Hertz. The machinery has a learning stage during its programming, a usable lifetime, and the debilities of old age as its usefulness runs out. Paul often imagines the cacophony of machine noises

somehow melding into a symphony, "The Building 58 Suite," as though the machines are creators rather than creations (Vonnegut 10). Nor are Vonnegut's machines much different from the characters in *Brave New World*, who, like machines, owe their origins to technology. Huxley's characters are programmed via sleep-teaching, perform mechanistic functions during their lifetimes, and will be replaced as the end of their useful lives approaches (at about age 60) like worn-out machinery. Abnormal behavior (e.g. Marx's unusual relationships) in this world triggers an alarm little different from the gauges, lights, and alarms which carpet the walls of Katherine Finch's office at the Ilium works.

It is difficult to assess one's own culture. Our very involvement in our culture precludes our having an objective view of it. As such, an outside observer is valuable. These novels share the characteristic of having such an observer. The narrative of Frankenstein's creature suggests that it is not he who lacks humanity, but those who blindly repulse him. His loneliness is not unique, but is shared by people such as Victor who is engulfed by his work. The Shah of Bratpuhr sees clearly that the people of Ilium and of America as a whole are enslaved by technology. Though ostensibly they live in a free society, their lives are entirely controlled by EPICAC. They have the commodities of happiness forced upon them (housing, television, high-tech washer and dryer, etc.) in an everlasting cycle of debt. Their life's decisions are predicated by the holes punched into their computer cards. In this light, Edward Abbey's commentary on the effects industrialization might have upon the Navajo are pertinent:

The Navajos are *people*, not *personal*; nothing in their nature or tradition has prepared them to adapt to the regimentation of application forms or the time clock. To force them into the machine would require a Procrustean mutilation of their basic humanity (Abbey 121).

John Savage is repulsed by a world which denies meaningful relationships, feelings and sensations, and which extols infantile behavior. The people in this novel are not only machine programmed, but anesthetized from human feelings

by their programming, and given soma as a substitute. John threatens to scourge a man who tells him "Pain is a delusion," and scourges himself for being tempted by that culture (Huxley 171).

These novels substantiate Thoreau's notion that humans are both creators and creations. Frankenstein's creature is a monster only because he doesn't conform to human norms, not because of his technological origin. That the "magnetic chain" which binds people together should be broken in a technological society is hardly surprising. Technoculture tends to isolate people from one another in a manner similar to the panoptic prisons of the nineteenth century. The result of any form of industrialization, even primitive agriculture, is specialization. The holistic nature of a non-industrial society is fragmented into a group of loosely allied specialists with the advent of industry and technoculture. It is perhaps ironic then that the technological aptitude which is part and parcel with the definition of man should also be the very thing which isolates him from his brethren as well as himself.

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