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Calliope

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Writer's 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 tenth number of an annual publication entitled *Calliope*. It highlights some of the best work in literary history and criticism by undergraduates and graduates at CSUB.

This issue contains seven outstanding essays covering a wide range of literature from Kate Chopin to Tom Stoppard. The essays deal with poetry, fiction, and drama, and represent a diversity of critical approaches. Laura Peet's essay won first place in the Graduate Literary Analysis category of the 2006 Sigma Tau Writing Awards at CSUB. Christa Wells's essay won first place in the Undergraduate Literary Analysis category of the 2006 Sigma Tau Writing Awards. Joe Martin's essay won second place and Nicole Rizzardi's essay won third place in the Undergraduate Literary Analysis category of the 2006 Sigma Tau Writing Awards.

The cover design incorporates a nineteenth-century painting by Philip Wilson Steer entitled "Hydrangeas."

Glenda Hudson, Editor

Christa Wells

The Awakening and The Golden Apples: **The Significance of Water and the Struggles of Women**

Kate Chopin's major work, her novel *The Awakening*, is widely considered to be a work concerned with feminist ideologies, as Edna Pontellier struggles to find an identity for herself within the constrictive culture of the Creole South. Eudora Welty is a southern author who is not often recognized as distinctly feminist, although there is certainly evidence for such an argument concerning her short story collection *The Golden Apples*. Interestingly, both authors use similar imagery to accomplish similar ends in these two works. The imagery of water as symbolic of baptism, freedom, sexuality, and death plays a large role in the works of these two authors, particularly in connection with the main female protagonists of the narratives. Chopin's imagery and symbolism of the sea in connection with Edna Pontellier's awakening can be tied significantly to Welty's imagery and symbolism of the Big Black River and Moon Lake in connection with such characters as Easter and Virgie Rainey. The way in which water has both redemptive and destructive properties directed towards primarily female characters in these works can be seen as significant to the development of *The Awakening* and *The Golden Apples* as texts with decidedly feminist goals, although they achieve vastly different outcomes.

In order to determine the extent to which either Chopin's or Welty's writing could be considered to accomplish feminist goals, it is important to define what is considered feminist. In a broad respect, anything that purports to attempt to further the status of women's power in their relationship to that appropriated to men could be considered feminist. Carla Kaplan elaborates the difficulty of precisely defining a feminist approach to women's writing in her article, "Women's Writing and Feminist Strategy," with her discussion of "feminist literary theory's struggle to place women's writing within a dynamic of oppression and resistance" (Kaplan 339) and suggests that "women's writing refuses silence and develops strategies

of cultural resistance, producing (or failing to produce) effectively liberating and critical texts” (Kaplan 340). According to her definition of a feminist approach to women’s writing, all literary texts written by women, to a certain extent, challenge the status quo presented by a patriarchal society, merely because these women write at all. Kaplan further suggests that in order to further “the feminist project of constructing a female literary tradition” (342), it is important to consider “instances of authentic female discourse” (340) and “the category of female ‘experience’” (342). By including these aspects of feminine writing in a feminist approach to literature, Kaplan broadens the ways in which women’s writing can be considered important. She points out that “women have responded to their limiting circumstances with a myriad of clever and imaginative adaptations” (353) and further argues that “If these strategies do not always revise and transform patriarchal ideology, they allow, at least, for the coexistence of contending ideologies” (347). Certainly a text or author that presents strong, independent, or successful female protagonists goes even further in accomplishing feminist goals. However, it is important to note that simply the creation of feminine discourse, even discourse that centers around domesticity or matriarchy, can accomplish a feminist goal in itself.

In addition to a definition of feminism, one must consider the environment in which each of these women was writing and how, as women in the South, their culture necessarily affects the way in which their narratives, characters, and specific statements could be considered feminist in context. In his article entitled “Eudora Welty’s *The Golden Apples*: Abjection and the Maternal South,” Joel Peckham discusses the complexities of southern culture and “the difficulties of understanding gender relationships in the South” (194). He argues, specifically, “In a society in which the lines between paternal and maternal cultures are both ferociously distinct and transparent, both rigid and malleable, no simplistic approach to its literature that divides along gender lines is sufficient to its understanding” (Peckham 194). His argument suggests that a strictly feminist approach may be inadequate to an understanding of the literature of Southern women writers. Peckham emphasizes “the

agrarian, religious, and chivalric traditions still prevalent in the deep South at the turn of the century” (Peckham 195), which, importantly, suggests the gender roles in the South as reflective of nostalgia for the past. Both an understanding of what constitutes feminism and an understanding of the culture of the South contribute to a greater understanding of the texts in general and of the imagery that contributes to a larger meaning within the texts.

The symbolism involving water presented by Kate Chopin in *The Awakening* and that presented by Eudora Welty in *The Golden Apples*, particularly “Moon Lake” and “The Wanderers,” is highly connected to the female protagonists of these narratives. Through the distinct and undeniably connected imagery attached to water as concerns specific characters, namely Chopin’s Edna Pontellier and Welty’s Easter the orphan and Virgie Rainey, each author suggests the female struggle for identity and independence in a stifling culture. For each author there is imagery and symbolism connected to water that suggests baptism, independence, sexuality, and death. These four meanings attached to water and, in effect, to the female protagonists of the narratives are vital to an understanding of Chopin’s and Welty’s literature as feminist.

In Kate Chopin’s *The Awakening*, water imagery is most evident in the many references to the sea and the symbolism suggested by these references. Edna’s awakening begins at the seaside community, Grand Isle, and seems to be largely connected to Edna’s encounters with the sea, whether she actually swims in the water or traverses it in a boat. The novel significantly begins and ends at the seaside locale, undeniably linking Edna’s personal journey in the novel to the imagery connected with the sea.

Many of Eudora Welty’s stories in *The Golden Apples* contain references to water and suggest the layered meanings through complex imagery. Brannon Costello, in his article “Swimming Free of the Matriarchy: Sexual Baptism and Feminine Individuality in Eudora Welty’s *The Golden Apples*,” states that “water images pervade and unite the stories that compose this volume” (82), mentioning the Big

Black River and Moon Lake as specific examples of bodies of water in this collection of stories.

The symbolism of baptism attached to Edna's literal submersion in the sea followed by the initiation of her awakening seems evident. Edna's journey into the sea on the evening she learns to swim seems undeniably connected with the true beginning of her change, as Chopin mentions that on that very evening "Edna began to feel like one who awakens gradually out of a dream, a delicious, grotesque, impossible dream, to feel again the realities pressing into her soul" (34). It is important to note that Edna is described as a child as she goes into the water: "she was like the little tottering, stumbling, clutching child, who of a sudden realizes its powers, and walks for the first time alone" (Chopin 29). Edna, the child, after her symbolic baptism in the sea becomes awakened to new possibilities for life and begins her journey into an exploration of independence and sexuality.

The symbolism of baptism as relates to the water imagery in Welty's *The Golden Apples* is somewhat less evident. Certainly the characters who are immersed in the water, particularly Easter in "Moon Lake," are changed by their experience, but this change can be less concretely tied to a positive spiritual transformation. Easter's near-death experience in Moon Lake results in her symbolic rape by Loch Morrison, which would suggest negative consequences to her 'baptism.' One critic notes the power that Easter maintains throughout her symbolic rape, however, suggesting that it is not simply a violation of women and a placement of femininity into submission (Yaeger 437-439). Rather, her experience can be seen as symbolic, as relates to baptism, if it is seen more concretely as symbolic of Christ's death and resurrection, as her name would imply. This can be seen as an example of "a *feminine* revision of a traditional sequence" (Weston 79), which Ruth D. Weston suggests in her article, "The Feminine and Feminist Texts of Eudora Welty's *The Optimist's Daughter*," in commenting on another Welty text, is an important aspect of what makes Welty successful as a feminist writer.

Kate Chopin uses imagery involving water in *The Awakening* as a symbol

of independence for her female protagonist, Edna Pontellier. The moment in which Edna learns to swim is symbolic not only of the beginning of her awakening but of an increase in her personal power and independence: "intoxicated with her newly conquered power, she swam out alone" (Chopin 30). The fact that Chopin refers to the act of Edna learning how to swim as "conquered power" suggests a great deal of importance in that Edna's ability entails a new degree of independence from her reliance on others. Chopin states that "A feeling of exultation overtook her, as if some power of significant import had been given her to control the working of her body and soul... She wanted to swim far out, where no woman had swum before" (29). It is important to note that although Chopin attaches a great deal of significance to this event and suggests the importance of Edna's newfound independence, she also expresses the limitations inherent to Edna as a woman in the South. Chopin makes a point of drawing attention to Edna's ability as connected to a comparison within her own sex. She does not contend to argue that Edna could swim where no *man* had swum before, and, in this way, Chopin recognizes the limitations placed on women in her own culture. While she empowers Edna with a degree of independence, she forces her to remain anchored to her own society's expectations. In addition to Edna's experience swimming being connected to the symbolic idea of independence, this symbolism reappears in Edna's trip over the sea in a boat with Robert. Chopin states, "Edna felt as if she were being borne away from some anchorage which had held her fast, whose chains had been loosening – had snapped the night before ... leaving her free to drift whithersoever she chose to set her sails" (37). In this way, Chopin again connects the idea of independence symbolically to water even more concretely than before. Perhaps Chopin suggests that now, because Edna is with Robert (as representative of male power), she is less limited by her own shortcomings as a woman.

Water can also be seen to represent independence, or the possibility for independence, in Welty's *The Golden Apples* in much the same way, but the barriers for women attempting to access that independence are more evident. For the campers

at Moon Lake, the water can be seen as a place where independence may be offered but is, at the same time, restricted for the young girls. The offer of independence is there, but the possibility of achieving it is not: "That rope was to mark how far the girls could swim. Beyond lay the deep part, some bottomless parts" (Welty 361). The campers have been instilled with a fear of too much independence, which can be seen as derived from a culture in which women are not supposed to achieve independence from men. In "The Wanderers," Virgie Rainey does seem to gain a degree of independence in her swimming in the river: "She felt ... the many dark ribbons of grass and mud touch her and leave her, like suggestions and withdrawals of some bondage that might have been dear, now dismembering and losing itself" (Welty 440). The suggestion that the cultural restrictions society places on Virgie are washed away by the water of the river is clear. Virgie's ritual escape from the boundaries placed upon her as a woman represents a degree of independence that she has succeeded in maintaining, although only periodically and not consistently. Like Edna, the girls in "Moon Lake" attempt to gain a degree of freedom by traversing the water in a boat "But a soft tug had already stopped their drifting" (Welty 356). Costello points out the significance of this incident: "their oarless state indicates the lack of necessary male presence to complete a full awakening" (Costello 86). The girls are anchored to the shore, able to look upon the possibility of independence from societal control but unable to grasp it.

One of the most prominent meanings attached symbolically to water in *The Awakening* is sexuality. For Edna, the sea is the site not only of the beginning of her sexual awakening, but the water itself is also described in a sexual manner. In the water, Edna is free to explore her sexuality and the sea is almost depicted as her lover. Almost every reference to the sea alludes to this sexuality. Chopin writes that "the breeze [is] ... charged with the seductive odor of the sea" (12-13), "The voice of the sea is seductive" (28, 124), and "The touch of the sea is sensuous, enfolding the body in its soft, close embrace" (14, 124). Edna's experience on Grand Isle awakens her to her own sexuality "as the waves daily beat upon her splendid body" (Chopin

28). Even at the brink of her suicide, her relationship with the sea seems sexual: “she stood naked in the open air, at the mercy of ... the waves that invited her” (Chopin 124). In addition, the sea is described using phallic imagery, which would suggest further the sea is a masculine: “The foamy wavelets curled up to her white feet, and coiled like serpents about her ankles” (Chopin 124). The way in which Chopin personifies the sea both endows Edna with a certain amount of power in her ability to freely experience sexuality but also causes her to remain under the influence of masculine power in another form. In this way, the symbolism of the sea as relates to sexuality is at once liberating and confining. In Marianne DeKoven’s essay, “Gendered Doubleness and the ‘Origins’ of Modernist Form,” DeKoven comments on the way in which Chopin seems incapable of fully empowering Edna. She states, “Chopin’s ambivalence about empowering Edna ... is irresolvable” (DeKoven 24) and notes that “Edna follows every passing whim, shedding not so much false values as adult responsibilities, and ending in reckless, unconscious, but nonetheless willful self-annihilation. In short, Chopin was just as afraid of liberation as she was eager for it” (DeKoven 28). This becomes a major flaw in the reading of *The Awakening* as a feminist text.

Imagery in *The Golden Apples* involving water is also inherently masculine and highly sexual. Costello mentions that for a complete understanding of this collection of stories, it is important to consider the “unique and subversive connection of sexuality with water imagery” (82). From the beginning, Moon Lake seems to be given masculine attributes. Particularly important is the reference to the girls’ morning swim as “Mr. Dip” (Welty 343), and the fact that as the girls swim they are described as “pounding their legs in *him*” (Welty 345, my italics). Further, Moon Lake is made masculine with the fact that it “practically bursts with almost too-obvious phallic imagery” (Costello 82). Patricia S. Yaeger suggests in her article, “The Case of the Dangling Signifier: Phallic Imagery in Eudora Welty’s ‘Moon Lake,’” that Welty presents the image of the young girls’ daily swim as a “figurative deflowering” (435): “they walked out of their kimonos and dropped them like the petals of one big

scattered flower on the bank behind them, and exposing themselves at once to little pangs" (Welty 343-344). Yaeger designates Welty's descriptions of this body of water as "aggressively sexual" (435), suggesting that if the water does indeed represent sexuality, or even free expression of sexuality, the young girls are not yet ready to experience it. Virgie Rainey, however, has a different kind of experience with water that also seems sexual but is "a more symbiotic, mutual relationship" (Costello 90). Welty does, indeed, seem to describe Virgie's nighttime swim in the river in a sexual manner:

She took off her clothes and let herself into the river ... She began to swim in the river, forcing it gently, as she would wish for gentleness to her body. Her breasts around which she felt the water curving were as sensitive at that moment as the tips of wings must feel to birds, or antennae to insects ... If she trembled it was at the smoothness of a fish or snake that crossed her knees. (Welty 439-440)

Costello argues that Virgie is representative of the most independent character in the collection who goes the farthest in escaping the dominant ideologies concerning women in the South: "though she sacrifices the outward manifestations of freedom, she retains an internal sense of personal identity and sexual freedom" (90). Welty seems to explore sexuality for her female protagonists through the use of water imagery. However, although some of these women seem to be able to control and benefit from their experiences with sexual freedom, others are barred from a complete experience with sexuality altogether.

The association of death with water in *The Awakening* is evident, as Edna ultimately decides to end her life by drowning herself in the sea, the site of her awakening. From the beginning, however, there seems to be an association between the sea and death, which can be seen as foreshadowing. On the very evening that Edna learns to swim, for example, Chopin mentions Edna's fear of water: "A certain ungovernable dread hung about her when in the water" (29). Although this statement describes Edna's fear of water before she learns to swim, her sentiment continues

after she gains the skill and swims too far out: "A quick vision of death smote her soul, and for a second of time appalled and enfeebled her senses" (Chopin 30). Edna's fear of water is undeniably linked to her fear of death, thus death and water seemed connected. Even to the moment of her suicide Edna cannot escape this fear: "the old terror flamed up for an instant, then sank again" (Chopin 124). The suggestion that water and death are connected is related to the idea that water, or mainly the sea in the case of this novel, is endowed with a great deal of power. In addition, the fact that this power can be seen as masculine and the fact that this masculine power ultimately causes Edna's death can be seen as symbolism pivotal to an understanding of the story. DeKoven argues that the sea is "an irreducibly double figure, at once liberating and deadly" (DeKoven 24). Chopin certainly does a great deal to explore the ways in which southern women may have been able to test the boundaries of their society, but the novel ultimately shows the impossibility of breaking through these boundaries, at the very least for Edna.

In *The Golden Apples*, water is also linked with death, most notably in Easter's near-drowning in Moon Lake. From the beginning, the lake is described as an unknown and dangerous power: "There were chances of getting sucked under, of being bitten, and of dying three miles away from home" (Welty 345). The young girls fear swimming out into the deepest parts of the lake, which, if this act can be seen as representative of independence and sexual freedom, shows their limitations as women, particularly, as *young* women in the South. Easter, who can be seen as a literal representation of the effects of the deadly power of the water, is described menacingly: "Easter lay in a mold of wetness from Moon Lake ... wrong-colored and pressed together as unopen leaves are" (Welty 363). Similar to in *The Awakening*, water, as representative a deadly and masculine power, can be seen to illuminate the difficulties of southern women who attempt to achieve independence and sexual freedom. However, the fact that Easter escapes the fate of being consumed by the forces represented by water in the narrative makes Welty's view of the possibilities for southern women seem more promising than the outlook presented by Chopin. In

particular, when seen as possibly symbolic of a Christ resurrection narrative, Easter's story, even her survival alone, seems to present an extremely hopeful vision of the future for women in the South.

Ultimately, *The Awakening* and *The Golden Apples* can both be seen as texts dealing with the struggle of women in the patriarchal South to achieve independence, sexual freedom, and a uniquely female voice. Through an examination of the imagery involving water in both texts, it can be seen that Chopin and Welty both struggle to find answers for women in a stifling society, hoping that baptism or renewal may be the result rather than death at the hands of a masculine power. The final images of both texts can, perhaps, be seen as representative of each author's vision of the future. Chopin closes her novel with Edna's fateful walk into the sea, where she is consumed by what has been shown to be a masculine, utterly dominating power. Welty's narrative, however, closes with a vision of rain:

Occasional drops of rain fell on Virgie's hair and her cheek, or rolled down her arm, like a cool finger; only it was not, as if it had never been, a finger, being the rain out of the sky. October rain on Mississippi fields. The rain of fall, maybe on the whole South, for all she knew on the everywhere. She stared into its magnitude (Welty 460).

Welty's final imagery involving water seems to be one suggestive of renewal. The imagery seems to suggest that the rain is washing away the past of Morgana, Mississippi, the South, or "the everywhere," and after rain comes regeneration, change, and renewal. Perhaps Welty's vision of the future for women in the South, or women everywhere, was a hopeful one, suggestive of a rising above the cultural shortcomings of the past.

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Joe Martin

Embracing the Past: Mythology in Yeats and H.D.

When defining Modernism, it is easy, and pertinent, to look at how modernist writers address the universal problems that plague society. Many of the modernist writers sought to explore how a return to tradition could cure many of the problems in their world. However, an exploration of inner struggles and self-identification is also a prevalent theme in the modernist era. These two themes can, at times, seem mutually exclusive; the public and the private can seem so diametrically opposed that any marriage of the two might seem utterly impossible. And so many Modernist writers were compelled to write only about the public sphere and to discuss that which would benefit society as a whole, while others sought only to examine the inner space and saw only that which was relevant to the soul. There are many aspects of the Modernist movement that play into this opposition of public versus private; certain forms are better suited for the public sphere while others are very clearly suited for an examination of the private. For example, stream of consciousness is much better suited for the private sphere. However, there are also writers and aspects of the Modernist era that transcend this divide between the public and the private. Attention to classical mythology is one feature that these writers chose to employ in their attempts to explore both the public and private arenas of life. So, in order to redefine Modernism, it seems pertinent to address the fact that there is, indeed, this divide, but also that there are authors who saw the need to transverse it. Both William Butler Yeats and Hilda Doolittle are important figures in the redefinition of Modernism because both their topics and their use of mythology bridge the gap of the two spheres. Yeats was able to use figures from classic Irish mythology to examine universal themes of Irish nationalism, and to talk about his own personal issues. Meanwhile, H.D. was able to use figures from classic Greek mythology to discuss issues of feminism while also exploring her own feelings of loneliness.

Mythology plays a major role in the traditional definition of the Modernist movement as a whole. Many modernist writers incorporated mythology into their works as a way of calling on the power of both literary tradition and traditional ways of life that had been lost in the modern era. Major modernist writers like James Joyce employ extensive amounts of Christian mythology while others, like T.S. Eliot, choose to enlist references to various mythologies from around the world, including myths from Christianity, Buddhism, and Hinduism. Many of the writers who are traditionally considered major players in the Modernist movement use the various myths to either explore personal issues *or* universal issues. Joyce uses Christian imagery and mythology to expound on the issues faced by his alter ego, Stephen Dedalus, while Eliot uses the references to a variety of mythologies to propose a kind of escape from his "Waste Land." Yeats and H.D. seem to be somewhat unique in this respect because they tend to use mythology to explore issues in both arenas, public and private.

In terms of traditional definitions of modernist writers, Yeats and H.D. tend to fit very well, due to their use of classical mythology and imagery to propose antidotes to many of society's ills. For example, Yeats uses the ideal of ancient Byzantium to examine the dismissal of the elderly in modern society, while H.D. uses an inversion of the Orpheus and Eurydice myth to explore feminist ideas ("Sailing," "Eurydice"). However, in order to place these poets into a new definition of modernism, a reexamination of both these poems can reveal that they are actually, in conjunction with the more universal meanings, quite personal. "Sailing to Byzantium" was written in 1927, and Yeats was no longer a young man; it is indicative of the way he felt about how society was trying to push him and his generation aside and forget about them. In the same way, H.D.'s "Eurydice" seems to do much more than simply chastise society for only looking at Orpheus's loss in the myth; rather, it also seems to reflect much of H.D.'s own feelings.

Yeats' poetry exhibits an interesting mix of the public and the private. Throughout his career, Yeats was able to be deeply personal and entrenched in public affairs at

the same time. Such poems as "The Wild Swans at Coole" and "A Prayer for my Daughter" show Yeats at some of his most personal times. In fact, Herbert J. Levine notes that "Yeats was often asked in public readings to recite a highly personal poem and always refused" (417). Meanwhile, "Second Coming" and "Easter, 1916" show a much more public side of Yeats. Yeats himself has specifically stated that certain poems are influenced significantly by Ireland and Irish nationalism in particular. He says of the title poem of his 1889 collection, *The Wanderings of Oisín*, "From the moment I began 'The Wanderings of Oisín,'... my subject-matter became Irish" (as quoted in McKinsey 174). The one thing that seems to transcend both the public and the private in Yeats' poetry is his use of mythology. Yeats makes use of mythological figures and events to explore his feelings about politics and his feelings about private happenings.

Irish mythology plays a major role throughout much of Yeats' poetry; he employs many characters from Irish mythology. Throughout his literary career, Yeats was deeply affected by Irish politics and Irish nationalism as evidenced by such poems as "Easter, 1916." Thomas Flanagan writes, "His sense of identity with Ireland began at a psychic level deeper than those to which criticism carries us: it began with a profound, Virgilian piety of place, an attachment to native scene which is nourished by all of the heart's affections" (45). He goes on to note that Yeats felt that Ireland could be "brought to a unity by the powerful images of art" (i.e. mythology), and that the ancient Irish Gods and warriors, Aengus, Finn, Cúchulain, and Maeve, "peopled his early poetry" (45-46). In an early poem, "Who goes with Fergus," Yeats uses the ancient Irish King to explore Irish nationalism. Specifically, Yeats asks the question, "Who will drive with Fergus now" ("Fergus" line 1). He poses this question to a "Young Man" and a "maid" who seem to represent Modern Ireland (ll. 4, 5). He then says, "Young man, lift up your russet brow, / And lift your tender eyelids maid, / And brood on hopes and fear no more" (ll. 4-6). Yeats is calling on Modern Ireland to return to the ways of Old Ireland and tradition. He accomplishes this by enticing the young man and the maid (who, in turn, become the audience of the poem) to "go with

Fergus," a beloved figure in Irish history. By expressing sentiment toward a beloved ancient Irish king, Yeats is able to appeal to the devotion to Ancient Ireland felt by the Irish people. These feelings of devotion have their roots in centuries of Irish history that has been ingrained in the Irish people. In fact, Daniel Hoffman notes, "the folk beliefs of the Irish countrymen conserved a mythology older than Christianity" (29).

Yeats also uses mythology when he is trying to explore more personal issues. Some of Yeats' most personal poems are concerned with his turbulent love affair with Maud Gonne. Yeats' Maud Gonne poetry is loaded with symbolism. Levine writes, "From the very beginning of their relationship, Yeats developed a private symbolism for his love for Maud" (413). One of the most prevalent symbols that he used in his poetry about Maud was the swan. The swan imagery that occurs so often in Yeats' poetry is based on Irish legends in which swans play a great part. Levine takes note of three "legendary swan stories [that] found their way into his prose and verse" (411). The legend that proves to be most important to Yeats' personal poetry seems to be that of Baile and Aillinn. In this legend, the lovers, Baile and Aillinn, both die "on hearing of one another's death" and are transformed into swans and tied together with golden chains so that they can be united forever (Levine 412). Levine goes on to state, "Yeats's 'Baile and Aillinn' explicitly connects Yeats and Maud to the Ancient Irish swan-lovers, a technique of counterpoint between autobiography and myth that he learned to develop more successfully in later Maud Gonne-related poems" (412).

As one of Yeats' most popular poems, "The Wild Swans at Coole" uses the swans to reveal much of his feelings about his stay at Coole. The speaker's sadness at the swans' ability to come and go as they please reveals that he feels stuck on the lakeshore. Yeats writes, "I have looked upon those brilliant creatures, / And now my heart is sore. / All's changed since I, hearing at twilight, / The first time on this shore, / The bell-beat of their wings above my head, / Trod with a lighter tread" (ll. 13-18). Also, the fact there are "nine-and-fifty swans" coupled with the lines "Unwearied still, lover by lover, / They paddle in the cold / Companionable streams or climb the air;" show that the speaker is lonely, and the reader is led to assume that Yeats is referring

to his inability to gain Maud Gonne's heart (ll. 6, 19-21). Yeats' use of swan imagery is a prime example of how Yeats is able take the universal aspects of Irish mythology and mold them into his own private symbols in attempts to either explore or remedy specific problems in his personal life.

In terms of H.D.'s poetry, Greek mythology becomes a very important theme. In effect, it was H.D.'s desire to actually be Greek. Throughout much of H.D.'s poetry, Greek myth serves to reflect her mood or feelings. Joseph Riddell maintains, "she seems to have identified mythic figures with her own emotional states" (as quoted in Desy 16). Meanwhile, Norman Pearson notes, "She writes the most intensely personal poems using Greek myth as a metaphor" (as quoted in Desy 16). Furthermore, Peter Michael Desy contends, "[A] preoccupation with the self, [is] symbolically explored through classical figures and objects" (1).

This idea of H.D. using Greek myth to display her own feelings is seen in such persona poems as "At Ithaca" and "Eurydice." In "At Ithaca," H.D. takes on the persona of Penelope, who is awaiting the return of her husband, Odysseus. In taking on the persona of Penelope, H.D. is able to project her own feelings of loneliness. From the very beginning of the poem, H.D. gives the reader a sense of loneliness with the image of the waves ceaselessly rolling in and out. She writes, Over and back, / the long waves crawl / and track the sand with foam; night darkens and the sea / takes on that desperate tone / of dark that wives put on / when all their love is done" (ll. 1-7).

In "Eurydice," H.D. again assumes the persona of a Greek figure, although she uses Eurydice to express the very different emotions of anger and resentment. The reversal of the Orpheus and Eurydice myth serves to explore Eurydice's role in the story. The original story focuses mainly on Orpheus's loss; Orpheus is so distraught about the loss of his love that he is allowed to retrieve her from Hades (although he loses her again). Margaret Bruzelius notes, "In their uses of Orpheus, poets have dwelt on the figure of Orpheus while Eurydice remains an enigma, the shadowy instance that allows the transformation of a poet into Orpheus" (447). However, in "Eurydice," H.D. shows the loss experienced by Eurydice. Instead of focusing on the

male character, Orpheus, H.D. takes on the persona of Eurydice who questions her fate by damning Orpheus for looking back during their flight from Hades. She says, "why did you turn back, / that hell should be reinhabited / of myself thus / swept into nothingness?" (ll. 25-28). She is very bitter because Orpheus causes her demise. She says later in the poem, "So for your arrogance / and your ruthlessness / I have lost the earth / and the flowers" (ll. 84-87). By looking to the types of feelings expressed throughout both "At Ithaca" and "Eurydice," it seems that H.D. was using the pain and loneliness of the personae that she takes on to express her own feelings.

While H.D.'s use of Greek mythology seems to be employed mainly in her own search for identity, social issues are also prevalent in her work. To return to "Eurydice," the inversion of the Orpheus and Eurydice myth explores many important feminist themes. Rachel Blau DuPlessis maintains, "H.D. Has attempted to give voice to the female figures long left voiceless within our culture" (as quoted in Bruzelius 448). It can be used to address a woman's feelings of resentment toward a man who has caused her to lose something, whether that be a job or simply her independence. Gertrude Reif Hughes contends that while H.D. worked in a Modernist time with a heavy masculine bias, she uses the feminist potential to "challenge patriarchal privilege" (376). While H.D. may have sought to examine her own personal issues, her poetry is also very powerful in the sense that it looks at, and through, the perspectives that are traditionally cast aside.

The interesting thing about both Yeats and H.D. is that while most of their poems are either personal or private, there are a number of works by both authors that are both public and private in their themes. As stated earlier, Yeats' "Sailing to Byzantium" is a poem that expresses Yeats' feeling about both the public and the private. On one level, "Sailing to Byzantium" shows Yeats' apprehension at the idea of growing old and being thrown by the wayside. He says of elderly men, "An aged man is but a paltry thing, / A tattered coat upon a stick" ("Sailing" ll. 9-10). The image in this line is that of an "aged man" being thrown by the wayside and forgotten. Yeats uses the word "paltry," which means petty or insignificant or even contemptible

(OED). He also uses the image of an old tattered coat that is hung up on a stick, which conjures up the scene of an old forgotten coat that was once a necessity, which has been hung up on a coat rack. This is important to the poem as a whole because it describes how old men are treated in this country that adores youthfulness and shows why the speaker is sailing away to Byzantium. If Yeats is seen as the speaker in this poem, it shows that he did not want to be stuck in a place that did not appreciate him simply because of his age. At the same time, this poem has much more universal theme. While it expresses Yeats' feeling about growing old, it also chastises modern society for its views on the elderly.

H.D.'s poetry also exhibits the same dualistic quality of public and private discourse. "Eurydice," as previously stated, expresses much of H.D.'s feelings of loneliness, but at the same time it also exhibits a very clear intention to explore public ideas of feminism. As Hughes maintains, "For all its innovations, literary modernism was deeply conservative in one important respect: It failed to question male entitlement and white supremacy" (375). In the process of exploring her own feelings, H.D. was able to talk specifically about how Eurydice's plight was completely forgotten in tradition renditions of the classic myth. Eurydice stands out as a figure who, like the later personae adopted by H.D., successfully articulates a vibrant female reality that contests the dominant masculine worldview. H.D. sought to speak for those who had traditionally been silenced in tradition (Bruzelius).

The two spheres of public and private discourse have very important roles in arriving at the traditional definition of Modernism. The time period was a major influence in the themes of Modernist works. The onset of World War I played a significant part in the public sphere of Modernist endeavors. Many Modernist writers saw the world around them as fragmented and disjointed, but "many ... believed they could help counter [the] disintegration through their works. Such writers viewed art as a potentially integrating, restorative force, a remedy for the uncertainty of the modern era" (Murfyn 268). Yeats and H.D. were a part of this group of writers who felt that they could help in restoring their world to a better status. Yeats, in particular, seems to

be greatly entrenched in the idea of a fragmented and disjointed world. This is only natural for him as an Irish poet searching for an Irish identity, both for himself and for his country.

The themes that dominated the private sphere in the Modernist period were greatly influenced by advances in the realm of psychology, especially psychoanalysis. The works of Sigmund Freud and Carl Jung were deeply influential to many aspects of the Modernist tradition (Murfin 268). Everything from theme to issues of form was affected by these new ideas. Again, Yeats and H.D. are two major Modernists that are influenced by these innovators. While the influence of psychoanalysis can be seen in Yeats' searching through his soul in his poetry concerning Maud Gonne, its influence seems much more prevalent in the poetry of H.D. Her persona poems are prime examples of a search for self-identification and a place to express her own feelings of loneliness and despair.

The public and the private are integral parts of the traditional definition of Modernism. However, it can also be used to put in place a new definition. Modernism is much more than a movement in innovations of form or even a simple call for a return to tradition; rather, it is a mixture of all the things that have become staples in the traditional definition. Many times a Modernist writer will become noteworthy on account of his or her use of one or two very specific aspects of the Modernist period. For example, James Joyce and William Faulkner are best known for their use of the stream of consciousness. However, I would contend that a true Modernist is an author whose works exhibit a mixture of the many different aspect of Modernism. Yeats and H.D. are prime examples of this type of Modernist. While their styles of poetry may be somewhat limited, their uses of mythology and their ability to transverse the divide between the public and the private makes them very diverse in their themes. Neither author is limited in what they can talk about; if either author felt the need to address the world around them, he or she was free to do so. At the same time, if Yeats or H.D. felt compelled to address a matter of the inner self they were able to do so.

Mythology was the vehicle by which Yeats and H.D. were able to travel

easily from the public to the private and back again when they chose to. The vastness of mythology, both in the Greek and the Irish tradition afforded them many different ways to express their feelings about anything that they felt to be important.

The problem with trying to redefine Modernism using major modernist writers is that it was these author's works that were used to establish the original definition in the first place. In terms of Yeats and H.D., this is particularly true of Yeats. Therefore, in order to place these, and other major modernist writers, into a new definition of Modernism, it is important to see how they transcend and encompass many, or all, of the different definitions of Modernism that are already in place. For a modernist author to fit into this new definition, he or she must not only look to tradition for answers or experiment with new and innovative forms and techniques; rather he or she must be able blend all of the aspects of traditional Modernism into a new Modernism.

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Steve Zimmer

Voices of The Western Frontier

In *O Pioneers*, Willa Cather traces the story of the Bergson's family in Hanover Nebraska. The story begins on the Bergson farm in the late nineteenth century, where Alexandra's father, a Swedish immigrant, is dying after years of courageous effort to farm the land. He hands down his land to his daughter and sons where Alexandra assumes a gender role of a man to farm the land and look after her brothers and mother. As the land becomes rich and prosperous, Alexandra develops a passion and love, and gains a sense of self-fulfillment with it. There on the Divide, Alexandra's socialization becomes almost extinct as her closest friend Carl has moved away during hard times, and her brothers Lou and Oscar, now selfish and motivated primarily by the desire to obtain wealth, have grown away from her. Alexandra's life revolves around her devotion to the land, her younger brother Emil, and her best friend Marie Tovesky, who has married a violent and jealous Bohemian Farmer, Frank Shabata. As Carl comes back, Lou and Oscar drive him away because they feel he only wants Alexandra's land and money. Marie and Emil fall in love and Frank finds them lying together under a mulberry tree. Out of rage and anger, Frank murders the couple. Carl returns as he hears of the tragedy, and the novel closes with Alexandra and Carl planning to marry.

O Pioneers has been discussed as specifically Western American literature as it presents a realistic depiction of immigrants settling in a new country in the Western frontier. Therefore, critics have recognized Cather as a new voice in the American literature canon and her locale as a new country for American fiction where the pioneer past becomes a part of the American mythology of Westward movement. Cather's novel should be read as a specifically Western American work because of its Western frontier setting, and its rugged individualism to endure hardship and adversity in the Western wilderness. Additionally, because of its realistic depiction in portraying the struggles to tame the wild land as the old world pioneers adapt themselves to new

conditions of identifying with the prairie soil, and its representation of settlers bonding with the land as the land personifies itself with human characteristics.

Cather's literary reputation as a new voice in the American literature canon has been widely accepted as critics recognize her fiction to be significant within the canon. Critics place Cather as neither a realist nor a modernist because "she wrote novels that confound easy categorization and, by extension canonization" (Showalter 497). Ironically, Cather's literary reputation according to Sharon O'Brien "suffered in the 1930s and 1940s when critics defined her work solely in terms of nostalgia, elegy, escape, and a rejection of the modern world" (Showalter 497). It is unusual and incongruous that Cather who is so difficult to place in the canon is relegated to a specific regional place, which then becomes the focus and meaning of her work.

Cather's critics have applauded her for writing an episodic novel in which the lovers' subplot is included into the whole. Cather knows passion is the artist's, "open secret" (O'Brien 443), the source of creative energy; where according to Rachel Blau DuPlessis, "in *O Pioneers* Cather exposes the insufficiency—even the danger—of passion channeled into romantic love and the grandeur of passion directed toward something complete and great" (O'Brien 443). Cather would further explore and develop the dangers of romantic love throughout her writing career.

Critics see Cather as one of the few writers to depict a community of new immigrants in a positive manner at a time when most Americans viewed the settlers such as the Shabatas in *O Pioneers* with fear and doubt. In the years between Cather's fictional portrayals of Alexandra Bergson in 1913 and of Antonia Shimerda in 1918, cultural critic Randolph Bourne published his essay "Trans-National America" in the *Atlantic* in 1916 (Harvey 35). Bourne's essay reads almost as an interpretation of Cather's two novels about immigrants. "America shall be what the immigrant will have a hand in making it" (Harvey 35), Bourne insists demanding "a clear and general readjustment of our attitude and our ideal" (Harvey 35). Possibly Cather hopes through her fiction to effect such a "general readjustment." Bourne continues: "We have needed the new peoples . . . to save us from our own stagnation" (Harvey 35)—a point that Cather

makes as she contrasts the energy of the immigrants to the stagnant life in Hanover.

As Cather's novels are comparatively new, the historical viewpoint might not permit a critical assessment of her literary position. As Deborah Carlin points out, "we do have standards of continuity by which we may measure her achievement, and if these standards have any critical validity then Cather is surely in the line of succession" (Murphy 40-41). With a moral intensity similar to that of Hawthorne and Melville, Cather presents the conflicts of American existence in the late nineteenth century. Like her predecessors, as Carlin comments, "she is a commentator on the prevailing American condition, sometimes urgent in her fears but always ardent in her faith, she constantly held before herself the vision of realizable ideals" (Murphy 41). Cather's ideals set her apart from her own contemporaries and place her in a continuity of distinguished American writing whose practitioners are few.

In *O Pioneers*, Cather's references to a historical reality are unnoticed and rejected by critics. Critics have been quick to stress the uniqueness of Cather's subject matter, which according to Raymond Williams, "in Cather's canon is not the subject that is new with *O Pioneers*—she had written of immigrant pioneers in her early, generally bitter Nebraska stories—so much as it is the manner" (Rosowski 45-46). Critics have the tendency to stress the originality of Cather's subject matter, as Williams indicates, "She was the first to give immigrants heroic stature in serious American literature" where they are mystified "over the form, and the episodic nature and obvious lack of structure of the novel" (Rosowski 45). However, Cather "a student of the classics, and mainly of Virgil" (Rosowski 49), would have known the tradition well to which she referred, and her awareness of her own country in that tradition was as radical as her subject.

As *O Pioneers* is set in a small town in Nebraska, Nebraskan reviewers were highly pleased by the locale of the novel, and reviewers of eastern newspapers and national magazines were excited as well. The reviewers recognize Cather as a new voice in American literature and her locale as a new country for American fiction. The *Nation* an eastern newspaper, indicated, "Few Americans novels of recent years have impressed us so strongly as this, and ended, The sureness of feeling and touch, the power without

strain, . . . lift it far above the ordinary product of contemporary novelists" (Woodress 240). The *New York Herald* greeted the subject matter as follows: "With a steady hand this author holds up the mirror of fiction to a people of our little land, if at all, seen therein before: the Scandinavian and Bohemian pioneers . . . we see these Old World pioneers adapting themselves to new conditions and becoming a voice in our national life" (Woodress 240).

Cather's plot revolves around the two stories of Alexandra and the land and the tragic love of Emil and Marie. David Daiches's study of Cather in 1951 argues, "the novel seems to be composed of disparate elements that are never wholly resolved into a unity" (Woodress 247). More recent critics see a more unified whole: John Randall notes that the "epigraph poem, which describes both the land and youth, announces the two main themes of the novel" (Woodress 247); David Stouck believes the two stories "stretch back to Genesis. Alexandra's is the story of creation . . . Emil and Marie's is the story of lovers cast from the earth's garden through sin" (Woodress 247). Bruce Baker argues, "that the inclusion of the Emil-Marie story is necessary to make a human being out of Alexandra instead of leaving her a totally mythic figure" (Woodress 247).

The creation of a strong female protagonist in *O Pioneers* gives feminist critics a reason to admire the novel. Rosowski regards "Cather as avoiding sexist roles in her pioneer women, for Alexandra combines the attributes of both sexes on the frontier" (Woodress 245). Alexandra has the foresight and power to tame the wild land, a role usually allocated to male pioneers, and the nurturing traits belonging to pioneer women. To O'Brien, "Alexandra is neither the female figure of male fantasy nor a doomed heroine" (Woodress 245). Alexandra's selfish passion for the land contrasts with the men's resentment, and her achievement in creating order and beauty in the world takes place against the failure and loss of the men.

O Pioneers reads as a Western American work because it is a story of immigrants as they make the Westward journey into the Nebraska frontier. There the prairie land becomes their home as they begin to farm the land. *O Pioneers* "is a ceremonial devotion to the land, and to the idea of family trapped in the tenderness Cather felt for

the great American plain civilizing itself" (Cather XII). The title of the novel serves to function as a celebration of settling and working a homestead.

John Bergson's determination and courageous effort to farm the wild land failed as he experienced hardship and adversity. John had made some progress developing the primitive land but the land "was still a wild thing that had its ugly moods; and no one knew when they were likely to come, or why" (Cather 13). The land became a mystery: "it was like a horse that no one knows how to break to harness, that runs wild and kicks things to pieces" (Cather 14-15). That failure was also contributed to elements in the frontier, over which John had no control: "his cattle had perished in a blizzard; his plow horse broke its leg; his stallion died from a rattlesnake bite; and time and time again his crops failed" (Cather 14). After John's death, and the failure of the crops, farmers had no choice but to give up their land: "Settlers sat . . . in the little town and told each other that the country was never meant for men to live in; the thing to do was to get back to Iowa, to Illinois, to any place that had been proven habitable" (Cather 31).

John has handed down his land to his daughter, Alexandra, where she assumes the gender role of a man to farm the land. There Alexandra develops a passion and love, and she gains a sense of self-fulfillment with the land as it becomes rich and prosperous: "We hadn't any of us much to do with it . . . the land did it. It pretended to be poor because nobody knew how to work it right; and then, all at once, it worked itself. It woke up out of its sleep and stretched itself, and it was so rich, that we suddenly found we were rich, just from sitting still" (Cather 74). The land itself becomes an entity, a presence, with a human personality: "the land itself . . . wanted to be let alone, to preserve its own fierce strength, its peculiar, savage kind of beauty, its uninterrupted mournfulness" (Cather 10). The landscape becomes a voice with a purpose: "It gives itself ungrudgingly to the moods of the season, holding nothing back. Like the plains of Lombardy, it seems to rise a little to meet the sun. The air and the earth are curiously mated and intermingled, as if one were the breathe of the other" (Cather 50).

In youth, Alexandra had illusions of a strong man lifting her up and then carrying her off. There the land is personifying itself as a man: "It was a man, certainly, who carried

her, but he was like no man she knew; he was much larger and stronger and swifter, and he carried her as easily as if she were a sheaf of wheat" (Cather 131). In her illusions "she never saw him, but, with eyes closed, she could feel that he was "yellow like the sunlight," and there was a smell of "ripe cornfields" about him" (Cather 131). There the purpose of the allusions is to foreshadow the love, passion, and devotion Alexandra will develop towards the land as a pioneer. Ironically, the novel closes with "Fortunate country, that is one day to receive hearts like Alexandra's into its bosom, to give to give them out again in the yellow wheat in the rustling corn, in the shining eyes of youth" (Cather 199), which is a representation of Alexandra bonding with the land as the country personifies itself with human characteristics.

As Alexandra identifies with the prairie soil, she develops a devotion to the land. Reflecting on the transformation of the raw prairie into a rich and prosperous land, "she had a new consciousness of the country, felt almost a new relation to it. She had never known before how much the country meant to her. The chirping of the insects down in the long grass had been like the sweetest music. She had felt as if her heart were hiding down there" (Cather 45). There Alexandra has achieved adversity and success with the wild land of the frontier. The land becomes a "great peace and freedom" (Cather 198) as Alexandra indicates to Carl; "We come and go, but the land is always here. And the people who love it and understand it are the people who own it—for a little while" (Cather 198).

Willa Cather has become a new voice in the American literary canon and her locale on the Nebraska frontier, a new country for American fiction, where *O Pioneers* becomes a part of the American mythology of Westward movement. *O Pioneers* is Alexandra's story where optimism and perseverance triumphs over adversity as her pioneering strength unites and brings the wild land into productive order. In the end, Alexandra remains unaffected by the greed shared by her brothers. She does not see beyond her own achievements or towards associations beyond companionship because she is confronted by the tragic event, which takes Emil from her and exposes Marie's harsh passion. Finally, walking together as the sun fades; Carl leads Alexandra towards

a new vision of the land and its people. Willa Cather recalls writing *O Pioneers* "was like taking a ride through a familiar country on a horse that knew the way" (Rosowski 45).

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Nicole Rizzardi

The Presence of Outsiders in Porter and Welty's Fiction

The presence of the racial other creates the sense of the insider versus the outsider. This racial other does not have to be those with different skin color, but it is the foreignness of this other that is important. The presence of one defines the other, as they are treated as different and are generally not accepted. The other presented in works can also be anyone of any type. Katherine Anne Porter's "Noon Wine" and Eudora Welty's "June Recital" and "Shower of Gold" are not any different. The insider versus outsider is present and addressed in various ways. These authors demonstrate that outsiders are not all the same but have different meanings dependent on the stories they are in. Helton in "Noon Wine" is introduced as an outsider, but in the end it is Mr. Thompson who becomes an outsider to his family and community. In "June Recital", Miss Eckhart is never accepted, unlike Miss Snowdie in "Shower of Gold". Katherine Anne Porter and Eudora Welty both use the outsider to critique and effect changes within given communities.

The stranger theme is definitely present in Porter's "Noon Wine." Mr. Helton is a very literal outsider as he is Swedish, and he is an agent of change. Through him, Mr. Thompson becomes an outsider as well, not only to his family, but to himself. In order to understand how Mr. Thompson becomes an outsider, one must understand what Mr. Helton is and then, one can relate it to Mr. Thompson. First of all, Mr. Helton is a foreigner, as he is Swedish (Porter 225). Unbeknownst to Mr. Thompson, Helton is also an outcast from North Dakota, and the audience learns this along with Mr. Thompson near the end of the story. In addition to this, a lack of communication is present with Mr. Helton. For instance, "he can't talk, for one thing, thought Mrs. Thompson, it's a shame to keep at him when he don't know the language good" (229). What keeps Helton as an outsider is his lack of communication. Throughout "Noon Wine," Helton's language barrier is what keeps him from fully being accepted. This

is further illustrated when the Thompson boys make fun of Helton and his speech, and Mrs. Thompson scolds them:

'Now you stop that,' said Mrs. Thompson. 'He can't help the way he talks. You ought to be ashamed of yourselves, both of you, making fun of a poor stranger like that. How'd you like to be a stranger in a strange land?'

'I'd like it,' said Arthur. 'I think it would be fun.' (231)

Arthur, being an insider, already has a sense of belonging. Being new to a place is an adventure to him. He is not putting himself in the same situation. Also, Mrs. Thompson emphasizes that Helton is a "stranger in a strange land", thus emphasizing that he does not belong. The striking part of this is that Mr. Helton and his lack of communication mirrors Mr. Thompson. In the end of the story, the lack of communication parallels Mr. Thompson's inability to communicate his own thoughts and feelings. In a sense, Thompson becomes Mr. Helton, except that he becomes a stranger to himself.

It is after the murder of Mr. Hatch, Thompson loses himself, and feels as if he must make it up to the larger community. He becomes "dead to his other life, he had got to the end of something without knowing why, and he had to make a fresh start, he did not know how. Something different was going to begin, he didn't know what" (264). Mr. Thompson realizes that he is no longer the same. Porter relates this to how Helton had murdered his brother, then became an outcast in his own society. By being separate from his past self, Thompson becomes an outsider as well. This is mostly due to the community believing him to be a murderer, or at least Thompson's perceived notion that no one believes him. Helton's actions had brought Mr. Thompson to his current state. Therefore, the presence of Mr. Helton is important to Thompson because he learns that status within a community can change quickly. M. Wynn Tomas, in the article "Strangers in a Strange Land: A Reading of 'Noon Wine,'" states that "Mr. Thompson, then, though 'at home', finds himself isolated in a strange world: and the upshot is that he realizes that he himself

is a stranger" (Thomas 243). Mr. Thompson is mirroring Mr. Helton. The same structure of events occurred, and in the end taught Mr. Thompson that anyone can be an outsider. Mr. Thompson discovers, being a "stranger in a strange land" is not likable, as his son Arthur had thought it would be (Porter 231). The presence of this other, Mr. Helton, demonstrates that anyone can be a "stranger in a strange land" in any place, be it from traveling or a more symbolic sense of losing one's self and becoming someone else. Thomas also notes that "the problem of understanding is so complex, so overwhelmingly difficult, that Mr. Thompson must try to explain to himself by explaining to others and submitting to caring for what they think. He also realizes, at the end, that he cannot possibly afford to try and hold everything that happened 'that day' in his mind at the same time" (Thomas 238). Mr. Thompson has been transformed so much that he understands he can no longer go back to how things were before. He can only move forward. It is his despair at what is lost that leads him on. In addition, "[his sons] have taken over his role and his manner completely, and they exclude him violently" (Thomas 240). Towards the end of the short novel, Thompson's role in the household has been taken over as well. His sons no longer need him there; therefore, he is left as much of a stranger as when Mr. Helton first arrived. He no longer has a place amongst family or the community, and is without hope of recovering what he had lost. In the end, he is so isolated that he understands he will no longer be accepted in any place.

The character of Miss Eckhart in Eudora Welty's "June Recital" also presents an outsider in a community. It is made clear through Cassie Morrison's section of this story that the general community has a very strong dislike of Miss Eckhart. For instance, Cassie mentions the time around World War I, stating that "the war came and all through it and even after 1918 people said Miss Eckhart was a German and still wanted the kaiser to win, and that Miss Snowdie could get along without her" (Welty 305). The community of Morgana does not trust Miss Eckhart. It is a known fact that she is German, and since she is not social like the others in the society, no one understands why she is in Morgana. The community is not tolerant of those

who do not conform. It is their suspicion and fear of the unknown in Miss Eckhart that causes the society to create stories about her. As Susan Donaldson in her essay "Recovering Otherness in *The Golden Apples*" states, "as an outsider, then, Miss Eckhart is regarded as an object-lesson by the community of tellers, and because she becomes the topic of so many stories, her humanity as a subject in her own right is overwhelmed by the layers of tales that envelop her" (Donaldson 493). Eckhart becomes the subject of many rumors and stories, and since the reader never has access to Miss Eckhart's mind from a narrator, the audience will never know how much is true or false. Another example is an observation of Cassie Morrison's, describing how the community, along with Miss Eckhart, was present at a funeral. She starts with the description of "Miss Eckhart, [as] stranger to their cemetery, where none of her people lay" (Welty 299). Again, it is noted that she is not from the area. This suggests that Miss Eckhart represents the presence of mystery. Welty is presenting this image of mystery to the society. No one knows much of anything about her, and the community only has speculation and suspicions of what must be true. Miss Eckhart cannot be included in Morgana's society for she is too different. She does not attempt to be social with her neighbors. Through Cassie's recollection of events, the reader also gets the reason why Miss Eckhart was not recognized as a member of the community. Cassie remembers that:

Missie Spights said that if Miss Eckhart had allowed herself to be called by her first name, then she would have been like the other ladies. Or if Miss Eckhart had belonged to a church that had ever been heard of, and the ladies would have had something to invite her to . . . Or if she had been married to anybody at all, just the awfulest man-- like iss Snowdie MacLain, that everybody could feel sorry for. (308)

Here a community member has an explanation relating to Miss Eckhart's lack of acceptance in the community. Miss Eckhart is explained to the reader that she does

not make changes to become accepted, but rather insists on being who she is and representing that foreignness in Morgana. She, then, must not want the others to become close to her, at least not enough to know her history and possible future plans. Eckhart is a very strong character, for she is non-conforming as well as very stubborn in this society. She is intent on keeping her own identity, rather than becoming one of the Morgana folk. Donaldson notes that "Miss Eckhart's foreignness, articulated in story after story exchanged in Morgana, makes it possible for the town to establish its borders between unity and difference, between communal identity and all things foreign, between the Same and Other" (Donaldson 494). This furthers the issue of community and what is accepted and what is not. Those in the community share common beliefs and practices. Miss Eckhart does not, therefore, is not accepted. Donaldson continues, "Morgana's tellers of tales reduce their own vocabulary and capacity for understanding. Rooted within the realm of the familiar and the clearly defined, they have no words with which to understand anything that is undefined or unknown-- or even to perceive it as such" (Donaldson 496). This gives them a difficulty with understanding Miss Eckhart and her background. They only know what is familiar to them, and cannot think in other terms to understand a foreigner such as Miss Eckhart.

Miss Snowdie MacLain in Eudora Welty's "Shower of Gold" is first introduced to the reader through Katie Rainey who is the narrator. It is explained to the reader that Snowdie is very different from the rest of the community, for "she's an albino but nobody would ever try to call her ugly around here--with that tender, tender skin like a baby" (Welty 263). It is from this that the reader can conclude that Snowdie is at least visually different from the rest of the community. Katie Rainey goes on to state how it is that the community feels towards Miss Snowdie MacLain, and says, "none of us felt very *close* to her all the while. I'll tell you what it was, what made her different. It was the not waiting any more, except where the babies waited, and that's not but one story. We were mad at her and protecting her all at once, when we couldn't be close to her" (267). Katie is a member of the community,

and would know about the various attitudes towards other in the society. They may not all completely accept her, yet they protect her. This is very different from the attitude towards Miss Eckhart in "June Recital". Snowdie is liked well enough that the community does not cast her out. In addition to this, Snowdie is mostly alone in the society, for her husband, King, is never around. Rainey comments on this, saying that:

we was every bit she had. Everybody tried to stay with her as much as they could spare, not let a day go by without one of us to run in and speak to her and say a word about an ordinary thing. Miss Lizzie Stark let her be in charge of raising money for the poor country people at Christmas that year. (267)

From this, the reader gathers that Snowdie is a community responsibility, and everyone is willing to help her, even though she is different from them. At this point, she is not so much of an outsider in Morgana. Furthermore, Donaldson also notes that "'inside' characters are often mysteriously drawn to 'outside' ones, and characters emblemized as texts more often than not elude the grasp of those who would interpret them" (Donaldson 496). This is especially true for Snowdie MacLain. Through Katie Rainey, the reader learns that the community takes care of Snowdie. She is visually much different than the others; however, she is accepted by the society. Since she is married to the ever-wandering King MacLain and socializes with neighbors, the community is willing to take her in.

Mr. Thompson, Mr. Helton, along with Miss Eckhart and Miss Snowdie MacLain are all outsiders in their respective stories. Porter and Welty use the outsiders in their fiction in similar ways. One such way is that they help define the community, and help the reader understand what is accepted in the society. It is Porter's use of the stranger that demonstrates how anyone can be a stranger, be it from an event or another circumstance. The question of who someone is can change within a moment. One who was so sure of himself can be confused and lost within the next

moment. The usage of the stranger in "Noon Wine" illustrates the transience of the human condition, for nothing stays the same nor can anything be relied upon. Welty is similar in this regard, for her use of the outsider is to define what the community's boundaries are in what they are willing to accept. It is in Welty's "June Recital" that Miss Eckhart is never accepted into Morgana's society. Snowdie, on the other hand, is accepted, for she follows the community's guidelines, unlike Miss Eckhart.

There is a definite connection between Porter's and Welty's use of the literal foreigner. Porter and Welty's foreigners keep to themselves, and there is a communication block as well. For example, Helton always plays the same song on his harmonicas and does not speak much. Eckhart, on the other hand, does not try to be friendly with neighbors or other community members. Eckhart also speaks some German, and the people she attempts to share it with do not understand (Welty 291). Both foreigners serve the purpose of defining what the community is.

Helton, however, is much different to Miss Eckhart. Helton is a double for an insider, Mr. Thompson. He had once belonged in North Dakota, but through his actions, has become outcast, thus setting the general chain of events for Mr. Thompson. Porter's Helton shows how easily can change one's status. One can be considered as an equal, and later could become an outcast. This is contrasted with Welty's Eckhart, who demonstrates that in the particular community of Morgana, those who are different, especially those who are not born there, are not welcome. They may be tolerated, but they are never considered to be on the same level. Miss Snowdie MacLain is never considered to be an equal to the Morgana folk either, even though they may protect her and look after her. She is not considered to be "one of them". The case of Mr. Thompson is different from the other uses of outsiders for he initially was an insider in the given community. Through the events in the story, he becomes an outsider to a place where he once felt comfortable and welcome.

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David Walford

Gulliver's Perverse Misanthropy

Mutiny and barbarism describe Gulliver's unceremonious arrival to Houyhnhnmland because Gulliver's sailors form a conspiracy to abandon "[him] in the first place where they [discover] land" (Swift 224). Although the piratical crew is not barbarous per se, the native hominidae creatures of Houyhnhnmland portray the uncivilized and irrational humans that catalyze Gulliver's misanthropy. E. E. Sullivan explains that the Yahoos are "animals that [live] with unbridled greed . . . lust, [and] savage instincts" (Sullivan 506). However, Gulliver's disgust in the Yahoos merely symbolizes his hatred for human vices because Gulliver realizes that the Yahoos' malicious behavior is blameless because they are incapable of reasoning while rational humans satisfy their vices with violence (Swift 248). When Gulliver is sexually embraced by the female Yahoo, his misanthropy for humans rather than the Yahoos is confirmed, because Gulliver subtly reveals his perverse sexual desires affirming his belief that humans are worse than Yahoos.

When Gulliver arrives upon the shores of Houyhnhnmland, he initially encounters hominidae creatures, Yahoos, but is unable to recognize them as barbarous humans because they reflect id personalities. For instance, Gulliver mentions that the Yahoos "often stood on their hind feet," but he "never beheld in all [his] travels so disagreeable an animal" (Swift 225). Gulliver recognizes that the Yahoos are bipedal animals, but he is unable to distinguish the Yahoos' human physique and regards them as cattle (Swift 226). Moreover, Gulliver shows his anger and slaps the Yahoo when it approaches him, thereby suggesting his intolerance of the ugly curious monster (226). E.E. Sullivan theorizes that the Yahoos characterize men when they "ignore the voice of reason" or allow their behavior to be dominated by the id mentality (Sullivan 506). As the Yahoos are incapable of reasoning and logic, their actions reflect their primal selfish urges for immediate gratification. Furthermore, Sullivan reveals that "the truth [of mankind] is far worse. The Yahoos only show the seed of the vice and depravity

that mankind, endowed with reason, has brought to rankness" (Sullivan 508). Since the Yahoos are irrational creatures that operate according to their id personalities, humanity may be considered worse because they have the ego and superego to regulate their behavior according to acceptable social norms.

As Gulliver's disgust in the Yahoos' bestial behavior is repeatedly confirmed, the Houyhnhnms inform him that the Yahoos' vices and malice are directly correlated to human nature. For example, the Houyhnhnms observe that the "Yahoos are violently fond" of "certain shining stones," and wonder "how these stones could be of any use to a Yahoo; but now ... [believe] it might proceed from the same" greed that corrupts Gulliver's human counterpart (Swift 260). By illustrating the Yahoos' malicious and senseless greed in useless stones, the Houyhnhnms encourage Gulliver to ponder the parallels of human and Yahoo greed. Gulliver tentatively observes the Yahoo's "filthy but thoroughly human" qualities and apprehensively "[receives] unfamiliar and uncongenial ideas [about Yahoos] that ... may be pronounced educated or sophisticated more utterly than any other recorded man!" (Moore 105). John B. Moore's theory may seem contradictory to the irrational nature of the Yahoos, but he illustrates Gulliver's ability and willingness to converse with the Houyhnhnms and conceptualize their arguments about Yahoos and humanity. However, Moore elaborates Gulliver's ecstatic praise of the Yahoos as a "sophisticated" and elevated species of *Homo sapiens*. Perhaps Gulliver's praise for the bestial Yahoos suggests his misanthropist views of humanity; in other words, Yahoos are irrational animals so their savage behavior is forgivable.

Assuming that Gulliver's misanthropy develops solely from the Yahoos' unbridled barbarous behavior would ignore his self-loathing belief that all men are Yahoos. Nonetheless, Gulliver initially illustrates his ethnocentricity by "resolving to deliver [himself] to the first savages" that he should discover in Houyhnhnmland (Swift 225). When Gulliver expects to discover savages, he expresses ethnocentricity by assuming that he belongs to a more civilized culture than the native Yahoos. However, one can interpret Gulliver's dwindling belief in English superiority to the

Yahoos as the narrative progresses. When Gulliver explains that his “country [is] governed by a female man, whom [he calls] a queen,” he reveals his initial belief that Englishmen are more civilized than Yahoos because he establishes a clear distinction between man and Yahoo (Swift 243). Conversely, Gulliver rationalizes that “the trade of a soldier is held the most honourable of all others: because a soldier is a Yahoo hired to kill in cold blood as many of his own species, who have never offended him, as he possibly can” (Swift 247). Although Gulliver recognizes that his queen is a female man rather than a female Yahoo, he acknowledges that the honorable troops, Yahoos, are governed by the queen suggesting that she is the queen of all Yahoos. Juxtaposing Gulliver’s comprehension of the English monarch and army reveals his changing perception about humanity because he begins to refer to his honorable countrymen as Yahoos rather than specifying English superiority to the Yahoo race.

While contemplating human nature, Gulliver believes that he should be able to distinguish himself from the Yahoos, but his conversations with the Houyhnhnms reveal parallels between Yahoo and English culture that change his belief. When Gulliver believes that he “ought to have understood human nature much better” than his master, he reveals prejudicial beliefs that disregard the Houyhnhnms’ scientific observations of Yahoo culture (Swift 264). However, Gulliver is a reasonable Englishman and rationally considers the “[illegitimacy] to prohibit the expression of an opinion or sentiment” that is contradictory or even harmful to his beliefs about human nature (Jacobson 279). For instance, Gulliver learns that his master “had once, by way of experiment, privately removed a heap of ... [shiny] stones” from a Yahoo’s possession to prove the insatiable greed of the Yahoos; Gulliver realizes that the Houyhnhnms logically confirm a correlation of insatiable greed between humanity and Yahoo culture. Even though Gulliver reveals an initial prejudice when he believes his master’s harmful speech, he listens respectfully and discovers truthful but opposing viewpoints of humanity (Jacobson 279). Moreover, Gulliver is told by his master that “he looked upon [man] as a sort of [animal] to whose share, by what accident he could not conjecture, some small pittance of reason had fallen, whereof

[man]" only uses this gift to amplify his or her corruptions (Swift 258). The idea of Gulliver civilly disregarding his prejudices to contemplate his master's arguments illustrates irony because Gulliver learns that the Yahoos are theoretically humans, so his hate for the Yahoos changes to misanthropy.

Gulliver's misanthropy slowly develops throughout the narrative, but his hatred for all of mankind is catalyzed and confirmed by the lusty Yahoo girl who influences Gulliver to acknowledge that he is in fact a Yahoo. When the "young female Yahoo, standing behind a bank, saw" his naked bathing body, she "embraced [him] ... in a most fulsome manner" causing Gulliver to roar loudly (Swift 266). Moreover, Gulliver admits that "her countenance did not make [her] appearance altogether so hideous as the rest of the kind; for, I think she could not be above eleven years old" (Swift 266). This confession reveals Gulliver's perversion because he admires her countenance and believes that she is only eleven years old. When Gulliver is fulsomely embraced, he roars suggesting a primal call of great excitement and possibly sexual satisfaction from pedophilic perversion. Although Gulliver's roar compels his Houyhnhnm guard to "[gallop] towards [him], where upon [the female Yahoo] quitted her grasp, with the utmost reluctance," he mournfully accepts that he is a real Yahoo rather than praising his guard for saving him from further molestation (Swift 266). So, Gulliver's realization that he is a true "Yahoo acknowledges his disgust in his sexual perversion which evolves into misanthropy. Paradoxically, Gulliver's realization that he is a Yahoo causes him to experience self-loathing as well as hatred for his English kinsmen. Gulliver's absolute misanthropy is directed at civilized humans rather than Yahoos because both man and Yahoo exhibit covetous, perverse, and malicious behavior, but the Yahoos are irrational and thus forgiven for their instincts while rational humans are condemned for disregarding their morals (Sullivan 50 I, 506).

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Kalli Weikel

"It's All Because of Sex": The Essential Equilibrium in Tom Stoppard's *Arcadia*

Tom Stoppard's *Arcadia* is a unique play that embraces elements not typically found in literature, like mathematics and science. In his article, "Current Literature 1993," Logan Spiers affirms that the "mathematical and artistic speculations that take place within" Sidley Park are "attempts to arrive at some pattern behind life's confusions." However, as he goes on to say, "no one is able to accommodate the greatest unpredictability of all, human love, which constantly sows confusion in human affairs" (156). Indeed, love, and moreover sex, is intrinsic to humanity and is a constant source of unpredictability in life. The sex in *Arcadia*, and presumably in life beyond Utopia, is precisely what necessitates equilibrium between the opposing philosophies of existence, often revealed through science and religion. Stoppard employs unconventional subjects and the reasoning of the various characters to set up an opposition between Classicism and Romanticism. However, Stoppard ultimately asserts a need for balance between Classicism and Romanticism and their principles of reason and emotion.

In his review of *Arcadia*, David Guaspari asserts that "One of Stoppard's favorite ideas is that 'all men desire to know'" (para. 2). Guaspari further suggests that *Arcadia* is the "tragicomic pursuit of knowing and knowing." This notion of "knowing and knowing" refers to knowledge which can be learned, like that of science, and knowing others in "the biblical sense" (222) through sex. This want of knowledge is a significant and driving theme in *Arcadia*, and the exploration of sexual "desire" is of primary importance as well. Immediately in the play, the topic of sex is introduced with the amusing discussion of "carnal embrace" (2), a term suggestive of carnal *knowledge*, which is widely known as sexual intercourse. The inquisitive Thomasina demands to know the meaning of the term and Septimus soon provides her with a very clinical definition (3). His explanation is contrasted with the definition of Fermat's last theorem, a conversation that introduces the juxtaposition of sex and science. Throughout the play,

sex continues to be a topic of conversation in association with subjects like mathematics and physics.

Thomasina and Chloe, although separated by decades, both agree that “it’s all because of sex” (73), the “it” being the universe and all of its cause and effect. Chloe Coverly, the insightful descendant of Thomasina, is the first, according to Valentine, to assert that the universe is “trying to be” deterministic, but is prevented by sex, or “people fancying people who aren’t supposed to be in that part of the plan” (73). Valentine replies that it is “the attraction Newtonian left out.” Later in the play, although actually 181 years earlier in history, Thomasina asserts that the “action of bodies in heat,” a metaphor for sex, provides support for the refutation of determinism (84). Interestingly, heat is a significant element in the play not only for its connections to thermodynamics and death, but because it also signifies desire and passion. In this way, another association between science and sex is revealed.

Hannah and Bernard are characters who are set in opposition to one another and each exemplify disparate views of sex, science, and religion. Hannah, the writer who feels the Romantic Age is a “sham” (27), represents Classicism, a movement that favored reason and restraint. Certainly, Hannah is rational; she doesn’t believe in “cheap thrills” (27), and like a scientist, she demands proof for Bernard’s claims about Lord Byron (49, 59, 74). She is also restrained, particularly with regard to men and sex. After several moments of speaking to Bernard for the first time, Hannah tells him she “doesn’t like sentimentality” (28). In the following scene, Chloe notes the “sexual energy” between Hannah and Bernard, but Hannah dismisses the observation and states emphatically that she doesn’t “dance” (33). In addition, Hannah doesn’t concede to “false emotion” (27), and she is oblivious to the fact that Gus is in love with her (33). Hannah undoubtedly demonstrates her resistance to relationships when she tells Bernard that she doesn’t “know a worse bargain” than being married: “Available sex against not being allowed to fart in bed” (63).

Hannah’s views further support, or are perhaps caused by, her belief that the Romantic Age was “the decline from thinking to feeling” (27). She rejects emotion and

prefers to depend on concrete, tangible concepts of the world. She also asserts her faith in knowledge, and while she rejects an afterlife, she declares that "it's wanting to know that makes us matter. Otherwise we're going out the way we came in" (75). Her use of "us" designates humankind and her statement not only emphasizes the yearning to know, but also the need for growth. Although Hannah repudiates "feeling," it is evident that she does believe in more than science, which may be what eventually allows her to grow.

Bernard, on the other hand, represents Romanticism, a movement that emphasized emotion and imagination. Bernard relies strongly on his feelings and "gut instinct" rather than proof, and consequently he makes a bold and premature claim about Byron that proves to be false (58, 89). Bernard is as irrational as Hannah is rational, and he vigorously rejects science. In an emphatic monologue, he mocks "penicillin and pesticides" and states the need for "great" poets and philosophers (61). Bernard also believes that "[i]f knowledge isn't self-knowledge it isn't doing much;" he can "expand [his] universe without [science]" (61). Consequently, Bernard ends the play as a character lacking in expanse and growth because he refuses to accept any scientific thought. Also contrary to Hannah, Bernard enjoys sex and is quite casual about it. He openly kisses Hannah just after meeting her, invites her to London, not for his lecture but for "underrated" sex, and is involved in relations with Chloe (32, 63, 95). Bernard's claim that "the drama of life and death at Sidley Park was not about pigeons but about sex and literature" (54) not only conveys his position about the past but is moreover indicative of the two factors in life that he regards highly: "sex and literature."

Bernard's statement that "God's crankshaft is [his] idea of a satisfying universe" and Hannah's refusal to believe in a spiritual afterlife accurately reflect their Romantic and Classic positions (61, 75). Often in science, religion is refuted; likewise, in religion, science must be rejected. However, Stoppard uses the characters of Hannah and Bernard to illustrate that a balance between science and religion, as well as the ideals of Classicism and Romanticism, is reasonable and necessary. Guaspari suggests that Hannah's eschewal of men is an "effortful resistance to being known" (45). Hannah obviously embraces the idea of learning and "wanting to know," but because she only

opens herself up to science and not human interaction, she indeed falls short of “being known” and, therefore, of truly knowing her self. Bernard also fails in his concept of knowledge because he depends wholly on his feelings and is too hasty in his professional judgments and personal relations (90). As a result, Bernard makes a fool of himself and loses his credibility. Bernard continues to refute the requirement of harmony in the universe, and consequently, he ends the play regretfully retreating from Sidley Park, leaving his partner Chloe in tears, and knowing “nothing” (93). However, Hannah’s acceptance of Gus’s invitation to dance at the end of the play signifies that she has acknowledged a need for balance, and her action suggests that there is hope yet for humanity, despite what science postulates (78).

The characters in both time periods in which *Arcadia* is set convey the connection between science and religion and further demonstrate the need for balance in the universe. Septimus states that “Geometry [. . .] is the only science God has been pleased to bestow on mankind” (84). In reply, Thomasina rejects this idea and says that “Mountains are not pyramids and trees are not cones” (84). In this way, Thomasina suggests that there is opportunity for balance in the world; she proposes that nature, or at least part of it, may exist free from mathematics and instead be purely of God’s creation. Later in the scene, Thomasina tells her mother that she is “going to marry Lord Byron” (84). The notion of matrimony, which may include love, will surely involve consummation, yet “another geometry” that Thomasina wishes to discover (84). Even according to Septimus and Thomasina, geometry is a symbol of both science and sex. The juxtaposition of these two concepts, as in the first scene contrasting carnal embrace with Fermat’s theorem, is another representation of the persistence of sex in the universe. In addition, this scene supports the condition for balance in a world of reason and emotion.

Stoppard uses Valentine’s character as a figure of modern science. Valentine explicates Thomasina’s mathematical discoveries and explains the second law of thermodynamics to Hannah, declaring that “we’re all going to end up at room temperature” (78). In essence, humans have no control over the universe, nor science

or religion, which is an even more compelling reason for the two forces to cooperate. Valentine also asserts that “[t]he unpredictable and the predetermined unfold together to make everything the way it is. It’s how nature creates itself (47). By nature, Valentine could be referring to either science or humanity. Nature is found in the leaf that Thomasina uses to scientifically “deduce its equation” (37), as well as in reference to the inherent character of humankind. Yet, Valentine likely intends for nature to represent both science and humanity because he recognizes the necessity of balance, for even chaos and determinism can work “together.” Similarly to Thomasina, Valentine serves as a mediator of the opposing principles of Classicism and Romanticism, and likewise, science and religion. He declares the seemingly simple statement “[s]cience and religion” as if it is the only possible answer (75).

Stoppard also uses Septimus to support the need for balance between the principles of Classicism and Romanticism. Septimus tries to comfort Thomasina in her grief over the loss of ancient literary works in the fire at Alexandria, by explaining to her that nothing is truly lost: “We shed as we pick up [. . .] and what we let fall will be picked up by those behind” (38). According to Joseph Hynes, Septimus’s speech indicates “that human purpose resides in communicating with those flying before and after us” (para. 26). Essentially, people’s connections to one another are foremost in human existence. Indeed, later in the play, Septimus is revealed as the hermit who was “off his head” (27), presumably driven to isolation and debilitating grief by the tragic death of Thomasina. His disconnect from the world further led him to madness and he filled thousands of pages with algebraic equations until his death. When Septimus was left with only science, he stopped living. His character illustrates that people require more than mathematical expressions and logic; they also need human expression and sentiment.

In the final scene, Septimus tells Thomasina, “When we have found all the mysteries and lost all the meaning, we will be alone, on an empty shore” (94). He speaks scientifically, but Thomasina reassures him humanistically by saying, “Then we will dance.” Undoubtedly, Thomasina understands the basic idea of humanity: having someone, whether for love or lust, keeps meaning in people’s lives and keeps them

from loneliness. Her statement also reveals that both classic and romantic elements are required for humankind to endure. Thomasina and Septimus kiss, a true symbol of affection, and then proceed to waltz (94). Derek Alwes asserts that “[d]ance, in addition to other forms of carnal embrace, is the only adequate response to death” (401). Dancing is also similar to “carnal embrace” in that two partners move together in unity. Furthermore, dancing is the definitive corporeal symbol of balance and harmony. In reflection of the two couples from different time periods simultaneously dancing on stage, Alwes notes, “We are looking at the human condition. The Dance. It embraces beginnings and ends, creation and loss, life and death” (402).

By the end of the play, Stoppard has indeed revealed that dancing requires both flow and form, and that chaos has order, heat uses life and evokes death, humans desire to know the mind and the body, religion induces science, science provokes religion, rationality requires feeling, and Classicism needs Romanticism. Hynes affirms that at the play’s conclusion, “[the audience] realize[s] that reason and facts are necessary and desirable (Classicism), but that the mysteries which reason can never solve both frustrate us and give our lives zest (Romanticism)” (35). Ultimately, “because of sex” and humanity, there must exist a balance in the world between science and religion, reason and emotion, and Classicism and Romanticism.

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Kristine Drew

Reconceiving the Feminine Aspect through Woolf and H.D.

Virginia Woolf and Hilda Doolittle redefine modernism through the feminine aspect. These authors reject the traditional views of women in order to recreate the depiction of women within modern society. Woolf uses her novel *Mrs. Dalloway*, to create mock heroic elements by defining a feminine quest. Mock heroic elements are actions or items that are used to make fun of traditional epic characters or events. A feminine quest is a type of journey involving actions associated with feminine qualities, such as party planning or other domestic duties. Hilda Doolittle deals with a woman's perspective and femininity through her poems. As a result of reconceiving the feminine aspect Woolf creates a quest that emphasizes a woman and her world, while H.D. highlights in her poems the female character by encompassing the values and thoughts of the feminine.

Mrs. Dalloway characterizes the quest as feminine by describing a day's journey of the main character, Clarissa Dalloway's, attempt to throw a party. "Mrs. Dalloway's fore grounded domestic plot unfolds precisely in shops and drawing rooms rather than on battlefields, and substitutes for epic quest and conquest the traditionally feminine project of giving a party, of constructing social harmony through affiliation rather than conflict." (Abel 97). During the twentieth century, the putting on and planning of a party was left to the woman of the household. Therefore, Clarissa Dalloway holds great responsibility for the success of her party. She must encounter obstacles, her own self doubts, and the ever present issue of time in her pursuit to throw a party.

The novel's journey begins with the statement: "Mrs. Dalloway said she would buy the flowers herself" (Woolf 3). The reader is instantly plunged into Clarissa Dalloway's quest for flowers. The flowers represent a token; the object that Clarissa must return home with in order to demonstrate her success. Early on in her journey she encounters her first obstacle.

Clarissa's first delay occurs with her encounter of Hugh Whitbread: "her old friend Hugh--the admirable Hugh!" (Woolf 5). To Clarissa, Hugh represents the trustworthy friend who has always remained true to her. As a mock-heroic character "Hugh Whitbread is not the 'stout-hearted'; he is the 'admirable,' and his role is simply that of a sycophant at court"(McLaurin 13). Hugh is not described in heroic terms, but according to Clarissa is "impossible, but adorable to walk with on a morning like this" (Woolf 7). Hugh does not develop as a heroic character. Instead, he represents the idea that "the gods and heroes of the novel are made of plaster"(McLaurin 13). Hugh carries no depth and his character is to be taken at face value. Although Hugh lacks depth, Clarissa values his faithfulness. Clarissa's delay with Hugh is not lengthy and she soon continues on.

As Clarissa continues, the novel portrays the image of her as being alone on her journey. The novel states: "She had a perpetual sense ,as she watched the taxi cabs, of being out, out far out to sea and alone; she always had the feeling that it was very, very dangerous to live even one day"(Woolf 8). The city of London represents the vastness of the sea. Within London, Clarissa feels alone in her life and suspects an ever present danger. In a traditional epic, the danger for a heroine is her enemies, but in Clarissa's case it is the still looming presence of the war. It is through Clarissa's loneliness that the reader learns of one of her flaws as a hero. She does not possess the knowledge and skill that would be expected of a male hero: "She knew nothing; no language, no history; she scarcely read a book now, except memoirs in bed " (Woolf 8). Instead, she possesses the gift of "knowing people almost by instinct "(Woolf 9). Clarissa is able to connect with people based on her charm. Although, her downfall is worrying so much about what others think of her: "How much she wanted it - that people should look pleased as she came in" (Woolf 10). As much as she worries about herself and winds through the streets of London, Clarissa arrives at the flower shop.

The flower shop is where Clarissa must retrieve her token. Miss Pym is the keeper of the token, or the flowers. She greets Mrs. Dalloway, who is portrayed in an "advanced, light, tall, very upright position" (Woolf 12). Mrs. Dalloway executes the

stature of someone of importance. While in the flower shop, Clarissa is in paradise. She experiences a moment of ecstasy: "as if this beauty, this scent, this colour ... were a wave which she let flow over her and surmount that hatred ... and it lifted her up and up," expressing her deep passion with the flower shop. (Woolf 13). However, the moment does not last because Clarissa's journey is not finished. Although her quest for flowers has been fulfilled, she still must construct the rest of the party. Clarissa must continue to carry herself with dignity and portray herself as a heroine. Coming out of the flower shop, "for a second she wore a look of extreme dignity standing ... in the sunlight (Woolf 17). Clarissa must continue to uphold a confident composure during her journey.

The battle and military aspect of the novel is portrayed through the symbolic meaning of Clarissa's parasol (McLaurin 13). As Clarissa returns to the house, Lucy the maid, acts like a squire to a knight. She takes "Mrs. Dalloway's parasol, handl[ing] it like a sacred weapon which a Goddess, having acquitted herself honourably in the field of battle, sheds, and place[s] it in the umbrella stand" (Woolf 30). Not only must Clarissa disarm herself upon her return home, but she must change out of her battle robes: "Women must put off their rich apparel. At midday they must disrobe" (Woolf 31). Clarissa is a different woman at home; she no longer bears the armor of battle. On the other hand, another obstacle is created for Clarissa while in her home.

Clarissa must mend the tear in her dress for the night's celebration. Her dress is a representation of the robes of royalty and festivity. Although, the dress is represented as a mock of a true hero's elegant garments: "By artificial light the green shone, but lost its colour now in the sun" (Woolf 37). The dress's color and glamour is not real when revealed in natural lighting. Another aspect that exaggerates the significance of Clarissa's dress is when Peter Walsh enters the room while she is mending. Clarissa "made to hide her dress, like a virgin protecting chastity, respecting privacy" (Woolf 40). The dress holds as much importance as a woman's virginity. By juxtaposing these two objects, Woolf has made the importance of the dress to Clarissa seem absurd. It is the dress for an unusual heroine. Even the aspects of Clarissa's party lends to mocking

the traditional hero's celebration.

The setting of the party and the people attending represent Woolf's take on making the quest feminine. The night of the party is enchanting: "the yellow-blue evening light ... on the leaves in the square shown lurid, livid - they looked as if dipped in sea water - the foliage of a submerged city" (Woolf 162). The setting provides the scene for a grand gathering, but still lays way for absurdities. For instance the novel states: "Doors were being opened for ladies wrapped like mummies in shawls with bright flowers on them, ladies with bare heads" (Woolf 164). This description of the ladies makes them appear not only ridiculous, but grotesque. These elements are not present in a traditional epic celebration, therefore further mocking what is known as a conventional celebration. In addition, the royalty of England is not described in glamorous terms. When the Prime Minister arrives at the party the narrator states: "He looked so ordinary. You might have stood behind a counter and bought biscuits-poor chap, all rigged up in gold lace" (Woolf 172). The Prime Minister does not exude greatness. He is clumped together with the average citizen at the party. On the other hand, it is Clarissa who is described in elegance. She travels through the room "prancing, sparkling, with the stateliness of her gray hair" wearing "ear-rings and a silver-green mermaid's dress" (Woolf 174). This is Clarissa's party costume; the mask she wears as she entertains. Clarissa senses that "every time she gave a party she had this feeling of being something not herself" (Woolf 170-171). Once again Clarissa's insecurities are brought forth.

Even during the party, Clarissa faces the challenges of her role as the heroine. She believes in the beginning of the night that her party might be a failure because "it was still touch and go" (Woolf 170). Clarissa's final challenge comes by the means of Dr. Bradshaw. He introduces the final challenge and the one thing that threatens to ruin Clarissa's party; the talk of death and suicide. Clarissa is shocked and overwhelmed by the fact that someone would converse about such a dreadful topic at her party. Through some thought and isolation from the party, Clarissa triumphs. As a result, she realizes that she does not pity the young man who killed himself, but must

return to the excitement of her party. Ultimately, Clarissa's journey to throw a party is successful. Her special talent as a heroine is bringing people together; allowing those people for one night to forget life's troubles and enjoy the moment. During this moment, they feel their common humanity that is a "symbolic gesture, a greeting to other beings across the emptiness which [Clarissa] sees at the heart of life" (McLaurin 14). Mrs. Dalloway defines the quest as feminine, while H.D. defines feminine through her poems.

The poem "Eurydice" empowers the view point of a woman by taking the focus away from the usual main character, Orpheus. H.D. is emphasizing a woman's values and views. The story no longer belongs to Orpheus and the men. As Hollenberg notes, "The speaker gains a negative form of self-affirmation by rebelling against a culturally mandated pattern of male-female relationship that negates the possibility of independent female self-determination" (76). The persona of Eurydice articulates an outlash at the stupidity of men. The poem expresses Eurydice's loss of hope and her failed chance at returning to the living: "So you have swept me back / I who could have walked with the live souls / above the earth" (Doolittle 1.1-3). Eurydice is angry and frustrated with her situation. The poem is filled with questions such as: "why did you turn / why did you turn back?" that express her irritation with Orpheus (Doolittle 2.9-10). Although Eurydice feels helpless, there is a sense of hope at the end of the poem: "At least I have the flowers of myself, and my thoughts, no god can take that" (Doolittle 7.1-3). As Hollenberg argues "Consigned now permanently to Hades, she determines to make this underworld a locus of growing autonomy and personal triumph" (77). Even though Orpheus has lost all chances for Eurydice to live, she still has her knowledge which empowers her as a female. "She accepts her plight with a firm reliance upon her inward strength" (Martz 88). Through this poem, Eurydice is no longer viewed as a sideline character. H.D. has given a voice to a woman who before only appeared as a victim of a man's fatal decision. Like "Eurydice," the poem, "Oread", contains the theme of female empowerment.

"Oread" represents a female's power over a force of nature. An oread is a

minor female deity within the context of the poem. The "spirit of the Greek mountain-nymph comprehends the waves of the ocean as the pines of her own shore, in one dynamic and unified complex" (Martz 82). She is commanding the sea into action with words like "whirl", "splash", "hurl", and "cover" (Doolittle). The oread has increased her power as a minor deity in order to summon the force of the sea. Through her commands, the oread means to bring the land and the sea together. Through this action, the oread is creating a purification of the land by the sea (Swann 25). They are two separate entities that have been commanded to become one. By creating the image of a complex unity of land and sea, the oread has expressed the power of the female. H.D. has taken something that seemed impossible, summoning the sea, and made it possible through the orders of a female nymph. Although the "Oread" expresses the power of one female, "Helen" demonstrates how one woman can represent so much.

H.D.'s poem "Helen" expresses how Helen of Troy is a symbol of the collective emotions of Greece. According to the poem, Greece can only despise Helen as long as she is living. Lines such as, "All Greece hates" and "All Greece reviles" expose Greece's combined hatred of Helen (Doolittle 1.1-6). Hollenberg argues, "The symbol of irresistible beauty and illicit love, the cause and goal of a terrible war, Helen has become an object of denigration and hatred" (90). The actions of Helen have caused such intense emotions within the people of Greece that they have forgotten what else may have caused their downfall. "In "Helen," the poet cannot free Helen from the patriarchal cage of traditional hate and adoration" (Friedman 235). Finally, the reader sees only that through Helen's death can Greece love her: "could love indeed the maid, / only if she were laid, / white ash amid funeral cypresses" (Doolittle 16-18). Some critics view Helen as a "suffering Madonna victimized by the Greeks" or as a "kind of Joan of Arc menaced by fierce warriors," points which emphasize her possible innocence (Swann 54). Even though Helen may appear innocent, it is apparent that she does not possess a strong will within the poem. H.D. uses "Helen" to demonstrate that Helen's passivity is also an effective weapon in a woman's defense in resisting the blandishments of the male (Swann 54). Even though

the reader does not view the poem from Helen's point of view, the reader is still able to understand how vast the repercussions of her actions were. Helen instills a range of emotions within the people of Greece, while the poem, "Moonrise," continues to demonstrate the feminine persona.

H.D. uses "Moonrise" to convey creativity from a female perspective (Hollenberg 74). "Moonrise" encompasses the persona of Artemis. Artemis is a Greek goddess that is often identified with the moon. She is also represented as a huntress, who can be strong and destructive. In the poem, Artemis is doubled with the moon while "a group of people, perhaps Amazons, await her appearance in the sky so that they may sing her praises" (Swann 39). The poem states: "O flight, / bring her swiftly to our song" (Doolittle 8-9). The Amazon women admire Artemis and wish to please her. In the poem the Amazons question whether Artemis will grace them with her presence:

Will you glimmer on the sea?
will you fling your spear-head
on the shore?
what note shall we pitch? (Doolittle 1-4)

Artemis is revered by the Amazon women. According to Greek myth, Artemis was a virgin goddess who demanded her followers to abide by strict guidelines of purity. In "Moonrise," Artemis is only viewed as a woman to be admired, but in "Orion Dead" she is one to be reckoned with.

"Orion Dead" expresses Artemis' sorrow with having killed Orion, but she still celebrates herself as a woman. The lines: "So arise and face me. / I am poisoned with rage of song" (Doolittle 5-6) express her destructive potential (Hollenberg 75). Even a woman who can be so strong and powerful can succumb to sorrow. The following lines express the sorrow of Artemis:

I once pierced the flesh

of the wild deer,
now I am afraid to touch
the blue and gold-veined hyacinths. (Doolittle 7-10)

“Moonrise” and “Orion Dead” demonstrate the depth of one woman. H.D. is expressing the expanse of emotions that a female can have. She is also demonstrating that even powerful women experience moments of weakness. Even Penelope in the poem “At Ithaca” expresses a sense of weakness in waiting for Odysseus.

“At Ithaca” expresses Penelope’s thoughts and feelings while she waits for Odysseus to return home from his journey. The poem reveals her faithfulness, and how her days are filled with the same repetitive actions:

Over and back,
the tangled thread falls slack,
over and up and on;
over and all is sewn. (Doolittle 13-15)

Although Penelope remains faithful to Odysseus, she longs for a man:

I wish some fiery friend
would sweep impetuously
these fingers from the loom. (Doolittle 13-15)

Swann argues, “The poet permits her a fleeting wish for a lover to end her long waiting with a kiss” (67). Once again a woman’s wishes and needs are expressed. H.D. encompasses the perspective of a woman. Her poems maintain the idea that women have a place within history and literature.

In conclusion, Woolf and H.D. portray the feminine aspect within their texts. Woolf takes what was once thought of in masculine terms and makes it feminine by creating a feminine quest within Mrs. Dalloway. Mock heroic elements are demon-

strated through items such as Clarissa's parasol and her evening dress. On the other hand, H.D. emphasizes the feminine through her poems by giving a voice to personae of the female. "At Ithaca" and "Eurydice" express the woman's point of view in myths that are male dominated narratives. "Oread" represents female power, while "Helen" is the expression of how one woman can control so many people's emotions. "Moonrise" and "Orion Dead" express how the feminine can encompass opposite ends of the emotional spectrum; power and sorrow. Woolf and H.D. have created new ways of looking at a female's perspective. Woolf and H.D. have emphasized the female character by constructing their texts in ways that incorporate the values and thoughts of the feminine in order to reconceive the quest as feminine.

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Laura Peet

Ghosts of the Past in Toni Morrison's *Beloved*

Beloved, the title character of Toni Morrison's 1987 novel, is an anomaly. Descriptions of her, as well as the sections in which Beloved herself speaks, often leave the reader more confused about Beloved's identity. Is she, indeed, the re-embodied ghost of Sethe's murdered child? Is she a woman who, through some trauma too horrific for words, is unable to tell her new family who she is? Is she, in fact, a woman, perhaps newly freed, who was brought over in chains through the middle passage? Is she some sort of projection of Sethe's inner guilt: an alter ego of sorts? Morrison's construction of Beloved's character is confusing, but ultimately it is this confusion which makes Morrison's book, and her main point, so effective. Beloved encompasses all of the previously mentioned characteristics and more. She is impossible to pin down because she functions as different things to different people. Similarly, her function in relation to each member of the household changes throughout the novel. Thus, readers can gather that who or what Beloved really is is irrelevant to the ways that other's perceptions of her impact their construction of their own identities. Beloved is ghostly, a virtually unnamed representation of all of those things that are ever present that we try so hard to ignore. She is Sethe's guilt, Denver's longing and fear; she is Paul D's and shame, and she is the collective reminder of the "sixty million and more" who were destroyed by the middle passage. Just like other painful aspects of the past, these issues must be brought forth and worked through for real healing to take place. This is true on both the individual level and the community level. Beloved, then, must be exorcised for life at 124 to regain any semblance of normalcy.

The first line of Morrison's novel is "124 was spiteful" (3). The house where Sethe lives with her daughter is filled with an unpleasant presence, one that stems from an action in the past that everyone remembers but no one will speak

of. Both Sethe and Denver attribute the presence to the spirit of Sethe's murdered child. The baby hadn't even been given a proper name before she was murdered, so Sethe decided to have the tombstone engraved "Beloved," as she could only afford to include half of the phrase that she remembered from attending her baby's funeral: "Dearly Beloved" (Morrison 216-17). Thus, the "spiteful" presence at 124 Bluestone Road is not only unmentioned, but unnamed. It haunts Sethe and Denver in spite of their attempts at ignoring it. This fact is mirrored even in the numbers that make up the address of the house. The number two follows chronologically from the number one, but it is the three that is missing in the sequence. Its absence, however, is actually more powerful than its presence would be. Looking at the numbers, we realize quickly that something is missing, and that the fact goes unmentioned within the text only draws more attention to its absence. Like Beloved, it is an unnamed, unmentioned presence. Lynda Koolish elaborates on this fact in her article "'To be Loved and Cry Shame': A Psychological Reading of Toni Morrison's *Beloved*," saying:

the description each character supplies about the spiteful two-year old provides the first major clue in the novel that the residents of 124 unconsciously summon the disembodied spirit, and, later, the apparently incarnated Beloved in order to displace onto a shadow self the knowledge of feelings too painful to otherwise allow to surface to consciousness. (172)

Denise Heinz is in agreement. In her book, *The Dilemma of Double Consciousness: Toni Morrison's Novels*, she says, "Beloved is nothing more or less than a memory come to life that has too conveniently been forgotten" (176). Like those memories that we would rather forget than remember, Beloved looms over every aspect of life at 124.

Beloved, however, does not affect all who encounter her in the same way. Sethe senses a powerful anger in the spirit haunting her home. She remarks, "Who would have thought that a little old baby could harbor so much rage?" (Morrison

5). Fittingly, Sethe is the character that finds Beloved's presence most disturbing. Sethe feels an incredible amount of guilt for her actions. Though she did what she felt was right at the time by killing her daughter before she could be enslaved, Sethe is able to see that her actions were incomprehensible to the rest of her family and her community as a whole. While she contends until the close of the novel that she felt that she was saving her child from an existence worse than death, she is still aware that her actions need some sort of justification. Similarly, Sethe describes the presence to Paul D. as "sad. . .Not evil" (Morrison 15). In her guilt, Sethe has projected the feelings that one might attribute to an infant who has been murdered by her mother (sadness and anger) onto the spirit that pervades the house.

Beloved's sister Denver senses different emotions in Beloved. She describes the presence in the house as "Lonely and rebuked" (Morrison 16). Like her mother, Denver is projecting her own feelings onto the ghost of her sister. Denver is extremely lonely as she is isolated from nearly everyone except her mother. The townspeople have rejected both Sethe and Denver, and Denver is unable to make friends at school because of Beloved's murder. Since the spirit ran off both of Denver's brothers, she is now essentially an only child. Denver sobs to her mother, "I can't live here. I don't know where to go or what to do, but I can't live here. Nobody speaks to us. Nobody comes by. Boys don't like me. Girls don't either" (Morrison 17). Thus, Denver sees in Beloved those same emotions that are "haunting" her: loneliness and rejection.

If Beloved was a force to be reckoned with in spirit form, she is unrelenting when she takes human form. After a surprisingly enjoyable outing at a carnival, Denver, Sethe and Paul D. come home to find a mysterious woman on their front porch. There are many textual indications that this Beloved can be read as the reincarnation of Sethe's murdered child. At the sight of Beloved, for example, Sethe feels the uncontrollable urge to urinate. She runs around to the back of the house to relieve herself and says "there was no stopping water breaking from a breaking womb and there was no stopping now" (Morrison 61). It appears as though Sethe

is here reliving Beloved's birth. The mounting similarities between Beloved the baby and Beloved the woman all point to a reading of Beloved the woman as the ghost personified. While this is one valid interpretation, it does not account for all of the various encounters the characters have with Beloved. Jennifer L. Holden-Kirwan reiterates this point in her article "Looking Into the Self That is No Self: An Examination of Subjectivity in *Beloved*," saying, "the character of Beloved resists a singular interpretation" (415). Just as each character had a different interpretation of Beloved the spirit, each character has a different relationship with Beloved the woman.

Because Sethe was responsible for Beloved's death, she is the one most enthralled with her supposed return. Beloved, like any doting child, never leaves Sethe's side. At first, their reunion appears to be a happy one. Sethe, once she begins to speculate that Beloved may in fact be her daughter returned to her, is overjoyed that Beloved doesn't seem to be angry about what happened. Sethe says, "I don't have to remember nothing. I don't even have to explain. She understands it all.... I thought you were mad with me. And now I know that if you was, you ain't now because you came back here to me and I was right all along" (Morrison 217). It seems that all of the guilt that Sethe had been projecting onto the spirit that haunted her house has been relieved. Sethe had claimed to feel justified in killing her daughter, and now she saw the understanding she was seeking in Beloved.

However, Sethe's guilt will not be so easily appeased. In what seems to be an effort to make up for her actions, Sethe gives everything to Beloved, and their relationship takes a sinister turn. Beloved's fascination with Sethe turns to greed. The narrator says, "it was Beloved who made demands. Anything she wanted she got, and when Sethe ran out of things to give her, Beloved invented desire" (Morrison 285). Sethe cannot give Beloved enough to right the wrong that she committed, and no amount of giving can satisfy Beloved. While the lopsided system of give and take was manageable for a while, Beloved's greed eventually causes disruptions. Sethe's guilt once again becomes insurmountable. Beloved is angered at the slightest of

Sethe's shortcomings, and Beloved insists that Sethe isn't really sorry for what she did. Sethe crumbles under her daughter's reprimands: "Sethe pleaded for forgiveness, counting, listing again and again her reasons: that Beloved was more important, meant more to her than her own life. That she would trade places any day. Give up her life, every minute and hour of it, to take back just one of Beloved's tears" (Morrison 284). The return of Sethe's daughter is not, in fact, what is needed to heal her. For Beloved to once again become flesh and blood is just a further denial of the horrible actions that caused such heartache in the first place. People do not return from the dead; Sethe, then, cannot fully work through her problems with Beloved present. Sethe needs to fully accept the murder in order to move on and become emotionally healthy.

Beloved can be read as a representation of Denver's inner demons as well. Denver's interactions with Beloved can be characterized in much the same way that we see Beloved and Sethe's. Because Denver feels isolated, she is excited to have what she thinks is her older sister back with her. Not only will Denver have a new confidant with which to pass the time, but she will have back the sister she never got to know. If Beloved truly is returned, then it will almost be as if the incident which has caused the family so much pain will have been undone. Thus, Denver, like Sethe, is happy at first to have Beloved back. Denver says, "It was lovely...being pulled into view by the interested, uncritical eyes of the other" (139). Heinz elaborates on this point, saying "To Denver, Beloved is a comfort and staves off the family's self-imposed loneliness" (95). Denver and Beloved's relationship is soured, however, when Denver becomes jealous of the way Sethe dotes on Beloved. While Denver had been feeling lonely prior to Beloved's arrival, she had also gotten accustomed to having her mother's undivided attention. Thus, Denver at first sees what she lacks in Beloved: a friend and sister. Denver then comes to see an unattractive side of herself in Beloved: a selfishly draining force on Sethe. Sethe worked all her life to provide for Denver, and Denver can see now the way that her desire for attention and affection could turn detrimental if left unchecked. This realization is what prompts Denver

to recognize that she has an identity outside of her mother. Ultimately, the trio is dependent on Denver taking responsibility for them, something Denver would never have been able to do prior to Beloved's arrival. Just as Denver needs to grow up and take responsibility for herself, Beloved, who represents the childish selfish part of Denver, needs to be removed in order for Denver to completely heal.

While Beloved's relationships with Denver and Sethe both point to a reading that implies that Beloved is indeed a reincarnation of the murdered infant, there is another part of Beloved that cannot be accounted for so easily. Beloved herself describes coming over in a boat through the middle passage. With words that reflect the thought process of a small child, Beloved recounts the cramped and filthy conditions of a slave ship sailing through the middle passage. She says, "there will never be a time when I am not crouching and watching others who are crouching too I am always crouching" (248). Beloved goes on to talk about the horrific conditions that the slaves were kept in on the ship as they sailed to America. Here, Beloved's identity becomes more complex. If, indeed, Beloved is the slain daughter of Sethe, why does the only section devoted to her point of view portray a slave ship that Sethe's daughter couldn't possibly have been on? This aspect of Beloved's identity can be seen as a representation of the black community as a whole. Just as Sethe and Denver projected onto Beloved that which was shameful and secretive, Beloved is representative of those black people who have tried to get over their enslavement by ignoring it. The events of the middle passage must be brought forth and dealt with before the black community can truly begin to heal. Morrison herself has said, "[I]f we don't keep in touch with the ancestor...we are, in fact, lost" (qtd in Rushdy 37). Clearly, the community that Beloved has invaded has to work through its collective past. Many of the black neighbors were newly freed slaves. Any of their mothers could have experienced what Beloved describes on the slave ship. What they fail to realize, however, is that they cannot move forward from their terrible pasts by ignoring them. Rather, the past must be acknowledged. This is problematic: Beloved's return is not the answer either. She brings only heartache. Ashraf Rushdy

elaborates on this point in his essay "Daughters Signifyin(g) History: The Example of Tony Morrison's *Beloved*," saying that Morrison "wish[es] to invoke all those people who are 'unburied, or at least uncereemoniously buried,' and go about 'properly, artistically, burying them'" (Rushdy 39). The community must band together in acknowledgement and perform an exorcism of sorts.

Morrison's choice to involve the community here might seem strange at first. After all, this same community shunned Sethe and her family after the murder. How can the community who is partly to blame for the Beloved's return help in removing Beloved's presence? We should remember, though, that Beloved is not only a representation of individual shame, but community shame too. Sethe's act is representative of the base nature of slavery. She would rather murder her own child than see that child enslaved in an existence that is worse than death. Sethe's act cannot be seen only on the individual level. Sethe, after all, is a product of her environment, and her actions reflect on her community. Like Sethe, blacks on the whole were left feeling wounded and unstable after emancipation. Although they were technically free, where could they go? What could they do? Society had no designated place for them, and, as such, this new freedom brought fear along with it. Thus, the community was so repulsed by Sethe's actions in part because members saw themselves in Sethe; Sethe mirrored their own desperation and fear. At the close of the novel, readers are better able to see that Morrison is neither praising nor criticizing community; rather, she is acknowledging that whether we like it or not, we are members of larger communities whose actions impact us. Morrison herself even "asserts that her own work is created for a community of people who need it" (Holloway 52).

Morrison's novel, then, can be seen as representing both individual and community healing. Through the title character, Beloved, Morrison is able to illustrate the ways that we construct our individual identities in relation to others; Beloved is all things to all people. Similarly, Morrison shows how the community aids in the construction of identity. Whether the community is a negative or positive

force, it is a force nonetheless. For any group that has been marginalized, a strong community can only bring strength to the individual and aid with healing. Through *Beloved*, Morrison also shows readers that past hurts can not be healed if they are ignored. Issues must be brought to life and worked through for real healing to take place. If things like slavery are ignored, they will be that continuous presence that lingers everywhere, nameless, faceless, and all the more harmful because of it. Karla F.C. Holloway sums this up best when she says, "it is their collective telling that accomplishes the creative process of their task—to tell, (re)member, and validate their own narratives and to place them, full bodied and spoken, into the space they share ... Morrison cannot entrust this story to the single, individual discourse of any[one]" (71). Acknowledging the past and giving it a name takes away its power. *Beloved*, then, at the close of the novel, is unable to haunt the residents of 124 any longer. A true healing has taken place.

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