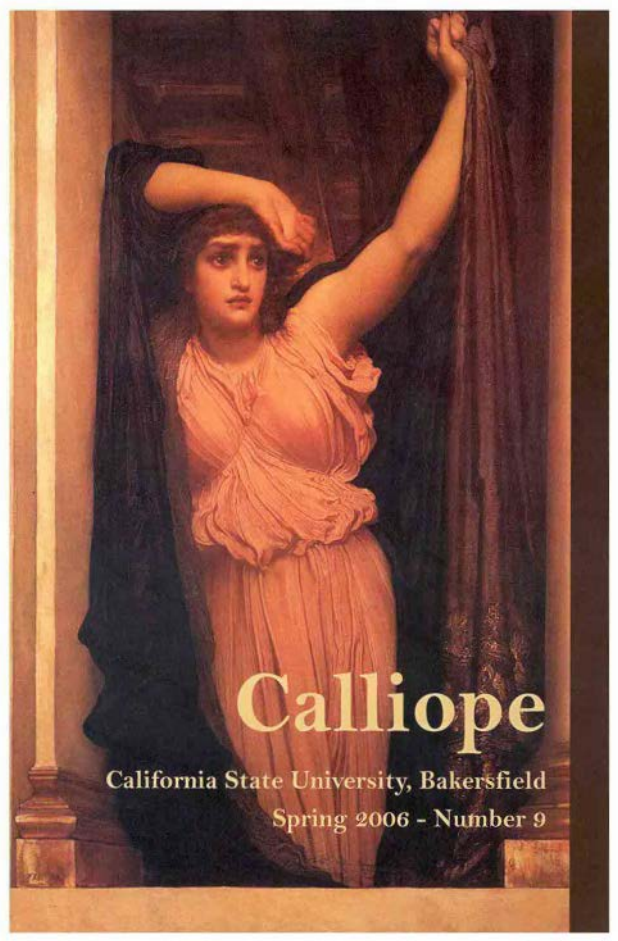




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Writers Guidelines and Submissions

Calliope is published annually. Contributions in all areas of literary history and criticism are welcomed, 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 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. Submissions should be sent to:

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Introduction

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

This publication contains ten outstanding essays covering a wide range of literature from Alfred Lord Tennyson to Sam Shepard. The essays deal with poetry, drama, and fiction, and represent a diversity of critical approaches.

The cover design incorporates a painting by nineteenth-century artist Lord Frederick Leighton entitled "*The Last Watch of the Hero*" (1837).

Glenda Hudson, Editor

A River Runs Through It:
Time, Water, and Movement in John Milton's *Lycidas*

Richard Kolar

John Milton's pastoral elegy to Edward King, *Lycidas* (1637), was written, in part, as a show of remorse for his death; but Milton infuses the static pastoral genre with movement in an effort to depict the discord that surrounds his own religious position. After having studied theology with Milton, King chose to enter the Anglican clergy—and, if he had lived (or so Milton suggests), might have steered the clergy in a direction that would have been more favorable to Milton's theological beliefs. In contrast, Milton chose another route. *Lycidas*, the poem, is a metaphor for the clergy, and the poem's movement is a metaphor for Edward King's influence upon it. Water moves through the work depicting King's journey; motionless water and the passage of time depict the end of his influence on the clergy. In writing *Lycidas*, Milton takes his poem beyond pastoral's normal boundaries. The elements of time and water are intended to introduce Milton's rationale for moving into a political mode, in lieu of joining the clergy.

The pastoral genre is defined as: "involv[ing] a singing contest between two shepherds, a monologue praising someone or something or lamenting the loss of a love, or a lament for a dead shepherd and friend" (Bedford Glossary 270). There is no movement in traditional pastoral genre; it evokes the idea of contemplation from a fixed point of view through depictions of settings, such as rural countryside and natural vegetation that convey a sense of peace and harmony. In *Lycidas*, the text is rich with time and water imagery. The stream, the sea, the changing days and seasons, are all metaphors for Milton's change of focus and direction. He not only laments the loss of a friend—he also laments the loss that Edward King's death will cause to the direction of the clergy. The time elements are included to convey the idea that there needs to be a change in the direction of the focus of his work. So, in essence, in addition to an elegy, *Lycidas* is an address to declare Milton's resolve to carry on the cause of religion

in a new direction.

King's premature death at sea is reconfigured in *Lycidas* as the likely outcome of pursuing change within the clergy. Milton asserts the stance that trying to change the hegemonic clergy from within is a fatalistic endeavor. One of Milton's prime endeavors, for example, is free licensure for all publications. He supports free speech because he believes that people should determine for themselves what literature is moral or immoral. However, the clergy asserts their specific doctrine by supporting censorship through government licensure. So, in an effort to serve the cause of religious, and therefore, spiritual freedom Milton resolves to begin a religious—and political—journey. Hence, the message of the poem is his intention to move toward shepherding Parliament as his new flock. Milton's resolution is evident in light of the fact that after writing *Lycidas* he went on to write an entire body of political and religious works: *Aeropagitica*; *The Reason of Church Government*; *The Second Defense of the People of England*; and *The Ready and Easy Way to Establish a Commonwealth*. He dedicated the next 30 years of his life's work to this religio-political objective outside of the clergy's sphere of influence.

Milton uses the pastoral genre to convey the idea that he is bringing up a point that is going to cause some controversy within the clergy:

Yet once more, O ye laurels, and once more
Ye myrtles brown, with ivy never sere,
I come to pluck your berries harsh and crude,
And with forced fingers rude,
Shatter your leaves before the mellowing year.
(*Lycidas* 1-5).

With this opening passage, Milton introduces, by depicting damage to the natural setting, the idea that disruption has occurred due to King's death. He further predicts the reaction that the clergy is likely to display towards his message. The message is clear because the fruitful natural setting is being disrupted before its natural time has come ("I come to pluck your berries harsh

and crude, / And with forced fingers rude, / Shatter your leaves before the mellowing year"). There is a double meaning here: while lamenting the passage of King, he is asserting that the cause must be taken up in his absence. This intrusion of pastoral contemplation is undertaken because King's memory must not be forsaken.

Milton includes "water" imagery to illustrate the direction of King's theology. If King's memory is about to die, then, his cause may also die: "He must not float upon his watery bier / Unwept and welting to the parching wind" (*Lycidas* 12-13). Milton must pick up the "mantle" and set out on a journey to keep the cause alive. In essence, he evokes the water theme to portray the notion of movement; the movement is the direction of King's Christian cause—it has to continue its motion. The pastoral setting is upset and "Lycidas's floating bier"—a metaphor for the possible death of his Christian cause—must not be forsaken. The use of the word "floating" underscores that the cause is stalled and, without a captain, it is in danger of losing its direction. There is an implied notion that while the "bier" (the memory of King's theology) is floating aimlessly, the proper shepherding of the flocks' direction will also be aimless. Milton sees that King's possible influence on the clergy has been aborted, and there is no one else to take up the cause from within the clergy. Consequently, Milton wants to steer the cause in a new direction.

At the beginning of the second stanza, Milton moves toward introducing his argument for reforming the church's direction. King was Milton's contemporary, and they were like-minded in terms of their theology: "For we were nursed upon the self-same hill / Fed the same flock; by fountain, shade, and rill" (*Lycidas* 23-24). Milton uses pastoral imagery as an index to the harmony of their beliefs. But then the pastoral mode is disrupted. This redirection of the poem's pastoral energies is undertaken in an effort to juxtapose the clergy's current discord with passages that emphasize the concord of King and Milton: "Together both, ere the high lawns appeared" (*Lycidas* 25). Such passages use pastoral imagery to convey there is still work to be done: the "high lawns" refers to un-furrowed lands, and Milton sees the church, as not having properly carried out the cause of spiritual freedom. He further implies there needs to be a change:

But O the heavy change, now thou art gone,
 Now thou art gone, and never must return! . . .
 The willows, and the hazel copses green,
 Shall now no more be seen . . .
 As killing as a canker to a rose,
 Or taint-worm to the weanling herds that graze,
 Or frost to flowers, that their gay wardrobe wear,
 When first the whitethorn blows;
 Such, Lycidas, thy loss to shepherd's ear.
 (*Lycidas* 37-49)

The natural setting—a metaphor for harmony—has suffered damage that Milton compares to debilitating disease. This disease is the direction the clergy will take—in the absence of King's mentoring. Milton infuses the pastoral with movement by introducing the element of time. The idea of the passing of seasons is alluded to in the use of "frost" coming too soon. Through the abrupt change of season (out of the normal order) he is saying the clergy has moved out of harmony with nature.

Milton and King devoted their early lives to the cause of shepherding the flocks. We were "[b]attering our flocks with the fresh dews of night, / Oft till the star that rose, at evening, bright / Towards heaven's decent had sloped his westerling wheel" (*Lycidas* 29-31). The reference to time and direction, within the pastoral mode, indicates they were moving in a logically accordant direction, devoting their lives to the clergy. Furthermore, they knew they were under siege because those attuned to the "oaten flute" (*Lycidas* 33)—good shepherds—were under another influence that needed to be overcome. Milton describes the clergy as having lost its spiritual direction:

Of other care they little reckoning make,
 Than how to scramble at the shearers' feast,
 And shove away the worthy bidden guest.

Blind mouths! that scarcely know how to hold
A sheep-hook. . .
What recks it them? What need they? They are sped;
And when they list, their lean and flashy songs
Grate on their scrannel pipes of wretched straw,
The hungry sheep look up, and are not fed,
(*Lycidas* 116-25)

This passage is a clear reference to Milton's problem with the Anglican Church. As a Calvinist, Milton views the clergy as too closely resembling the Catholic Church with its practice of using religious icons, chants for religious worship, and its oppressive religious law. In essence, they were leading the "flocks" away from true spiritual freedom. The death of King foretold the end of an era of the possibility of anyone changing the clergy from within and, therefore, positively influencing the "flocks."

Again, Milton uses watery sea imagery to convey the idea of King's conviction:

That not a blast was from his dungeon strayed,
The air was calm, and on the level brine,
Sleek Panope with all her sisters played.
It was that fatal and perfidious bark
Built in th' eclipse, and rigged with curses dark,
That sank so low that sacred head of thine.
(*Lycidas* 96-103)

Milton uses the imagery of water (the brine) to convey that King's theology (the lifeblood: the stream) was good and not the cause of his troubles; therefore, it was the bark (the ship: the clergy) that was at fault. It was riddled with faithless treachery—not serving the cause of spiritual freedom. Milton uses the actual event of King's shipwreck as a metaphor for what has happened to the clergy. His meaning is the ship (the clergy) did not sink on a stormy sea; instead, the sea was calm and the ship sunk because it was failing its mission. Again, the watery

image of the sea can be seen as the cause of spiritual freedom. Therefore, while lamenting the loss of his friend King, he is also dealing with the issue of the wayward clergy that King may have been able to change. In addition, Milton is saying why would anyone want to risk taking the same journey and possibly suffering the same fate as his friend? He portrays, through the metaphors of the ship and the sea, that the cause needs to be taken up in a new direction.

In essence, the message that Milton is conveying is that spiritual freedom can come from sources other than the hegemonic clergy, so he explains this with a reference to changing times:

Look homeward angel now, and melt with ruth.
And, O ye dolphins, waft the hapless youth.
Weep no more, woeful shepherds weep no more,
For Lycidas your sorrow is not dead,
Sunk though he be beneath the watery floor,
So sinks the day-star in the ocean bed,
And yet anon repairs his drooping head,
And tricks his beams with new spangled ore,
Flames in the forehead of the morning sky:
So, Lycidas sank low but mounted high.
(*Lycidas* 163-73)

Milton asserts that, although there has been an interruption, a new direction can be taken in pursuit of the cause. Milton artfully creates a mental image that, although each day ends, there is always a new adventure on the way. In addition, the dawning of a new day—a new season—is what he is calling for. Despite the decrepit state of the present clergy, in his view the cause is not lost. Using the idea of a fresh day, Milton brings new hope.

The fact that he laments his lost friend is evident; however, there is a more important message that takes the poem beyond the poetic. Milton depicts redirection with the use of time and water imagery to announce his entrance into the political arena. *Lycidas* is, in effect, an introduction to the next three

decades of Milton's publications produced in the effort to lobby against the hegemonic clergy in defense of true spiritual freedom. After writing *Lycidas*, Milton "twitched his mantle blue: / [and] Tomorrow [on] to fresh woods, and pastures new" (*Lycidas* 192-3) and entered the political arena. Milton's true legacy, therefore was shepherding the cause of spiritual freedom. He believed in the ideal that in lieu of sensual experience (that is, using icons and rituals for religious worship) quiet contemplation and the free flow of knowledge were better routes to mankind's true spiritual freedom. As *Lycidas* takes pastoral elegy into new territory, Milton's seafaring takes the cause of King's legacy on to new "higher lawns" in the quest for a truer theology.

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"Solid, Sallied, and Sullied": Textual Scholarship and Literary Analysis of
Hamlet's First Soliloquy

Kevin Shah

Two crimes have been committed in Denmark in *Hamlet*. Young Hamlet describes the crimes and summarizes their impact: "He hath kill'd my king and whor'd my mother, / Popped in between th'election and my hopes." Hamlet cannot rest: "And is't not to be damn'd, / To let this canker of our nature come/ In further evil?" (Act 5. Scene 2.64-9). Since two crimes bother Hamlet, scholars must decide where Hamlet places emphasis. Does he place emphasis on his mother's incest or on mortality?

At the heart of the debate are three versions of Hamlet's pivotal first soliloquy (1.2):

(First Quarto) O that this too much grieu'd and sallied flesh
Would melt to nothing

(Second Quarto) O that this too too sallied flesh would melt,
Thaw and resolute it selfe into a dewe

(First Folio) Oh that this too too solid Flesh, would melt,
Thaw, and resolve it selfe into a Dew

Any performance or reading of *Hamlet* involves a decision about which version should be used. According to Wilson, *sallied flesh* means "assaulted flesh" (308). *Sullied* does not appear in the First Quarto (Q1) or the Second Quarto (Q2). As shown later, however, Wilson emends *sallied* to *sullied*. George MacDonald explains that *sullied flesh* involves an image of "dirty snow in the process of thawing" (Weiss 219). The emphasis is on Hamlet's preoccupation with his mother's moral filth. And, *solid flesh* emphasizes his preoccupation with his mortality and his general grief over his father's death. Scholarly disagreement over the three versions is not the only factor that affects what Hamlet says in a given production, however. According to Dodsworth, Shakespeare rewrote plays

for particular performances and audiences. So, the scripts are living and changing with successive performances (3-4). Shakespeare may have intended more than one version. The Arden edition is a composite text that uses Q1 and Q2 as well as the First Folio (F1). The scholars examined in this paper use textual, historical, and bibliographical evidence in conjunction with close reading. The scholars then weigh the different evidence and place priority on literary analysis. While the bibliographical supports may be hard to prove, literary and aesthetic supports, such as theme and imagery, can be convincing on both sides of the debate. I believe that the best scholarship is often a response to or correction of preceding scholarship. Each scholar's work, by opening up new and fresh dialogue, enriches our appreciation of Hamlet's soliloquy regardless of whether or not the research yields firm answers. We must ever search for new ways to look at *Hamlet*. And, if the version of Hamlet's soliloquy cannot be answered definitively, we can keep the insights gained into the script, giving Shakespeare's rich play its due.

According to Faber, Shakespeare "strives ... to avoid static references to merge action and idea in such a way as to further our understanding of the hero's internal state" (98). With respect to the words *solid* or *sullied*, imagery allows greater latitude in defining the words and ascribing meaning to passages. *Solid flesh* conveys a drastically different image than *sullied flesh*. Fortunately, the scholars I examine center the greater part of their literary reading on imagery.

Wilson's scholarship is responsible for a preponderance of opinion that Shakespeare may have intended the word *sullied* instead of *solid* or even *sallied*. He uses linguistic, textual, and literary evidence to try and prove his point. Wilson assumes that the *sallied* of Q2 is an error due to misreading and misprints (307). A scribe may have relied on memory of performances or may not have taken care to transcribe carefully. So, although Q2 is authoritative, in Wilson's view, it has errors (110). Wilson then attempts to authenticate Q2 using Q1 and F1.

While many scholars disagree with Wilson's findings, they readily acknowledge Wilson's ground-breaking work in uncovering the complexity of Shakespeare's *Hamlet* texts and the need for imaginative "emendations," or what Wilson calls "improving Shakespeare." Wilson maintains that the scholar needs two criteria, "aesthetic and textual" (18). Since he believes that F1 and Q1 were

transmitted in error, he works around these transmitted texts (312). In addition, Wilson also points out that Shakespeare's handwriting could have been mistaken due to illegibility. Nonetheless, emendations are products of imagination, as Wilson admits (18).

Despite his focus on textual concerns, Wilson maintains that the literary evidence stands on its own (312). He speaks of imagery in which *sullied* conveys the "flecks" or "spots" in snow that make it impure. His most compelling literary evidence comes from a discussion regarding images of melting, thawing, and dew; snow is sullied and melts. Wilson believes that the idea of solid flesh melting is less plausible, so, he rules out *solid*. But, his comment that *sullied* is not "irrelevant to the context" is revealing. In other words, he relies upon the *possibility* that *sullied* works. His claim is stated in the negative, not in the positive. Most scholars, regardless of how strong their textual arguments are, must make such subjective assumptions. That is, literary analysis is open to interpretation.

Wilson actually makes a compelling argument for the *sullied* reading. He mentions that the *sullied* imagery is a key to many passages in the script and helps explain Hamlet's "strange conduct with Ophelia" (315). Of course, a preoccupation with his mother's marriage is possible, since he immediately recognizes her action as incest. Wilson calls "sullied flesh" one of the main motifs of the script (314). According to Wilson, Hamlet's identification with his mother's sin stems from his sharing in her sinful and "rank" and "gross" nature (315).

Flatter, to begin with, challenges Wilson on textual grounds. Although Flatter agrees that Q2 comes from Shakespeare's own script, he maintains that the F1 edition of *Hamlet* is definitive: "Although the text of Quarto 2 was certainly set up from the author's own script, it is the Folio text that must be regarded as the definitive version." He bases his reasons on theatrical cuts in the F1 text "as compared with the Q-text" (491). Specifically, the rendering *sullied* is open to question, since the actor who transcribed the script could have based his transcriptions on his memory of the tainted Q1 version.

Flatter next moves to a literary discussion, showing that the passage could not be concerned with Hamlet's mother's sin, since her moral dirt is not Hamlet's moral dirt. Like other scholars, Flatter trusts that literary interpretation is an effective

check on textual findings. Flatter begins by paraphrasing the soliloquy for its plain sense. He then looks at dramatic circumstances and thoughts that motivate and put the soliloquy in context (491). Hamlet is frustrated at not being able to simply melt. He cannot melt because his flesh is *too too solid* (492). Flatter examines the word *melt* and shows instances in which the word is used in conjunction with flesh or other solids. He gives an instance from *Henry IV*, "... and the continent, /Weary of solid firmness melt itself/Into the sea . . ." (3.1.45 ff). Crediting Weiss' work, Flatter examines "melting" imagery. If continents can melt, so can humans (492). In *The Tempest*, we find the following: "These our actors/ (As I foretold you) were all spirits and/ Are melted into thin air, into thin air." (4.1.148 ff). The idea is that *solid flesh* is plausible in terms of Shakespeare's language and imagery. Again, like other scholars, Flatter begins with textual evidence and ends with a close reading the play.

Weiss undermines the authoritativeness of Q2, the version upon which Wilson bases his *sallied* emendation. According to Weiss, Q2 was influenced by Q1 and is thereby contaminated. Weiss then supports the Folio version, *solid flesh*. Weiss further questions Wilson's emendation by citing Bowers who maintains that *sallied* is a true linguistic variant of *sullied* and not an error (219). According to Bowers, Wilson incorrectly lists "*sallied* among the corruptions of the First Quarto." Instead, Bowers maintains, a compositor wrote *sallied* based upon its linguistic appropriateness (45). Weiss adds, "But even granting the linguistic point, it remains difficult to understand why Professor Bowers concludes that contamination from Q1 must be ruled out as a logical possibility" (219). Weiss, in fact, argues against the word *sallied*. Like other scholars, Weiss turns to literary interpretation in order to strengthen his argument.

After undermining the authoritativeness of Q2, Weiss positions literary evidence as the "ultimate test" for meaning in the debate. Weiss thus considers the theme of mutability. For example, Hamlet's soliloquies show a concern with weariness, solidity, melting, and suicide. Weiss cites 2 *Henry IV*:

Oh God! That one might read the book of fate,
And see the revolution of the times

Make mountains level and the continent,
Weary of solid firmness, melt itself
Into the seal (3.1.45ff)

Weiss maintains that the similarity to Hamlet's soliloquy is not just coincidental. Henry and Hamlet both live in a world that is full of corruption and disease, and they reflect on the "mutability of human relations." Both men also contemplate suicide (220). Mutability, therefore, is at the heart of Hamlet's tragic awareness and contributes to his melancholy (221).

In between *2 Henry IV* and *Hamlet*, Shakespeare wrote *As You Like It*. Weiss also points to image clusters and thematic similarities between these three plays. He maintains that Shakespeare reused the clusters of images subconsciously as part of the creative process (223). The images, themes, and expressions in the plays' scenes present, to Weiss, an "unmistakable parallel" (224). Weiss thus reasons that we can predict the use of *solid* because the image appears in other texts and soliloquies. Solidity, Weiss asserts, is a necessary component in an image cluster related to the dissolution that Hamlet and Henry yearn for (226). His assumption is that images and themes fit together like a hand in a glove. If we disregard one image, we may be forced to disregard meanings and themes supported by the entirety of the play. The fact that Hamlet is obsessed with death throughout the remainder of the play seems to support Weiss's reading of the play based upon imagery. Hamlet's "to be" soliloquy and the foreshadowing of his death during the grave encounter with Laertes serve as notable examples of Hamlet's contemplation of dissolution.

To strengthen his argument, Weiss examines other imagery in light of some themes that are central to *Hamlet* and *2 Henry IV*. He suggests that images surrounding "disturbance in the body politic and the disruption of social and personal loyalties are thematically or emotionally linked" (222-3). The shared image clusters include disease, food and garden, sea, books, and time (223, 227). In both plays, time is said to dissolve solids such as mountains and continents.

Warhaft basically agrees with Weiss' reading of *solid*. Like Flatter, Weiss, and Wilson, Warhaft starts with textual evidence. His article, however, does so

by citing the work of another scholar, Kokeritz, in order to repudiate Wilson's emendation of *sullied*. Warhaft devotes the majority of his article to aesthetic criteria in supporting his reading of *solid*. Warhaft looks at "characteristic themes and images," and then builds upon Weiss's focus on aesthetic considerations (21). Warhaft's argument begins with a footnote in which he suggests that *solid*, not *sullied*, is applicable to Hamlet's speech because the repetition *too too* speaks of degrees. Degrees naturally apply to *solid*. The first premise Warhaft works from is the widely-accepted idea that Hamlet is melancholic during his soliloquy. Warhaft's discussion centers on a physiological discussion of Hamlet's melancholy in terms of the four humors: earth, air, fire and water. Elizabethans were familiar with these elements and understood them to account for various ailments. So, Hamlet's melancholy results from a "surplus" of earth (22). Citing Burton, Warhaft maintains that the flesh of the melancholic person becomes "heavy, lumpish, too solid" (24). The remedy for the heaviness was to "resolve" the earthen properties of the flesh into another element. The process involves a transmutation of the earth humor into water (25-26). Hamlet's words from F1 bear a striking resemblance to the "thaw-melt-resolve" series: "Oh that this too too solid Flesh, would melt, / Thaw, and resolve it selfe into a Dew."

Warhaft strengthens his argument for *solid* and the humors by adding an analysis of the humor metaphor. He speaks of Hamlet's desired for balance: first physical and then spiritual. In a hierarchy, water is a higher value than earth, and the suggestion is that Hamlet wants to be elevated morally and spiritually (26). In order to make sense of how the elements within the passage apply to Hamlet, Warhaft suggests, in light of other Shakespeare plays, that considerable metaphorical latitude can be given to the earth and water elements. Earth and water are symbols of "immobility" and "melancholy death-in-life" (28). Hamlet "hopes *either* that his misery might be lessened *or* that he might be allowed to commit suicide" (29). In either case, he is seeking an improvement over his present grief.

Warhaft also questions the *sullied flesh* reading based on a character and plot analysis. In a footnote, he questions why Hamlet would have felt personally tainted by his mother's sin, especially so early in the play (22). However, Warhaft

agrees with Wilson on one point: *sullied* or *solid flesh*, whichever is the authentic version, is one of the "principal motifs of the play" (30). I agree with Warhaft and Weiss and can therefore appreciate the amount of emphasis placed on the debate in the secondary literature.

In deciding which version of Hamlet's soliloquy must stand, I am following a method similar to the one used by most scholars. That is, I am building upon what others have said, and I am adding my own literary analysis in order to support my opinion. I basically agree with Flatter (492) that the plain sense of Hamlet's speech taken in context of his general despair of life tells us what word Shakespeare intended. Hamlet could alleviate the dilemma and his melancholy by committing suicide. Yet, God "fixes his canon" against self-slaughter. Perhaps Hamlet fears that the Everlasting will punish him in the afterlife. As a result, Hamlet despairs that his flesh will not melt on its own. The despair is seen in his language: "O God, God, / How [weary], stale, flat, and unprofitable/ Seem to me all the uses of this world!" (1.2.192-4). Such a reading makes *sullied* and snow imagery unnecessary. Hamlet despairs of the situation he is stuck in. He must remain alive, although he sees no purpose in living.

I believe that the analysis of the various arguments for the different versions of Hamlet's speech shows that a literary determination of his soliloquy offers the greatest rationale for choosing one version over the other. My literary analysis includes an evaluation of the context surrounding Hamlet's speech – its causes, its imagery and related themes, and its overall validity with respect to the entire script. I believe that the F1 version, *solid flesh*, should stand just as well as any version. More importantly, the reading of *solid flesh* gives us a greater appreciation of *Hamlet*.

Prior to Hamlet's aside, he suffers melancholy so deep that he says, "I have that within which passes show" (1.2.85). The melancholy is initiated by his father's death and exacerbated by Claudius not allowing Hamlet to grieve. As a result, Hamlet loses faith in the state of Denmark. If Hamlet continues to grieve naturally, he risks becoming more of an outcast. With his natural process of grieving interrupted and minimized by Claudius, Denmark becomes, to Hamlet, rotten. Feeling cut off, he essentially withdraws from others, becoming a ghost

who operates covertly. He acknowledges that he is immortal like the ghost (1.4.67). Denmark, which is basically Hamlet's world, is not a place for him to sort out his grievances. He finds no possibility for justice and resolution in the kingdom: "How [weary], stale, flat, and unprofitable/ Seem to me all the uses of this world!" (1.2.133-4). He, therefore, he has no support in his grief. And, since he is alone, he must facilitate justice on his own. He does so by first coming to terms with the Eternal, who prevents him from committing suicide. He finds comfort in "leaving Gertrude [and Claudius] to heaven," (1.5.86) trusting that "the readiness is all" (5.2.205).

His first escape comes in the form of a soliloquy, giving his version of what state the crimes have left Denmark in. He voices his desire to be released from his burden of sorrow, and the alternative he seeks is necessarily other-worldly. That is, the solution involves death, and he contemplates suicide. He first considers the desire – that his life would simply melt away. The implication of the initial clause, "Oh that this too too solid Flesh, would melt, / Thaw, and resolve it selfe into a Dew," is Hamlet's realization that his life will not simply expire for the sake of his relief. The alternative, self-slaughter, is not an option for Hamlet, since he believes he will suffer the consequences in the afterlife. His feelings are echoed by his statement, "Or that the Everlasting had not fix'd/ His canon 'gainst [self] slaughter!" (1.2.131-2). The emphasis is on mortality, not moral purity. That is to say, Hamlet is not focusing on his mother's incest, but on his desire to escape. Knight explains that appreciating the death theme in Hamlet is essential to understanding all his actions (Weiss 28-9). The more we think of the play in terms of the prevalence of death, the more apparent the more sense the *solid flesh* reading makes.

Still, faced with the reality of Eternal Providence, Hamlet reaches a turning point in his quest for resolution; he defers all future decisions and actions to Providence. He cooperates with Providence by putting on a play and trapping Claudius with his own conscience. He also leaves Gertrude to heaven (1.5.86). Perhaps his delaying can be thought of as a deferral to the justice of Heaven, to the Judge who will not allow Hamlet to take his own life.

In addition, Hamlet and Claudius are increasingly polarized over the issue

of naturalness versus unnaturalness. Murder is "unnatural," according to the ghost, while Old Hamlet's death is "natural" to Claudius. Grieving and waiting for Providence are natural, while suppressing grief is unnatural. Hamlet also knows that to take matters into his own hand would be unnatural. Hamlet states that the purpose of staging the play-within-the-play is to hold up "the mirror to nature," "to show virtue her feature," and thereby "make the judicious grieve" (3.2.21-2). Hamlet knows that for justice to prevail, he must catch the King with his own conscience. In doing so, Hamlet attempts not to "o'erstep" the "modesty of nature" and leave Claudius to Heaven as he does Gertrude. (3.2.17-8). Hamlet's belief in Heaven's justice is so strong that he holds back from killing Claudius during the King's confession. Hamlet applies the same principles to himself when he rejects committing suicide. The *sullied flesh* version of Hamlet's soliloquy does not support Hamlet's preoccupation with what is natural, but with what is moral. However, his moral pronouncements come with an acknowledgement of Heaven's justice. Such an acknowledgment is missing in the soliloquy, except to remind Hamlet that suicide is a sin. Suicide is as unnatural as "Unnatural murder" (1.5.25).

In conclusion, until textual matters are resolved using hard bibliographical and historical evidence, the debate over Hamlet's soliloquy will continue. So far, the scholars and I have worked from textual issues to aesthetic and literary questions, a progression that, while sometimes persuasive, lacks definitive proof. As performance history demonstrates, literary and textual analysis are no replacements for hearing Hamlet give his soliloquy on stage. The fact that directors freely emend Shakespeare's plays in performance is not, therefore, simply a testament to their egos, but a concession to the mutability of these brilliant scripts.

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Jennifer Saldaña

At first glance, Jane Austen's *Persuasion* and Charlotte Brontë's *Jane Eyre* seem to be entirely different novels. Austen's novel focuses on satirizing not only social structures, but also the writing styles of fellow female authors of her time. Meanwhile, *Jane Eyre* is an autobiography of an orphaned girl seeking a life of independence, full of the language and emotion Austen ignored. The two heroines in the novels also differ in personalities. Anne Elliot is reserved and taken advantage of, while Jane is opinionated and self-reliant. Around the time the novels were written, social roles were changing. Daniel Gunn points out that while men began to focus on independence and self-fulfillment, women still had "to behave according to an internalized code of repression and self-denial" (417). Austen and Brontë tackle gender roles with two different angles yet send the same message. By placing their contradictory heroines in difficult societal situations, twisting the Cinderella story, and showing the evolution of an extreme, almost stereotypical woman, the authors show that the most successful woman in romantic relationships is one that contains attributes from both the independent feminist and the submissive nurturer.

According to Millicent Bell, governesses were women who were "paid to perform the motherly functions of protecting and caring for children and teaching them in their own homes" (265). Typically, governesses were forced to work because they did not follow the rules of marriage. Bell describes the role of a governess as a paradox, because while being paid for labor diminished a woman of her lady-like qualities, governesses had to be a lady to instruct girls how ladies were to behave. As is the case with Jane, governesses typically came from families of the higher class, but were for some reason forced to work.

Jane becomes a governess as an opposition to marriage. Jane cannot even conform to obedience even as a child. Not only does she stand up for herself against her wicked cousins, but she speaks against the woman who takes her in. "How dare I? Because it is the truth. You think I have no feelings, and that I

can do without one bit of love or kindness; but I cannot live so: and you have no pity," Jane says to Mrs. Reed once the decision to send her away has been made (Bronte 36). Jane learns from a very young age that she has to defend herself and provide for herself. No one else will do it for her. Jane also defines liberty with a sense of servitude: "I desired liberty; for liberty I gasped; for liberty I uttered a prayer" (86). However, when that idea is too impossible she grabs onto the next best thing in desperation: a new job. Jane acquires her job on her own free will, showing that although she may never receive the exact liberty she craves, she is able to obtain her own independence through her work. Although working may decrease her lady-like status, Jane seems intent on working to provide for herself.

Similarly, Jane's engagement to Rochester also disrupts the idea of a pure governess. Mrs. Fairfax makes this point when she states "Gentlemen in his station are not accustomed to marry their governesses" (269). Jane does not see the social rule she is breaking, but fears the life she will lead if she is forced to depend on another. Once they are engaged Jane feels that she has begun to lose her "sense of power over him...[and would] mechanically obey him" (271). By having Jane commit many social *faux pas*, Bronte creates a woman so prone to breaking away from traditional roles that it ultimately hinders her ability at happiness with Rochester.

In *Persuasion*, a different type of heroine is found. Anne Elliot stems from a family focused on wealth and class. Her father Sir Walter Elliot adorns his halls with mirrors and continuously studies his family's prestigious history. His middle daughter, however, hardly follows in his footsteps. Anne instead loves the country more than the city, is constantly giving herself to her greedy family, and remains soft spoken, never speaking her mind. She had "an elegance of mind and sweetness of character" (Austen 7). Anne is the quintessential subdued woman, submitting to the ideas of others before her own. When Lady Russell strongly advises against her engagement with Wentworth, Anne gives in. "Such opposition, as these feelings produced, was more than Anne could combat" (27). However, this kind of role for women in Austen's time was not uncommon. According to Gunn, women were not allowed to behave in

aggressive ways, and were stripped of "any meaningful position in the economy" (417). While men were focusing on individualism and careers, they forced women into the domestic sphere. Anne again follows this model, being the one always left to care for not only the children in the family, but the adults who act like children. Not one woman in *Persuasion* actually earns money for a living, and the men who are successful at it are out at sea.

Although different, the two novel contain similar themes, particularly the Cinderella theme, which affect the heroine's potential romance. For instance, neither one is particularly beautiful. Even at Anne's height of beauty Sir Elliot "found little to admire in her" (Austen 7). Poor Jane is referred to as "toad" and is projected to receive more compassion if she "were a nice, pretty child" (Bronte, 25). Neither have family who genuinely care for their well being. Anne's father and older sister do not pay much attention to her when she is around. Similarly, Jane is sent to live with relatives who tell her she has "less right to be [t]here than a servant" (23). When Anne and Jane are around people that care for them, they are used as servants. Anne is constantly caring for her sister Mary's children and Mary, while Jane is caring for and teaching Adele. The images of the evil step siblings and forced servitude give each novel the Cinderella undertone.

However, Austen and Bronte switch the Cinderella story as a way to benefit their view points on a woman's role. Neither "prince" in the novels include all the characteristics princes are supposed to contain. For instance, Wentworth brought out the passion in Anne and had "a great deal of intelligence, spirit and brilliancy" but possessed no fortune (Austen, 26). Rochester on the other hand has the fortune royalty should, but is not handsome and is past his youth. Each prince is somehow flawed. Moreover, it is the damsel who refuses the rescue attempt.

The fact that the women in the relationship hold more power than the men is an important factor. Gunn sees Anne's refusal of Wentworth as a necessity to follow her traditional gender and social role (416). She would benefit more from a marriage with a wealthy man. The fact that Anne succumbs to pressure from Lady Wentworth highlights how a woman is meant to act.

However, Gunn's interpretation seems to fall short on the numerous details which show that "Austen has turned away from her earlier sense of traditionally defined right conduct toward a validation of feeling and the needs of the self..." (416). Anne is forced to suffer seven years because of her weakness. Her words are "I must believe I was right," as if she is still giving in to a certain duty (Austen, 230). Had she been entirely convinced that her decision was right her words would have been much more definite. Why did she not say that she *was* right? Anne does not wholeheartedly believe in the roles that are assigned to her. Anne's change of heart shows Austen has changed her belief in traditional roles. She could have very well have made Wentworth end up penniless, and Anne completely convinced that her decision towards duty was the right one. Anne's change shows that perhaps tradition is not the best way in making decisions regarding the heart.

Jane, on the other hand, leaves Rochester as soon as she is informed of Bertha. Considering that Jane is an orphaned woman with no money to her name, the fact that she refuses her savior highlights her over independent nature. Bronte gives Jane a clear opinion on that of a woman's position: "It is narrowed-minded in their more privileged fellow-creatures to say that they ought to confine themselves to making puddings and knitting stockings...It is thoughtless to condemn them, or laugh at them, if they seek to do more or learn more than custom pronounced necessary for their sex" (Bronte, 111-112). Therefore, no feelings of surprise should come to the reader when Jane declares she is leaving Rochester. In fact, Jane claims that it would be worse to obey him than to love him after the discovery of Bertha. Even though Rochester pleads town feelings. For instance, had Anne married Charles Musgrove she might have become her sister Mary, a woman who can hardly stand her children. Similarly, the happiest couple, Admiral and Mrs. Croft have a more egalitarian relationship. Christopher Clausen finds that Mrs. Croft is "a much better model for Anne" (96). Not only does she accompany him in his travels, but they are also childless. They also married quickly, defying many social conventions. Mrs. Croft has a very opinionated conversations with Wentworth and her husband, in a sense, foreshadowing Anne's growing confidence to converse candidly with

Captain Harville. Those couples who seem to continue on with traditional values have the most trouble. As Anne begins to trust these feelings she finds she can express them.

In the end when Anne returns to Wentworth, she does not do so because of his new found fortune. If this were the case, as Clausen points out, she would have been more concerned with the fact that she was marrying a man with no estate. They have no idea where they will live off the boat, or whether they will be forced to go into war. Similarly Clausen continues to argue, their marriage proves no social function one concerned with traditions would value (91-92). Marrying so late would hinder the chance of children and because Wentworth has a career, children are not needed as a way to support the family. Anne does not marry Wentworth because it is beneficial to her later in her life, but because she loves him. At the end of the novel, her feelings for him are more important than the social pressure exerted on her from others. She finally decides to trust herself.

Anne and Jane both have lessons to learn before they achieve their loves. Bronte and Austen show with their heroines that a woman will be more successful in love if she learns to maintain her independence, but also is nurturing toward her mate. Being too submissive or too independent does not lead to happily-ever-after tales. Not until these two compromise their positions do they find themselves happily married and in love. Jane and Anne are given similar hardships, yet grow into entirely different individuals. However, once they learn to maintain their desires with the rules of society, they achieve the love that any woman, dutiful or stubborn, seeks.

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Jennifer Resolme

At the end of the nineteenth century, the popular Victorian ideal of the mother being an "angel in the house" set the standard for what was expected of women in that time. Many of Henrik Ibsen's plays show female characters that reject these expectations and rather focus on the "New Woman," a strong-willed and methodical female figure who shows intelligence over a matronly nature. Two of Ibsen's plays that exhibit this "New Woman" are *A Doll's House* and *Hedda Gabler* where both Nora and Hedda represent a non-conformist attitude about marriage and reject the Victorian ideals that are forced upon them by their fathers, husbands, and society in general. However, another interesting connection is made through these two plays which depict Ibsen's fascination with the father figure in the house and the corruption that can be passed down through the patriarchal line. Ross Shideler, author of "Ibsen and the Name of the Father," attests "A prominent theme within a number of [Ibsen's] social dramas is the weakening or displacement of the male protagonist, usually a husband and father whose awareness of his role as a "father figure" shapes his behavior" (277). Both *A Doll's House* and *Hedda Gabler* show signs of the corrupt father and turn the tables on the general view of the father and husband in the common bourgeois household. Instead of depicting the father-figure as a strong man who exhibits stability and authority, he is regarded in these works as a man who is only associated with desertion, neglect, disease, absence and corruption.

In *A Doll's House*, Nora's father is a character who, although he never appears in the play, greatly influences Nora's bizarre personality and unorthodox character traits as well as outlines this idea of the corrupt father in the play. Paul Rosefeldt, author of "Ibsen's *A Doll's House*," shows how this "inherited pollution of the father" is what marks Nora's erratic behavior (84). His influence on Nora is first stated in the opening scene of the play when Torvald declares, "You are an odd little soul. Very like your father. You always find some new way of wheedling money out of me...It is in the blood: for indeed it is true that you can inherit these things, Nora" (4). Even though Torvald appears to be speaking to Nora in jest in this scene, it is apparent that an underlying message of inherited corruption from her father has been established and indeed runs throughout the play.

At the end of the play, Torvald once again blames her father for her ruined character and failure as a wife and mother: "All your father's want of principle has come out in you. No religion, no morality, no sense of duty" (62). Nora's father raised her to be like a little doll, instilling in her values of aestheticism, materialism and childishness instead of ones of virtue and morality. Nora's reality is governed by this corrupt upbringing and it is only through her husband's equally poisoned character that she comes to realize that it is this "patriarchal system that passed her like a child from her father's house to Torvald's" and ultimately crushes her belief in the "divinely sponsored patriarchy" (Shideler 283-284).

Torvald constantly blames Nora's father for her lack of values however it is Torvald himself who often shows signs of the distorted father in the play. Rosefeldt argues that Torvald is a symbol for the "failed father" and affirms that he is "a father of lies and disguise, polluting his own children" (84). In fact, from the moment Torvald is first introduced in the play he is depicted as a man who has very little interest in his children, leaving that duty to Nora and the nursemaid. At the end of Act I, when the nurse brings the children in at the beckoning of Nora, Torvald quickly retreats from the room with his guest, proclaiming, "Come along, Mrs. Linde; the place will only be bearable for a mother now!" (18). Torvald's complete lack of love and concern for his own children reveal his selfish and hypocritical nature for this is exactly what he has scorned Nora's father for in the first place. Shideler insists that by the end of the play it is apparent that Torvald is "impotent as a god and dead as a male authority figure, and the audience and Nora realize it; only Torvald does not" (284).

Similarly, Hedda's father in *Hedda Gabler* is another character who never physically appears in the work yet has an extraordinary impact on Hedda and the message of fatherhood in the play. Hedda's father was a renowned general who raised her in an extravagant way, leaving her to want for nothing, resulting in a selfish, greedy, immoral and even deviant woman. David Thomas, author of *Henrik Ibsen*, claims, "brought up as if she were a general's son by her father, she has acquired the arrogance and aspirations of the men of her class" (90). Proof of this extravagant and damaging childhood is first alluded to by Aunt Julia in the opening scene when she proclaims, "General Gabler's daughter! Think of the sort of life she was accustomed to in her father's time. Don't you remember how we used to see her riding down the road along with the General? In that

long black habit – and with feathers in her hat?" (237). General Gabler was obviously a mere imitation of a father who cared more about looks and wealth than about the moral upbringing of his daughter. Because of this childhood, Hedda treats her husband, her in-laws, and practically everyone she meets with contempt and catty disobedience. This overly-aesthetic and exaggerated way of life in her youth is the source of Hedda's corrupt being and is what ultimately leads to her tragic downfall.

It is not a shock, then, that by the end of the play Hedda will kill herself using one of her father's pistols. This symbolic act reveals that Hedda was corrupt from birth because of her father and eventually dies because of this poisoned and polluted family line. Joan Templeton, author of *Ibsen's Women*, suggests the idea that "Hedda kills herself on an inner stage, a micro-parlor that houses the inheritance of her Gabler life – the portrait of her father and her old piano" (228). By secluding herself in an area that is entirely "Gabler," Hedda rejects all outside forces such as her husband and friend, Judge Brack, and succumbs to her deviant upbringing by suddenly shooting herself with the general's pistol. Judge Brack's final comment and the last line of the play, "Good God!- people don't do such things," brings home the idea that Hedda's bizarre and neurotic personality is representative of the anti-Victorian "New Woman" and proves the theory that her corruption stems from her father's failure as a human being and a father (339).

Another example of failed-fatherhood in *Hedda Gabler* is the mere absence of George Tesman's father in the play which is referred to when George announces lovingly to his Aunt Julia, "You, who have been father and mother in one to me" (239). Although he has been properly raised by his loving aunt, the simple idea that George has been without a father figure in his life continues with the theme of failed-fatherhood in Ibsen's work. Even though George is an angel in comparison to Hedda, he also shows signs of being a polluted father in the work. Templeton suggests "Tesman is so oblivious to his wife's body that he is unaware of her pregnancy" (212). Furthermore, Thea, George's former girlfriend, who has married a man that she "just can't stand," finds herself in a loveless marriage made for convenience and making her a stepmother to his

children who were pawned off to her by their uninterested and unloving father (258).

More examples of the absent or polluted father continuously appear throughout *A Doll's House*. Rosefeldt explains "the absent father permeates all classes," which is apparent in Nora's conversation with Anne Marie, the nursemaid and caretaker of the children (84). Forced to give up her illegitimate child and take a job with Nora's family, Anne is disgusted with the father of her child for abandoning them. Anne speaks of this man only when declaring, "that wicked man didn't do a single thing for me" (30). The absence of her child's father is the driving force in her plight and again reveals the cold reality of a father's abandonment.

Mrs. Linde, Nora's friend, also falls prey to a miserable life because of a deficient father. In confidence to Nora she describes her duty as a fill-in provider for her family when she explains, "My mother was bedridden and helpless and I had to provide for my two younger brothers" (8). The cost of this absent father continues further when Mrs. Linde, weary from her unwanted duties as the head of the household, succumbs to a suitor she is not interested in and eventually marries this man that she does not love. From this marriage she feels life is "unspeakably empty" because she has sacrificed her happiness for her family's welfare, only to end up in a loveless marriage to a failed father-figure who ultimately becomes a bankrupt invalid (9). This vicious cycle began with the abandonment of her father and seems never-ending for Mrs. Linde who only wants something to live for again.

Dr. Rank, one of the only truly honorable men in the world of *A Doll's House*, also suffers from an experience with a corrupt father. In Act Two, Nora reveals to Mrs. Linde the tragic poisoned life passed along from father to son; "I must tell you that he suffers from a very dangerous disease. He has consumption of the spine, poor creature. His father was a horrible man who committed all sorts of excesses, and that is why his son was sickly from childhood, do you understand?" (31). The implication that Dr. Rank's father contracted sexually transmitted diseases which he carelessly passed along to his son is easily noticed through this suggestive monologue. The irresponsible and immoral life that

Dr. Rank's father led resulted in the unwarranted suffering of a man who presumably has only tried to do good in his life. Shideler contests that by leaving a card marked with an X in the Helmer's mailbox, he is "erasing his father's name," xing it out and accepting his own death (283). This unquestionably represents the theme of the poisoned father and brings home the idea that immoral and unloving fathers corrupt the modern family more than opinionated and non-conformist women.

In both *A Doll's House* and *Hedda Gabler*, Ibsen tackled many different subjects that were controversial at the end of the nineteenth century. From the noticeable themes regarding marriage and middle-class family life, to the sensitive subject regarding the independent "New Woman" freeing herself from a conventional family life, to the matter of social equality for all human beings, Ibsen not only shocked readers and audiences with these unpredictable characteristics but also made people think about important social issues. Nevertheless, what is often overlooked in his plays is the overwhelming statement that is made about fatherhood. Ibsen knew that his society was dominated by males and that a corrupted father could wreak havoc on the lives of his children and families for decades to come. Nora, Hedda, and virtually every character in these two plays represent lives that were changed or forever corrupted because of an absent or contaminated father which can be considered the root cause of their tragic lives in the works.

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The Figure in the Ruin: Woman and Nature in Tennyson's "Locksley Hall" and
Barrett Browning's "A Musical Instrument" and *Aurora Leigh*

Sydney A. Howard

In Alfred Lord Tennyson's "Locksley Hall" (1842) and Elizabeth Barrett-Browning's "A Musical Instrument" (1860) and *Aurora Leigh* (1856), the vivid descriptions of nature correspond with the discussion of women. Both Tennyson and Barrett Browning exemplify an ecofeminist paradigm within their works, for both authors elucidate the grandeur of nature in conjunction with the development and discussion of woman. For both authors, the descriptions and uses of nature illustrate the allegorical notion of woman as fertile and nurturing but savage and in need of domination. Ultimately, the Victorian notions of progress, materialism, and control are replicated through the emphasis of nature and femininity in Tennyson's and Barrett Browning's poetry.

The settings, imagery, and archetypes in "A Musical Instrument" and "Locksley Hall" strongly testify to the connection between woman and nature. The prevalent archetype and setting of the "river" in "A Musical Instrument" places great emphasis on the natural and fertile setting of Pan's conquest. Just as the river is the bed for the root-system of the reed, the fertile, life-giving woman functions as the bed for the root-system of the fetus. As "the lilies revived, and the dragonfly" (6.36) spring to life in the river setting, the fertile backdrop seems "kindly, female, giving of her bounty" (Merchant 7), for it provides the sustenance of not only the reeds and plants, but also of Pan's instrument. As the river rambles along and the reeds rest gently on the bed of the river, the act of Pan "[s]preading ruin and scattering ban" (1.3) and harvesting the chutes that spring from the womb of the river symbolizes the fertile and giving woman being robbed of her bounty. This Eden-like description of beauty and destruction provides a pastoral connection between nature and woman, for it indicates the nurturing and providing qualities that both woman and nature possess while illustrating that "both nature and women are subordinate and essentially passive" (Merchant 9).

Like Barrett Browning, Tennyson uses the imagery of pastoral settings and archetypes to illustrate the conflict the narrator of "Locksley Hall" holds within himself over Amy, his lost love. As the narrator describes woman and man, he uses an archetypal comparison to establish the antithetical nature of woman to man: "Woman is lesser than man, and all thy passions matched with mine,/ Are as moonlight unto sunlight, and as water unto wine—" (151-2). Here, the moonlight represents the female and mother principle, whereas the sunlight is an indication of the father principle (Guerin 161). The stark distinction between moonlight and sunlight, coupled with the description of woman as being "lesser" than man, shows not only the dominant/subordinate binary established between natural light and reflected light (sun and moon), but the dominant/subordinate binary that exists between man and woman, further illustrating the use of nature imagery and archetypes to show the relationship between woman and nature. Tennyson also uses the imagery of paradise to establish a connection between woman and nature.

In the last couplets of "Locksley Hall," the narrator describes the "knots of Paradise" (161) where he wishes he could retreat. For Carolyn Merchant in *The Death of Nature: Women, Ecology, and the Scientific Revolution*, the need expressed by the narrator to escape to the "summer isles of Paradise" (Tennyson 164) illustrates the ability of the garden to be transformed into a place that "comfort[s] and soothe[s] the anxieties of men distraught by the demands of the urban world and the stresses of the marketplace" (Merchant 9). As "Locksley Hall's" narrator describes the "[l]arger constellations burning, mellow moons and happy skies" (159), he exclaims that the paradise "never floats an European flag" (161), further proving his disdain for progress and establishing his want for an Eden of his own. Tennyson's description follows closely with Merchant's description of man using nature as an escape from materialism and a provider of "material and spiritual food" (Merchant 8). This provider-type imagery can also be seen in the woman, making nature a clear metaphor for woman, much like "A Musical Instrument."

Not only do imagery and archetypes illustrate the representation of woman as nature, but the imposition of nature's qualities onto women's qualities

dominates "A Musical Instrument," *Aurora Leigh*, and "Locksley Hall." From a psychoanalytical perspective, the hollowing of the reed with Pan's "hard bleak steel" (3.15) in "A Musical Instrument" indicates a phallic hollowing of the female genitalia with an unnatural tool. By utilizing the delicate reed as a representation of the female genitalia and assuming the "hard bleak steel" as a man's genitalia, one can interpret the act of hollowing the reed as an act of hollowing a female. Similarly, in the fourth stanza, the narrator describes Pan's destruction of the reed: "He cut it short, did the great god Pan/ (How tall it stood in the river!)/ then drew the pith, like the heart of a man" (4.19-21). This drawing of the pith, which is not only the spongy tissue of a plant or body but the true nature or essence of a thing, is only done by Pan. Since this "man" is the drawer of the pith, the pith becomes a representation of the woman because it represents nature and essence, thus illustrating the imposition of an elemental and essential substance (pith) onto the idea of woman.

Barrett Browning's *Aurora Leigh* also illustrates the imposition of nature onto woman. First, the namesake of the narrator is the clearest illustration of the female encompassing natural qualities. As one reads *Aurora Leigh*, one must consider the literary definition of aurora, which is "the dawn" (*Oxford Concise* 88). The natural and pure light that emanates from a true dawn is emphasized in the erudite yet feminine character of Aurora, deftly exemplifying the connection between woman and nature. Book I also highlights this imposition when Aurora describes her aunt as someone who thanks God for making English women "models to the universe" (201). In this description, Aurora and her aunt assume that the woman holds some universal and natural quality that makes her the necessary representation for the whole of the universe, thus proving the critical importance women have on influencing nature. Aurora further establishes the interconnectedness of woman and nature near the end of Book I: "I had relations in the Unseen, and drew/ The elemental nutriment and heat/ From nature, as earth feels the sun at nights,/ Or as the babe sucks surely in the dark" (230-33). For Aurora, the "elemental nutriment" that was drawn from nature was necessary for her to sustain her spiritual life; if she had not channeled the spirit from nature, she feels sure that she would have lost her life like the other "feebler

souls" (227) that did not draw on the fertile elements. Aurora's comparison of the sucking babe also reinforces the fertile and nurturing aspects of woman and nature, further drawing the connection between nurturing woman and nurturing nature.

Like Barrett Browning, Tennyson's "Locksley Hall" magnifies the imposition of nature's characteristics on women. As the narrator is discussing his avarice to the new materialism of the age, he states that "Every gate is thronged with suitors" (101). Interestingly, Tennyson uses "suitors", which are typically used to indicate males courting females, to describe the persons who are courting the new progress of materialism over nature, somewhat romanticizing the control of nature by man. The romantic control of man over woman is paralleled in the romantic control of man over nature by making the suitors seek triumph over the "wondrous Mother-Age" (108). By using the term "mother" to describe the era, the narrator further establishes the interconnectedness of woman and nature well. Tennyson also imposes nature onto women when he describes Amy's behavior when they are first courting. He waxes poetic on her "bosom shaken with a sudden storm of sighs," the "dawning" spirit in her eyes, and the "rosy red flushing in the northern night" on her cheeks (27, 28, 26). By personifying nature in the linguistic caricature of Amy, the reader begins to see the woman as a palette for nature's behavior, thus creating an assumption of woman as a representation of nature, much like Barrett Browning in "A Musical Instrument" and *Aurora Leigh*.

Ultimately, the abuse of nature that is evident in the discussions of rising materialism in "A Musical Instrument," *Aurora Leigh*, and "Locksley Hall" is also a comment on the abuse and subordination of women because of the interconnectedness that exists between women and nature. After "A Musical Instrument" chronicles the hollowing of the reed for Pan "to make sweet music" (5.28), the last stanza comments on the destructiveness of this rape of the river's offspring: "Yet half a beast is the great god Pan,/ To laugh as he sits by the river, [...]/ The true gods sigh for the cost and the pain/ For the reed which grows never more again [...]" (7.37-41). Since the river represents a birthing unit (the reed is "fresh from the river" (3.18)), and the fertile ground emulates a

womb for the reeds, one can assert that this destruction inflicted upon the setting represents a common domination inflicted upon the fertile, nurturing, life-giving woman. *Aurora Leigh* also echoes the subordination of woman and nature for the justification of progress when Aurora exclaims that the men will "Behold, — behold the paps we all have sucked!" (402). As Barrett Browning combines the imagery of a woman's breasts and the necessity of sucking them to maintain the age of progress, the reader explicitly understands the abuse of the breasts for material (not life-giving) gain in the "pewter Age" (341). Barrett Browning further implies the abuse of women through the imagery of nature by stating that the "works of women" (212) are for men; however, she calls for "[wiping] out the earth's furrows of the Thine and Mine, / and [leaving] one green for men to play at bowls" (284-5). By eliminating the deep furrows that exist between women and men, humanity will no longer perceive women as "half chattel and half queen" (379). Instead, women (like nature) will not be taken for granted and will be celebrated for the fertile and giving characteristics that both encompass.

"Locksley Hall" also establishes the interconnectedness between the abuse of nature and the abuse of women. As the narrator describes the men of the world "ever reaping something new" (117), he asserts that "the kindly earth shall slumber" (130) as "the Parliament of man" (128) reigns over the world. Clearly, the progressive undertaking of man tilling the soil of earth is akin to the woman (who is the "kindly earth") lying in slumber to the "universal law" of the "suns" (130, 138), for the archetype sun represents the father principle and law of nature (Guerin 161). The archetypal comparison is further extended when the narrator comments that "I that rather held it better men should perish one by one, / Than that earth should stand at gaze like Joshua's moon in Ajalon!" (179-80). Not only would the narrator rather see men perish than act like a stationary moon, but he also criticizes the earth (or woman) for emulating the moon, thus asserting the superiority of man over nature and mother earth. Like his previous descriptions, the narrator's ultimate act of subordination is his yearning to escape away to a paradise and "take some savage woman" who will "rear [his] dusky race" (168). In this description, he recognizes the necessity of returning to a paradise "where [his] life began to beat" (154), but he also graphi-

cally boasts of his domination over a "squalid savage" woman who will have no choice but to be dominated by this man from a progressive age. Much like the savageness and unspoiled beauty of nature, the savageness of the woman makes the narrator's conquest over her reminiscent of the material conquest occurring in the Victorian era.

As Pan dominates the reed and the river's beauty in "A Musical Instrument", the narrators of "Locksley Hall" and Aurora Leigh weave allusions of woman and nature into their comments on progress, domination, and sexuality. Clearly, both Barrett Browning and Tennyson understand the concept of the woman as the provider and creator of the "Mother Age," but both offer critiques of the domination and the consequences that ensue when progress overtakes nature and propagates the "thoughts that shake mankind" (Tennyson 166). Through the works, one can see the intimate connection of woman and nature and recognize the fertility of "the full-veined, heaving, double-breasted Age" (Aurora Leigh 399) and the domination of the "savage woman" (Tennyson 168) whose pith is sucked until she is a "poor dry empty thing" ("A Musical Instrument" 23).

End notes

i. Gretchen T. Legler describes ecofeminism as "dealing with practical environmental problems [...] because the uses and abuses of the environment that have led to what they see as the potentially catastrophic present are largely due to a patriarchal environmental ethic that has conceptualized land as 'woman.' This patriarchal land ethic has been mostly uninformed and uninfluenced by the ways in which gender, race, and class come into play in the definition of nature and what is natural. Ecofeminists argue that unmasking the metaphorical, conceptual links between gender, race, class, and representations of nature in literature is an important part of forming a more viable environmental ethic. Ecofeminists also argue that the constructions of nature as female (as mother/virgin) are essential to the maintenance of this harmful environmental ethic and are essential to the maintenance of hierarchical ways of thinking that justify the oppression of various 'others' in patriarchal culture by ranking them closer to 'nature' or by

declaring their practices 'natural' or 'unnatural'" (227-8).

ii. In the *Oxford Concise English Dictionary*, 10th Edition, "pith" (noun and verb) is defined as "1. A spongy white tissue lining the rind of citrus fruits. →Botany: the spongy cellular tissue in the stems and branches of many higher plants. →archaic: spinal marrow. 2. The true nature or essence [...] 3. Vigorous or concise expression. [4.] remove the pith from. [5.] kill or immobilize (an animal) by piercing or severing the spinal cord" (1090).

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The Rebirth of Persephone

Ryan M. Stahl

For countless years there have been stories throughout different cultures about the beginning of spring and winter, and the story of Persephone (the daughter of the goddess of agriculture, Demeter) is the story believed by the ancient Greeks to explain the origins of the two opposite seasons. In Eudora Welty's short story *Livvie*, the title character is a manifestation of the kidnapped Greek girl who, like Persephone, is bound to a man that lives in a world far from the land she is familiar with, is imprisoned by circumstances, surrounded by death and bareness, and who does not really begin to live her life until she is completely cognizant of spring.

In the myth, Persephone eats a pomegranite seed thus "binding herself" to Hades every winter for eternity.(Grimal 123) The pomegranite, therefore, is associated with winter and confinement. In front of Solomon and Livvie's house is a pomegranite tree and a peach tree (Welty 229), representing winter and spring respectively. Livvie keeps fruit from spring and summer preserved in glass so that she may enjoy it even in winter, and among them are "pickled peaches" (Welty 229), as if the young woman wants to preserve a piece of spring in her house. When Cash and Livvie stand in the doorway after Solomon dies "the young peach was shining in the middle of them with the bursting light of spring". The peach floods the landscape with light and is representative of the new life that spring brings (Welty 239), while the sanguineous meat of the pomegranite promises wintriness and obscurity.

There is no mention of Livvie eating a pomegranite, but she is imprisoned in the world that Solomon had brought her to. The old Natchez Trace was virtually abandoned by travelers, and the people where Livvie came from said that a man of Solomon's advanced years took the then sixteen year-old girl far away because he was afraid she would be stolen from him. The house was built by Solomon "the way he would make a cage" (Welty 237), and Livvie was confined to it because of inaccessibility of other towns and because of Solomon's

fear that she would be stolen from him (Welty 228). Both Livvie and Persephone were restricted by elements of nature and geography, and by the circumstances that were imposed on them by men; their inability to leave their respective prisons restricted them to live devoid of congenial companionship.

There is infertility around Solomon's house, except for the cyclically blooming "tiny blood-red roses" and "zinnia seedlings" that will, perhaps, become bright flowers. Above the seedlings is a basket for a fern but there is no fern in it. The front yard has no green grass but instead is covered in dirt, and the trees bear no leaves. In the kitchen hangs the picture (her only possession) of the white child that Livvie had at one time taken care of, but Livvie has no child of her own despite the affection she must feel for the baby (Welty 229). The thorny rose bush is capable of surviving season after season and is demonstrative of the resilience that is necessary in order to live in the otherwise sterile area. Persephone's imprisonment in the land of the dead is representative of infertility, for when she lived under the earth the winter weather would not allow growth (Grimal 123); Livvie also remains in a world of near sterility in the house with Solomon, even though fecund land is visible beyond the practically desolate yard (Welty 231).

Persephone's wintertime prison in the Underworld (Grimal 167), while Livvie's is a rural land distant from the world she knows. However, the land surrounding Solomon's house and farmland share numerous characteristics with Hades' land of the dead. Solomon took great pride in the leafless "crape-myrtle trees" that had green and blue bottles tied to each and every branch, and Livvie was cognizant of a spell that represented malevolent spirits from entering the house "by luring them inside the colored bottles" (Welty 229). Both Persephone and Livvie are surrounded by spirits from entering the house "by luring them inside the colored bottles" (Welty 229). Both Persephone and Livvie are surrounded by spirits of the dead. Additionally, when Livvie ventures out into the "Deep Trace" it is likened to wading in a river (Welty 230); according to mythology, the Styx is a river that circles the Underworld and totally surrounds it (Grimal 411). Welty continues to describe the Trace as a place of the dead; Lifeless leaves fill the yawning path, and Livvie discovers "a graveyard without

a church" and a statue of an angel (Welty 230). Both women live in a land of the dead and wilt under its limitations.

Miss Baby Marie helps to usher in the season of renewal of life, and fills the house with visions and scents that are redolent of spring. Among the cosmetics in Miss Baby Marie's bag is a "golden lipstick" that emits a fragrance of flowers and results in Livvie's reminiscing about a spring-like day at the home she had shares with her parents: Her mother holds fresh fruit in her apron while her father fishes in a pond (Welty 234). The purple color of the lipstick gives a new light to Livvie, and "her heartbeat and her whole face flamed from the pulsing color on her lips." Life flows through Livvie's veins "on the first day of spring" (Welty 231), and she leaves the house for a bit of air to affirm her own life in the midst of Solomon dying (Welty 235). The appearance of the colorful and vibrant cosmetics saleswoman awakens something that was dormant in Livvie; she pulses with life just as the fields around the house do when they are responding to spring. Just as Persephone escaped from the Underworld on her first day of spring (Grimal 123), so does Livvie leave the house and begin to live a renewed life.

Cash embodies spring and a new life, but Solomon is the embodiment of winter and an old life. Cash embodies spring and a new life, but Solomon is the embodiment of winter and an old life. Cash is dressed in a variety of colors representative of spring: His coat is "leaf-green", his hat is plum-colored, his socks are "bright", and his shirt is "baby-pink" (Welty 235). Cash has enveloped himself in the colors of spring: while Solomon lies under a quilt in a room with curtains as white as snow (Welty 228), and the expression on his face looks as if "he were walking somewhere where [Livvie] could imagine snow falling" (Welty 237). The cold sterility of the house is replaced with the fertile colors of Cash, and embraces Livvie as if he was intending to create new life with and within her. With the absence of winter and the coming spring, and both Livvie and Persephone are able to escape a prison with its coming.

Livvie, as the name suggests, is the story of a woman who has the capacity and desire to live even though her life seems to be stuck in a land of perpetual and infertile winter, and impending death. With the realization of spring

and all that accompanies it- including life, new beginnings, and fruitfulness-Livvie became free from the cage-like house and the death and obscurity that were dwelling in it. Like Persephone, Livvie became free on the first day of spring and started her life with vigor and abundance. In the same way that Solomon's house contrasted the abundance in his farmland, so does Livvie's new life with Cash contrast with her old life. Both Livvie and Persephone begin to thrive in spring.

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Dana Martin

In the short story, "The Hitch-Hikers," Eudora Welty manipulates theme through ambiguity in the text. A cursory reading would suggest a theme of apathy: Tom Harris, a traveling salesman on his way to Memphis, lacks passion, has little human connections, yet generously takes in two hitch-hikers, who later cause a turn in the plot when one murders the other. However, the murder does not drive the text; subtle human interaction propels the storyline. The story tracks Harris through an evening as he responds to the situation with the hitch-hikers and interacts with his female acquaintances in Memphis. Although Tom is the main character, the reader gets only sporadic glimpses of his thoughts and no real motivation for picking up the two hitch-hikers. At closer inspection—and at odds with popular opinion—the text reveals that Tom Harris is driven through the story by his preoccupation with the hitch-hikers, and that he is only superficially generous with other characters. Tom Harris is not emotionally impervious to everyone in the story, only to those in whom he has no emotional investment.

Eudora Welty's short stories often illustrate places she has been or people she knew. In "The Petrified Man," for example, Welty used her experience visiting carnivals to create the plot and descriptions for "the travellin' freak show" Leota and Mrs. Pike attend. Similarly, Welty had dedicated "The Wide Net" to John Robinson, a longtime friend, whose stories about a young Delta woman's husband dragging the river for her body became inspiration for Welty's writing. Additionally, Welty used Robinson's great grandmother Nancy McDougall's diaries as a source while she was working on "Delta Cousins" and "Delta Wedding" (Pollack 178). Further, in 1951, Eudora made the trip from New Orleans to Venice, Louisiana, with a young professor, and that trip proved to be the motivation behind "No Place For You, My Love," in which a woman meets a man and travels with him into the lush backdrop of Louisiana. Therefore, it is prudent to at least suspect that Welty could have also written

"The Hitch-Hikers" with her experiences or friends in mind.

One of Welty's closest friends was fellow writer, John Robinson, with whom she carried on an exclusive relationship for years, leading people in Jackson to believe they would marry. But prior to WWII, the sexual preferences of Robinson and three of his acquaintances came under scrutiny, and shortly after the war, Robinson met a man (Enzo Rocchigiani) with whom he would spend the rest of his life in Europe. Because Welty's experiences appear so frequently in her writing, it is important to be attentive to the people closest to her when analyzing her literature; indeed, recognizing the possibility that Welty spent her lifetime in love with a homosexual man could be key to unlocking the mystery in at least one of Welty's stories.

Welty wrote "The Hitch-Hikers," for instance, during the years just before WWII, when she and Robinson were close (admittedly, she considered him her "wartime man") (Pollack 175). They would read each others' manuscripts, and she often typed Robinson's for him. Many of Robinson's stories had themes with subtle homosexuality, so it would be difficult to presume that Welty was surprised by his eventual alternative sexual orientation. In fact, the character of Tom Harris could be a loose representation of Robinson, himself: aloof, generous, friendly with women, but ultimately curious and perhaps attracted to men. In *Eudora Welty, The Biography*, Suzanne Marrs finds that the character of traveling salesman Tom Harris "seems remarkably like John Robinson, who traveled not as a commercial agent [like Harris] but as an insurance adjuster" (Marrs 63). Marrs additionally suggests that the character of Carol (who futilely tells Harris that she is "crazy about him") represents Welty, who likewise suffered Robinson's rejection. Therefore, considering Marrs' proposition that Harris is a double for Robinson (a known homosexual), it is then reasonable to assign Robinson's same proclivities to Tom Harris. Welty does not overtly distinguish Harris as homosexual, because, in fact, "Welty's personal preference is to suggest lightly rather than to mine exhaustively" (Pollack 190) when she writes stories, but she does, however, provide subtle clues to imply that Tom Harris' interests may also lie somewhere other than with the two females vying for his attention; in particular, Tom's central interest in the story is with

the injured male hitch-hiker.

Overall, Tom Harris is pleasant to everyone in the story, but his prime interest is with the two hitch-hikers. He is indifferent and distant, often times not answering Ruth's or Carol's direct questions, and he is unemotional with his Memphis friends. To them, he seems emotionally impervious. To Sanford and Sobby, though, he is anything but impervious. From the moment he picks up the hitch-hikers, Harris feeds them, teases them, secures a room for them, checks on them, and then spends the remainder of his time preoccupied by his thoughts of them. He expresses more emotion and personality with the hitch-hikers than he does anywhere else in the text, and after the attempted murder, Tom's thoughts continually return to the two men. For example, in one scene where Tom lay on his bed reflecting on his life, substantial memories culminate with thoughts of the guitar playing hitch-hiker, Sanford. In the same scene, young, beautiful Carol appears at Tom's door, wet from rain and flirtatious— yet Tom thinks about the other hitch-hiker, Sobby, wondering if he is asleep. Because of the short story format, a reader can confidently attach importance to the two successive references to the tramps. In other words, Welty juxtaposes the image of heterosexual bliss (a wet, willing woman) to Tom's preoccupation with a male hitch-hiker precisely to expose a contradiction in what we perceive on the surface as opposed to subtleties between the lines.

Many of Welty's clues are "between the lines," i.e., what is not said versus what is said, and is the reason for multiple interpretations. As an illustration, when Tom Harris and Ruth are in the kitchen together preparing drinks, the text subtly implies that Ruth is attracted to Tom by describing her "parted lips" and suggesting her constant desire to stay near Tom. In classic Welty form, the dialog is absent when Tom tells Ruth about the hitch-hikers, letting the reader infer the meaning of their resulting conversation based only on Ruth's "flashing eyes" and "furious seizing" of the drink tray as her reactions to his tale. Why is Ruth angered by Tom's story about the hitch-hikers unless Tom had given her a reason? Tom didn't try to murder Sanford – so why is she furious? Because the text previously establishes Ruth's attraction to Tom, and barring any textual evidence to indicate otherwise, her reaction could be described as a

jealous rage. Again, Welty juxtaposes blatant female attention with "something" happening offstage. Based on Welty's similar techniques in the story, the reader can reliably infer what isn't in the text: Tom likely implies something about the hitch-hikers that makes Ruth jealous, or perhaps Ruth infers what many readers do not: that Tom is preoccupied with one (or both) of the men.

In a short story, almost nothing is dispensable, so when Tom Harris' cheek twitches, or when he thinks "dreamily" about the hitch-hikers, or "laughed delightedly" and "somehow had a desire to tease" Sanford, the story charges the reader with a responsibility to discover the writer's motivation for word choice. Maybe, as Axel Nissen suggests in his essay on the fictional narratives of Eudora Welty, the author is clearly making a case for same-sex attraction, if not necessarily homosexuality. Nissen contends that Harris is not homosexual, but that his "chief emotional investment is in another man, and this same-sex love in itself is enough to make him queer in our eyes" (Nissen 217). Nissen states that reading same-sex attraction into the story "makes a lot of things fall into place," such as Harris' lack of reaction to either of the females, his strong interest in Sanford, or Ruth's jealous rage.

Perhaps Nissen's ideas help explain why Sobby murdered Sanford. The story initially implies that Sobby attacked Sanford to stop him from stealing the car. However, when Tom finds Sanford injured in the front seat, a yellow guitar is propped between Sanford's legs—an awkward straddling position for someone trying to pilot a getaway. The story thus charges the reader to discover the real reason for Sobby's attack. Based on evidence of Sobby's unexplained "inarticulate anger" and unreasonable dominance over Sanford at the onset of the story, in addition to the exclusive attention Tom Harris initially pays Sanford, it is reasonable to at least suspect that perhaps jealousy prompted the attack on Sanford.

The fact that Tom Harris is worried about a male hitch-hiker does not make him homosexual. That Tom Harris is not interested in the two flirtatious female characters in the story is not wholly characteristic of homosexual behavior. However, when combined with other pieces of textual evidence, Tom Harris' sexual preference comes under suspicion. With the benefit of Welty's

biographical history and her penchant to recreate experiences in short stories, a close reading of her texts will expose revealing information by inference. Because Welty admittedly used or borrowed experiences as ideas for fiction, it is logical to suspect that she conceived Tom Harris from a figure familiar to her, and perhaps even took the storyline of "The Hitch-Hikers" from a page in her own life; indeed, Welty's long-time love, John Robinson, eventually spent over forty years in a romantic homosexual lifestyle, and Welty, like Carol or Ruth, possibly endured a relationship of an unrequited love. Tom Harris does not lack passion, but is instead selectively passionate, and while he seems to express generosity, his charity is pointed; a more precise reading of "The Hitch-Hikers" reveals that Tom affixes his thoughts to, and is emotionally invested in only the two men he picked up on the side of the road, the only people with whom he makes a connection.

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Climbing the Ladder of Success in Sam Shepard's *Angel City* and Arthur Miller's
Death of a Salesman

Whitney M. Marks

Sam Shepard and Arthur Miller create characters that never reach their own ideals of success. Indeed, the failure of the characters in Shepard's *Angel City* (1976) and Miller's *Death of a Salesman* (1949) to accomplish their goals illuminates the playwrights' own perception of true accomplishment and contributes to the idea that certain people have adopted wrong values in the face of a changing America. Why the characters fail to reach their goals and how the idea of America contributes to the tone of the plays must be explored in order to elucidate the complex nature of success. The characters fail because of the struggle for monetary fulfillment, the seduction of the imagination, the simple fact that the world is declining, and the ever-looming presence of death. And the idea that America is the place of opportunity only heightens one's will to grasp for a greater life, an act which often proves fruitless. An incomplete understanding of how the playwrights portray the issue of success according to their own views is essential to the understanding of the plays. Therefore, an investigation into this subject is necessary, beginning with the subject of money.

The relationship between the audience of a film and the artist in *Angel City*, a success of its own kind if strong enough, has become stifled because of the concern production companies place on creating box office successes. Shepard demonstrates, in his work, the longstanding tradition that filmmaking is above all about entertainment for a profit rather than artistic integrity. However, in any art form, including filmmaking, a symbiotic relationship exists between the audience and the artist. The audience emotionally feeds off the messages and visual images of a movie in which its creator emotionally explores some subject matter. However, the play implies that this special relationship has become ineffectual because artists' messages have become diluted in the face of the need for monetary success. Although money may be made with the disaster movie's release, Rabbit will have failed because his artistic impulses had to fit in line with

rigid rules that may repress his full expression. Therefore, the focus on profit proves to inhibit a different and more fulfilling success—a plight similar to one Willy Loman faces.

The desire for money inhibits Willy from embracing all spectrums of success such as working the land and the sense of freedom that closeness to the earth offers. Ironically, though, Willy never embraces truly extravagant dreams. His dreams for fifty dollars a week, retirement, and successful children seem quite ordinary. Therefore, when these dreams remain unfulfilled and seem likely to remain unattained, the result is more depressing and thought-provoking. These dreams should be attainable; however, Miller creates a character with many flaws that stifle his ability to flourish. When Willy timidly asks Bernard "what's the secret?" (Miller 71), Miller reveals that Willy recognizes his interpretation of how to achieve in the world is wrong. Bernard and Charley, very importantly, highlight the right way to live. While they are not higher in social status, they still become great statures in comparison to Willy because they exemplify more honesty in their lives and willingly toil to achieve. Although characters like Bernard and Charley understand what the real world requires for success, most of the characters find solace in the imagination.

Many characters in *Angel City* live in an imaginative world, a fact which often inhibits their ability to excel in the world of reality. For example, Tympani, Rabbit, and the sax player must inhabit parts of their imagination on a daily basis in order to make art. Even Miss Scoons, a secretary, dreams of being an actress. However, constantly being consumed with a world not rooted in reality can often make the characters lose touch with the issues of the world. As a case in point, in a trance-like state, Miss Scoons declares that she "hate[s] her life not in a movie" (Shepard 77). Reality has become so defunct that Miss Scoons wishes for the idyllic life that movies sometimes portray. Yet even her wish for a life like one in the movies, because movies often show grotesque images and immoral actions, ironically demonstrates that Hollywood society longs for the wrong comforts. Also, the fact that the imaginative world fails the artists in the play, for Rabbit never creates that disaster movie and Tympani never remembers that perfect beat, illustrates that places of retreat no longer exist. Shepard shows

how his characters "look[...] within" (101). When they do, they find no reprieve.

Much like the characters in Shepard's play, the Loman family also tends to live in the world of the imagination while forsaking the realities of the world. Although Linda, Biff, and Happy appear not as afflicted with the same mental exhaustion as Willy, they also succumb to certain fantasies. However, most fantastical longings within the family have a root in what Willy wishes for his life. The setting of Willy's backyard represents a place of freedom where he can recapture moments in his past when success seemed firmly within his grasp, attainable. That most of Willy's flashbacks, when he seemed on the brink of achievement, come to him outside of the main structure of his home illustrates their distance from the reality of his present life. The flute that often sounds in his flashbacks adds to the dreamlike quality of the past and exemplifies the idyllic pastoral life that now eludes the protagonist. In fact, his only connection to that life is a dead brother, a small garden surrounded by concrete, and a storehouse of memories. Memories are a form of comfort for Willy, and Willy's family also indulges in fantasies in order to comfort Willy as when Happy attempts to make Biff's interview with his former employer a celebratory event. Biff, however, becomes the only Loman man to come to grips with his own inconsequentiality when he exclaims that "[he's] nothing" (Miller 106). Biff discovers, among countless illusions, that he was never made for greatness. Greatness remains illusive to most of the characters in these plays, a fact not surprising when the audience considers that the playwrights see the world as deteriorating.

Shepard utilizes entropic images to convey the decline of the world. Green slime engulfs Wheeler and then Rabbit and near the end of the play ominously "oozes from [the medicine bundle] onto the stage" (Shepard 111). The green slime that engulfs the two characters implies that they have both become corrupted. And the fact that the green slime continues to drip from the bundle suggests that the other characters might become consumed as well. Wheeler wants to "open up the world" in hopes of "chang[ing] everything from the way it is now to something else" (Shepard 110), symbolized by the opening of the medicine bundle. Because what oozes from the bundle is green slime that

represents corruption, the fact that the world is cruel, grotesque, and offers no solutions is highlighted. Perhaps no good can come from understanding the world better. The very nature of entropy, with its focus on the breakdown of the universe, signifies that the world used to be more orderly and peaceful. However, as entropy implies, the closer one looks to their own time in history the more they will discover deterioration and chaos.

Instead of the employment of entropic images in *Death of a Salesman*, Miller uses expressionism to contrast how Willy views the past and present. In particular, the expressionistic qualities of the setting from the flashbacks convey Willy's subjective reality in which he romanticizes the past. Volker Schlöndorff's film version of *Death of a Salesman* effectively employs vibrant colors and an unreal quality to the flashbacks in order to illustrate Willy's nostalgic feelings for a past that in many respects is not worthy of his fond remembrance. The film version sharply contrasts the vitality of the past with the gloominess of the present through the use of setting, using the inner workings of Willy's mind to create external images. In both plays, a preoccupation with the past exists while at the same time the characters worry about the future—particularly death.

The contemplation of death paradoxically both paralyzes the language and expression of Tympani and Rabbit and also captivates their minds with impulses that for a time make new creations seem possible. And new creations are what would make Tympani and Rabbit successful. Both characters agree that a film surrounding the subject of death would make the best disaster movie because audiences cannot help but fear their own mortality, cannot help but fear "a life cut off from all life" (Shepard 86). How the characters describe dying exemplifies that the state of death appeals to their ultimate fear—loneliness. Repetitious speech characterizes their exchange about death and loneliness, a stylistic choice by the playwright to illustrate that even discussing this commonality of humanity leaves them frightened and bewildered. The artists seem enlivened for the first time as they contemplate death's unfathomable nature. However, mortality remains a disorientating and terrifying concept because death always seems to linger near. Miss Scoons puts an abrupt halt to their enthusiastic idea for a film when she says that "the living are replacements

for the death" (Shepard 87). The characters become increasingly aware that they inhabit a universe that allows the emotionally deadened to walk around as whole individuals. Therefore, Rabbit fails to make death the subject of a disaster movie because of the paradoxical nature of death as commonplace, a regular sight walking down Main Street, but also too profound to express with words.

For Willy Loman, however, death becomes the adventure that he never embarked on during his life and also his means to attain the success that he failed to accomplish. However, the sinister elements that arise with Willy's death undermine his valor and challenge his success. Ben, the person that Willy imagines with him when he decides to take his own life, becomes the primary figure that suggests an acute immoral act on the part of Willy. Ben, a dark and imperialistic figure, metaphorically equates death with the jungles of Africa, describing death as "dark but full of diamonds" (Miller 107). The afterlife is not described as light and angelic but rather characterized as the darkest Africa, a place of imperialist exploitation and conquest. To face such a bleak fate willingly seems to show bravery on the part of Willy, a trait that the protagonist has lacked throughout his life such as when he passed up the opportunity to make his fortune in Alaska. However, his courageous act is undercut if one understands that Willy views the imperialism of Ben and his exploits in a romantic light and therefore welcomes death as an adventure and escape. The protagonist's act is not completely selfish; he does want his family to reap the monetary rewards of his death. Ironically, though, Willy only succeeds in freeing himself from the enslavement of a "phony dream" (Miller 106) and further ensnaring his offspring to the idea of the fruitlessness of existence. Willy fails because he buys into his brother's, an imperialist's, assessment of bravery and truth and uses death as his vehicle to match up to these incorrect ideals.

That America produced playwrights who created works like *Death of a Salesman* and *Angel City* is not surprising. From the early settlers to modern immigrants, America has always been deemed the land of opportunity—perhaps rightly so. However, countless newspapers have reported stories of the poor, and countless works of fiction have blatantly revealed that America does not offer success to all who live within its borders. In fact, America is tarnished with

stains of poverty, slavery, and corruption—just like any other civilization in history. Imperialism, a topic that *Death of a Salesman* alludes to, also tarnishes the illusion of America. *Angel City* deals with the era of post-colonialism when conquest died down; because of the changing focus of the country, people had begun to look inward. Perhaps because of the different American periods that these playwrights created in, the audience comes away with two distinct impressions with regards to the prospects the playwrights' characters have for happiness. In Miller's play, a greater place seems to exist for the characters if they can simply overcome certain obstacles. However, in Shepard's play, the characters seem unlikely to find much contentment even outside of the barren stage. America as the setting of these plays produces a great irony and reveals a somber quality to every American dream.

Both playwrights show their recognition of the complexity of success particularly by making their characters accomplishment dependant not only on elements they can control but also on external factors that remain unmanageable. The characters can control how important money is in their lives and also how much they depend on fantasies in order to cope with truth. Yet these are only half of the reasons why the characters fail in each of the plays. Physicists now theorize that the world is deteriorating, America seems vast and uncontrollable, and mortality always remains a vice because no person has ever escaped death. Although the playwrights, especially Miller who portrays all of Willy Loman's failings, come to grips with how the characters perpetuate their own downfall, a naturalistic quality to these works comes to life. Willy Loman's world changes without his consent; the world that now values trade and commerce does not coincide with Willy's pastoral strengths. His inherent nature does not allow him to realize his dreams in this changed atmosphere. Rabbit, in *Angel City*, also finds that the nature of the world, in this case its preoccupation with Hollywood, and his own natural tendencies perpetuate his downfall. He exercises free will when he makes the choice to remain inside the Hollywood structure. However, Rabbit is inherently susceptible to the growing allurements of Hollywood and filmmaking because of his artistic nature. The climate of the world is ready for these characters, particularly Willy and Rabbit, to fail. Only a

special minority, and illustratively not these particular protagonists, seem to be up to challenging their fate and succeeding.

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Disney and Cocteau: The Task of Filming the Fairy Tale

James Sepsey

Two pictures—one a cartoon, the other the product of a French surrealist—stand to be compared. Made only four years apart, they are based on two separate fairy tales: Charles Perrault's *Cinderella* and Madame Leprince de Beaumont's *Beauty and the Beast*. One, Disney's *Cinderella*, utilizes rich, textured colors and the elements of a Hollywood musical to downplay the darker elements of the original story—for instance, the marital discourse between Cinderella's father and her stepmother. The other, Jean Cocteau's *Beauty and the Beast*, adds to the fantastical elements set in place by de Beaumont, while retaining much of the original story's thematic structure of jealousy, acceptance, trespassing social boundaries to claim love—in this case, of a beast. Because Disney had to impress and satisfy American audiences, the relationship of father to stepmother (blood and outside intrusion), as well as sister to stepsister (insider to outsider), is displaced by spectacle, singing mice, and a slightly watery plot that adheres to Hollywood principles rather than fairy-tale ingenuity. Ironically it is Cocteau's use of these same Hollywood techniques—weepy music, melodrama, exquisite set designs—that develops de Beaumont's timeless idea of love.

Both films do an effective job of dealing with the themes presented in the original texts. *Cinderella*, which shows how social hierarchies can be overcome with persistence and faith, is developed by Disney much the same way as by Perrault: familial conflict acts as a metaphor for the greater social separation of peasant and royalty. The bleak, unfavorable relationship between Cinderella and her stepmother is heightened by Disney's use of shadows (across the face) and unpleasant scowls whenever the stepmother is in the presence of Cinderella. This microcosm of society—with the stepmother and stepsisters being the incumbent royalty—is overturned by both Perrault and Disney at the story's end, with Cinderella's efforts being rewarded with a marriage to the prince. Cocteau, much like Disney, adds cinematic elements to enhance his portrayal of

de Beaumont's *Beauty and the Beast*. The story's theme of unconditional love over surface beauty is made all the more luscious with dreamy cinematography, over-the-top acting, and a music score than is both subtle and deeply melodramatic. Aside from highly original visual additions—such as the human qualities given to the candle holders in the Beast's castle—and the needed additions to plot, Cocteau is very faithful to de Beaumont's original text.

Disney's version, however, glosses over some of Perrault's most significant story elements: the relationship of the father to the stepmother and the fact that Cinderella is given her name by one of her wicked stepsisters. In Perrault we have a henpecked father who gives into every whim and demand of his wife; in Disney, the father dies, and the conflict along with it. But more interesting is Perrault's outline of a kinder, gentler stepsister, who indeed gives Cinderella her name: "The younger of the two sisters, who was not quite so spiteful as the elder, called her Cinderella" (39). Disney must have worried that this show of warmheartedness from the sister might rival that of Cinderella's; a complex subplot would be the only fix. Disney's solution was to invent resourceful mice who could sing and bumble their way into the hearts of a 1950's audience. Sadly, this diminishes the power of Perrault's original story because it simplifies Cinderella's struggle. One can imagine the rich character variants if Cinderella and her less-spiteful stepsister grew close, formed a friendship, and worked together to get Cinderella to the ball. Although Perrault himself does not advance this idea, he at least gives us the impression that it exists—one cannot read the story in quite the same way after noticing this slight imbalance.

On the other hand, Cocteau runs with de Beaumont's idea of Beauty's jealous stepsisters, pushing it further into a more contemporary dialect. At one point, when the two archers inquire about the whereabouts of Beauty, one of her sisters remarks, "To hell with her." While it is true that Cocteau's film is a *film*, and Disney's a cartoon, the two pictures were made at almost the same time (1946 and 1950 respectively), with nearly the same audience in mind—that is, the forever youthful minds of both adults and children. Disney, though, could not afford to tell the Perrault's tale as it were and risk a financial backlash from

mortified Americans. He had to further hack away at the subtleties and bleak realities of the fairy tale to find the Hollywood gem. To do this required vast experimentation with animation and music. Cocteau, already an experimental filmmaker, did the opposite: he stayed somewhat true to de Beaumont's tale, implementing a number of Hollywood styles to make it *seem* commercial.

A good example of Cocteau's commercial sense, as well as his dedication to the original text, is found in the sequence in which Beauty's father first meets the Beast. There is little deviation from the text—other than the father calling the Beast "sir" rather than "lord"—and the sequence follows de Beaumont's nearly word for word. Here Cocteau employs a number of by now well-used Hollywood camera practices, most frequently found in the melodrama pictures of the late 1930s into the 1940s. Medium shots allow the characters to move against the wintry landscape, whereas abrupt closeups tap into the tension felt in the few harrowing paragraphs of de Beaumont's story. One key addition to this sequence is the last closeup of the Beast as Beauty's father leaves to return home. The fierce animal pushes back a branch and watches the father leave; his face, while certainly horrific, predicts the somber and forgiving tone that will soon transpire near the film's finish. Cocteau's elegant camera movements, put to such beautiful music, simply outdo any of Disney's attempts to elevate *Cinderella* to the same cinematic heights.

But not all of Disney's deviations from Perrault's story produce unsatisfactory results. The sequence with the Fairy Godmother is one of the most intriguing moments in the whole film. It seems Disney wanted to quietly interject Perrault's moral—without being too overtly Christian in the process—that the "qualities" found in children "are gifts of Heaven!" Gifts that are "The blessing of the godfather and the godmother" (45). Disney's *Cinderella* gives the sequence a much more spiritual quality: Cinderella appears to be praying before the Godmother appears; the Godmother arrives from the sky; words such as "faith" and "miraculous" are exchanged in the dialogue; and, lastly, Cinderella's prayers are essentially answered. Perrault makes no mention of any such spiritual matters; his sequence is without religious context whatsoever: "You would like to go to the ball, would you not?" says the Godmother. "[P]romise to

be a good girl and I will arrange for you to go" (40). The suggestion here is that without some sort of divine intervention, Cinderella will have to find another way to the ball. Perhaps the audiences of the time felt the spiritual weight, but merely shrugged it off as good old Disney fun.

Conversely, Cocteau uses every opportunity he can to darken the mood of de Beaumont's original text. One example is the strangely heartwarming sequence in which the Beast first comes upon Beauty, frightens her into fainting, then carries her limp body into his castle. Cocteau places the camera behind a window, the shadows of which form prison-like bars, and we watch the interaction, unable to leave the confinement of our space. Cocteau creates an intimacy unavailable to the readers of the original text. Gothic textures—shadow and intricate details of architecture—give the sequence a *film noir* quality. For example, the broad intrusion of light that glows beneath the bars is contrasted with the window's shadows next to the arch. Cocteau furthers his artistic license by next implementing oddly-paced camera cuts as the Beast carries Beauty to his room, breaking every rule of continuity editing: first comes a cut of Beauty's feet through the doorway, then a cut out of the room to show her face, then a cut back inside to show her torso. The next shot suggests that the room is outside—trees grow either out of the room or create the walls around the characters.

Similarly there are a few instances in which Disney darkens the mood of Perrault's original text with explicit shadow and color. One example is the method by which Disney introduces the stepmother by way of a shadow on the floor. This produces the ominous, inescapable notion that whether in body or in soul, Cinderella will be haunted by the presence of her stepmother; her efforts to achieve happiness will be forever cast in the shadow of gloom. This image is also an effective way of projecting the loss of Cinderella's mother—the shadow of the stepmother never touches Cinderella, only hovers like a vulture, and never defines itself as a space of solace. But unlike Disney's own *Snow White and the Seven Dwarfs*, which held very little back when characterizing the queen as evil and wretched, Disney quickly lightens the mood by introducing the more or less bumbling stepsisters. They do not possess their mother's cunning or coldheartedness; rather they are comic projections of mischief in place of

a true threat. Even Lucifer, the fat, lazy cat, does not live up to his name. Such homogenized touches as this take away from the despair and overall dread of Perrault's original text.

In closing, however, it is understandable why Disney made these particular amendments to Perrault's *Cinderella*. American audiences, unlike the original folk peasants who told the tales, were coming out of the throes of despair (World War II) and needed films that implied tragedy but softened the blow with comedy and glorious Technicolor. The swirling melodramas of Douglas Sirk, for instance, were at the height of popularity at this time. So Disney had to adapt Perrault's bleaker vision into a more suitable—and marketable—product that could be retold with optimism in place of despair. Cocteau, it seems, wanted to retain the original qualities of de Beaumont's text by mixing both his own poetic vision with the more traditional Hollywood elements of melodrama and sweeping musical orchestration. Each film is indeed a reflection of its particular time and culture. *Cinderella*, though originally a French text, has obvious attributes to British monarchy and peasantry, which, at least to American audiences, was more identifiable. The domestic conflicts (such as the absent father) are quickly put to rest with the hurried plot, glorious imagery, and overblown fairy-tale ending. In a similar fashion, Cocteau ends his film with an unexpected flight into the sky: Beauty and Beast (now a handsome beau) drift into the clouds to schmaltzy strings and exalted voices from a choir. Cocteau knew what he was doing, and Disney, too. Each filmmaker, in the tradition of the oral method of storytelling, embellished the narrative to keep the attention of the audience at hand. Both are beautiful works, despite the variations, and both retain the fairy-tale element of hope and transcendence to the end.

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Siegrin Heiss

Despite the constant emergence of new and popular books for young readers, fairy tales remain an integral part of most children's literary landscapes. With the help of Walt Disney, children today are no less entranced by the familiar tales of romance and adventure than were their historical counterparts: even in our "progressive" society, little boys still brandish wooden swords in heroic play, and young girls still dream of being rescued by a handsome prince. Linda T. Parsons, an educational specialist from Ohio State University, states in a 2004 article in *Children's Literature in Education*, that "Fairy tales contribute to the formation of the boundaries of agency, subjectivity, and anticipated rewards. They are powerful cultural agents that tell us how *to be*" (136). Due to the magnitude of their influence, fairy tales must be examined through a critical lens in order to recognize editorial bias and to prevent the perpetuation of negative stereotypes. Jacob and Wilhelm Grimm, the 19th-century German collectors of some of the most popular versions of fairy tales, exhibit such bias in their renditions of "Rumpelstiltskin," "Ashputtle," and "Snow White." With blatant use of what 20th-century feminist critic Adrienne Rich labels "heterosexism," the Grimm brothers teach disturbing lessons about gender roles: namely, that women are destined to be controlled and exploited by men, that female solidarity and/or collaboration is impossible or destructive, and that those who deviate from the norm are wicked and deserving of punishment.

The Grimms' well-known "Rumpelstiltskin" is probably most famous for its villain, the story's devilish namesake. More interesting to the feminist critic, however, is the role of the female heroine/victim - the miller's daughter. From the beginning, the young woman is used solely as a pawn: first by her father and ultimately by every male character in the story. After her father falsely boasts of her ability to spin straw into gold, she is ordered by the king to produce a roomful of treasure, with the threat of death if she fails (Grimms 179). The young woman, a victim of her father's vanity and the greed of the king, nonetheless

responds obediently; she weeps, yet she accepts the inevitability of her position. In her 1983 essay, "Compulsory Heterosexuality and Lesbian Existence," Adrienne Rich explains that heterosexism maintains that women "are the emotional and sexual property of men" (1769) and that men "command or exploit their labor to control their produce...[and] to use them as objects of male transactions" (1768).

To some modern readers, the obedience of the miller's daughter to such outrageous demands must seem strange—almost bovine in passivity. However, she has obviously internalized her role in a patriarchal society. Never given a name or a voice in her own defense, she is identified only by her subservient labels of daughter, wife, and mother. According to Rich, this is a common result of the economic oppression of women in a patriarchal society: "Economically disadvantaged women endure sexual harassment to keep their jobs and learn to behave in a complaisantly and ingratiatingly heterosexual manner because they discover this is their true qualification for employment, whatever the job description" (1769). Though never granted any individual freedom, the miller's daughter is ultimately rewarded for her obedience: she is rescued from poverty and crowned queen. The Grimms' message is clear: a woman is at the mercy of others, but she will be rewarded for her compliance.

Perhaps less familiar to modern readers (due to the prevalence of the more popular "Cinderella" version by Charles Perrault) is the Grimms' story of "Ashputtle". The heroine/victim of this story exhibits the same meekness as the miller's daughter, as well as the idealization of heterosexual romance and marriage. However, "Ashputtle" offers further gender stereotyping - specifically the concept that female collaboration, when it exists, is threatening and destructive. Ashputtle's relationships with the women in her household are what modern psychologists would label as extremely dysfunctional. Her stepsisters taunt her cruelly, steal her clothes, and beleaguer her with tiresome chores (Grimms 46), while her passive-aggressive stepmother is cold and manipulative (Grimms 47). Sensitive and gentle, Ashputtle is isolated from any edifying female support, and, aided only by magical birds, she thus relies on marriage (especially one with economic advantages) as an escape from her bleak situation. Instead of find-

ing solace and solidarity within her own gender, she is forced to submerge her identity within a heterosexual institution, in effect "internalizing the values of the colonizer and actively participating in carrying out the colonization of one's self and one's sex" (Rich 1772).

In his 1997 article "Forever Acting Alone: The Absence of Female Collaboration in *Grimms' Fairy Tales*," Michael Mendelson recognizes the "pattern of silenced and abandoned heroines who are in no position to seek collaborators" and "the absence of female community" common to the Grimms' rendition of fairy tales (121). However, he also notes the presence of what he terms "evil women's groups" (115), in which women band together for the sole purpose of inflicting harm. As well as being isolated from any positive female presence, Ashputtle is actively persecuted by a pack of malicious women - she is systematically abused by her stepmother and stepsisters, whose only motives are their own social advancement: "In addition the sisters did everything they could to plague her. They jeered at her and poured peas and lentils into the ashes, so that she had to sit there and pick them out" (Grimm 46). Thus, a group of women is portrayed as chillingly sinister - as Mendelson states, "Women together in these cases are necessarily a coven rather than a socially useful alliance" (115). Feminist critics might argue that the Grimm brothers were reflecting a patriarchal fear of a female solidarity that would threaten the male dominant social structure. Adrienne Rich, who states that "woman identification is a source of energy, a potential springhead of female power, curtailed and contained under the institution of heterosexuality" (1778), attributes such negative attitudes towards female collaboration to the male fear that "women could be indifferent to them altogether, that men could be allowed sexual and emotional, therefore economic, access to women *only* on women's terms" (1770)—a rather tongue-in-cheek reversal of the status quo.

As the ambitious (though admittedly cruel) stepsisters are punished in a gruesome fashion at the conclusion of the Grimms' "Ashputtle," so are most female characters punished for deviating from the idealized gender norms. Parsons theorizes that fairy tales constitute a kind of "script" for acceptable forms of feminine and masculine behavior, and that they facilitate the production of

such behavior by "creating positions to occupy" (135-136); naturally, characters who exhibit "unacceptable" attitudes or behaviors are given villainous qualities and punished accordingly. The Grimms' famed version of "Snow White" clearly demonstrates the dichotomy of the "good" female versus the "bad" female - what feminist critics Sandra Gilbert and Susan Gubar call "the essential but equivocal relationship between the angel-woman and the monster-woman" (Bacchilega 2). Snow White, the inevitable heroine/victim, demonstrates all the qualities of a saintly female: she is beautiful ("Heavens above! What a beautiful child!" (Grimms 62)), pious ("when she had said her prayer she fell asleep" (Grimms 61)), proficient within the domestic sphere ("So she stayed and kept the house in order" (Grimms 62)), and acquiescent to male dominance ("Snow White loved him and went with him" (Grimms 66)). Conversely, the queen, who in fact displays more gumption and intellect than her virginal counterpart, is vilified and ultimately tortured to death. Such qualities as ambition, cleverness, physical strength, and literacy in science and alchemy (as evidence by her careful and strategic planning to eliminate Snow White) are intertwined with jealousy, cruelty, narcissism, and dishonesty. The queen's attempts to move beyond the gender norm are summarily crushed - "the evil Queen, whose threatening and 'unnatural' craftiness must be punished with death because it is an expression of her physicality and her assertive creative energy" (Bacchilega 3). The readers of "Snow White," then, are indoctrinated with the heterosexist idea that women who display attributes traditionally considered "masculine" are also evil and corrupt, deserving harsh punishment, if not death. Unconsciously participating in the stereotype, readers rejoice at the queen's gruesome demise—joining the fictional crowd in mocking her death dance.

Obviously, Western society has become somewhat more progressive in its views of gender roles since the Grimms published their collection of fairy tales. Women are no longer forced to remain in the domestic sphere and have entered the realms of education, business and politics. However, fairy tales are still widely popular, despite imbedded misogyny, and thus are internalized as behavioral "scripts" - which can lead to exploitative attitudes towards women, even in modern "enlightened" society. The goal of this argument is not to erase fairy tales

from existence, nor to lessen the pleasure both children and adults derive from their telling; we connect with fairy tales on a basic level, which explains their world-wide appeal and persistence. To avoid continuing a cycle of female subjugation, though, steps must be taken to achieve a balance of gender representation. The Chinese version of the classic "Little Red Riding Hood" story, which exemplifies female solidarity and intelligence, could be presented to children as an equally entertaining and authentic option. The mere discussion of the presence of stereotypes could help their internalization, in fact. Encouraging readers to identify and question the ideals portrayed within fairy tales might lessen the subconscious effects. As with any text, whether it be religious, scientific, poetry, or prose - a reader is wise to examine the motives of the author, along with the historical and social contexts, in order to resist being seduced by false gods or misleading stereotypes.

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