

Otterbein University

Digital Commons @ Otterbein

Aegis: The Otterbein Humanities Journal

Current Otterbein Journals

Spring 2012

Otterbein Aegis Spring 2012

Otterbein Aegis

Otterbein University, Aegis@Otterbein.edu

Follow this and additional works at: https://digitalcommons.otterbein.edu/aegis_humanity




Part of the [Arts and Humanities Commons](#)

Recommended Citation

Otterbein Aegis, "Otterbein Aegis Spring 2012" (2012). *Aegis: The Otterbein Humanities Journal*. 3.
https://digitalcommons.otterbein.edu/aegis_humanity/3

This Book is brought to you for free and open access by the Current Otterbein Journals at Digital Commons @ Otterbein. It has been accepted for inclusion in Aegis: The Otterbein Humanities Journal by an authorized administrator of Digital Commons @ Otterbein. For more information, please contact digitalcommons07@otterbein.edu.



dooms
Spring 2012

Aegis: The Otterbein Humanities Journal

As a journal designed to catalyze a deeper critical appreciation of the humanities at Otterbein University, *Aegis* publishes scholarly essays and book reviews that advance the presence and values of the humanities on campus and beyond. *Aegis* is published annually in the spring semester.

In accord with the National Endowment for the Humanities (NEH) definition of the humanities, *Aegis* will consider undergraduate scholarly essays in the following disciplines: history; philosophy; languages; linguistics; literature; archeology; jurisprudence; the history, theory, and criticism of the arts; ethics; and comparative religion.

Essays in the social sciences that are historical or philosophical in approach - or that involve questions of interpretation or criticism traditionally in the humanities - will also be eligible for publication in *Aegis*. We will also consider essays that use the disciplines of the humanities to interpret, analyze, or assess science and technology. Essays written in a language other than English will be accepted for review as well, provided such essays are accompanied by an English translation.

Books for the book review section are selected and reviewed by Editorial Board members. Submissions: Essay submissions should be 10-25 double-spaced pages. Use 12-point Times New Roman font with standard one-inch margins, and please number all pages. Use either the MLA Style Manual or The Chicago Manual of Style for citations. Submissions must be accompanied by an email or cover sheet noting author's name, address, and the title of the essay. Submissions will be due at the end of the first week of the spring semester. Electronic submissions are preferred. Please send to Karen Steigman, Faculty Advisor, *Aegis*, 227 Towers Hall, Otterbein University, Westerville, Ohio, 43081 at ksteigman@otterbein.edu.

Author name/s should not appear on submitted essays. Student volunteers are needed for the *Aegis* Editorial Board. To volunteer, to submit an essay for review, or to ask questions, please email Karen Steigman at ksteigman@otterbein.edu. *Aegis* is committed to nonsexist language and to wording free of hostile overtones.

Aegis 2012 Editorial Board

Editors: Justin McAtee and Chris Thayer

Board Members:

Hannah Biggs	Sara McElroy	Jacqlyn Schott
Niki Calvaruso	Boris Hinderer	Vinny Sanfillipo
Ellie Detrich	Lacy O'Lalde	Becky Woodruff
Emmy Hammond	Whitney Reed	

Cover Art: Hannah Biggs: *Aegis* Hall, Rice University, Houston, TX, March 2012

Advisor: Dr. Karen Steigman

Students interested in serving on *Aegis*' Editorial Board for the 2012-2013 school year should contact Dr. Karen Steigman at ksteigman@otterbein.edu.

Contents >>>

5 Editors' Introduction

7 Interview with Dr. Debra Modellmog

12 Interview with Dr. Angela Smith

23 Essays

- 23 Country and Humanity: The Tensions of Universal Benevolence in Richard Price's *Discourse* – Emmy Hammond
- 30 From Dominance to Companionship: Animals in Behn and Defoe – Hannah Biggs
- 37 Cultural Influence and Aaron Copland's *Appalachian Spring* – Andrea Marie Keil
- 49 A Crooked Tree: The Problem of Nature vs. Nurture in *Wuthering Heights* – Becky Woodruff
- 55 Influences on Paul Hindemith's *Sonata for Trumpet and Piano* – Samuel Kolis
- 69 A Rebirth of the Siren – Whitney Reed
- 77 Aldous and Aristotle: The Ethics of *Brave New World* – Chris Thayer
- 83 Trauma at Tara: The Different Faces of Post-War Trauma in Margaret Mitchell's *Gone with the Wind* and Why They Still Matter – Brooklyn Reymann

91 Book Reviews

- 91 *A Revolution of the Mind* – Emmy Hammond
- 93 *A Small Furry Prayer: Dog Rescue and the Meaning of Life* – Hannah Biggs
- 95 *Hollywood Incoherent* – Lacy O'Lalde
- 98 *"I Am Providence": The Life and Times of H. P. Lovecraft* – Chris Thayer
- 100 *Let the Great World Spin* – Jacquelyn Schott
- 102 *Not for Profit* – Vinny Sanfillipo
- 104 *The Art of Fielding* – Justin McAtee
- 106 *The Marriage Plot* – Whitney Reed
- 108 *The Pale King* – Ellie Detrich
- 110 *The Submission* – Sara McElroy
- 112 *What's That Pig Outdoors? A Memoir of Deafness* – Niki Calvaruso

114 Contributors

Editors' Introduction >>> Justin McAtee & Chris Thayer

As this year's editors, we are pleased to present the campus community with the ninth edition of *Aegis*: The Otterbein University Humanities Journal.

The eight essays featured herein testify to the depth and breadth of scholarship produced annually by Otterbein students of the humanities. Each essay has been published on account of its scholastic merit and its ability to raise questions relevant to the Otterbein community and to our world at large. Among this year's collection is work representing the fields of literature, political science, history, and music theory. Among the pieces included are Emmy Hammond's "Country and Humanity: The Tensions of Universal Benevolence in Richard Price's *Discourse*," which examines the eighteenth-century preacher's moral philosophy and its influence on the intellectual climate in Western Europe during the French Revolution—all the while paying special attention to the apparent incongruities in Price's conception of Universal Benevolence. Meanwhile, Samuel Kolis's "Influences on Paul Hindemith's *Sonata for Trumpet and Piano*" delves into the life of the 20th century German composer in order to better understand the intentions behind one of his most famous pieces, while simultaneously broaching some of the critical questions surrounding the artist's relationship to the Nazi Party. Brooklyn Reymann, in "Trauma at Tara: The Different Faces of Post-War Trauma in Margaret Mitchell's *Gone with the Wind* and Why They Still Matter," analyzes the effects of psychological trauma on three of the novel's central characters, highlighting the differences between how each responds, while arguing for a view of survivorship that incorporates a nuanced understanding of how individual differences in temperament can result in vastly different reactions to trauma. Together, these three essays and the five others included represent a cross-section of the fine work being done in the humanities at Otterbein.

Also included in this publication is a selection of book reviews written by the members of our editorial staff, representing an array of recent publications across such genres and genre-blendings as fiction (both David Foster Wallace's posthumous *The Pale King* and Chad Harbach's critically-acclaimed *New York Times* bestseller *The Art of Fielding*); journalism/memoir (*What's That Pig Outdoors? A Memoir of Deafness and A Small Furry Prayer: Dog Rescue and the Meaning of Life*); biography (*I am Providence: The Life and Times of H.P. Lovecraft*); and philosophical examinations of current political issues (Martha Nussbaum's *Not For Profit*, an appeal for the importance of the Humanities in higher education that we support).

Indeed, this is an exciting time for the humanities at Otterbein! We have recently established new programs in Women's, Gender, and Sexuality Studies (a major and minor) and a new minor in Film Studies. It was our pleasure this year to welcome three Humanities Invited Speakers: Dr. William Irvine, Professor of Philosophy at Wright State University; Dr. Debra Modellmogg, Professor of English and Co-Director of Sexuality Studies at The Ohio State University; and Dr. Angela Smith, Assistant Professor of English and Gender Studies at the University of Utah. *Aegis* also had the privilege of interviewing each of the visiting scholars about their work, and we are pleased to present our readers with the transcripts of two of those conversations.

In the fall we welcomed Dr. Debra Modellmog, whose work in American literature has focused largely on the expressions and examinations of non-normative sexuality performed in the lives and works of such canonical American authors as Ernest Hemingway. Dr. Modellmog's lecture, "Panic on the Hollywood Screen: Gays & Lesbians in Romantic Comedy," focused on portrayals of sexuality in contemporary film. Our conversation with Dr. Modellmog is the first featured in this edition of *Aegis*.

The spring Humanities Speaker was Dr. Angela Smith, whose recent book on the role of disability in classic horror cinema, *Hideous Progeny*, served as a jumping-off-point for a conversation on the social construction of disability, body politics and ideology, and social attitudes toward the figure of the Other. Content from Dr. Smith's lecture, "Disability and Classic Horror Cinema," and book are discussed in our second featured interview.

A third interview was conducted with Dr. William Irvine, though unfortunately it could not be included in this year's edition. Dr. Irvine presented a lecture on the Ancient Greek Stoics, along with a personal account of how Stoic Philosophy might be applied to one's life as a practical guide.

Happy reading!

An Interview with

Dr. Debra Modellmog,

Professor of English and Co-Director of the Sexuality Studies

Program at The Ohio State University

Aegis: What projects are you working on currently? Do you have any upcoming releases scheduled?

Dr. Modellmog: I'm currently working on a collection of essays called *Hemingway in Context*, to be published by Cambridge University Press. I'm co-editing this collection with a colleague from a small liberal arts college in Philadelphia. The book will feature over forty essays on different topics from Hemingway's life and times. There are essays on fishing, hunting, bullfighting, as well as on many less conventional topics. I'm writing the chapter on sex, sexuality, and marriage. My colleague is writing one on "The Cult and Afterlife of Hemingway," which looks at how his image and persona continue to circulate in our society (and worldwide) through products associated with his lifestyle (such as pens and clothing) or through events such as Hemingway look-alike contests. The object of our collection is to give readers an understanding of the historical and cultural contexts in which Hemingway's life and work have been read and studied. The book should be published in late 2012 or early 2013.

In the meantime, I'm in the very early stages of writing a book about the influence of Havelock Ellis on modernist writers. Ellis was one of the early sexologists, a group of doctors and scientists working in the late nineteenth and early twentieth century to define which sexual practices and desires were "normal" and which ones were "abnormal." They gave us words and identities such as "homosexual," "heterosexual," and "transvestite." Ellis personally knew many modernist writers, including those associated with the Harlem Renaissance, or they were reading his work. I'm examining these relationships and especially the ways in which Ellis's views affected the thinking of modernist writers about human desire and character.

Aegis: What has been your favorite project so far?

Dr. Modellmog: Probably my book *Reading Desire*, and probably because it was a project of discovery. Back in the early '90s, I attended a Hemingway conference which included a panel on Hemingway and gender. At the time, Kenneth Lynn, one of Hemingway's biographers, had focused his book on Hemingway's early childhood when his mother dressed him and his older sister as same-sex twins. According to Lynn and some other scholars, this practice affected him deeply and throughout his life. In response to these accounts, a number of scholars began to read an androgynous sensibility in him, or they suggested that his

macho attitude was a defense against this femininity he had grown up with. While I was in this session, a few attendees tried to defend the traditional image of Hemingway, saying, “My Grandfather was dressed in dresses as a child, and *he* turned out normal!” I was fascinated by the anxiety I heard in these responses and wondered whether there might be a larger project I could pursue about Hemingway’s gender and sexual identity, and what his masculine image means to our society. Soon after, I visited the Hemingway archives and studied the full manuscripts of *The Garden of Eden*, which had just been published in a highly edited version in 1986. I discovered that some of the excised material dealt with queer sexuality—though some of that can also be found in the published version. The editor had also removed quite a bit of material having to do with race and racial transformation. It was from this work in the archives that I realized an entire book might be written about Hemingway and his “desire” as well as about the desires of critics, teachers, and even the general public to circulate a particular image of him. Working in the archives is really one of the best opportunities scholars have in our profession, because you get to explore the author’s original material, you’re able to see the person’s handwriting, how they’ve struggled with their thoughts—crossing out words, adding others, and failing to finish an idea or a scene. There’s a sort of emotional connection you form to the creative process. Plus, you can see what other critics or biographers have overlooked, ignored, or even tried to hide and ask why. In this way, an archival project can turn into a fascinating adventure of discovering how we come to know what we know about an author and his work.

Aegis: Your lecture at Otterbein, “Panic on the Hollywood Screen,” discussed GLBTQ characters in romantic comedies. Why are you interested in this topic?

Dr. Modellmog: All good scholarly projects are projects of evolution. You get an idea, ask yourself what you can do with it, start to dig in, and then suddenly it takes a direction you didn’t envision. But that’s what makes it so exciting. Having been a fan—or at least a consumer—of romantic comedies for years, I was struck one day in the late 1990s by how many new films included a final kissing scene that took place in front of a cheering crowd. Since I hadn’t noticed such a scene in the genre before, I began to wonder whether certain cultural changes might have precipitated the insertion of these scenes as a staple of the genre. One prominent change I could point to had to do with the expanding national discourse on same-sex marriage. Widespread anxiety over this issue culminated in the mid 1990s with the passage of the Defense of Marriage Act (DOMA). At the same time, romantic comedies featuring same-sex couples in the lead roles began to appear (often in art-house theatres) on a regular basis, and I started to compare how these films handled the final kiss to how heterosexual romantic comedies presented it. In addition, this particular research project helped me connect my scholarly work to important contemporary societal issues. For example, many viewers of romantic comedies are young women. I am interested in the messages—both overt and covert—that romantic comedies send to these women about “proper” kinds of love and desire. As one student said during my class visit today, a viewer of romantic comedies may very well never consider how the films can influence peoples’ ideals about romantic love, and how this could potentially be a problem for their expectations about relationships.

Aegis: How do you define GLBTQ literary studies, and what do you consider its most important functions? What do you see as the central aims of its scholarship?

Dr. Modelmog: I usually call myself a sexuality studies scholar rather than a GLBTQ scholar, partly because I'm interested in *all* formations of sexuality, and in the very interesting ways in which sexuality has changed over time. The words "gay" and "lesbian" haven't been in circulation for long, and it's problematic to extend them to other places and times. I'm thus interested in how different historical periods and cultures have thought about sexuality and the language and "rules" they've devised to explain it. That said, I also believe that Literary Studies has been interested in sexuality study for a very long time; we simply haven't called it that until recently. Every time we ask about incest in *The Sound and the Fury* or about the sexual meaning of Romeo and Juliet's relationship, we are thinking about sex: what it meant at a particular time and place, how it shaped people's interactions with each other, and what intimacies were possible. However, only since the 1970s and '80s has sexuality studies as well as GLTBQ studies started to take shape within literary studies, as *fields* with their own theories and approaches. Last year, for example, I taught a class on Queer Modernism. While we usually think of Modernist Literature as spanning the first half of the 20th century, it's possible that the term "Queer Modernism" might actually describe Modernism itself because so many of the modernist writers were engaging in and writing about sexual relations and desires that deviated in some way from the norm. "Queer" refers to non-normative sexualities, but it also has a political charge to it by claiming that non-normative sexuality is not abject. It tries to create a political valence that is generative rather than repressive of peoples' identities and feelings. So I do use the theories and idea of queer studies, even though I typically prefer to call myself a sexuality studies scholar rather than a queer/GLBT studies one.

Aegis: What trends have you seen in regards to the nature of families in the culture at large? Are we any closer to accepting 'queer families' than we were in 1998?

Dr. Modelmog: On the one hand, there are a lot more "two mom/two dad" families today. Many universities, businesses, and city or state governments are offering benefits to same-sex partners and their families, and from the perspective that more families now have access to this health and other benefits, I would say we are seeing progress. One of the things the same-sex marriage movement has done is to make people aware that there are different ways of constituting the "traditional" family. At the same time, though—and quite ironically—this consciousness also disenfranchises other forms of "queer" families. For example, a family can be formed by two older people moving in together to support each other after their partners have passed, even though they might not have a sexual relationship. But there is still an inequality of benefits that might support these types of families.

Aegis: What sparked your interest in Hemingway, and how has it related to your work in GLBTQ literary and film studies?

Dr. Modelmog: I've always enjoyed reading Hemingway. His work seems simple on the surface, but when you dig down you realize there's a lot of below, and he's also incredibly

skillful at evoking emotion and feeling. When I was younger, reading Hemingway usually meant that I would soon be going out for dinner and drinks, because he was so good at evoking the senses and I was hungry and thirsty after reading his work! However, my current interest in Hemingway did not really occur until my first year teaching at Ohio State. In the Spring of that year (1987), I assigned the Nick Adams stories in my twentieth-century American fiction class, and during our discussion, the students and I came up with a theory that Hemingway might have been thinking (at least for a while) about making Nick Adams the “author” of the stories in his first book, *In Our Time*. That summer, I pursued these ideas in an article that was eventually published. On the basis of that work, I was invited to my first Hemingway conference. The conference fascinated me (for one, there were quite a few scholars who actually looked like Hemingway!), and I have been a member of the Hemingway Society ever since. Of course, it’s not hard to want to keep attending Hemingway conferences since they are held in places where he lived and traveled. I’ve presented at conferences in Spain, France, Switzerland, and will be presenting at one in Michigan this summer. But despite the amazing travel opportunities, I’m not sure I would have kept up this work had my interest in Hemingway not continued over time. In the past 25 years, an incredible amount of new material has appeared about his life, and at least four full-length books that he was working on when he died have been published. This new material has been fascinating. For example, it is now common knowledge that his youngest son, Gregory, was transsexual. Two years ago, I brought Gregory’s son, John, to Ohio State to talk about his memoir, *Strange Tribe*, which makes connections between Gregory and Ernest, arguing that they were actually more similar than many people might think. This kind of information has shifted the way we read Hemingway and his work, making him much “queerer” and more complex than we thought.

Aegis: In the chapter “Casting Out Forbidden Desires from the Garden of Eden: Capitalism and the Production of Hemingway” (*Reading Desire* 58-90), you argue for a causal link between the “binary logic of gender” and the conceptual and linguistic frameworks through which erotic desire is understood and articulated in the present day (71-72). To what extent do you see this century’s discussions of erotic desire as shaped by the language of gender politics? Do you think our vocabulary has grown less oppressive of non-normative sexualities?

Dr. Modellmog: I think we have progressed overall, but I don’t know think it’s as mainstream as we might like. On college campuses, I’m seeing a lot more discussion centered around non-normative gender and non-normative desire, as well as more thinking about sexuality as diverse and potentially fluid. I’ve met a number of students who refuse to identify as any pre-established sexual identity. They simply say, “I have my own sexuality and that’s just me, and I don’t want a label put on me.” So, in some places there’s a clear pushing-back against our binary logic of gender and sexuality. In other cases, new labels are being adopted as well as new ways of forming intimacy (hooking up seems quite popular on some campuses), and so I think some young people are indeed crossing traditional lines (bisexuality also seems to be more “fashionable” in certain circles). However, in terms of that kind of change being present in all parts of the U.S., I’m less sure. Yes, we are seeing more sexual diversity on film and television, but when it comes down to how people express themselves through voting

or in their communities, it seems that progress is much slower. Consider Chaz Bono, one of the first transsexuals to be in the public limelight. He became a celebrity on *Dancing with the Stars*. Yet, the show had to hire extra protection for him because he received hate mail and a number of threats to his life. So, on the one hand, you can see more acceptance than even ten years ago, but on the other hand, there are still a lot of people who are uncomfortable with sexual and gender “differences.”

Aegis: Your work on Hemingway explores alternate interpretations of his fiction, specifically those involving a less hetero-normative figuration than what he is usually given. In *Reading Desire*, for example, you discuss the gender-bending implications of *The Garden Of Eden*. Have you encountered any similar critical work exploring polyamory (a significant element of the relationships in the book) in Hemingway’s life or in sexuality studies at large?

Dr. Modellmog: I think polyamory/polyandry is just now breaking onto the scene in literary studies. We’re certainly hearing more about it in our societal discourse as a possible type of sexual relation and sexual arrangement. But what Hemingway was doing was something actually very popular in his circle of friends, which was basically for couples to be joined by a “third” sexual partner. Sometimes the third person was “the cover” to help a same-sex couple look heterosexual. Other times, all three members of the trio were engaged sexually with one another. There were many arrangements of these kinds in Hemingway’s circle during the 1920s in Paris. The love triangle in *The Garden of Eden*, which takes place in the 1920s, is based on that type of arrangement, and apparently it was part of Hemingway’s personal life as well. In the mid ’20s, he was still in love with his first wife but had an affair with the woman who would become his second wife. The two women also seem to have been interested in each other, although I don’t think we’re yet clear about the degree of that interest. These types of formations often made possible the circulation of both heterosexual and homosexual desires, so people could have both unconventional and conventional relationships at the same time.

An Interview with

Dr. Angela Smith,

Assistant Professor of English at the University of Utah

Aegis: You just published your first book, *Hideous Progeny: Disability, Eugenics, and Classic Horror Cinema*, this January. What was the process that led you to become interested in the three titular topics?

I started out studying American literature. I was always interested in race and gender, and how those were inscribed in literary texts, especially in texts like the novels of [Toni] Morrison, which I studied for my master's thesis, where she uses body images frequently, and they have this very material presence. The images seem very real, the damage bodies sustain—the scarring, mutation. She has many disabled characters that are very viscerally described in a way that is powerful and, at the same time, have symbolic meanings—the damages of slavery or sacrifice of motherhood. There's the case of Eva in *Song of Solomon*, who supposedly loses her leg by laying down on the tracks and allowing a train to roll over it so she can collect insurance and raise her children. So, there are always these symbolic meanings, and they're just such fascinating stories around disability. I came from New Zealand to the States to do my Ph.D. in American Literature, and as I started broadening out to visual texts, I realized that what I really liked in the literature and in visual texts was the representation of the body. That's really what was exciting to me. I was lucky enough to take a course that combined some disability approaches with some horror cinema and that was where I realized that these things had something to say to each other. The more I researched horror film, the more I realized that no one had talked about disability, that scholars would interpret the disability of monsters in other terms, as a lower-class figure, as a figure for women, or in terms of homosexuality—all kinds of disenfranchised identities. Rarely did they talk about why the form that the monster had to take was this form of visible deformity or disability. That's what I was interested in.

Eugenics really kind of appeared to me as a topic that had something to say to horror film once I started reading some early eugenics texts. In one book there's a quote by Madison Grant—who wrote a book in 1916 called *The Passing Of The Great Race* that's very nativist, very 'let's-keep-out-the-immigrants (especially those from 'lesser stock')'—that was so much like what you'd hear in a horror film: "New York is becoming a *cloaca gentium* [Latin for a 'people sewer'] which will produce many amazing racial hybrids and some ethnic horrors that will be beyond the powers of future anthropologists to unravel." I was struck by that because it sounds like something out of a cheesy horror movie; it's so overblown in its rhetoric. And there's actually an H. P. Lovecraft quote that really struck me, as he, too, tended to be racist in his attitudes towards certain ethnic groups. He talked about the "organic things— Italo-Semitico-Mongoloid" of Manhattan's Lower East Side in the 1920s, and he said of these various ethnic groups: "the individually grotesque was lost in

the collectively devastating, which left on the eye a yellow and leering mask, with sour sticky acid ichors oozing at eyes, ears, nose, and mouth, and abnormally bubbling from monstrous and unbelievable sores at every point.” And it was when I ran into material like that—where people were bringing together attitudes towards groups that eugenicists were targeting as not being part of the ideal national body, and using horrific rhetoric to describe them—that I realized that there was something to be said about how horror and eugenics coincide.

So I began to read more of the eugenics texts from that period, to trace out that kind of rhetoric. I began to look at the films while thinking about eugenics, and trying to see how eugenics was playing out. It really did appear to me that these films were based on eugenic narratives. [The films] imagined the incursion of some kind of monstrous body, and they imagined some way to deal with it and fix it, and go back to the norm. That struck me as a eugenic narrative that was used by eugenic authors of the time, who were trying to figure out who the “bad” people were, what they looked like, focusing very much on visible deformity, and then, on how to constrain them or get rid of them. I think it was various convergences that drew me eventually to bring all of these things together, but it was when I first started reading eugenics texts and seeing that horrific rhetoric that I realized I saw that there was something important to be said.

Aegis: What do you consider the most important element of the relationship between disability studies and the history of eugenics?

A lot has been written about eugenics—I mean, just so much; it’s a huge body of work. A good deal of people’s understandings of eugenics is focused on its racist elements, [such as] the ways in which it worked against marriage between races, and—within the US—the ways in which it worked to keep out certain groups of immigrants, especially those who were seen as less-than-white in some way. I think that, at least in public understandings of eugenics, less understanding exists of how disability is a big part of that. The more I looked at eugenic texts, the more it seemed to me that disability [plays] a double role in eugenics—that those who are disabled are among the groups targeted (like the poor, like immigrants, like African Americans) *and* that [disability] is the way in which all of those groups are discredited, especially with the idea that there is genetic deviance in those groups that will lower the quality of the national stock.

It really was a language of agriculture and animal breeding that first characterized eugenics; it was like ‘well, if we breed the best of our cows, why wouldn’t we do that with people? Why would we allow inferior stock to reproduce?’” I talk a little in the book about the American Breeders Association, [who were active] when eugenic ideas in the U.S. really got underway. They started in 1911 [to list groups to be targeted], and most are those with some kind of disability, such as epilepsy, and what was called ‘feeble-mindedness’—a catch-all term for someone who didn’t seem mentally or intellectually normal in some way. And it [just goes from there], once they’ve established that “these are the groups we don’t want to reproduce, [because they] are clearly defective [and so] we don’t want more of them here.” They didn’t always know whether or to what extent those conditions were genetic (they didn’t understand the process of genetics the way we do now), so they simply thought that they probably were [acting on the safe side to keep these people from reproducing].

As they started spreading out from that point to ask “Well, what are all the other groups that are not normal in some way?”, and thus targeting ethnic groups and poor people, they used the language of disability to justify constraining the reproduction of those individuals or keeping them out of the country. Lucien Howe, who was a eugenicist [and physician] who worked with blind people, says in one of his tracts that we should start eugenic discourse in the public by targeting blind people, because everyone will agree that ‘of course blind people shouldn’t reproduce.’ He called it a “natural class” for targeting, and he [basically says] that once we have that, we can extend it to, say, “insane” people, and other groups. So, again, as long as you can convince people that those groups, too, have some kind of genetic deviance or impairment, use the language of disability to convince other people that other groups also carried genetic deviance, that they were impaired in some way, then you could extent your various eugenic controls. It seems to me that eugenics is (what I call) a ‘disability discourse,’ that first and foremost it relies on disability to make its case, and so disabled people are one of the groups targeted, but that all the groups targeted are tainted through the use of disability rhetoric, in some way. It’s really hard to talk about eugenics without talking about disability as the way that eugenicists ‘proved’ their case, or thought they had. Again, the assumption that somehow disability is self-evidently bad underlies all the ways in which they targeted all kinds of groups that got their attention.

Aegis: It kind of reminds me of the Mitchell article that we read this morning for the class session, where he talks about disability being so ubiquitous in literature that people sort of don’t notice it at the start. Do you think that physical disability has such an obvious relationship to eugenics that we haven’t really questioned it?

I think it tends to be, if I can use this terminology, seen as a transparent marker of something. It’s like we almost don’t realize that it’s being used; we’re not thinking, “The author has made this character have a limp so that we will feel like they are incapable or out of control or something.” Increasingly now we’re paying attention to that. Previously we hadn’t really thought about what it means to use race as a marker of moral character or something, and critical race theory came along to challenge that. In the last couple of decades, disability scholars have pointed out that we haven’t really done the same work with disability, and once you start looking, disability is everywhere. It’s partly because it’s such a broad term; it can mean so many different things. It’s not even restricted to visible disability, it also involves invisible disabilities, issues of mental and intellectual status, and behavioral norms—so it’s broad. Once you start looking, it’s very pervasive and it’s still an unquestioned way of giving symbolic meaning. We don’t even realize we’re interpreting. We’re used to seeing blind characters pop up, knowing that of course they’ll have some kind of deep wisdom and insight, because of that exterior type of blindness, or maybe they’ll have super-sharpened other senses. And those stereotypes are so ingrained in our culture that we don’t tend to stop and think, “Well, what does this mean for people who are actually blind? What does it mean for cultural attitudes towards *them* as those are informed by these texts?” I think it’s been so obvious that we haven’t really thought about that very central role of disability and eugenics. We just take for granted that if you can prove that something is biologically defective in some way that of course it should be fixed, you know, we still tend to have that knee-jerk response.

Aegis: Given the increasingly sophisticated techniques modern science has to offer for selecting the traits of fetuses, do you think the eugenics movement has recently regained followers since its decline in the public consciousness after World War Two? Have these concerns always been present in twenty- and twenty-first century America, even when not widely acknowledged?

That's a great question. Especially by the late '30s, in the U.S., eugenics was really out of favor. Even by the early '30s, it had been scientifically discredited, so many scientists who might have thought it was a good idea ten years previously had started to see what a mess it was, scientifically—that many of the assumptions didn't hold up, that because people still didn't really understand how genetic inheritance worked, they really couldn't prove anything, that conditions that were caused by a multitude of genetic factors *and* by environment couldn't be attributed to just one gene or one marker in some way, and so, the complexity of it and the fact that it didn't fit neatly into eugenic narratives was already being challenged scientifically. At that point, people who were involved in eugenics tended to move to a more temperate eugenics, called "reform" eugenics, where they continued to be interested in the processes of biological heredity, but they tried to separate themselves from some of those racist excesses of the earlier eugenics, and from some of that slipshod science, and tried to be more measured about trying to figure out how the healthiest individuals could be procreated. And I think that reform eugenics has continued through the twentieth century. Some eugenics groups became instead groups that focus on biological heredity—and those groups tend to say, "We're just focused on trying to understand how certain genetic disorders are passed on, how inheritance works, and how we might advise people on couplings and how to avoid producing a condition that's related to, say, a recessive gene." And so, they try to separate themselves from the racist aspect.

But I think that as medicine has advanced, as technology has advanced, we now have a situation where some of those eugenic assumptions still hold—that it's better for people with certain disabilities not to be born. And so, we can have prenatal testing and parents can make decisions about whether to terminate if it seems their child is likely to have certain disabilities. And that still seems pretty acceptable to our society. So, again, I suppose the moments in which it was okay to openly and forcible sterilize Black women or to sterilize poor women are long gone. That kind of targeting is not publicly acceptable. But instances in which fetuses are terminated because they might have a disability or individuals with certain disabilities might be sterilized, such as people with intellectual disabilities who are subject to sterilization *still*—that seems more palatable to the public, and it's something that disability activists are fighting. They want us not to assume that a life with a disability is worse than a life without one, they want us to notice that there are all kinds of disabilities that one accumulates as one goes on, and that we wouldn't consider killing people as a result of that, and they also want us to continue to pay attention to the ways in which social structures, rather than stigmatizing and excluding people with certain disabilities, should accommodate them, and make their lives as full and complete as that of the next able-bodied person.

I think that, although we would say that we have nothing to do with eugenics anymore and especially after World War Two and the revelations of the concentration camps, everyone separated themselves as far as possible from *that* kind of eugenics, there are still ableist assumptions that persist in the ways we think about reproduction and birth

and the lives of disabled people. And those are really complicated ethical questions, and it's a very fraught area, when you bring, say, a woman's right to choose up against being ableist in the ways in which we approach prenatal testing. I don't have any answers there; it's *really* complicated, but I think that at the very least, we should be aware of the history of the assumptions that play into those choices.

Aegis: So, a follow-up to that one: Why do you think these concerns are so deeply embedded in the national 'spirit' or mindset?

I think it's about control. I think it's about this idea that we would like to believe that we can learn everything about, in this case, how reproduction works, and how to perfect the body and prevent certain kinds of disability, deviance, illness. I think it's this idea that if we just know enough and apply it the right way, we can very much control what everybody looks like, what the status of their health is, and make it possible for them to embody some kind of norm to live life to the fullest and be a good citizen. And I think that's very attractive, the idea that we *can* exert control and perhaps that we can also perfect ourselves in some way. This fits very well in American culture, where we have this ideal that we will always be striving to better ourselves, in terms of our learning, in terms of our personalities, our characters, and in terms of our bodies—that if we just work hard enough and want it hard enough, we can have this beautiful body that conforms to some kind of a norm. And so, that illusion of perfectibility and control of our bodies and our national body is attractive, and continuing ableist practices play into that. We hope that we can *fix* every kind of disability that we see, that we can *prevent* people from being born with severe disabilities, and, we hope on an individual level, that we can always control our body and prevent it from breaking down and being damaged or becoming disabled. I think eugenic ideas offer us that hope of control, and it's much easier to aim for that than to accept that we're not in control no matter how much our medicine and technology advances, and no matter how privileged we might be in our own lives, to be able to have certain controls over our bodies and how we present them. But that's a hard kind of uncertainty to live with, so that's why eugenic ideals can be appealing.

Aegis: While visiting, you presented on the 1932 film *Freaks*, which is not considered to be part of the horror genre traditionally, but what brought you to it in light of the horror genre? How did you first come about it and see it in that light?

When I started looking at eugenics texts and seeing this rhetoric of disability, and started looking at classic horror films and seeing the rhetoric of eugenics, *Freaks* stood out. It's a very well-known film, and it's become this kind of cult and critical favorite, so it is often discussed—I don't think I'm being all that radical in including it in the horror genre, since it was imagined as a horror film, and marketed as a horror film, and if you look at anthologies now on the horror film, they'll often include *Freaks* and discuss it. So it made sense for me to look at it, since it's the one film that really does present disabilities in a really overt way.

The more I studied it, though, the more I realized that even at the time, a lot of people felt like it didn't belong in the horror genre, and it really did feel very different from the other horror films—and, clearly, it *was* different. The more I read recent commentary (in the last several decades) on *Freaks*, the more I saw people were calling it an avant-garde film and

trying to separate it from horror, which they saw as this very limited genre, very conservative, not that complicated, very formulaic, where *Freaks* is much more layered and interesting than that. And so, I set out to figure out why it feels so different than the other horror films, but also to try to make a case for including it in the horror genre, because I think the other classic horror films I look at are also actually pretty layered and complex in the ways that they present disability. I thought if I could make a case that this avant-garde film *does* to some extent belong in the horror genre, then there's justification for suggesting there's also interesting, reflexive, complex things going on in the other horror films about how they represent disability. So, it was kind of a strategic choice in order to convince everyone that it was worth talking about the classic horror film by aligning it with this film.

The more I looked at the film, I realized it did help me make a connection between real disability and eugenics in the real world and people with disabilities, because you have them front and center in this film. Instead of that mythical monster, like Dracula or Frankenstein, you have real people, and it just helped me make the argument that it makes sense to think about real people and eugenics in relation to those more mythical monsters, because a lot of the same things go on in *Freaks*. I just think *Freaks* orders things a little differently, so you are forced to think more about how to respond to disability than you might be in some of those other classic horror films. But I also spend some time in my book talking about how other classic horror films have self-conscious, reflexive moments that ask audiences to stop and think about the construction of disability in the film. For me, it's just an amazing film in and of itself, it's so unique, and yet I think it also teaches us how important disability was to the horror genre from the very beginning.

Aegis: In *Hideous Progeny*, there's a pervasive sub-theme of horror film itself as being figured as degenerative, a creator of the 'freak,' according to contemporary criticism of *Dracula*, or of disability in the audience, which various medical texts of the 1920s and '30s claimed. What do you think this implies about the study of film in general?

I think that's one of the reasons I really was interested in studying horror film. There have been increasing scholarly studies of the genre but it's still clearly both in academia and in the wider public seen as a low genre, in bad taste and formulaic and not very complex or interesting, and that's not my experience of horror films. Certainly, like any text, you can experience them in a surface, obvious way, but you can also trace various kinds of complexities in them. And, in fact, Robin Wood, in the article that you read, argues that because horror appeals to our un-interrogated or unconscious fears or desires, it might be able to convey a social message more effectively than a work that's very obviously trying to convey a social message. It gets into our heads in a certain way—it kind of seduces us—and we go along with it but we're absorbing certain messages without being fully aware of them. So I think that's why it's really important to study horror film; the fact that people think of it as a low genre, or dismiss it, or think it's damaging and sick is what makes it really interesting to me because we might not always be aware of the complicated cultural work that horror films are doing.

In the book, I'm particularly interested in idea that is circulated commonly in responses that these films might actually be harming people in some way, that the physical or the psychological experience they inflict upon you, is really harmful or debilitating in

some way, because to me, that suggests that people who want to watch horror films are quite deliberately laying themselves open to a kind of disabling. I mean, it's very temporary disabling, it's a very mild disabling, and they are choosing it, but given that we assume that disability is horrible and gross and that we'd want to separate ourselves from it, why then do we go to movies where we look at bodies that are damaged or destabilized and why do we seek out that experience where we might be made to feel nauseous or be given the shakes or have to look away or have our hearts race, the heart races or we feel the hairs on the back of our neck stand up? The word *horror* comes from a Latin root that's related to this awesome word *horripilation*, which describes the sensation of the hairs on the back of your neck standing up. It's the only genre named for the effect it's supposed to generate in the viewers, and so I'm fascinated by that—that no matter what we think about disability, and no matter if we assume it's horrible and we fear it, we are seeking out an engagement *with* disability and even a temporary experience *of* disability when we go to a horror movie or watch one in our living room.

To me, that's very exciting, and I really wanted to work against the assumption that only deviant, sick people go to these films. I want to suggest that people who might be very normal and very in the mainstream of their society and [who do] not feel marginalized in any way might still seek out these experiences, precisely because they are open they to a bodily experience they don't have, and a kind of vulnerability of the body that's not acceptable to admit typically. That suggests that in some ways, we actually desire disability. It's a very, again, mediated, temporary experience of it, but there's something pleasurable about breaking down those bodily boundaries or contemplating bodies that are falling apart or damaged in some way. I don't think I fully understand, yet, necessarily why that is or all the significances it has, but at the very least it suggests our relationship to disability is more complicated than we might have thought. I draw on the work of people like Linda Williams, where she's talked about horror, melodrama, especially the weepies that make you cry, and porn, and she talks about those three genres as being "lower" in our society because they are *intended* to have bodily effects—you're intended to have some kind of physiological response to those—and we're still kind of ashamed of that, and so any genre that aims at producing that bodily effect tends to be looked down upon and not seen as high art. For me, that's what makes them interesting, that they're trying to effect some kind of change in the viewer, and so that's why I focused on horror, not only because it represents disability, but also because it generates disability in the viewer.

Aegis: Your work seems to focus heavily on the horror genre, both in your new book and in previous articles. What purpose do you feel horror serves in a healthy society, and what commentaries does it offer on a culture's perception of "the good?"

That's a great question. I was thinking about this question, about the term "healthy societies," which is really interesting. There're some people who feel that horror actually serves a primarily cathartic role, that you can contemplate all this deviance, grotesque bodies and the damage done to bodies, the overturning of everything that equals normal and healthy by Dracula running around turning people into vampires, and then at the end of it everything's back in place, the monster's dealt with, and you leave the movie feeling

like “OK, everything is good, I’m re-invested in normal society, I’m re-invested in normative ways of thinking about bodies and family and social order,” and it’s like a safety valve. You have this moment of wallowing in all this disorder, and it helps then to go back to normal society as a good citizen, and feel like “order is a good thing.” There are some people who think, therefore, that horror is really pretty conservative: when it shows the upsetting of the normative society, it shows it as horrific and gross and threatening and we get to have those deviant images and accommodate any desires we might have for that sort of stuff but still get to be reproduced as happy, obedient, normal people.

That’s kind of a sweeping judgment. Robin Wood talks about conservative horror films versus films that he calls “apocalyptic,” where, he argues, the imagining of a crumbling social order (he talks about the *Texas Chainsaw Massacre*) can actually be an ideological criticism of normative society, in which the monsters are actually produced *out of* normative society. And so, we can see a critique of, for instance, class structures in a normal society as producing people who are violent, monstrous, and angry. So, he thinks that there’s something more powerful and radical going on with certain horror films, and I agree. I think that some horror films are important because they ask us to think about normal society and all the ways in which it represses or tries to segregate itself on difference and how harmful that is, how that can indeed lead to violence and monstrosity. A couple of students today asked questions about whether horror film can serve as a sort of socially progressive role. And that is a really hard question for me to answer. I think that even some of the more complex readings I see in horror films come as a result of sitting with the horror film, re-watching it, and really deeply thinking about it, and would not necessarily be available to someone just watching it through once.

And so we ask: Do horror films change the world? That’s a big, big thing to ask of them. I think of something like *Night of the Living Dead*, which came out in 1968. It’s one of Romero’s first zombie films, and for much of the film we’re watching a small group of people trapped in a small house in rural Pennsylvania, as zombies are approaching. They fend off these zombies, led by Ben, who’s an African American man. So, for much of the movie—race is *present*, because he’s black and the rest of the characters are white, but he becomes the leader, clearly the most rational and in-control; he’s the one that has the best chance of rescuing everyone. One by one, everyone is killed except for Ben. He goes down to the cellar overnight, boards himself up, and in the morning we see the police finally coming, rounding up and killing the zombies, but then the film really shifts. There’s this moment where the zombies have been the bad guys all along, and suddenly, the police start to seem like these awful people who are just being brutal toward the zombies—treating them really badly. Then, as they approach the farmhouse, Ben comes up out of the cellar, and one of [the policemen] sees him through the window and shoots him dead. And then they drag him out with a meat hook. And you see all these hanging zombies in trees, and there’s this way in which suddenly race means everything at the end of this film; the zombies start to look like lynched men, and the way they treat Ben is really horrific, and there’s a kind of analogy that’s in the film about what was going on in the ‘60s, with sit-ins and various Civil Rights protests, and the protesters were often treated brutally by police and police dogs, had hoses turned on them, and these images were being shown all across the country. So, it’s one of those moments where the horror film that seems to have nothing to do with reality suddenly is making this *very* direct social commentary. I don’t think anyone watching that film, then or

now, could avoid having to think about what it means that “we are the zombies,” that we’re passively accepting this unjust society, and in the end, we’re all going to suffer for that.

So I agree with Wood that some of these films that ask us to be sympathetic with the monster, and to question normative society as itself kind of monstrous, must have some kind of world-shifting effect for people who watch them attentively. To come back to the question, then, I would say that the idea of a “healthy” society is exactly what such films are questioning. What do we call “healthy,” what do we call “normal?” And isn’t there necessarily a space for things that are grotesque and strange and unusual, *not* normal? Shouldn’t we accommodate this part of who we are, because if we don’t, and deny it, then that’s when things become horrific? So, in that sense, I think horror serves a very important role, but to what extent it actually *changes* things, of course, is harder to say.

Aegis: Your research seems to center on representations of the body—namely of aberrations of the body, in cinema, and how physical differences become ideological differences. Do you see your research as connected to current advocacy for disabled persons, or against eugenic ideas? Or, more generally, is there an impact outside of academia that you would like to see your research have?

What I do is definitely not the same as protesting in the streets, but I do focus my energy on teaching. So, I certainly hope people read the book and take something from that, but I think I’m going to reach more people over the years with classes, when I teach disability studies and when I teach various movies or books and ask people to think about those ubiquitous representations of disability that they’ve never noticed before. I think that’s where my work has the most direct impact. I’ve not yet taught a course that’s *just* disability studies: I teach feminist theory courses and I teach film and literature courses, but in every one that I teach, I try to bring in some text that I want to focus on disability, and try to assign some readings that come from disability studies. It’s fascinating to me—I can even have a very reticent class who aren’t very talkative, the minute I say “OK, let’s talk about ‘what is disability, how do we define it?’” within ten minutes, people are arguing with each other, because this is something that students don’t get the opportunity to talk about, and often don’t think or know very much about, and yet once you start talking, it’s everywhere in their lives. Yesterday in the class discussion, someone said, “Well, when I encounter someone with a disability, I think the problem is that I just don’t know what I should do,” and that’s something I hear over and over again, so I have a lot of those conversations with students. Just like the student who brought up the instance of someone who she knows who’s been scarred and the effects that that has had on her: once I start those conversations in a class, it turns out everyone, of course, has someone in the family or a friend or themselves with experience of disability. At the very minimal level of what I do, I hope that I both ask people to be aware of the ubiquity of disability, in their lives and in texts, and give them certain tools to examine that with, such as a history of eugenics. If I can talk about what people with disabilities have said about how they want to be treated and responded to, then those things help change the world a little bit.

At the University of Utah, we have a disability studies program, a certificate for graduate students and a minor for undergraduate students; many institutions now have similar programs and some even offer a Ph.D. in disability studies. Most of our students

who take the graduate certificate, especially, are heading towards the service provision for people with disabilities, so they're doing some occupational therapy or rehabilitation therapy, but as part of the certificate, they take a humanities-focused course that I do a guest lecture in, where I talk about film and Hollywood representations of disability. Many of the students have studied whatever population they're planning on working with from a medical perspective or a social-work perspective, but they have not thought about disability in the ways we've been talking about, and have not thought about its long cultural history and how it shapes social attitudes. They might even take for granted that everyone who has a disability wants to be "cured," and that's not the case, so, to complicate those people's views of disability, and know that they're going to take that into their work with people with disabilities, is pretty exciting to me. It's like a small form of advocacy, and I don't identify as disabled, so I am allied with groups that are supportive of disability politics and disability issues, but I wouldn't presume to speak for people with disabilities. I see my role as that of a scholar and a teacher, getting people involved to understand disability a little more complexly than they might already.

***Aegis:* Some of the main films you discuss—like *Dracula* and *Frankenstein*—are adaptations of famous novels. What advantages do you see in “reading” cinema for themes of eugenics and disability, as opposed to the novels themselves? How is cinema able to express these ideas uniquely?**

Something different happens when you watch a movie than when you read a book: cinema attracts, seduces, and absorbs us in ways that we might be less conscious of as viewers. To the extent that these films might sensationalize disability and make it seem horrific or monstrous, they can have more impact than a book. They may be more simplistic in some ways, because we still do have these reactions, especially if the monster's face is framed in a certain way or there are jump cuts and shock effects that can have a very immediate emotional and visceral impact on us. That's something that a book cannot do in the same way, and so that's where it's potentially harmful; the film can give us a more stigmatized presentation of disability, and make us grossed-out by it, and thus not give us the layered complexity of a novel.

But, I think, again, to the extent that the film makes us aware of the fact that it's manipulating us that way, we can start to be more critical of how all kinds of cultural attacks manipulate our responses to disability. And I think that film is a lot more obvious in the ways it does that, so once we become critical viewers we can be much more attentive to how culturally shaped responses to disability are. We can read that back onto all kinds of texts that might be more subtle in the ways they are shaping their representations of disability.

And the other reason I thought that visualization was interesting was because eugenics was a very visualizing discourse. A lot of it was text, but even in the text, eugenicists tried to imagine these visible bodies and describe the physical traits over and over again. They also used lots of photographs; they would go out and document, for instance, poor people who were supposedly feeble-minded, and photograph them, and reproduce these photos. They collected cards from freak shows so that they would have an array of photographs of all kinds of bodily deformities. They used graphs and charts and flashing displays to show the public how important eugenics was and how many deviant people were

being reproduced in any given minute. It's a very visual discourse, because eugenicists, too, understood that people respond on a more immediate, less critical level to the visual. And so, in the same way, I think films can both convey that eugenic message and effectively prove disability, but also ask us to think again about how that stuff is manipulating us.

I discuss in the book the work of Judith Halberstam and others who argue that Gothic novels are less simplistic than films, because we don't see the monsters, so we as readers don't respond with prejudice. We see instead how awful it is that everyone responds the way they do to Frankenstein's monster, and we understand that he's the product of the hostility and prejudice that's directed at him; he's not innately deviant. Those same scholars feel that once we see the monster and the horrible things it does, that there's something more conservative and reductive and prejudiced about our response to those horror films. And I really try to argue against that. I think despite the visual nature of the film, Frankenstein's monster is very sympathetic figure; you feel very sad for him, he's childlike in certain scenes, you see how he's hurt and damaged by others. I think that, although it can seem like the visual is more reductive, we also can see ways in which the visual—because of its power to reach us and touch us emotionally—can actually give us a more complicated view of physical disability. That's why I think it's actually most important to look at the visuals, as they can be the most pernicious, but they can also make us more aware of how texts shape us.

Aegis: What is the main theme or idea you want students and readers to take away from your research and *Hideous Progeny*?

All of us, everywhere, are always interacting with disability. This thing that we think of as perhaps only applying to a small segment of the population, perhaps not having relevance in my life, is in fact something that, once you start looking for it, is pervasive, both in individuals, perhaps even in our own bodies or lives, and in cultural texts. I think that when people see disability studies or the word *disability*, they tend to think "this is a very specialized field of knowledge and it's about medical stuff, or helping people with disabilities," and disability studies in the humanities argues instead that disability is pertinent in a broader sense. So I think—[speaking of] classic horror films—that you could talk about these ideas in any set of texts. We are immersed in the construction of disability, of responding to disability, bringing to bear all kinds of assumptions about disability that we might not even be conscious of. And we should be thinking about what disability means, and opening ourselves up to a set of knowledges and perspectives that we might not otherwise do, because it is relevant to our own very embodied experiences. There's a good deal to learn about ourselves and our own assumptions from the study of disability regardless of who we are and how we identify, and at that very broad humanities level, it's just about being critical consumers of everything around us and thinking twice about how it's positioning us and how we're responding, attending to and interrogating the messages that are being sent. So that's the kind of very big-picture message that I would take away from my work.

Country and Humanity: The Tensions of Universal Benevolence in Richard Price's *Discourse* >>> Emmy Hammond

The concept of universal benevolence and its role in relation to the individual and the nation was a question permeating Enlightenment thought, and one of the most fundamental and contentious questions rekindled in England by the occurrence of the French Revolution.¹ Richard Price, an English Dissenting minister and political radical known internationally for his moral and political theory, was largely responsible for sparking the main debates in England over the French Revolution with his sermon *A Discourse on the Love of Our Country*.² First preached at a Dissenting chapel in London on November 4, 1789, the sermon is perhaps best known today as the publication to which Edmund Burke responded in his landmark conservative work *Reflections on the Revolution in France*. This paper examines the concept of universal benevolence in the *Discourse* as a political position within the context of eighteenth century political thought, as manifested in the Revolution debate, and the ways in which the concept was both grounded in Price's work and also competed with notions of patriotism or loyalty to a nation or community, rather than humanity. I argue that Price's conception of duties or loyalties owed to the nation, i.e. patriotism, are overshadowed by his more radical commitment to the duties or loyalties of individuals and nations to humanity as a whole, i.e. universal benevolence, which was grounded in the role of reason in his moral philosophy. Critically, however, his conception of universal benevolence is complicated by the fact that he also couches universal benevolence in terms of patriotic duty, leading to an at times contradictory conception of national or community loyalty and universal loyalty as both indivisible and competing.

Scholars of the eighteenth century have identified universal benevolence as a recurring theme in the writings of eighteenth century theorists and politicians, and have examined the concept from a variety of angles. Evan Radcliffe traces "sympathy and benevolence" as a political concept from Plato and Aristotle to Hobbes to Mandeville and then to Richard Price as well as many of Price's contemporaries, notably Shaftesbury, Hutcheson, Hume, Adam Smith, and others. He identifies the most pervasive questions in Price's time as, first, the question of how far benevolence should be extended, with universality being the farthest and most radical point, and, second, of how far this most extensive form of benevolence should take precedence over more local benevolence such as ties to family, community, or nation.³ Other scholarly pieces concentrated more specifically on Price, especially those by Susan Rae Peterson and Winston Barnes, have examined the way in which his political theory, such as articulated in the *Discourse*, stems from his moral philosophy and his overriding and quintessentially Enlightenment faith in the capacity of human reason. Naturally, given his position in the context of a time when rights and liberties were being radically questioned and re-defined, there have also been important studies on Price's conception of rights, such

as Gregory Molivas's work examining Price's idea of man as self-regulating and rational, again identifying the ethical and philosophical foundations of his political theory.⁴

Universal benevolence was one of the touchstones of the debate over the French Revolution which Price's work helped open, in that these issues which had formerly been confined largely to esoteric moral philosophy took on a newly sharp political aura:

For advocates of the Revolution who followed certain moral philosophers, universal benevolence became a way both to support ideas of reform and to criticize the chauvinism that nourished attacks on France; for opponents of the Revolution, who followed different moral philosophers, universal benevolence came to stand for a subversion of everything local and consequently the destruction of human nature itself.⁵

The *Discourse* stood as an example of a universalist position, supporting the French Revolution and indeed advocating the spread of its spirit to Britain, whereas Edmund Burke exemplified the other side of the debate, decrying such universalism as detrimental to the pillars of nearer loyalty on which they conceived civilization as being based. One of the tensions which particularly catalyzed the debate and held the most political import was that between universal benevolence and loyalty to one's country, or between the universalist and the patriot.⁶ Those on the side of universal benevolence found themselves characterized as people throughout history regarded as anti-patriotic have been characterized, victim to the still pervasive, if not always acknowledged, notion that "patriotism is a proof of our social nature; that people who lack such feeling or decline to display it are thin-blooded in some way, or missing an essential element of gregarious virtue and decency."⁷

In many ways, these notions were in competition. There is an inherent tension between holding universal benevolence as the highest ideal and devotion to any community smaller than humanity, be it a nation, community, family, etc., for at some point the two will inevitably conflict and a side will have to be chosen. Price himself, notable for how much he actually tried to reconcile love of country with universal benevolence, recognized that there is at least some level of inescapable conflict between the two, as when he carefully notes "that love of [our country] which is our duty, does not imply any conviction of the superior value of it to other countries..."⁸ and that there may be as much value not only in other countries but in other families, friends, etc. as in our own, only to follow this idea with the assertion that "notwithstanding this, our obligation to love our own families, friends, and country, and to seek, in the first place, their good, will remain the same."⁹ The idea that Price seems to put forward is that love of country, *if* properly regulated and relegated to a secondary place with universal benevolence as the highest goal, could exist beneficially, but even this idealistic conception carries an inherent admission that the two are in conflict, else they would be able to co-exist on the same plane rather than hierarchically. Noting that "our affections are more drawn to some among mankind than to others, in proportion to their degrees of nearness to us," Price acknowledges that there is indeed a hierarchy in our loyalties, "Our regards, according to the order of nature, begins with ourselves...next come our families, and benefactors, and friends, and after them our country."¹⁰ He further sees this as a genuinely good phenomenon, proof of "the wisdom and goodness of our maker."¹¹ Yet not a minute later he speaks of the "interest of mankind at large" as that to which "all other interests are subordinate."¹² Price's ideas here veer into an idealistic periphery of reality that fails to acknowledge the inevitable point at which the interest of mankind invariably conflicts

with the interest of self, family, or nation, yet even he in less idealistic moments acknowledged the unavoidable conflict which the idea of universal benevolence brought forth.

Moreover, opponents of the idea of universal benevolence took an extreme view of its ideational opposition to love of country, and what they saw as its practical ramifications for society. Opponents made the concept of universal benevolence less defensible on moral grounds by theoretical sleight of hand, for whereas the concept had earlier in the eighteenth century intellectual tradition been taken as opposed to “self-love” and the deleterious effects of selfish motivations on society, in the course of the Revolution debate opponents cast it as opposed to domestic attachments.¹³ By extension, in their view, it represented a threat to all of society, from the familial to the national level. Those who were not advocates of the principle of universal benevolence generally fell into two camps, one that saw universal benevolence as simply non-existent, an emotion and motive which humans, for better or worse, did not have, and those who saw universal benevolence as an idea that did exist and that exerted a very real and threatening influence on society.

A conception of patriotism or love of country as oppositional to universal benevolence is complicated, however, by Price’s own line of thought that regards loyalty and service to one’s own country, when properly regulated, as being an effective tool of universal benevolence. Price says that it is vital to distinguish between good and bad forms of patriotism:

It is proper to distinguish between the love of our country and that spirit of rivalry and ambition which has been common among nations. – What has the love of their country hitherto been among mankind?... What has it been but a blind and narrow principle, producing in every country a contempt of other countries, and forming men into combinations and factions against their common rights and liberties.¹⁴

Universal benevolence Price conceives as the method of eliminating such conflict, and he walks a fine line in adopting a position that allows genuine patriotism to be a tool of this method. He properly cautions that loyalty to one’s country should not be a result of the accident of birth, but that “There is the same partiality in countries, to themselves, that there is in individuals. All our attachments should be accompanied, as much as possible, by right opinions.”¹⁵ In other words, there should be a rational reason for loyalty and service to one’s country, not an arbitrary attachment. Further, we should not understand our country as “the soil or the spot of earth on which we happen to have been born” but rather as “that community of which we are members...under the same constitution of government, protected by the same laws, and bound together by the same civil polity.”¹⁶ By attaching the idea of country to government and civil society, he emphasizes an attachment based on a community with a rational basis, rather than an arbitrary attachment to certain land or people which an individual cannot alter his or her relation to; it is the arbitrary but passionate attachments that lead to the “spirit of rivalry and ambition” among countries.

Even the title of the sermon, *A Discourse on the Love of Our Country*, considering that an over-arching theme of it is how best to promote universal benevolence and better the condition of all mankind, shows that Price not only very much believed that to love one’s country was not incompatible with universal benevolence, but could actually be an integral piece of it. In defending this idea he turned partly to religion:

Let me, therefore, mention to you the example of our blessed Saviour. I have observed, at the beginning of this discourse, that he did not inculcate

upon his hearers the love of their country, or take any notice of it as a part of our duty. Instead of doing this, I observed that he taught the obligation to love all mankind, and recommended universal benevolence...But we must not infer from hence, that he did not include the love of our country in the number of our duties.¹⁷

On the contrary, Price asserts, the Savior felt a deep loyalty to his country, “though a very wicked country”—the Savior, naturally, is exempt from needing a rational basis for attachment to his country. Searching further, Price sees fit “to mention the love St. Paul expressed for his country” when he was ready to sacrifice himself for the sake of his countrymen.¹⁸

A common conclusion of scholars is that this line of thought in Price which puts patriotic feeling in the service of universal benevolence is based on the undeniable nature of the latter as a concept that is lofty and noble, but pragmatically difficult to put into effect or even to grasp intellectually beyond the most basic level. In the intellectual context of eighteenth century debate, patriotic national feeling was sometimes conceived as not necessarily opposed to, but almost a different side of the same coin as universal benevolence, “an alternative to love of humanity, one that is proper and attainable: the nation is broader than a small group, yet within out limited human comprehension and abilities.”¹⁹ Price seems to follow this line of thinking, in that universal benevolence should be the ultimate goal but that practically speaking, that ultimate goal is best reached through more limited steps of benevolence. In D.O. Thomas’s interpretation, “Price took as his theme the duties of a patriot. Since love of country when properly understood, he maintained, inspires a respect for the rights of men of all nations, the affection which we owe to our own does not involve anything incompatible with universal benevolence.”²⁰ Hence, for Price the “duties of a patriot” were nearly synonymous with the duties of a man in that they aimed at the same goal; it was merely a matter of the method of getting there. Combining all of the main underpinnings of Price’s theory, Cone interprets Price’s meaning as that “Christianity, morality, and reason combined to make love of country a principle of action that brought us to love our neighbors almost as ourselves.”²¹

Price’s advocacy of universal benevolence had firm grounding in the moral philosophy for which he was well-known before the Revolution, as has been noted by Peterson and Barnes among others. The paramount idea guiding Price’s moral philosophy was his belief, in true Enlightenment fashion, in the capacity of human reason, that “reason alone can apprehend right and wrong.”²² It was his tireless faith in the capacity of reason and his view of the paramount role which it should play for the individual and society which led the unconvinced Burke to sneeringly refer to Price as the “professor of metaphysics” whose ideas we should decidedly not base government or society on.²³ The eighteenth century debates on rights generally revolved around a notion of free will, and free will was predicated on man’s ability to be a rational agent.²⁴ Radcliffe identifies the British moral philosophers as the ones who most set the agenda for these debates, from which the political ideas discussed arose.²⁵ It was an especially deeply held idea of the Dissenting clergy, of which Price obviously counted himself, that God had given mankind the rational ability and free will that allowed men to govern themselves. It was through this argument that Price defended democracy, seeing moral duty as the foundation of political duty. Morality, he strongly believed, was the product of rationality, and political duties were the natural correlates of moral duties.²⁶ Coming to the end of the *Discourse*, Price asserts that “I cannot reconcile myself to the idea of an immoral patriot, or to that separation of private from public virtue, which some think to be

possible.”²⁷ An immoral person—one who fails to live up to high moral standards or who, as Price would probably see it, lacks proper rationality—is simply inconceivable as a person who fulfils his political responsibility, national or universal. Private and public cannot be separated because it is private morality which is the basis of public duties.

Within this broader conception of the political role of reason, Price often throws up a steep barrier between reason and passion, and critically he tends to link reason with universal benevolence while passion is linked with feelings of more local attachment, usually the country. Given the aforementioned emphasis on the power and goodness of reason, both in the general intellectual climate and particularly in Price’s work, this line of persuasion is subtle but telling. Almost immediately in the *Discourse*, Price links passion to love of country: “The love of our country has in all times been a subject of warm commendation; and it is certainly a noble passion; but, like all other passions, it requires regulation and direction.”²⁸ Passion, then, is not necessarily a terrible thing in and of itself and can be employed for noble purposes, but Price seems to conceive it as a two-edged sword, hence the “regulation and direction” needed to temper it. Passion, in the form of “love of their country,” has led men to “a love of domination; a desire of conquest, and a thirst for grandeur and glory...”²⁹ Reason, however, was naturally noble, and indeed reason was the instrument by which passion was best regulated (the extent of Price’s faith in the power of reason as sufficient to regulate passions is perhaps best seen when held in contrast to Hobbesian notions of the need for autocratic institutions, as a result of the incapacity of reason, to control human passions). As Gregory Molivas describes Price’s conception of the inherent divide between reason and passion, “the functions of reason were to indicate the right conduct, to suppress or regulate passion and to pass judgment.”³⁰

Arguably, it was his faith in reason and its power to enable individuals to regulate themselves from within that philosophically allowed Price to lay the emphasis that he did on universal benevolence. This is in contrast to his opponents such as Burke who, harboring significantly less faith in the self-governing power of reason, saw the need to rely on more powerful institutions to keep order in society. Namely this would be national government, but also local government as well as more ambiguous controllers such as community and family influence. The key point is that there are no universal institutions capable of regulating society as national and local institutions do, so that the less faith one holds in the power of people to govern themselves with innate reason, the more power one must concede to institutions less than universal to govern society. This is yet another point underlying Price’s advocacy of universal benevolence, a point touched on by Thomas when he speaks of Price’s “optimistic assumption that the people once relieved of restrictions upon their will always act righteously.”³¹

This paper has examined Price’s seminal work *A Discourse on the Love of Our Country* in terms of his conceptions of universal benevolence and patriotism or local loyalties, with the conclusion that there is a not fully solved tension between the two notions, try as Price does to reconcile them by placing a properly regulated patriotic passion in the service of a noble universal benevolence grounded in man’s greatest asset, reason. Because of this inherent competition between the two notions, Price is sometimes forced to finally favor one or the other, and I argue that while he advocates a rationally based love of country as far as it is possible to do so, ultimately he gives precedence to the more radical idea of universal benevolence as the proper highest goal of individuals and nations.

- 1 Evan Radcliffe, "Revolutionary Writing, Moral Philosophy, and Universal Benevolence in the Eighteenth Century," *Journal of the History of Ideas* 54, no. 2 (1993): 221.
- 2 Carl B. Cone, "Richard Price and the Constitution of the United States," *The American Historical Review* 53, no. 4 (1948): 727.
- 3 Radcliffe, "Revolutionary Writing," 222.
- 4 Gregory Molivas, "Richard Price, the Debate on Free Will, and Natural Rights," *Journal of the History of Ideas* 58, no. 1 (1997): 105-6.
- 5 Radcliffe, "Revolutionary Writing," 221.
- 6 Ibid., 228.
- 7 David Bromwich, "The Meaning of Patriotism in 1789: Is Love of One's Country Good for Humanity?" *Dissent* 58, no. 3 (2011): 34.
- 8 Richard Price, *A Discourse on the Love of Our Country* (Oxford: Woodstock Books, 1992), 3.
- 9 Ibid., 4.
- 10 Ibid., 9-10.
- 11 Ibid., 9.
- 12 Ibid., 10.
- 13 Radcliffe, "Revolutionary Writing," 238.
- 14 Price, *Discourse*, 4-5.
- 15 Ibid., 4.
- 16 Ibid., 2-3.
- 17 Ibid., 44-45.
- 18 Ibid., 46.
- 19 Radcliffe, "Revolutionary Writing," 227-8.
- 20 D.O. Thomas, "Richard Price and Edmund Burke: The Duty to Participate in Government," *Philosophy* 34, no. 131 (1959): 309.
- 21 Carl B. Cone, *Torchbearer of Freedom: The Influence of Richard Price on Eighteenth Century Thought* (Lexington: University of Kentucky Press, 1952), 181.
- 22 Susan Rae Peterson, "The Compatibility of Richard Price's Politics and Ethics," *Journal of the History of Ideas* 45, no. 4 (1984): 539.
- 23 Molivas, "Richard Price, the Debate on Free Will, and Natural Rights," 106.
- 24 Ibid., 110.
- 25 Radcliffe, "Revolutionary Writing," 221.
- 26 Thomas, "Richard Price and Edmund Burke," 308, 313.
- 27 Price, *Discourse*, 43.
- 28 Ibid., 2.
- 29 Ibid., 5.
- 30 Molivas, "Richard Price, The Debate on Free Will, and Natural Rights," 121.
- 31 Thomas, "Richard Price and Edmund Burke," 311.

Bibliography

- Barnes, Winston H.F. "Richard Price: A Neglected Eighteenth Century Moralist." *Philosophy* 17.66 (1942): 159-173. Print.
- Bromwich, David. "The Meaning of Patriotism in 1789." *Dissent* 58.3 (2011): 34-41. Print.
- Cone, Carl B. "Richard Price and the Constitution of the United States." *The American Historical Review* 53.4 (1948): 726-747. Print.
- Cone, Carl B. *Torchbearer of Freedom: The Influence of Richard Price on Eighteenth Century Thought*. Lexington: University of Kentucky Press, 1952. Print.
- Fatovic, Clement. "The Anti-Catholic Roots of Liberal and Republican Conceptions of Freedom in English Political Thought." *Journal of the History of Ideas* 66.1 (2005): 37-58. Print.
- Kramnick, Isaac. "Religion and Radicalism: English Political Theory in the Age of Revolution." *Political Theory* 5.4 (1977): 505-534. Print.
- Molivas, Gregory I. "Richard Price, the Debate on Free Will, and Natural Rights." *Journal of the History of Ideas* 58.1 (1997): 105-123. Print.
- Peterson, Susan Rae. "The Compatibility of Richard Price's Politics and Ethics." *Journal of the History of Ideas* 45.4 (1984): 537-547. Print.
- Price, Richard. *A Discourse on the Love of Our Country*. Oxford: Woodstock Books, 1992. Print.
- Radcliffe, Evan. "Revolutionary Writing, Moral Philosophy, and Universal Benevolence in the Eighteenth Century." *Journal of the History of Ideas* 54.2 (1993): 221-240. Print.
- Thomas, D.O. "Richard Price and Edmund Burke: The Duty to Participate in Government." *Philosophy* 34.131 (1959): 308-322. Print.

From Dominance to Companionship: Animals in Behn and Defoe >>> Hannah Biggs

“What is this earth and the sea, of which I have seen so much? Whence is it produced? And what am I and all the other creatures, wild and tame, human and brutal, whence are we? Sure we are all made by some secret Power who formed the earth and sea, the air and sky; and who is that?” (Defoe 81)

In 1735, Carl Linnaeus published *Systema Naturae*, the first edition of his classification of living things, thereby leading 18th century Europe down a path of biological and taxonomic sciences that forever changed humankind’s perception of their relationship with the birds and beasts of native and foreign lands. Thereafter, the relationship between animal and human grew into a subject of intense intellectual and ethical debate. Now, around 250 years later, Linnaeus’s ideas, along with many others, have developed into new 20th and 21st century paradigms for animal-human relationships. These ideas are morphing into a branch of study known as *critical animal theory* or *animal studies*. However, even before concepts like Linnaeus’ took hold among European and American readers and developed into the various branches of animal studies present today, the relationship between animals and humans was already undergoing a profound transition in English literature. In comparing Aphra Behn’s 1688 text, *Oroonoko*, and Daniel Defoe’s 1719 text, *Robinson Crusoe*, readers see one of the first noticeable transitions from how animal-human relationships are represented in 17th century texts compared to those relationships in 18th-century texts. Although similarities between animal and human interactions remain in both *Oroonoko* and *Robinson Crusoe* in the form of an intense desire to maintain ordered separation between so-called lower order animals and higher order humans, differences in how said groups interact show stark contrast as well. *Oroonoko* asserts violent power over animals in an attempt to prove his masculinity to onlookers and reassure his status as a forceful, dominant being whereas *Crusoe*, on many occasions, labels animals as his companions and “family” rather than assert patriarchal, violent domination over them. Thus, we see a transition from violent domination over animals as means to assert masculinity and control in *Oroonoko* to the compassionate caretaking of animals stemming from a feeling of kinship with non-human species in *Robinson Crusoe*.

Although noted differences emerge in the treatment of animals between the two texts, marked similarities between animal-human relationships exist between the texts as well. For example, in each text we see an intense focus on *othering* animals as savage beasts bent on destroying the sanctity of humankind. Arluke and Sanders cite what they call a *Sociozoologic Scale* in which “vermin ... the worst animals—commonly portrayed in popular culture as fiends, predators, or man-eaters—that contest the established social order itself [present themselves as] ‘Demons’ [that] mount a serious and evil challenge to the ways things ‘ought to be’ by trying to reverse the fundamental master-servant relationship present in the traditional phylogenetic order ... The typical response to demons is to kill them before

they disempower or kill humans" (Arluke xxi-xxii). Both *Oroonoko* and *Robinson Crusoe* enact this idea of exterminating the *other*, the vermin animal that threatens the stability of their established human social hierarchy. Rather than allow the animal creature to disrupt the traditional master/servant, dominator/dominated relationship, the human threatened by the 'demon' finds it necessary to fight back and kill the animal that defies this hierarchy of power. This killing is not simply an act of self-preservation; it is an action reinstating and upholding the social system of power in which humans and animals interact.

For example, in *Robinson Crusoe*, Crusoe says he "saw a dreadful monster indeed, for it was a terrible great lion ... and [he] shot him into the head, and had the great pleasure to see him drop and make but little noise, but lay struggling for life" (Defoe 23). Although the animal was attacking Crusoe and his servant Xury, notice the use of the words "dreadful monster"; this word choice not only intensifies the terror of the beast's pursuit, but also makes the beast seem almost supernatural in power and furthers his *otherness* from humans. It is apparently Crusoe's duty as a higher order being to rid the world of this "monster," and thus he has a right to "take great pleasure to see him drop" dead. Because he has exterminated the threat to the social hierarchy, killing the animal is viewed as a necessary and heroic action. Crusoe has rid the world of an animal that attempted to defy the superiority of human life over that of the "vermin" animal. Order has been restored.

This said, Defoe goes to great ends to differentiate between animality and humanity in his novel. At one point in the novel, Crusoe reflects that had it not been for his tools on the island, he would have had to "gnaw it [meat] with [his] teeth and pull it with [his] claws like a beast" (Defoe 117). Thus, despite his loneliness on the abandoned island, he is still determined to maintain a separation between beast and human; he shudders at the thought of being debased to the mere wants, desires, and lack of manners characteristic of these so-called lower-order animals.

The same idea of *othering* the animal is present in *Oroonoko*. Caesar, otherwise known as Oroonoko, commits a kill similar to Robinson Crusoe's. When a mother tiger attacks the exploring party, "*Caesar* [meets] this monstrous Beast of might, size, and vast Limbs, who [comes] with open Jaws upon him; and fixing his [*Oroonoko's*] Awful stern Eyes full upon those of the Beast, and putting himself into a very stiddy and good aiming posture of Defense, [runs] his Sword quite through his [the beast's] Breast down to his very Heart, home to the Hilt of the Sword" (Behn 45). Once again, language like "this monstrous Beast of Night" *others* the animal and makes it appear alien, deadly, and unfeeling in its desire for death of the human.

Interesting however is the fact that Oroonoko provokes this she-tiger's violent behavior when he steals the mother tiger's cub. The emotionality of a distraught mother is completely absent from the text, and Behn only portrays the tiger's beastliness and savage attack as warrant for killing it. The story of a distraught, angry mother is completely left out of Behn's description of the scene. The animal is viewed as "not worthy of moral consideration ... [humans] focus on the material and practical value of animals for humans or on the satisfaction to be obtained from the control of animals" (Agnew 80). There is an intense effort to separate the worlds of human and animal, thereby making animal domination a much more acceptable idea to consent to because of the belief in the lower order class of being "not worthy of moral consideration." Furthermore, the power "to be obtained from the control of animals" is certainly an alluring factor that determines the

course of Oroonoko's, and, on a lesser scale, Crusoe's actions. Thus, both *Robinson Crusoe* and *Oroonoko* convey a need to distinguish between beast and human, a separation that undergirds the desire to maintain a hierarchy between the species to allow for human domination over and killing of these animals.

However, these two texts also demonstrate a positive transformation in how animals and humans interact. Crusoe, unlike Oroonoko, begins to value the company of his animal companions and considers them crucial parts of his "family" or kingdom on the island. Oroonoko, on the other hand, is constantly killing animals he comes upon; there are no instances of companion animal relationships in *Oroonoko*. But, in *Robinson Crusoe*, Crusoe unabashedly admits he

had the loves of all [his] subjects at [his] absolute command. [He] could hang, draw, give liberty, and take it away, and no rebels among [his] subjects. Then to see how like a king [he] dined, too, all alone, attended by [his] servants; Poll [his parrot], as if he had been [his] favorite, was the only person permitted to talk to [him]. [His] dog ... sat always at [his] right hand, and two cats, one on one side of the table and one on the other. (Defoe 131)

This is a unique move Defoe makes in writing; he is valuing animal company as a suitable substitute for human relationships. Compared to human-animal relationships presented in earlier British novels, *Robinson Crusoe* is one of the first texts that creates this inter-species relationship focused on companionship and family.

Furthermore, notice the use of the word "person" to describe the presence of Poll the parrot in substitution for where one would expect to see the word *parrot*, *bird*, or simply *animal*. The use of the human identity noun, *person*, in replacement of the more accurate and traditional use of an animal-associated noun to describe Poll denotes an interesting transition in how writers, thinkers, and the fictional characters of our imaginations begin to view their relationships with members of the animal kingdom. Clinton Sanders argues, "The designation 'person' is the most elemental social identity. It provides the foundation for, and is constructed in the context of, relationships" (50). Yes, Poll is not a person per se, but the presence of an animal for the sake of company and companionship gives him a higher place of purpose and meaning in humankind's own imagined idea of relationships. Sanders continues:

The animal's personhood is an interactive accomplishment based on his or her definition as it arises in the context of the relationship. In applying a 'person schema' (Howard 1995: 93) to shape and understand his or her interaction with the animal, the caretaker commonly makes a distinction between 'person' and 'human.' The animal is a person in the sense that his or her perspective and feelings are knowable; interaction is predictable; and the shared relationship provides an experience of closeness, warmth, and pleasure. (50)

To Crusoe, Poll is the only company who can remind Crusoe of his own humanity—a humanity reliant upon relationships with other persons whose "feelings are knowable" and whose "shared relationship provides an experience of closeness, warmth, and pleasure." Poll cannot provide human companionship in its most elementary, basic form, but he can provide a close substitute because of his dependence on Crusoe for food, water, and essential

survival needs and, most compelling, because of his unique ability to verbalize bits and pieces of human language.

Many facets of human relationships are dependent on language to convey feelings, desires, and ideas. Language ties humans into the sociocultural world in which they find themselves, and when Poll is finally able to mimic human voice and speech, Crusoe, not surprisingly, elevates Poll's rank to a higher status companion than his nonverbal dog or cats. In Crusoe's abandoned, shipwrecked state, the company of a parrot who he deems as a *person* worth having at his own dinner table embodies this phenomenon. However, relationships can still exist with nonverbal animals—just as Crusoe maintains dedicated relationships to his dog and cats as well as Poll; the dog and cats still have a place at Crusoe's dinner table. Companion animals such as dogs or cats provide a type of companionship not dependent on language. It can be argued that:

What is unique about the culture shared by humans and animals, and of special significance in advancing an interactionist understanding of human-animal relationships, is that these conventions arise and are effectively communicated despite the fact that the parties in the relationship do not share the ability to employ a common system of linguistic symbols. As with the definition of personhood and the social construction of the mind, the creation, communication, and competent use of culture is not dependent on language. (Sanders 51)

Hence, language strengthens a connection between animal and human for Crusoe, but language is not the sole identifying prerequisite for this relationship. Crusoe relies on the companionship of his dogs and cats just as much as on Poll's company. We are beginning to see a radical, transformative move in British literature here: animal companionship and presence in the human household dynamic are beginning to be seen as nearly equal in worth and value as the company of a fellow human in the domestic and social spheres of life because of the company these animals can provide.

Although Crusoe does admit to missing human beings during his stay on the island, he frequently says that he is content enough with the company of his animal friends. He even says that he is "much surprised with the increase of [his] family; [he] had been concerned for the loss of one of [his] cats, who run away from [him], or, as [he] thought, had been dead ... till, to [his] astonishment, she came home about the end of August, with three kittens" (Defoe 91). Notice the word *family* in this passage. Defoe makes a bold move in allowing Crusoe to deem non-human beings family members. Yes, he is alone save for animals on a desert island, but in considering the type of novels that came before *Robinson Crusoe*—novels focused on mastering and conquering the beasts of foreign lands—it is a remarkable move to have a protagonist openly admit he enjoys the company of his animal friends.

Moving to animal-human relations in *Oroonoko*, it must be noted that Crusoe's relationship animal companionship contrasts starkly with Oroonoko's view on animals. The relationships between Oroonoko and animals serve as a reflection of the greater systems of oppression working in 17th century literature; dominance Oroonoko displays over animals could be read as a need to assert his masculine dominance over another creature to remain well respected in social spheres centered on the system of patriarchy and male supremacy. As Susan McHugh so aptly states: "'species' gets added, along with race, ethnicity, gender, sex, age, class, and ability, to a profile that already frames subjectivity in human terms in

order to provide a more nuanced understanding of how interlocking oppressions plague literary and other attempts to represent animality" (364). Thus, a difference in species grants Oroonoko, in his mentality and culture at least, reason and right to subdue the presumed lower order class of animals.

For Oroonoko, animals serve as a means to an end—a way to prove his masculinity in front of his peers. Even colonists surrounding him propagate this idea by offering him rewards of glory and respect if he kills beasts of the jungle. Oroonoko asks his female traveling companions, "'What Trophies and Garlands, Ladies, will you make me, if I bring you home the Heart of this Ravenous Beast, that eats up all your Lambs and Pigs?' We [the women] all promised he shou'd be rewarded at all our Hands" (Behn 45). The notion of asserting dominance over animals is encouraged by the social sphere in which Oroonoko finds himself. It becomes his consuming passion to kill these beasts and to gain acclaim from his travel mates. At one point on the journey, "*Caesar* had often said, he had a mind to encounter this Monster, and spoke with several Gentlemen who had attempted her ... so that he remarking all these Places where she was shot, fancy'd still he shou'd overcome her, but giving her another sort of a Wound than any had yet done" (Behn 45). He must *talk* about killing the beast, *commit* to killing the beast, and *succeed* in killing the beast in order to assert his power in a 17th century patriarchal, male-dominated hierarchy.

Also, language in this passage confers that it is Oroonoko's duty to kill the animal; it is his right, his mission to do so. Oroonoko views himself a superior being to the mother tiger despite her obvious physical advantages over his weaker human stature; this does not stop him from continuing in the kill. He is culturally conditioned to believe his life and the lives of those men and women in the exploring party are worth more than the life of an attacking, angry mother tiger (despite the fact he provoked the she-tiger by stealing her cub). "This superiority, known philosophically as 'human specialness' and biblically as our 'dominion over every creeping thing that creepeth upon the earth,' is often based on the purported highly evolved state of human nature"; despite the fact Oroonoko himself would not have been influenced by Biblical texts, he would have been influenced by the idea of human "specialness" above the life of an animal (Kotler 87). In his world, animals are there for his own use as a means to an end upon which he can enact his masculine, dominate behaviors for judgment and appreciation from the traveling party. He asserts his "specialness" over them in his effort to identify with masculine, patriarchal values.

In contrast, Crusoe makes a point to respect the animals around him; yet, his respect for animals stems from assigning human emotions to his animal companions. Donna Haraway, author of the pinnacle animal studies and posthumanities text, *When Species Meet* (2007) argues that, "species and respect are in optic/haptic/affective/cognitive touch: they are at the table together; they are messmates, companions, in company, *cum panis*" (Haraway 164). Yes, Crusoe shares a dinner table with his animal "messmates," but he also moves beyond a reliance on these animals for kinship and begins to view animals as sentient, emotional beings in his abandoned, shipwrecked, lonely state of mind. In a land devoid of direct human contact before Friday's arrival, one can understand why assigning human emotion to the only other living beings around him would be a feasible reality. However, I argue that his companionship with the animals is more than just a result of loneliness; this new move to animal companionship and a desire for the accumulation of animals (in Crusoe's case, these are the many, many goats) for one's own *family* comes from a profound

transition in intellectual and social ideas concerning animal presence in human domestic life. Crusoe embodies the transition from violent animal domination to having companion animals present in the family dynamic and household. Yes, he anthropomorphizes his parrot Poll when he denotes emotion on Poll who is “overjoyed to see [Crusoe] again” when he returns home after a terrifying attempted journey by boat around the island, but this anthropomorphization is simply the beginning of a new realm of animal presence in human life (Defoe 128). Novels after *Robinson Crusoe* begin to give more and more human characteristics to the animal characters. The transition to anthropomorphization of animals is profound, quick, and subtle.

Crusoe also furthers this argument towards the suitability of animal companionship when he makes a distinction between material goods and the dog he finds on an abandoned ship. He says, “I took a fire shovel and tongs ... ; and with this cargo and the dog I came away” (Defoe 172). The dog is not an item of cargo but an autonomous being. This idea then evolves into a feeling of respect for his fellow creatures. Crusoe says of the so-called vicious wolves that, “he [the wolf] does not usually attempt them, unless they first attack him. On the contrary, if you meet him in the woods, if you don’t meddle with him, he won’t meddle with you; but there you must take care to be very civil to him, and give him the road; for he is a very nice gentleman, he won’t go a step out of his way for a prince” (263). Crusoe’s approach here differs markedly from what Oroonoko would have done. Oroonoko would have viewed it his right and privilege to kill any beast that dare cross his path. But Crusoe respects the animal instead, especially if it does not do him any harm.

Consequently, Oroonoko views animals as a part of a tripartite structure: use value, exchange value, and encounter value, without the problematic solace of human exceptionalism. Trans-species encounter value is about relationships among a motley array of lively beings, in which commerce and consciousness, evolution and bioengineering, and ethics and utilities are all at play ... ‘encounters’ that involve, in a nontrivial but hard-to-characterize way, *subjects* of different biological species. (Haraway 46)

Essentially, Oroonoko sees animals as a commodity, an item that can be used to represent ideas of domination, frustration, and masculinity. In a world of slavery and subjugation, I find it intriguing that Oroonoko, himself a subjugated, dominated slave, furthers this chain of dominance in his violent domination over animals. Elder, Wolch, and Emel argue that “this process of animal-linked racialization works to sustain power relations between dominant groups and subordinate immigrants [or groups], deny their legitimacy as citizen subjects, and restrict the material benefits that derive from such status” (Elder 21). Oroonoko is the one being dominated by white colonists and slave-holders, but he chooses not to allow himself to be the bottom level in the hierarchy of domination. He finds another classification of being that he can subjugate as a means to reassert his own identity and reliance on his need to feel empowered, in control, and masculine. Oroonoko justifies his thinking in that, “Many forms of racialization have, in fact, long relied upon a discourse about human-animal boundaries, namely the dichotomous division of sentient beings into categories of ‘human’ and animal” (Elder 26). The animal, a category where some whites place him and his fellow slaves, is a group to be dominated. But, Oroonoko takes this further when he finds actual animals to subjugate and dominate with masculine violence and control. He moves the classification

of “animal” from himself to other, nonhuman animals by doing this. Oroonoko furthers the idea that, “in general, animal bodies can be used to racialize, dehumanize, and maintain power relations” (Elder 27). Oroonoko turns to another classification of living creature, a different body, to “racialize, dehumanize,” and suppress others as a means to retain his own masculine, powerful identity in a world in which he himself is dominated and subdued by white supremacy. Animality denotes the ability for others to subjugate and overpower a group of beings; Oroonoko finds an animal group to further this chain of domination rather than have the chain of domination stop at him.

In these early texts, the goal is perhaps not to eradicate the boundaries between human and animal differences (this idea comes in later novels); if that were so, Defoe and Behn would not have made such an adamant effort to distinguish between human and animal. But, it must be noted that Behn’s text transitions into Defoe’s text; one evolves into the other ascending to the marked change in how animals and humans relate and interact from one text to another. The transition is profound and illuminating; indicative of sociocultural issues in the 17th and 18th centuries; and represents important, groundbreaking realities and issues in human-animal relationships. In these two novels, we see an evolution in human-animal relationship dynamics. Human beings begin to treat animals with respect, compassion, and familiarity in *Robinson Crusoe* whereas in *Oroonoko*, animals remain as mere means of demonstrating dominance over a so-called lesser creature to maintain patriarchal norms of masculinity.

Works Cited

- Agnew, Robert. “The Causes of Animal Abuse.” *Between the Species: Readings in Human Animal Relations*. Ed. Arnold Arluck and Clinton Sanders. Boston: Pearson Education, Inc., 2009. 76-90. Print.
- Arluck, Arnold and Clinton Sanders. “Introduction.” *Between the Species: Readings in Human Animal Relations*. Boston: Pearson Education, Inc., 2009. ix-xxvii. Print.
- Behn, Aphra. *Oroonoko*. Ed. Lipking, Joanna. New York: W.W. Norton, 1997. Print.
- Defoe, Daniel. *Robinson Crusoe*. New York: Bantam Books, 1981. Print.
- Elder, Glen, Jennifer Wolch, and Jody Emel. “Race, Place, and the Human-Animal Divide.” *Between the Species: Readings in Human Animal Relations*. Ed. Arnold Arluck and Clinton Sanders. Boston: Pearson Education, Inc., 2009. 21-33. Print.
- Haraway, Donna J. *When Species Meet*. Minneapolis: University of Minnesota Press, 2008. Print.
- Kotler, Steven. *A Small Furry Prayer: Dog Rescue and the Meaning of Life*. New York: Bloomsbury, 2010. Print.
- McHugh, Susan. “Modern Animals: From Subjects to Agents in Literary Studies.” *Society & Animals* 17.4 (2009): 363-367. *Academic Search Complete*. EBSCO. Web. 3 Oct. 2011.
- Sanders, Clinton R. “Close Relationships between Humans and Nonhuman Animals.” *Between the Species: Readings in Human Animal Relations*. Ed. Arnold Arluck and Clinton Sanders. Boston: Pearson Education, Inc., 2009. 45-52. Print.

Cultural Influence and Aaron Copland's *Appalachian Spring* >>> Andrea Marie Keil

Aaron Copland is often cited as one of America's most enduringly successful and popular composers.¹ In the words of Leonard Bernstein, he was "the best we've got."² A number of Copland's works have become standards in American orchestral repertory, including his ballet score *Appalachian Spring*. The problem of creating music that was at once "serious" and "American" presented a unique compositional problem for Copland in the first part of the twentieth century. During the 1930s, thanks in part to the emergence of a "popular front" in American politics, Copland became appreciative of the distinctive qualities of American folk music. This led Copland to create a distinctly American sound and aesthetic style. "Aaron Copland holds a unique place...when it comes to music that summons up images of America in the minds of American listeners."³

Aaron Copland was born in Brooklyn, New York, on November 14, 1900, to Jewish immigrants from Russia. The youngest of five children, Copland was especially close to his sister Laurine, who he credited with introducing him to ragtime and opera, and teaching him the fundamentals of piano playing in the years before his parents consented to pay for lessons with a professional teacher. At the age of eleven, confronting the indifference of his parents to his own musical education, he arranged for his own piano lessons from Leopold Wolfsohn.⁴ From 1917 to 1921, Copland studied theory and composition with Rubin Goldmark, an eminent composer and teacher famous for having studied with the Antonín Dvořák. Goldmark gave Copland a solid training in nineteenth-century German practice which Copland both assimilated and rejected. Copland later described this time as "the impressionable years of exploration."⁵

Copland left for France in June 1921 to enroll in the American Conservatory of Music, a new summer school located at Fontainebleau. The summer course proved significant for Copland's musical development, as it was there that he first met the renowned music pedagogue, Nadia Boulanger, with whom he would study for the next three years in Paris. She would prove to be one of the major influences in his life, introducing him to outstanding musical figures of the time.⁶ That autumn, after his stay at Fontainebleau, Copland settled in Paris where modernism was in its glory. By this time, Copland had already thoroughly absorbed a modernist aesthetic that sought to shock the public. After playing his own musical composition in a school concert, Copland wrote to his parents, "Sad to say, it made quite a hit; I say it is sad, because I can't get over the idea that if a thing is popular it can't be good."⁷

After three years in Paris, Copland left for New York in June 1924. Copland later made it clear that it was in France that he first grasped "the idea that my personal expression in music ought somehow to be related to my own back-home environment."⁸ Although his own personal background and his music had previously seemed separate, he now sought to reconcile them, taking one of his earliest steps towards his later, more nationalistic style. Works from this period, like *Music for the Theatre* written in 1925, begin showing the influence of jazz forms and rhythms. Copland was also inspired by other nationalistic compos-

ers like Stravinsky, whom he had first heard in Paris, “[Stravinsky] borrowed freely from folk materials, and I have no doubt that this strongly influenced me to try to find a way to a distinctly American music.”⁹ In using jazz, he found a way to merge his new nationalistic tendencies with the kind of controversy that appealed to his modernist sensibility. Copland later wrote that “The very idea of jazz in a concert hall was piquant in the twenties,”¹⁰ and that he “was intrigued with jazz rhythms, not for superficial effects, but for use in larger forms, with unconventional harmonies. My aim was to write a work that would be recognizably American within a serious musical idiom.”¹¹ However, Copland’s interest in nationalism in music and folk music first led him to explore the music of Mexico.

Copland was introduced to Mexican composer Carlos Chávez in New York City in 1926 and the two soon became friends. Both composers had surprising similar backgrounds: both were composers and pianists, both had traveled to Europe in the early 1920s, both fought against the apathy for contemporary music and against European dominance, and both would later find a national identity in their music that greatly expanded their audiences.¹² Copland was inspired by Chávez and other Mexican artists’ enthusiasm for indigenous folk songs and folk art, further fueling his own investigations into folk music and ethnic identity. Writing about Chávez in 1928, Copland cited the composer’s “use of folk material in its relation to nationalism” as a major trait of modern music.¹³ Throughout their careers, Copland and Chávez remained mutually supportive of each other, “Chávez and I admired each other’s music.”¹⁴ In 1932, Chávez persuaded Copland to travel to Mexico City for the occasion of an all Copland program, the first given anywhere, which Chávez conducted. The allure of the folk music that Copland heard in Mexico was so great that he went on to compose *El Salón México* (1932-1936), based in part on the *Cancionero Mexicano*, a collection of Mexican folk songs. Mexican folk music had the appeal of popular accessibility, which would become an important ideal for the political left.¹⁵ Reflecting on his stay in Mexico, Copland wrote to a friend that “Europe now seems conventional to me by comparison. Mexico offers something fresh and pure and wholesome—a quality which is deeply unconventionalized.”¹⁶

Copland returned to the United States carrying with him these impressions of his time in Mexico. The Great Depression changed the network of musicians, patrons, and audience that Copland had known as the New York modern music scene. The idea of social relevance became more important to composers. Copland felt that a composer’s music sounded for and through people, as he explained in 1932:

A true musical culture never has been and never can be solely based upon the importation of foreign artists and foreign music, and the art of music in America will always be essentially a museum art until we are able to develop a school of composers who can speak directly to the American public in musical language which expresses fully the deepest reactions of the American consciousness to the American scene.¹⁷

During the 1930s, Copland became more involved in left-wing politics, for which he had shown leanings as early as 1919, while still a teenager. Copland contributed to the Communist journal *New Masses* praising the *Workers Song Book No. 1* published by the American Communist Party. Copland also joined the Composers’ Collective, a group founded in 1932 by composers like Henry Cowell and Charles Seeger that aimed to create proletarian music, or new music for the masses.¹⁸ Copland’s political sympathies were widely shared by many creative artists during the Great Depression of the 1930s, but Copland and most of his

colleagues were dismayed by Stalin's announcement in August 1939, of a nonaggression pact with Nazi Germany. However, like many Americans on the left who became disillusioned with the Soviet government, Copland held on to his idealism.¹⁹ Simultaneously in the 1930s, Copland began to expand his musical style, turning from high modernism to what he called "imposed simplicity."²⁰ As early as 1927, Copland had begun to shift away from his youthful creed that popular works could not be good, describing Ravel's *Bolero* as "the kind of brilliant piece everyone loves."²¹

Copland sought greater accessibility in his own works of this period through populist subject matter and the incorporation of folk elements. It is interesting to note the connection between this compositional shift, Copland's new awareness of and views on the social relevance of his music, and his political involvement. Copland's new "American" style was comparable to the patriotic works being composed by Soviet composers under the policy of Socialist Realism. Copland's turn to a more overtly nationalistic style can be seen as part of a widespread anti-fascist response to the Soviet call for a "popular front," in which composers with left-wing political sympathies in many countries abruptly turned from a more cosmopolitan modernism to a more folk-oriented, national idiom. Although Copland had previously tried to create an American idiom based in jazz, it was rejected by the high-culture audiences of the time. It was only when Copland began composing in a style that was designed to reach the masses, that he created a style that represented American classical music to audiences both at home and abroad. Many of Copland's most beloved works come from this period, including the patriotic works *Lincoln Portrait* and *Fanfare for the Common Man* and the ballets *Billy the Kid*, *Rodeo*, and *Appalachian Spring*.

"Since its premiere, *Appalachian Spring* has been more closely associated with Copland's name than any of his other works."²² Other pieces may rival it in familiarity or have been received with greater critical acclaim, but none "holds the kind of emblematic stature of *Appalachian Spring*."²³ *Appalachian Spring* successfully sums up all that Copland had been trying to achieve with the concept of "imposed simplicity" for almost a decade, and perhaps as far back as his integration of jazz and pop materials in the 1920s.²⁴

Martha Graham reigns supreme in the world of modern dance as the longest performing modern dancer, the most prolific modern dance choreographer, and the sole artistic director of the oldest continuously performing dance company in the United States.²⁵ As Copland had in music, Graham had embraced modernism in dance as an appropriate idiom for art and political expression. And, like Copland, her politics were squarely aligned with the Popular Front. In 1942, Erick Hawkins, Martha Graham's partner, introduced Elizabeth Sprague Coolidge to Graham's work and suggested that she commission three new Graham ballets.²⁶ Although the commissioning of new music for modern dance was most unusual at the time, Mrs. Coolidge quickly invited Graham to create the ballets at the 1943 Coolidge Foundation's fall festival. Eventually, the commissions for the music were offered to Paul Hindemith, Darius Mihaud, and Aaron Copland. The resulting ballet from Copland, *Appalachian Spring*, represented not only a turn in the critical response to both Copland's and Graham's work, but also established the preeminence of both Copland and Graham with critics and the mass audience.²⁷

In a letter to Graham, Mrs. Coolidge stipulated "that the score be about one-half hour long and '...for an ensemble of not more than ten or twelve instruments at the outside... a small orchestra with one instrument of each kind, both wind and strings with piano.'"²⁸

Beyond this, Coolidge deferred to the expertise of Graham and Copland, withdrawing completely from the collaborative process. During the course of their collaboration Graham sent Copland several scripts, the first of which arrived in the spring of 1943 with the working title of *House of Victory*. Although the script was to change considerably as the ballet developed, Copland later recalled that “it was already possible to recognize the essence of Martha’s ideas...after Martha gave me this bare outline, I knew certain crucial things—that it had to do with the pioneer American spirit, with youth and spring, with optimism and hope.”²⁹

Once the initial negotiations over details of the script had been resolved, Copland began to compose. Copland wrote much of *Appalachian Spring* at some geographical distance from Graham; composing much of the reduced score in Hollywood and Cambridge and the orchestration in Mexico. This made him all the more reliant on the material Graham sent him.³⁰ Within Graham’s prescriptions of structure and ethos, Copland was generally free to create a nonprogrammatic score which Graham then interpreted choreographically. “Rather than musically illustrating a chronological narrative, Copland used Graham’s abstract choreographic style as a ‘point of departure.’”³¹ Copland is oft quoted as crediting Martha Graham with being the overall inspiration for the work:

I was thinking primarily about Martha and her unique choreographic style, which I knew well. Nobody else seems quite like Martha: she’s so proud, so very much herself. And she’s unquestionably very American: there’s something prim and restrained, simple yet strong, about her which one tends to think of as American.³²

In fact, while composing the piece, Copland used the working title *Ballet for Martha*, later to become the ballet’s subtitle.

The premiere of the work was delayed until the fall of 1944, allowing Copland plenty of time to complete the score. Despite Graham’s eagerness to begin choreographing the score, Copland refused to send her isolated scenes. Approximately one month after receiving Graham’s first script, he had completed almost one third of the score, however the piano reduction was not completed until October 1, 1944. Copland also recorded the piano score so that Graham could become familiar with his tempi. Since Copland orchestrated from the piano score, the full score would not be available until the first rehearsal. Copland later discussed the “wild chance a choreographer takes by agreeing to work with music not heard in advance... I was immensely relieved when she wrote: ‘The music is so knit and of a completeness that it takes you in very strong hands and leads you into its own world...I also know that the gift to be simple will stay with people and give them great joy. I hope I can do well with it, Aaron.’”³³

Copland, who first saw the dance only days before the premiere, was surprised to find that “music composed for one kind of action had been used to accompany something else...But that kind of decision is the choreographer’s, and it doesn’t bother me a bit, especially when it works.”³⁴ Copland, knowing little of the details of the finished ballet, liked to tell the story of returning from Mexico for the final rehearsal:

The first thing I said to Martha when I saw her in Washington was “What have you called the ballet?” She replied “*Appalachian Spring*.” “What a pretty title. Where did you get it?” I asked, and Martha said, “Well, actually it’s from a line in a poem by Hart Crane.” I asked, “Does the poem itself have anything to do with your ballet?” “No,” said Martha, “I just liked the title and used it.”³⁵

It is ironic that *Appalachian Spring* is generally considered programmatic music, since the title was not set until a month before the premiere and the choreographic narrative was derived from a fully-composed score. The borrowed title refers not to springtime in the Appalachian Mountains, but to the uninhibited joyful leap of a mountain spring. Copland also relates that even after people would learn that he had been unaware of the title when he wrote the music, “they still tell me they see the Appalachians and feel spring. Well, I’m willing, if they are!”³⁶

Appalachian Spring, premiered on October 30, 1944, as the climax of a festival to honor Elizabeth Sprague Coolidge on her eightieth birthday. The following scenario appeared in the program:

Part and parcel of our lives is that moment of Pennsylvania spring when there was ‘a garden eastward in Eden.’

Spring was celebrated by a man and woman building a house with joy and love and prayer; by a revivalist and his followers in their shouts of exaltation; by a pioneering woman with her dreams of the Promised Land.³⁷

Appalachian Spring was generally praised by reviewers. The dance critic of *The New York Times* concluded, “It is, as the saying goes, a natural.” Copland himself was surprised by the popularity of the work. “I must admit I’m influenced by public opinion! When you are working on a piece, you don’t think it might have use past the immediate purpose for its composition, and you certainly don’t consider its lasting power.”³⁸ Throughout 1945, the Graham Company took it on the road and by the end of the year, everything about the ballet was famous.³⁹ Copland’s score won both the New York Music Critics’ Circle Award and the Pulitzer Prize for music in 1945.

In May 1945, Copland arranged a suite from the ballet for full orchestra. One large eight-minute section, in which the interest was primarily choreographic, was omitted by joining the end of the “Interlude” and its variations on “Simple Gifts” with the climactic restatement in “The Lord’s Day,” which became a culminating variation. Consequently, the suite highlighted the work’s more idyllic side. Separated from its intended choreographic context, a more explicit narrative was prepared for the premiere of the *Appalachian Spring* orchestra suite. The following scenario of *Appalachian Spring*, written by Edwin Denby and approved by Copland, portrays the preexistent program which Copland musically depicted, rather than the actual chronology of Graham’s final choreographic narrative.

The action of the ballet concerns ‘a pioneer celebration in spring around a newly-built farmhouse in the Pennsylvania hills in the early part of the last century. The bride-to-be and the young farmer-husband enact the emotions, joyful and apprehensive, their new domestic partnership invites. An older neighbor suggests now and then the rocky confidence of experience. A revivalist and his followers remind the new householders of the strange and terrible aspects of human fate. At the end the couple are left quiet and strong in their new house.

The *Suite* follows a sectional arrangement of eight sequences and is scored for an orchestra of modest proportions, in deference to the original scoring. Copland would later publish the *Suite* again with the original scoring of thirteen instruments. Copland reluctant to take a stand, admitted late in life, “I have come to think that the original instrumentation has a clarity and is closer to my original conception than the more opulent orchestrated version.”⁴⁰ The success of *Appalachian Spring* as both a ballet and concert suite is evident from its continued

prominence in the orchestral and choreographic repertoires. In retrospect, Graham said of the piece which most greatly affected both her career and Copland's: "*Appalachian Spring* has been one of the pleasures of my life—a kind of keystone and I treasure every note of it."⁴¹

Appalachian Spring was shaped by a combination of extramusical factors that included World War II, the specifications of the commission from Elizabeth Sprague Coolidge, and the collaborative relationship and individual careers of Martha Graham and Aaron Copland.⁴² The narrative script that Copland composed from was considerably different from the final scenario. While Graham's original script explored unrelated Biblical and historical themes, later scenarios construct a historical American legend. Graham accomplishes this through the juxtaposition of references to scattered historical eras including the American frontier, the Civil War, and Abolition, while also maintaining aspects of religion. The characters become both participants in a loose narrative drama and symbolic representations of Americans at various points in history. "While the influences on the creation of *Appalachian Spring* included Graham's interests in American roots and identity, the ballet's enduring qualities stem more from a kind of poetic universality than from specifics of a time or place."⁴³

Although the ballet is often regarded as sentimental and nostalgic, in fact, it reflected the cultural and political climate of the time. Although not expressly about World War II, Graham felt that *Appalachian Spring* was her contribution to the war effort.⁴⁴ Although early scripts, including *House of Victory* and "NAME?", never actually identified a time or location, "all indications pointed to the years just before and during the Civil War and a small town in the North, presumably on the frontier."⁴⁵ As in the final ballet, the scenario focused on a young couple—originally the Daughter and the Citizen, then later the Bride and Husband—who establish a household in rural America. "*Appalachian Spring* follows the pattern of the *House of Victory*/NAME? scripts to knit together past, present, and future in a melancholy but hopeful portrait of personal sacrifice for the greater good."⁴⁶ *Appalachian Spring* connected with the contemporary effects of World War II on the United States by affirming the traditional nationalist ideals challenged by Nazism.⁴⁷ The reenactment of a frontier ritual of marriage and rebirth, with its ultimate message of hope triumphing over doom, unified the audience through nationalism, optimism, and nostalgia.

Since the 1930s, as a result of his decision to write in a more accessible idiom, Copland had been incorporating material taken from folk and popular music into his works. His goal was to enhance the essence of this folk material, and "by using contemporary rhythmic, textural, and structural techniques, to generate a new American compositional idiom that would satisfy the cultural and artistic demands for greater simplicity, accessibility, and familiarity that were part of the prevailing neoclassical⁴⁸ musical tastes of the 1930s and 1940s."⁴⁹ An early script from Graham envisioned "a new town...the framework of a doorway...a Shaker rocking chair with its exquisite bonelike simplicity."⁵⁰ She later reinforced the Shaker motive, suggesting that the final section of the work might have a feeling of "a Shaker meeting where the movement is strange and ordered."⁵¹ Copland relates finding the Shaker song *Simple Gifts* in a collection of Shaker tunes published in 1940. "The song had previously been unknown to the general public...but I felt that *Simple Gifts*, which expressed the unity of the Shaker spirit, was ideal for Martha's scenario."⁵²

Composed in 1848 by a Shaker elder, Joseph Brackett, *Simple Gifts* circulated relatively widely among nineteenth century Shaker communities. It was not known outside these communities, however, until 1940, when Edward Deming Andrews published *The*

Gift to be Simple: Songs, Dances and Rituals of the American Shakers, from which Copland took the melody that he would use in *Appalachian Spring*.⁵³ In the nineteenth century the Shakers were one among several Utopian movements. Their protective isolation, their songs and dances, and celibacy all placed them among the cultural outsiders that alternately entertained and alarmed mainstream Americans. By the 1930s, the Shakers had been transformed from objects of misunderstanding and ridicule to symbols of lost innocence.⁵⁴ Practical virtues such as craftsmanship and self-sufficiency, as well as spiritual virtues like innocence and joy, created a poignant vision of America's lost past, all the more attractive in the wake of World War II.

Copland slightly altered the original melody *Simple Gifts*, smoothing out the irregularities in the melody and increasing the relationship between the phrases, using it as the basis for a set of dance variations. The aesthetic significance of Copland's use of this authentic folk tune lies partly in its simple, clearly defined rhythmic construction within the larger, balanced thematic contour (See Score Example).⁵⁵ The melody itself consists of antecedent and consequent phrases that consist of symmetrical quaternary patterns. The clarity and simplicity of the A-flat major tonality is established both by the transparent accompaniment, based on open octaves and fifths that outline the tonic chord, and the linear thematic outline based on tonic and dominant triads. After the first variation (rehearsal numbers 57-59) in which the melody is transposed down a whole step to G-flat major, the essentially clear, simple mood of the Shaker tune is drawn into a more complex construction. In the second, extended variation (rehearsal numbers 59-61), "the tune is employed in a more complex canonic sequence which further transforms the straightforward structure of the tune into a seemingly endless round of structural reversals and reinterpretations of antecedent and consequent phrases."⁵⁶

Copland rewrote the Shaker melody in *Appalachian Spring* in the full knowledge that he was thereby making central a music which had previously been peripheral. "He was in effect creating folk music: *Simple Gifts* is Copland's folk song."⁵⁷ Although it is easy to assume that Copland incorporated a widely-known melody to lend authenticity and universality, it has been suggested that the reverse is true: "it was because of Copland's score that the melody became widely known, and Copland's music affected the course of America's folk and popular traditions far more than they affected his music."⁵⁸ In addition, Copland's use of *Simple Gifts* both reflects what was admired most about the Shaker way of life and the simplified compositional approach that he had taken since the 1930s.⁵⁹

Appalachian Spring has entered many parts of the American culture, including its use to signify rural America in compositions for media and cinema.⁶⁰ "Fragments of Appalachian spring are heard as modern emblems of America, as expansive definitions of modern American consciousness. It has competed with and even supplanted and superseded folk music and popular music in their capacity to articulate America's uniqueness in the minds of a broad public in America and beyond."⁶¹ *Appalachian Spring* marks the culmination of Copland's populism and his exploration of American themes while reflecting Copland's gift for creating nationalistic works that continue to speak to and for America.

The image displays two musical staves for the melody of 'Simple Gifts'. The top staff is in C major, marked 'C 1' and 'Solo', with a tempo of 'Doppio movimento (♩ = 72)'. It includes a key signature change to A-flat major. The bottom staff is in A-flat major, marked 'A-flat major'. Both staves are divided into (a)-antecedent and (b)-consequent phrases. Below each staff, a diagram illustrates the harmonic structure: a slow ascent of the tonic triad (I) is followed by a fast descent of the tonic triad (I), which leads to a static repetition of the supertonic note (5th of the dominant triad) and a final fast descent of the dominant triad (V).

Appendix 1
Comparison of NAME? script, *Appalachian Spring* (ballet), and *Appalachian Spring* (suite)⁶²

TABLE 5.2 Comparison of NAME? script, *Appalachian Spring* (ballet), and *Appalachian Spring* (suite)

Section	NAME?	<i>Appalachian Spring</i>	Suite Reh. nos.
1	Prologue		1–6
	Mother and Indian Girl	Entrances	
2	Eden Valley	Pioneer Woman and	6–16
	Daughter's solo, "joyous psalm"	Followers	16–19
	Citizen's entrance	Husband's solo	19–23
	Duet for Daughter and Citizen	Duet for Husband and Bride	
3	Wedding Day		23–35
	Part I		
	Sister and children	Revivalist and Followers	
	Citizen solo		
	Citizen and daughter enter house	Pioneer Woman and Followers	35–55
	Part II		
	Love duet inside house		
	"Charivari" outside	Bride's solo	
	Fade to black with Mother alone		
		Wedding and procession	
4	Interlude		
	"telescoped day"	Bride's and husband's solos	55–67 [reordered, one variation cut]
5	Fear in the Night		cut
	Fugitive's solo	Revivalist's solo	[ARCO 55.3, 73–78]
6	Day of Wrath		cut
	Mother rises in anger	Pioneer Woman rises	[ARCO 55.3, 78–88]
	Citizen's solo, "an exhortation"	Husband's solo	
	Children play at war	Revivalist and Followers	
	All exit	Husband's solo	
7	Moment of Crisis		cut
	Women, "feeling of hysteria"	Bride's solo	[ARCO 55.3, 88–96]
	Daughter "breaks the spell"		
8	The Lord's Day		67–end
	Company assembles	Husband returns	
	Church service	Company, except Bride	
		Bride's solo	
	Love Duet outside	Duet for Husband and Bride	
	Citizen and bride enter house	Husband and bride enter house	

NAME? script c. June/July 1943; *Appalachian Spring Suite* (Boosey & Hawkes, 1945). Table adapted in part from William Brooks, "Simple Gifts and Complex Accretions," in *Copland Connotations: Studies and Interviews*, ed. Peter Dickinson (Rochester, N.Y.: Boydell Press, 2002), 109. Used by permission. See also Marta Robertson, "A Gift to Be Simple: The Collaboration of Aaron Copland and Martha Graham in the Genesis of *Appalachian Spring*" (Ph.D. diss., University of Michigan, 1992), 221.

Appendix 2

Synopsis of *Appalachian Spring*, Written by Aaron Copland for the First Performance⁶³

1. Very Slowly. Introduction of the characters, one by one, in a suffused light.
2. Fast. Sudden burst of unison strings in A major arpeggios starts the action. A sentiment both elated and religious give the keynote of this scene.
3. Moderate. Duo for the Bride and her Intended – scene of tenderness and passion.
4. Quite fast. The revivalist and his flock. Folksy feelings – a suggestion of square dances and country fiddlers.
5. Still faster. Solo dance of the Bride – presentiment of motherhood. Extremes of joy and fear and wonder.
6. Very Slowly (as at first). Transition scenes reminiscent of the introduction.
7. Calm and flowing. Scenes of daily activity for the Bride and her farmer husband. There are five variations on a Shaker theme. The theme, sung by the solo clarinet, was taken from a collection of Shaker melodies compiled by Edward D. Andrews, and published later under the title “The Gift to be Simple.” The melody I borrowed and used almost literally, is called *Simple Gifts*.
8. Moderate. Coda. The Bride takes her place among her neighbors. At the end the couple are left “quiet and strong in their new house.” The close is reminiscent of the opening music.

Endnotes

1 Howard Pollack, “Copland, Aaron,” *Grove Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/06422>.

2 Howard Pollack, *Aaron Copland: the Life and Work of an Uncommon Man* (New York: Henry Holt, 1999), 197.

3 Jessica Burr, “Copland, the West and American Identity,” *Copland Connotations: Studies and Interviews*, ed. Peter Dickinson (Woodbridge, Suffolk, UK: The Boydell Press, 2002), 22.

4 Gail Levin and Judith Tick, *Aaron Copland’s America: A Cultural Perspective* (New York: Watson-Guptill, 2000), 132.

5 Ibid., 134.

6 Ibid., 20.

7 Ibid.

8 Ibid., 29.

9 Ibid., 73.

10 Aaron Copland and Vivian Perlis, *Copland 1900 Through 1942* (New York: St. Martin’s Press, 1984), 134.

11 Ibid., 119.

12 Robert Parker, “Copland and Chávez: Brothers-in-Arms,” *American Music* 5.4 (1987): 433, 442.

13 Levin, *Aaron Copland’s America*, 42.

14 Copland, *Copland 1900 Through 1942*, 214.

- 15 Levin, *Aaron Copland's America*, 62.
- 16 Copland, *Copland 1900 Through 1942*, 216.
- 17 Julia Smith, *Aaron Copland: His Work and Contribution to American Music* (New York: Dutton, 1955), 269.
- 18 Levin, *Aaron Copland's America*, 66.
- 19 For more information on Copland during the McCarthy period and his appearance before a Congressional subcommittee, see *Copland Since 1943*, 198.
- 20 Levin, *Aaron Copland's America*, 74.
- 21 Pollack, *Aaron Copland: the Life and Work*, 298.
- 22 Pollack, *Aaron Copland: the Life and Work*, 388.
- 23 Ibid.
- 24 Morris Dickstein, "Copland and American Populism in the 1930s," *Aaron Copland and His World*, eds. Carol J. Oja and Judith Tick (Princeton: Princeton University Press, 2005) 97.
- 25 Marta Elaine Robertson, "'A Gift to Be Simple': The Collaboration of Aaron Copland and Martha Graham in the Genesis of *Appalachian Spring*" (Diss., University of Michigan, 1992), 82.
- 26 Copland, *Copland Since 1943*, 30.
- 27 Robertson, "A Gift to Be Simple," 123.
- 28 Copland, *Copland Since 1943*, 30.
- 29 Ibid., 32.
- 30 Pollack, *Aaron Copland: the Life and Work*, 392.
- 31 Robertson, "A Gift to Be Simple," 139.
- 32 Pollack, *Aaron Copland: the Life and Work*, 388.
- 33 Copland, *Copland Since 1943*, 30.
- 34 Pollack, *Aaron Copland: the Life and Work*, 393.
- 35 Copland, *Copland Since 1943*, 34.
- 36 Ibid., 36.
- 37 Robertson, "A Gift to Be Simple," 155.
- 38 Copland, *Copland Since 1943*, 45-46.
- 39 Pollack, *Aaron Copland: the Life and Work*, 404.
- 40 Copland, *Copland Since 1943*, 49.
- 41 Robertson, "A Gift to Be Simple," 172.
- 42 Ibid., 173.
- 43 Copland, *Copland Since 1943*, 54.
- 44 Robertson, "A Gift to Be Simple," 182.
- 45 Pollack, *Aaron Copland: the Life and Work*, 394.
- 46 Elizabeth Bergman Crist, *Music For the Common Man: Aaron Copland During the Depression and War* (New York: Oxford University Press, 2005), 167.
- 47 Copland, *Copland Since 1943*, 51.
- 48 Style that emerged in the 1910's and 1920s, characterized by a return to the tonal idiom, conventional genres and forms, the idea of absolute music, conciseness of expression, and a general tendency toward transparent textures, lighter orchestration, and small ensembles.
- 49 Elliott Antokoletz, "Copland's Gift to be Simple Within the Cumulative Mosaic Complexities of His Ballets," *Aaron Copland and His World*, ed. Carol J. Oja and Judith Tick (Princeton, N.J.: Princeton University Press, 2005), 255.
- 50 William Brooks, "Simple Gifts and Complex Accretions," *Copland Connotations: Studies*

- and Interviews Ed. Peter Dickinson (Woodbridge, Suffolk, UK: The Boydell Press, 2002), 107.
- 51 Pollack, *Aaron Copland: the Life and Work*, 396.
- 52 Copland, *Copland Since 1943*, 32-33.
- 53 Pollack, *Aaron Copland: the Life and Work*, 398.
- 54 Brooks, "Simple Gifts and Complex Accretions," 106.
- 55 Antokoletz, "Copland's Gift to be Simple," 261.
- 56 Ibid., 262.
- 57 Brooks, "Simple Gifts and Complex Accretions," 117.
- 58 Ibid., 103.
- 59 Dickstein, "Copland and American Populism in the 1930s," 97.
- 60 Brooks, "Simple Gifts and Complex Accretions," 117.
- 61 Leon Botstein, "Copland Reconfigured" *Aaron Copland and His World*, Ed. Carol J. Oja and Judith Tick (Princeton, N.J.: Princeton University Press, 2005), 445.
- 62 Crist, *Music For the Common Man*, 168.
- 63 Blake Walter, "A Conductor's Analysis of Copland's *Appalachian Spring Suite*," (Thesis Bowling Green State University, 1985), 6.

Works Cited

- Antokoletz, Elliott. "Copland's Gift to be Simple Within the Cumulative Mosaic Complexities of His Ballets." *Aaron Copland and His World*. Ed. Carol J. Oja and Judith Tick. Princeton: Princeton University Press, 2005. 355-74.
- Botstein, Leon. "Copland Reconfigured." *Aaron Copland and His World*. Ed. Carol J. Oja and Judith Tick. Princeton: Princeton University Press, 2005. 439-86.
- Brooks, William. "Simple Gifts and Complex Accretions." *Copland Connotations: Studies and Interviews*. Ed. Peter Dickinson. Woodbridge, Suffolk, UK: The Boydell Press, 2002. 103-17.
- Burr, Jessica. "Copland, the West and American Identity." *Copland Connotations: Studies and Interviews*. Ed. Peter Dickinson. Woodbridge, Suffolk, UK: The Boydell Press, 2002. 22-28.
- Copland, Aaron. *Appalachian Spring (Ballet for Martha)*. London: Boosey & Hawkes, 1945.
- Copland, Aaron. *Appalachian Spring (Version for 13 Instruments)*. London: Boosey & Hawkes, 1972.
- Copland, Aaron. "Appalachian Spring." *Copland Conducts Copland*. Sony, 1990.
- Copland, Aaron, and Vivian Perlis. *Copland 1900 Through 1942*. New York: St. Martin's Press, 1984.
- Copland, Aaron, and Vivian Perlis. *Copland Since 1943*. New York: St. Martin's Press, 1989.
- Crist, Elizabeth Bergman. *Music For the Common Man: Aaron Copland During the Depression and War*. New York: Oxford University Press, 2005.
- Dickstein, Morris. "Copland and American Populism in the 1930s." *Aaron Copland and His World*. Ed. Carol J. Oja and Judith Tick. Princeton: Princeton University Press, 2005. 81-100.
- Levin, Gail, and Judith Tick. *Aaron Copland's America: A Cultural Perspective*. New York: Watson-Guptill, 2000.

- Parker, Robert. "Copland and Chávez: Brothers-in-Arms." *American Music* 5.4 (1987): 433-444. Jstor. 15 May 2011 <http://www.jstor.org/stable/3051451>
- Pollack, Howard. *Aaron Copland: the Life and Work of an Uncommon Man*. New York: Henry Holt, 1999.
- Pollack, Howard. "Copland, Aaron." *Grove Music Online*. 16 Apr. 2011 <http://www.oxford-musiconline.com/subscriber/article/grove/music/06422>
- Robertson, Marta Elaine. "'A Gift to Be Simple': The Collaboration of Aaron Copland and Martha Graham in the Genesis of Appalachian Spring." Diss., University of Michigan, 1992.
- Smith, Julia. *Aaron Copland: His Work and Contribution to American Music*. New York: Dutton, 1955.
- Walter, Blake. "A Conductor's Analysis of Copland's *Appalachian Spring Suite*." Thesis, Bowling Green State University, 1985.

A Crooked Tree: The Problem of Nature vs. Nurture in *Wuthering Heights*

>>> Becky Woodruff

Emily Brontë's *Wuthering Heights* poses a strong conflict between the concepts of nature and nurture. The nature versus nurture debate concerns the significance of a person's "nature," his or her innate qualities, when compared with the person's personal experiences, or how they are "nurtured." Emily Brontë showcases this debate in the principal male characters of *Wuthering Heights*. The portrayal of Hindley, Heathcliff, Hareton, and Linton presents a strong case for nurture; each character's nature becomes secondary when confronted with a strong nurturing influence.

Hindley Earnshaw presents the first evidence of nurture, or lack thereof. When Heathcliff is introduced to the Earnshaw family, Hindley immediately loses favor with his father. Nelly Dean relates, "[Earnshaw] took to Heathcliff strangely, believing all he said, and petting him up far above Cathy, who was too mischievous and wayward for a favourite" (Brontë 26). This favoritism makes Heathcliff an enemy to Hindley. That Earnshaw would believe a stranger over his own son incites bitterness in Hindley toward both his father and Heathcliff. Brontë writes, "[Hindley] had learnt to regard his father as an oppressor rather than a friend, and Heathcliff as a usurper of his father's affections and his privileges, and he grew bitter with brooding over these injuries" (Brontë 26). Hindley's bitterness toward and maltreatment of Heathcliff stems from the lack of attention Hindley receives from his father. Hindley sees his father as an "oppressor" because Mr. Earnshaw constantly sides with Heathcliff. When Mrs. Earnshaw passes away, Hindley loses his only ally. With no buffer, Hindley is forced to bear all of his father's wrath and bias.

Furthermore, Hindley is constantly dismissed by his father, who sees nothing of use in his son. He goes so far as to say, "Hindley was naught, and would never thrive as where he wandered" (Brontë 28). Mr. Earnshaw sees Hindley as nothing, "naught." The man does not bother to attempt to nurture him in a positive way. Instead, he blames Hindley for his actions toward Heathcliff and dismisses him as a hopeless case, convinced that no matter where Hindley goes, he will not improve in character or psyche. Earnshaw's treatment of his son and favoritism toward Heathcliff encourage Hindley's hatred for his adopted brother and his abuse of Heathcliff following Earnshaw's death.

While Hindley's biological father is a prominent figure in Heathcliff's "nurturing," the boy's true parentage is a mystery to the reader and to his adoptive family. Due to a complete lack of genetic and historical background, there is no way to know whether Heathcliff's actions are at all influenced by his nature. However, the novel presents a number of instances in which natural tendencies make themselves apparent. For instance, when Heathcliff is first introduced to the family, before they have had the opportunity to exert much influence over him, he falls ill, and Nelly Dean relates, "The difference between

[Heathcliff] and the others forced me to be less partial. Cathy and her brother harassed me terribly; *he* was as uncomplaining as a lamb” (Brontë 17). Catherine and Hindley, who have, at this point, been raised by two attentive parents, are wild and mischievous throughout their illness. Heathcliff, on the other hand, behaves perfectly. This suggests that complacency is in his nature, particularly because this complacency is shown during an instance in which it would be somewhat acceptable, certainly expected, for a child to be fussy. Nelly likens Heathcliff to a lamb; such is the nature of his behavior. This comparison lies in stark contrast with the depiction of Heathcliff throughout the rest of the novel. He is constantly referred to as dark and animalistic; later in life, as he embraces the dying Catherine, Nelly describes him as “foam[ing] like a mad dog” (Brontë 117). None of these descriptions lend themselves to a lamblike individual. Though Heathcliff is constantly dehumanized by other characters, it is not until after some time with the Earnshaws that he begins to actually *act* like a wild animal. His nature, though not particularly benevolent, is not that of the ruthless, vindictive man who is shown later in the novel. Before his abusive “nurturing” by Hindley, Heathcliff is merely “a sullen, patient child; hardened, perhaps, to ill-treatment,” as Nelly Dean describes when he is first brought to Wuthering Heights (Brontë 26).

Jamie S. Crouse’s article “‘This Shattered Prison’: Confinement, Control, and Gender in *Wuthering Heights*” sheds some psychological light on Heathcliff’s character. Crouse states, “Catherine’s and Heathcliff’s tendency to exert control by confining others is developed during their childhood because they were controlled and confined by Hindley and Joseph” (Crouse 182). This observation introduces an interesting parallel: two unrelated children who are raised in the same manner both develop a need for control. Nurture is certainly favored in Crouse’s perspective of the novel.

Hindley’s treatment of Heathcliff, prior to his escape from Wuthering Heights, influences every aspect of Heathcliff’s future actions. Following the applesauce incident, Heathcliff tells Nelly, “I’m trying to settle how I shall pay Hindley back. I don’t care how long I wait, if I can only do it at last. I hope he will not die before I do!” (Brontë 42). Prior to this incident, Heathcliff has endured much abuse from Hindley. However, now that Edgar has assumed the role of Heathcliff’s competition for Catherine’s affections, Hindley’s interference in Heathcliff’s row with Edgar becomes an incident of great importance and awakens in Heathcliff a thirst for revenge that can only be quenched by Hindley’s utter destruction. Every abuse, every endurance thus far has built and twisted into something that goes beyond a person’s nature. The breaking point is triggered by outside forces, by the actions of Hindley, and not by Heathcliff’s inner character.

Brontë herself hints that she favors nurture in a single line of Heathcliff’s that appears later in the novel. After young Cathy Linton struggles with him in an effort to escape from her confinement in Wuthering Heights, Heathcliff strikes her and says, “I know how to chastise children, you see” (Brontë 197). Blows from Hindley and Joseph taught Heathcliff “how to chastise children.” This line shows that experience, more than an internal malevolence, has influenced Heathcliff’s actions. His bitterness toward Hindley is evident in this moment between him and Cathy; the incident demonstrates that Heathcliff feels that he has been wronged. He resents his childhood of abuse and performs the same abuse on Cathy because it is all he has known.

Similarly to Heathcliff, information about Linton’s early years is somewhat of a mystery because he lives with his mother, Isabella, away from Wuthering Heights. Nelly

Dean, however, has contact with his mother, and learns, “He was christened Linton, and, from the first, [Isabella] reported him to be an ailing, peevish creature” (Brontë 133). Linton has bad-tempered disposition. His own mother sees that he is “ailing” and “peevish” from the beginning, before any of her own influence affects him. This line of thought denotes that peevishness is in Linton’s nature. He is a selfish boy who only thinks of himself. For instance, when Heathcliff first traps Cathy and Nelly at Wuthering Heights, Linton remains entirely unhelpful. They attempt to coax an explanation from him, and he replies, “Give me some tea, I’m thirsty, and then I’ll tell you. ... Now, Catherine, you are letting your tears fall into my cup! I won’t drink that. Give me another” (Brontë 197). Linton has no concern for Cathy’s sorrow at being separated from her dying father. Instead, he is most concerned with possessing a cup of tea that does not contain the salt of her tears. Linton’s character development to this point seems to favor nature, until one observes his actions after his marriage to Cathy.

When Linton is married to Cathy, Heathcliff’s influence, or “nurturing,” becomes more apparent. Nelly finally escapes from the confinement of her quarters at Wuthering Heights and finds Linton, who is now Cathy’s husband. He says to Nelly:

Papa... says I’m not to be soft with Catherine: she’s my wife, and it’s shameful that she should wish to leave me! He says, she hates me, and wants me to die, that she may have my money; but she shan’t have it: and she shan’t go home! She never shall!—she may cry, and be sick as much as she pleases! (203)

As Nelly points out moments later, it becomes immediately clear that Linton has “forgotten all Catherine’s kindness” (Brontë 203). Linton refers to Heathcliff as “Papa,” a term of endearment that shows Heathcliff’s recent influence has been substantial. The boy trusts every word his father has told him and believes the worst of Cathy. Linton’s selfishness blinds him to the source of Cathy’s misery; he cannot understand affection for others because he has affection for himself alone. Therefore, he readily accepts Heathcliff’s assurances that she despises him. Again, Heathcliff’s influence overpowers the younger character’s nature. While Linton is “peevish,” he does not demonstrate outright cruelty until after Heathcliff exerts his authority on him; nurture prevails once more.

Hareton, son of Hindley and Frances, receives a different brand of abuse. For the first five years of his life, he is raised by Nelly Dean at Wuthering Heights. She does her best to keep him away from Hindley, who shows little to no care for his son. In one instance, Hindley is holding a young and reluctant Hareton at the top of the stairs. Nelly relates, “Hindley leant forward on the rails to listen to a noise below; almost forgetting what he had in his hands” (Brontë 53). Hareton struggles out of his father’s grasp without difficulty and falls, fortunately, into Heathcliff’s arms below. Hareton is of little consequence to his father. The man is easily distracted by the approaching noise and directs his attention there instead of to the young boy in his grasp. Hareton’s well-being is an afterthought, only of concern after the boy has fallen. The influences over Hareton as a young boy are quite similar to the influences experienced by the young Hindley. Hareton is largely ignored by his father, who spends most of his time in a drunken stupor.

Hareton loses his biological father at a young age and is crudely raised by Heathcliff, who teaches him brutish habits and withholds his education. Following Hindley’s death, Heathcliff takes Hareton and says, “Now, my bonny lad, you are *mine*! And we’ll see if one tree won’t grow as crooked as another, with the same wind to twist it!” (Brontë 136). Here,

Heathcliff expresses intentional plans to raise Hareton as he was raised. Heathcliff sees himself as a “crooked tree” twisted by the “wind” of Hindley’s cruelty. Heathcliff, now acting as the “wind,” wishes to do to Hareton, the “tree,” what Hareton’s father did to him—that is, to deny his education and encourage rude habits. Upon meeting Hareton again, Nelly Dean notes:

[Heathcliff] appeared to have bent his malevolence on making [Hareton] a brute: he was never taught to read or write; never rebuked for any bad habit which did not annoy his keeper; never led a single step toward virtue, or guarded by a single precept against vice. And from what I heard, Joseph contributed much to his deterioration. (Brontë 143)

Hareton curses and behaves badly, because he is never taught otherwise. Joseph even encourages Hareton’s behavior, and because the boy receives no rebuke, the wild habits of young, undisciplined children dominate Hareton’s personality throughout his childhood. His lack of guidance fosters a wild nature, but nurture’s aspect is not absent. When Nelly asks Hareton who taught him to curse, he responds, “Heathcliff. ... He pays dad back what he gies [*sic*] to me he curses daddy for cursing me. He says I mun do as I will” (Brontë 79-80). Hareton is aware of Heathcliff’s influence over him and enjoys it. He sees Heathcliff as a savior, someone who avenges him to his father. Heathcliff’s abuse of Hindley gives Hareton courage against him and provides a point of reference. When Hareton sees the way Heathcliff treats others, particularly Hindley, he uses that knowledge to treat others similarly.

Despite his meager upbringing, Hareton is not an innately villainous individual. Nelly says of Hareton, “Good things lost amid a wilderness of weeds, to be sure, whose rankness far over-topped their neglected growth; yet, notwithstanding, evidence of a wealthy soil, that might yield luxuriant crops under other and favourable circumstances” (Brontë 143). Nelly, at least, believes there is good in Hareton, below the savage exterior. From her point of view, if Hareton was given more positive nurturing—“favourable circumstances”—he might “yield luxuriant crops,” or be a kinder, more genteel person (Brontë 143). She sees Heathcliff, Hindley, and *Wuthering Heights* itself as “a wilderness of weeds” (Brontë 143). The people and places surrounding Hareton provoke the evils in him. Nelly is of the opinion that Hindley and Heathcliff’s “rankness far overtopped their neglected growth,” that their wicked natures are more at fault for their treatment of their children than the neglect of the elders who raised them (Brontë 143). From Nelly’s point of view, Hareton has a potential for a benevolent nature, but the “nurturing” influences of Hindley and Heathcliff have prevailed.

Once Heathcliff relinquishes his influence over Hareton and allows him to spend time with Cathy, Hareton’s mannerisms become more civilized. Upon his acceptance of Cathy’s offering of friendship, Nelly relates, “He trembled, and his face glowed: all his rudeness and all his surly harshness had deserted him” (Brontë 228). Hareton assumes a quiet, humble air that can be interpreted in two ways. It is possible that due to the absence of Heathcliff’s authority, Hareton’s nature takes precedence over the influence of nurture. It is also possible that he absorbs some of Cathy’s sophistication while influenced by her presence. Either way, the concept of nurture dominates over nature. In the first scenario, Heathcliff’s “nurturing” has consistently caused Hareton to act primitively, denying his nature, and in the second instance, Cathy’s presence and attitude affects Hareton’s, theoretically subduing his nature. Nelly Dean speaks of Cathy and Hareton’s friendship, “Earnshaw was not to be civiled with a wish... but both their minds tending to

the same point—one loving and desiring to esteem, and the other loving and desiring to be esteemed—they contrived in the end to reach it” (Brontë 229). This point insinuates that with both Cathy’s desire to teach Hareton and Hareton’s determination to learn, he will succeed. Until Cathy persists in endeavoring to create a friendship between herself and Hareton, his desire to learn, which was initially incited by Cathy’s constant teasing, has disappeared. Cathy’s perseverance gives Hareton the motivation to attempt to educate himself once more. Hareton’s desire to learn is primarily based on Cathy’s influence, her “nurturing.”

The characters Hindley, Heathcliff, Hareton, and Linton demonstrate the strength of nurture in varying ways. Hindley and Heathcliff each experience strong influences throughout their upbringing that determine their behavior and personality later in life. Hareton and Linton experience the same type of influence, and only when that influence is absent do their true natures dominate. Emily Brontë presents a strong case for the theory that a person’s experiences and upbringing exercise the most influence on his character.

Works Cited

Brontë, Emily. *Wuthering Heights*. Ware: Wordsworth, 1992. Print.

Crouse, Jamie S. “‘This Shattered Prison’: Confinement, Control And Gender in *Wuthering Heights*.” *Bronte Studies* 33.3 (2008): 179-91. Print.

Influences on Paul Hindemith's *Sonata for Trumpet and Piano* >>> Samuel Kolis

As a student or performer picks up a piece of music, all he or she might see are the notes and rhythms on the page. Different expression markings may be scattered throughout the staves and the occasional “Composer’s Notes” may adorn the inside cover of a score. Past these minor details, however, one must delve past the surface details to fully understand and appreciate a piece of music. When was this piece composed? What was going on in the composer’s life at the time? What was going on in the world at this time? What factors in the composer’s life influenced the development of this piece? These are the questions to be discussed in this examination of Paul Hindemith’s *Sonata for Trumpet and Piano*. Is this a programmatic piece (a piece that tells a story or depicts a scene)? Did Nazi Germany have an influence on his music? What was his compositional process? Through biographical information, consideration of his theoretical writings, and score analysis, this article aims to present a plausible explanation for how the various social and theoretical factors influenced Paul Hindemith and his composition, *Sonata for Trumpet and Piano*.

Paul Hindemith was born in Hanau, Germany on November 16, 1895, to Marie Sophie Warnecke and Robert Rudolf Emil Hindemith. Paul was the eldest of three children, followed by his sister, Toni, in 1899 and his brother, Rudolf, in 1900. Paul Hindemith’s father, an amateur zither player, valued music so much that he not only encouraged but also pushed all his children to learn an instrument. This is how Paul Hindemith began his musical instruction on the violin. Soon, his father pulled the children together to form a family trio that became known as the Frankfurt Children’s Trio with Paul on violin, Toni on piano, and Rudolf on the Cello.¹ Through Robert Hindemith’s constant quizzing of his children about music on the way to and from operas, music became to the children less of a pleasurable activity and more of an educational chore forced upon them by a father with very specific aspirations for his children as performing artists.^{2 3} After proceeding through two violin teachers, Hindemith began studying with Adolf Rebner, a teacher at the Hoch Conservatorium and concertmaster of a local opera and part of a group called the Museumsquartett in Frankfurt, Germany. Interestingly enough, one researcher asserts that Rebner’s “soulful and romantic attitude to music” may have caused a slight break down of their relationship.⁴ This appears quite plausible when considered with Hindemith’s writings on the necessary logical and theoretical basis of music which will be discussed later.

While studying violin with Rebner at the Hoch Conservatorium, Hindemith also took composition lessons with Arthur Mendelssohn, a relative of the well know composer, Felix Mendelssohn. Shy about his compositions, it is reported that he actually went to multiple stores around town to buy manuscript paper so that nobody might suspect him of thinking himself a composer.⁵

While at the conservatory, Hindemith was an active performer, sitting in with his brother Rudolf in taverns, cinemas, and local homes. In 1917, he was drafted into the German Army as a percussionist and violinist. He actually did not mind military service and

enjoyed coaching some of the amateur groups he played and worked with.⁶ While in the army, Hindemith continued his life as an amateur composer, though it certainly lessened his output. It is possible, however, that he developed a distaste for the military when his father died on the front lines in 1917.⁷ By the end of his service in the war, however, he had grown sick of the army and was happy in 1919 to return home to his mother.⁸

After returning from the war, Hindemith continued his career as a performer, but switched to viola. Also, with the encouragement of close friends and family, he decided it was time to explore life as a composer. In 1919, Hindemith submitted his works to Schott und Söhne Publishing, which happened to be looking for new material as their copyright on Richard Wagner's works had just run out. Thus began a long connection to Schott und Söhne Publishing (now Schott Music) which, even to this day, still holds the rights to almost all of Hindemith's published compositions.⁹ As his collection of compositions increased, Hindemith began to develop a unique style that combined modernism and neo-classicism. As the Weimar Republic collapsed and the Nazi Regime began a sterilization of German culture, Hindemith and his musical compositions fell under the scrutiny of the KFDK, a committee on music propaganda headed by Joseph Goebbels.¹⁰ Originally, the KFDK was formed as an effort to standardize music education across the country, but instead became a breeding ground for German musical propaganda.¹¹ Fortunately, Goebbels was for the most part keen on Hindemith and his music due to Hindemith's popularity as a leading German composer. Hindemith was seen as "the next Wagner," a composer who was looked upon by the regime as a pillar of German culture. Nonetheless, the presence of a wider scrutiny caused Paul Hindemith to begin to censor and alter his compositions rather than write in his own true voice. Soon enough, however, he became frustrated with his limited compositional freedom and gradually returned to his unrestrained style.¹² In 1936, after it started to become clear that Hindemith was not a supporter of the Nazi regime, Hindemith's music was banned in Nazi Germany and labeled as bolshevist (essentially, un-German). In response to a letter condemning his earlier music as bolshevist, Hindemith wrote that:

It concerned only educational matters, but I got the impression (after I had satisfied them that I was neither a half nor any other fractional Jew) that they have a good opinion of me there. Since then they have commissioned me (though not quite officially) to work out plans for a new system of teaching composition and music theory.¹³

Hindemith finally became fed up with the fact that he could not compose freely. In 1938, Hindemith moved to Switzerland to escape the Nazi regime. This caused the Nazis to show their point as proven by showcasing Hindemith's music in an exhibition of "degenerate music." Less than a year later, the Nazis invaded Poland. Only two months later, Paul Hindemith finished his *Sonata for Trumpet and Piano* (November, 1939).¹⁴ This sonata was one of a series of works being composed for each major, and many minor, instruments.

Finally, in 1940, Paul Hindemith moved to the United States of America and continued his career as a composer, conductor, and teacher. Finally broken completely free of any Nazi power and in a country where his works were slowly becoming famous, Hindemith had complete compositional freedom. His fame, which was already flourishing in the United States from his internationally acclaimed works written in German, grew to new heights as Hindemith delivered a series of lectures at Harvard University in 1950 which were soon compiled into a book and published by Harvard University Press as *A Composer's World*:

Horizons and Limitations. It presented an inside look at the life and thoughts of Hindemith the composer.

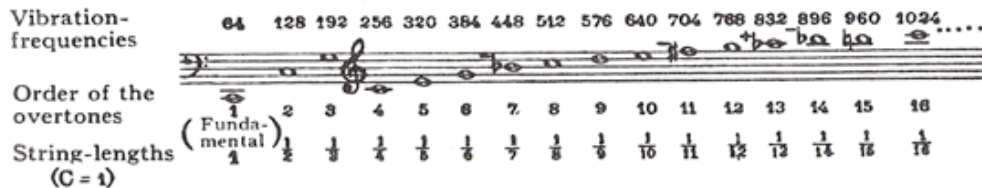
When studying the work of a composer who is also a music theorist, it is important to understand the theoretical principles on which the composer/theorist bases his or her compositions. In Hindemith's case, he wrote a book explaining it. *Craft of Musical Composition*, published in 1937, was a theory book aimed at helping young composers understand Hindemith's new theories on composition which he had begun to develop when the Third Reich had asked him to create a new system of teaching theory and composition (see earlier quote by Hindemith). These theories, as mentioned before, were supposedly encouraged at one time by the Nazi regime. When he first started writing the book, the Third Reich was in general support of his work as "the next Wagner." Hindemith was thought by the Nazis to be a prime example of the German tradition they were trying to promote (i.e. music that showed nobility, strength, heroics, majesty, and power). The search for a new musical theory could have intrigued the Nazis who were looking for new ways to elevate their status after the First World War had plunged Germany into both an economic depression and a loss of cultural identity/unity. The search for a defining Aryan way of life, including music as a major part of culture, possibly propelled the Nazi Regime's encouragement of Hindemith's theoretical studies. By the time his theory book was published, however, Hindemith had already been labeled as bolshevist. For Schott und Söhne Publishing, it was certainly a step that the company's reputation and existence in Germany on the line. They had to tread a fine line between patriotism and their own musical ideals. In fact, according to Skelton, the Strecker brothers (Schott's owners) decided it would be better to ask forgiveness than for permission from the Nazis in the publication of this book. Fortunately for them, however, the book was viewed as non-political in nature and was therefore not strongly scrutinized by the Nazi regime.¹⁵ Somehow, these brothers—known for their love of contemporary music—had found acceptance as well as success as publishers. Perhaps this acceptance was a result of their patriotic songbooks, one in 1933 and another in 1944 dedicated specifically to Adolph Hitler to appease the Nazis.¹⁶

So then, what exactly was Hindemith's purpose in writing his theory book? Hindemith's reasoning was stated very clearly at the beginning of the book. First, Hindemith compares himself to Johann Fux (a famous Austrian music theorist known for standardizing the rules of counterpoint) as he quotes Fux's self-stated purpose on Fux's own theoretical writings; Hindemith's intent, like Johann Fux's, was to keep music from descending to whim and exaggeration.¹⁷ The current study of compositional theory based solely on scales, chords, and chord progressions, according to Hindemith, was outdated. He felt he must step in, as did Fux, to guide the new generation of musicians and composers from his perspective as both a composer and a teacher. This meant that Hindemith had to find a way to organize musical styles that would include all kinds of music, whether tonal or "atonal." He states in his book that no piece of music is lacking in form or tonality and that to think you are creating without a form or without a specific tonality is to be both naïve and devoid of musical sense.

Hindemith decided that music must be based on the notes found in nature/natural laws as realized by the most natural series of notes: the harmonic overtone series.¹⁸ Surrounded by the abandonment of tonality as his contemporaries attempted to create music based on mathematic patterns or even a total lack of any organization at all, he was looking for a new theory that would permit equality among the chromatic notes while establishing

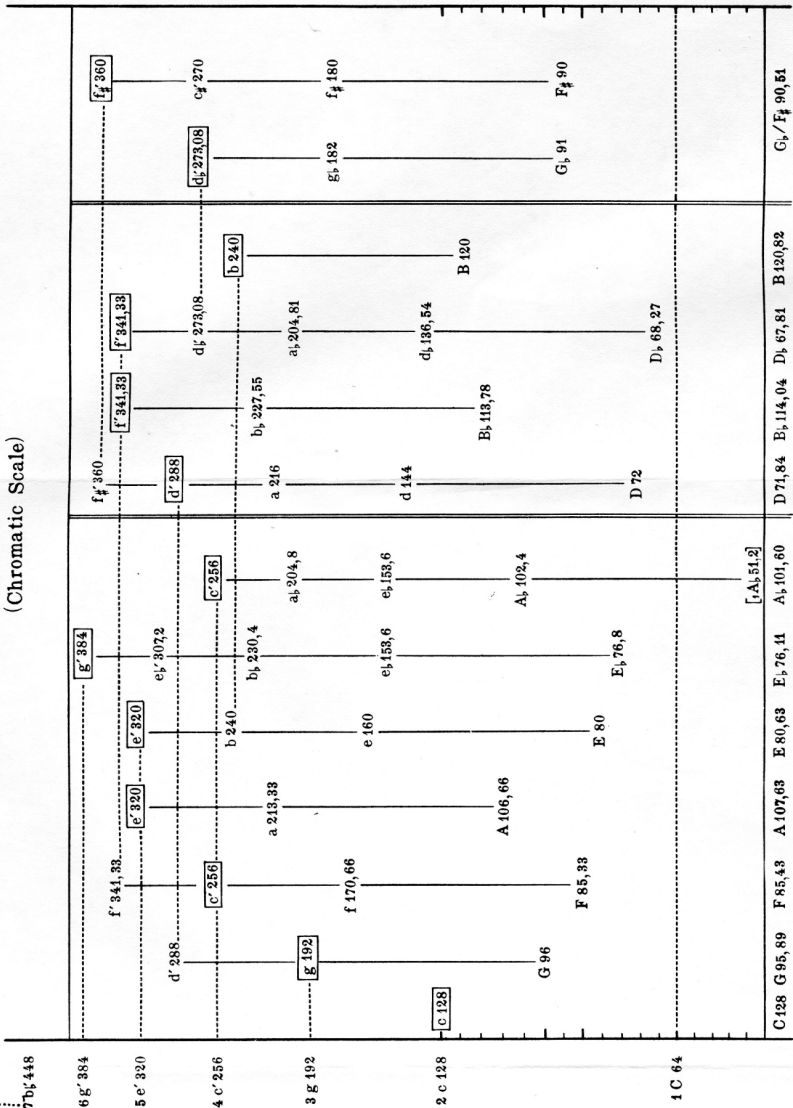
a tonal hierarchy. His new system emphasized the use of fourths and fifths (the most perfect intervals) as well as the major triad, which is found naturally in the beginning tones of the harmonic overtone series (see Example 1).¹⁹ It was Hindemith's belief that, though people may think otherwise and try to create "atonal music," all music had a tonality and was based on the major triad as the building block for harmony. "In the world of tones, the triad corresponds to the force of gravity. It serves as our constant guiding point, our unit of measure, and our goal, even in those sections of compositions which avoid it."²⁰

Example 1: from *Craft of Musical Composition*, p. 17



Following from this basis of Hindemith's theory, he logically decided he needed to create a scale that could encompass both the melodic and harmonic aspects of writing. This scale must be based on the nature of the harmonic series, yet the notes need to be close enough to be perceived as steps and not skips.²¹ To arrive at this new scale, Hindemith divides the vibrations per second (hertz) of each overtone by the order-number of each preceding tone in the series (see Example 2).²² He stops, however, at the sixth overtone and does not proceed to the seventh because it is extremely out of tune with the others and would contradict other intervals within the scale.²³ The above method creates an imperfect scale, as it still contains intervals perceived as skips. To fill in these gaps, Hindemith moves up to the fifth (third tone of the overtone series) and starts the process all over again.²⁴ The new scale which he called "Series I" is: C, C1, G, F, A, E, Eb, Ab, D, Bb, Db, B, and Gb. This scale creates a hierarchy of pitches while using all the notes of the chromatic scale (see Example 2).²⁵

Derivation of the Tones from C
(Chromatic Scale)



The tones through which the scale-tones are derived are enclosed in boxes. The series at the bottom gives the frequencies of the corresponding tones in equal temperament.

After building this scale, he then built “Series II,” a progression of intervals with their undertones and melodic pull.²⁶ Series II shows the stronger intervals progressing to the weaker intervals as in Series I, but also shows the “root” of each tone. It was Hindemith’s belief that not all pitches in an interval were created equal.²⁷ One pitch is generally heard as the root except in the case of the tritone. The tritone is generally heard with other intervals that will help clarify the root. Otherwise, one must find a “guide-tone” which will show where the tritone is leading.²⁸

Example 3: from *Craft of Musical Composition*, p.87.



Hindemith’s *Craft of Musical Composition* does not, however, discuss elements of music past pitch and harmony (really, tonality). Rhythm, form, and a method of analysis are all unaddressed. It is for the study of these aspects that Paul Davis Morton recommends the use of Larue’s *Guidelines for Style Analysis* because it too, like Hindemith’s method, attempts explain music through aspects (i.e. rhythm and form) in a way that encompasses all music.²⁹ Therefore, in the following analysis of *Sonata for Trumpet and Piano*, Hindemith’s method of analysis will be combined with Larue’s guidelines to look at form, tonality, rhythm, melody, and harmonic growth.

Craft of Musical Composition is similar Richard Wagner’s essays on music in that it became a self-fulfilling prophecy. Just as Wagner collected his thoughts and theories on music in essay form and then proceeded to compose *The Ring Cycle*, so did Hindemith collect his theories on composition and then write music based upon those principles. Although the date at which Hindemith began composing *Sonata for Trumpet and Piano* is not known, its publication date of 1939 makes it feasible that he commenced its composition relatively soon after the publication of *Craft* in 1937.

Using traditional theory, the *Sonata for Trumpet and Piano* does not make sense past the basic structural aspects. It seems to modulate randomly through many different “keys” with obvious melodic development but seemingly no normal harmonic direction. The melodic contour is fragmented and disjunctive at best, while the harmonies can be as raw as open fifths, occasionally stacked upon each other. It does, however, show obvious hints of his process if one views the sonata from Hindemith’s theoretical approach. As Larue would say, one must consider the context. Analyzing the sonata with the theories established by Hindemith suddenly explains the lack of tonic-dominant relationships and the functionality of “non-functional” progressions. Using this perspective, the sonata will be analyzed below.

The first movement of a sonata is traditionally written in sonata form (simply put, an exposition with two themes in different keys connected by a transition, then a development modulating through multiple keys and while playing with previous themes or motives, then a recapitulation where both themes return in the tonic key). Hindemith’s *Sonata for Trumpet and Piano*, however, is constructed in arch form as a palindrome (see Example 4).

Example 4: from “The Influence of Paul Hindemith’s *The Craft of Musical Composition* on his *Sonata for Trumpet in B-Flat and Piano*,” p. 33.

<u>Section</u>	<u>Measures</u>	<u>Tonality</u>	<u>Harmonic Flux</u>
A	1-29 (29)	Bb	Stable
B	30-46 (17)	C#	Chromatic/Quartal
C	47-66 (20)	A	Transitional
A ¹	67-84 (18)	D	Stable
C ¹	85-106 (22)	Cb/Bb	Transitional
B ¹	107-126 (20)	Bb	Chromatic/Quartal
A ²	127-142 (16)	Gb/Bb	Polytonal
Final Cadence	138-142 (5)	Bb	Stable

As one can see, the sections of this movement create a clear arch form, reversing the order of events after the center point with A¹.³⁰ The piece begins centered around the Bb tonality and then, at the first return of the A section, moves to a tonality of D, the median in traditional theory and not unexpected in sonata form. The last three sections (C¹, B¹, and A²) are all based in the primary key of Bb (though the final A section is technically polytonal.)

With this knowledge, some may consider the possibility of sonata form due to the return of the other themes in Bb. For example, Ronald Toering, in an article for the International Trumpet Guild, analyzed the first movement as sonata form. The A, B, and C sections are the exposition, A¹ is the development, and C¹, B¹, and A² are the recapitulation.³¹ At first glance, this explanation may seem to hold up pretty well, but there are a few inconsistencies. The “development,” noted by Toering, uses D as a consistent tonal center. This does not align with the fact that traditional developments typically move through various key areas and develop previous themes or motives.³² Morton also notes that B would traditionally be a transition into C, but it is very obviously based on a chromatic melody and quartal harmonies that both center around C#. ³³ Hindemith possibly took into account the traditions of the sonata form and purposefully hinted at one even through the manipulation of arch form. This seems to be the most logical explanation for why he would purposefully write the return of the different sections (C¹, B¹, A²) into the “tonic” tonality.

Continuing with Hindemith’s system of tonal analysis, it is quite noticeable that the piece opens with the interval of a fourth in the trumpet melody and a fifth between movement’s first note and the first beat of measure two. The powerful intervals both immediately set the tonal center as well as coincide with the expression marking “Mit Kraft” (with force) (see Example 5).³⁴

Example 5: Movement 1—Theme A from *Sonata for Trumpet and Piano*, p. 2.



The use of the tonic triad as a structural element can also be noted as the opening theme starts on Bb in measure 1, next starts on F in measure 12, moves to D at Breit, and then returns to Bb at the end. This can be realized by looking at the first notes for Examples 5-8. Together, this builds the Bb triad which is the most natural and pure triad of the Bb trumpet due to the pitches all lying in the natural overtone series of the Bb trumpet.³⁵ It also sets a clear indication that the general tonality for the piece is Bb.

Example 6: Movement I—Theme from A' from *Sonata for Trumpet and Piano*, p. 2.



The use of thematic development is also important to the piece, as seen in the fact that the statements of A¹, B¹, and C¹ are adjusted to be unique, in pitch, rhythm, and texture. For example, when the full A section returns the first time at Breit (m. 66), it is a major third higher, accompanied by tremolo chords. This unique texture helps emphasize the importance of this central A section.

Example 7: Movement I—Theme from A' from *Sonata for Trumpet and Piano*, p. 6.

The next time this theme returns at rehearsal mark 14 (m. 126) however, the trumpet and piano are in different time signatures (4/4 vs. 12/8) while the piano plays a duple hemiola with melodic material that sounds completely unrelated to the trumpet line (see Example 7). The piano line is, however, actually partially based on the accompaniment from the B section.³⁶

Example 8: Movement I—Theme from A'' from *Sonata for Trumpet and Piano*, p. 10.

The form of the second movement is A, B, A¹, B¹ and is shorter, lighter, and simpler than the two surrounding movements. Initially sounding the tonal center of F, this movement makes sense as the middle movement in traditional theory because of its dominant relationship with the first movement. It also makes sense as the second natural overtone to Bb, keeping in alignment with Hindemith's theories using the naturally occurring overtone series.

Example 9: from "The Influence of Paul Hindemith's *The Craft of Musical Composition* on his *Sonata for Trumpet in B-Flat and Piano*," p. 51.

<u>Section</u>	<u>Measures</u>	<u>Tonality</u>	<u>Performance Time</u>	<u>Harmonic Flux</u>
A	1-25 (25)	F	55 seconds	Stable
B	26-58 (33)	A	40 seconds	Stable
A ¹	59-76 (18)	F	38 seconds	Stable
B ¹	77-87 (11)	F	16 seconds	Stable/Cadential

Again, the tonal center of section B is a third away, holding to the median relationship that had been used by other composers.³⁷ Also very much like the first movement, both sections return to the tonal center of F. In essence, due to the brevity of the A¹ section and the truncation of the B¹ section, this movement could be thought of as rounded binary or ternary form with B¹ as a brief coda played by the piano while the trumpet holds an F.

Yet again, Morton points out that establishing the tonic strongly as Hindemith does at the beginning of the second movement is congruent with Hindemith's style and ideas about composition.³⁸ At the very end of the second movement, Hindemith creates the strongest cadence of the movement by using triads—the ultimate goal in all music, according to *Craft*. Otherwise, this movement, like movement 1, is limited in its triads and restricts its harmony to what results through the stacking of fifths and fourths or through the intervals of its melodic lines. Lastly, it has to be pointed out that the return of the A section introduces elements of rhythm very similar if not identical to that found in the final A section of the previous movement where polyrhythm and polytonality occur (see Example 10). It also incorporates the motive from the contrapuntal B section that preceded it earlier in the movement. The A¹ section becomes an amalgamation of elements that have come before.

Example 10: Left: from Movement II, p. 15. Right: from Movement I, p. 10.



The final movement returns to the tonal center of Bb and is unique in that it maintains Bb throughout the movement. This could be viewed as Hindemith's hinting at the sonata form playing out in a broader sense, since sonatas return to the original key but do not modulate to the dominant or mediant as before (see Example 11).³⁹ This emphasis of Bb in the first movement, F in the second, and then Bb again in the third also reflects the ideals set forth in *Craft*, which emphasize the natural relationships of the natural overtone series.

Example 11: from “The Influence of Paul Hindemith’s *The Craft of Musical Composition* on his *Sonata for Trumpet in B-Flat and Piano*,” p. 65.

<u>Section</u>	<u>Measures</u>	<u>Tonality</u>	<u>Harmonic Flux</u>
A	1-16 (16)	Bb	Unstable
B	17-50 (34)	Bb	Unstable
A ¹	51-67 (17)	Bb	Transitional
C	68-94 (27)	Bb	Stable

The meaning of this movement seems obvious given the expression marking “Trauermusik” (funeral music) and the very slow tempo. Like the second movement, it seems ternary with a coda. This “coda,” however, serves also as a final epitaph as Hindemith ends with the chorale “Alle Menschen müssen sterben” (all men must die).

Example 12: Movement III: Chorale from *Sonata for Trumpet and Piano*, p. 23.

Sehr ruhig (♩ etwa 40)

This movement has an unsettling effect. In a final movement where one would expect stability and strong cadences, it instead highlights Bb through instability.⁴⁰ This sonata, so well constructed in pitch relationships, structure, and motives, makes a strong programmatic statement in the last movement. The piano plays dotted eighth and sixteenth patterns indicative of a funeral march (see Example 12), which becomes the sole accompaniment for the chorale. This seems to be intentionally programmatic—an ideal that Hindemith verbally disdained due his view of music as a logical structure in and of itself.

After analysis of Hindemith’s *Sonate für Trompete und Klavier*, it is obvious that Hindemith’s book *Craft of Musical Composition* had a strong influence on his compositional style thereafter. His sonata exhibits many characteristics of the compositional process he taught in *Craft*. The extensive use of fifths and fourths as the primary melodic and harmonic basis is found in the trumpet throughout all three movements. The lack of traditional harmonic

progressions becomes more obvious as his use of harmonic spheres makes the piece more comprehensible. The use of form—an aspect not specifically addressed in *Craft*—is a focal point in the analysis of this piece. On the other hand, form is created by the arrangement of pitch and rhythm patterns, which were part of the theories from *Craft*. Through careful analysis, it is apparent that *Craft* had considerable effect on Hindemith much like Wagner's treatises did on Wagner's compositional processes. Hindemith had finally illustrated his theories as shown in his *Sonata*. He noted at the beginning of his theory book that the master composer is allowed almost any artistic liberty to break the rules.⁴¹ This meant that, even though he set down a new way to think about composition, he could still deviate from it for various reasons.

One such liberty that Hindemith seems to have taken with his work is the use of polytonality. In *Craft*, he clearly states that "polytonality in not a practical principle of composition."⁴² Morton, however, keenly points out that the end of the first movement features the piano part starting in Gb and modulating incessantly, while the trumpet is firmly in Bb.⁴³ Hindemith also makes extensive use of the octave in the left hand of the piano part. He states that, due to the doubling of the octave and absence of melodic or harmonic pull, the use of the octave should be deemed unimportant. Fortunately in this piece the only part to consistently double in octaves is the bass line, which is a relatively common practice.

Overall, however, these discrepancies are relatively small in comparison to the extent that his theories were realized in this composition. This was certainly not the only time that his words did not match his actions. In fact, Hindemith became a very strong opponent of programmatic music. In his book, *A Composer's World*, Hindemith states that programmatic music serves no value because it will never fully express what it was meant to be and no listener would be so naïve as to think that the ensemble or musician they were listening to could actually be the physical thing the listener is supposed to be understanding. For example, no audience would mistake a string quartet playing a piece that is supposed to sound like a riveting machine for an actual riveting machine.⁴⁴ Neither would the listener imagine without prior knowledge the exact image the composer had in mind during a piece of music. Hindemith continues, saying that any composer who wishes to express an idea through the use of music as language would have to build a dictionary that explains to the listeners what exactly they are supposed to feel when they hear something—just as with any other language.⁴⁵ Only ten years after writing his trumpet sonata, Hindemith rejected the idea of emotion behind a piece. It then comes into debate as to whether one should interpret the sonata as purely mechanical as the older Hindemith quite punctually proposed, or as a programmatic work expressing his pessimistic views regarding the Germany he had just escaped.

On one hand, Hindemith clearly stated the uselessness of emotion:

Can music express the feelings of the performer? Even if performers of any kind—singers, players, conductors—were actually the demi-gods that many of them want us to believe themselves to be, in reality they are, in respect to the current that flows from the composer's brain to the listener's mind, nothing but and intermediate station, a roadside stop, a transformer house, and their duty is to pass along what they received from the generating mind.⁴⁶

This implies that when one plays the sonata that it must be played exactly as written. This attitude of the composer being the master of the composition and that changing the score was

almost sacrilege against the composer was a very common sentiment for this time, almost identical to the ideas Igor Stravinsky expressed in his writings about his *Octet for Winds*.⁴⁷

On the other hand, the sonata seems to have been written before Hindemith changed his view on programmatic music and the emotional interpretation. The use of expression markings give the first hint that Hindemith was looking for a specific mood for each movement. If Hindemith had meant for his *Sonata* to be performed without any sort of programmatic nature, why would he have included expression markings which are programmatic in nature? The first such mark, "Mit Kraft," is echoed not only in the powerful intervals that open the piece, but also in the driving, almost mechanistic rhythm of the piano.⁴⁸ Throughout the first movement, tension rises and falls, climaxing at A¹ and descending into chaos in the final return of the theme, A³. The final fight between the trumpet and piano in the end of the first movement is evocative of Hindemith's own fight for musical freedom as the Nazi Regime tried to impose its will upon his music.

Shifting to a light and lively melody, the second movement changes mood completely from the first movement. Craig Retzlaff suggests that "the rhythmic and melodic interplay between the trumpet and piano represents a game of cat and mouse that occurred between Hitler and the rest of the West prior to World War II."⁴⁹ This is extended into the evil that is hiding below the surface as the piano plays dissonant chords against the sprightly trumpet melody.⁵⁰

The most apparent examples appear in the last movement: "Trauermusik" (funeral music). Though this could simply by itself be a description of a specific type of music, the combination of that marking with the instability of the whole third movement finally resting on the chorale "All men must die" points to a whole mood and life-view congruent with someone who had just been forced from his homeland in 1939. The instability of this movement could point to either the impermanence of this life or the instability in Hindemith's own life as he had just been uprooted and exiled.

In conclusion, there were two major events in Hindemith's life surrounding the composition of his *Sonata for Trumpet and Piano*: the rise of the Third Reich in Germany and the recent publication of *Craft of Musical Composition*. As discussed, both of these events are likely to have influenced the sonata in style, form, and content. It also seems plausible now to suggest the influences related to German sentiment during this period were significant in his composition. Many different factors contributed to this composition and undeniably some were social. Through the influence of culture and recent publications, Paul Hindemith's *Sonata for Trumpet and Piano* appears to be a product of cultural and theoretical concepts.

Endotes

1 Giselher Schubert, "Hindemith, Paul," In *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/13053> (accessed March 19, 2012).

2 Geoffrey Skelton, *Paul Hindemith: The Man Behind the Music: A Biography* (London: Gollancz, 1975), 29-30.

3 David Ewen, *20th Century Composers* (New York: Thomas Crowell Company, 1937), pg. 206. Interesting to note is the discrepancy in ideas of Hindemith's parents' views of his musical endeavors. While Skelton seems to think that Hindemith's father was a strong supporter and almost forced his children into playing music, Ewen writes that Hindemith fell in love with

music at an early age and his parents tried to suppress his music so much that he ran away and began to make his livelihood from playing in local cafés and bands.

4 Skelton, 31-33.

5 Ibid., 33, 49.

6 Ibid., 31-33.

7 Craig L. Retzlaff, "World War II Symbolism and Programmatic Content in Paul Hindemith's *Sonata for Trumpet and Piano*" (Master of Music project report, California State University, 2008), 2.

8 Skelton, 55.

9 Ibid., 57-59.

10 Erik Levi, *Music in the Third Reich* (New York: St. Martin's Press, 1994), 112-13.

11 Ibid., 109.

12 Retzlaff, 7.

13 Skelton, 106. Here Skelton quotes a letter from Hindemith on April 15, 1933 to the Strecker brothers, owners of Schott Publishing. This new system for teaching composition and music theory is presumably *Craft of Musical Composition* which was published four years later and will be discussed later.

14 Retzlaff, 9.

15 Skelton, 142.

16 Levi, 151.

17 Paul Hindemith, *Craft of Musical Composition* (London: Schott, 1942), 1-2.

18 Ibid., 9-11.

19 Ibid., 17-22.

20 Ibid., 22.

21 Ibid., 24-26.

22 Ibid., 34.

23 Ibid., 37

24 Ibid., 39-43.

25 Paul Davis Morton, "The Influence of Paul Hindemith's *The Craft of Musical Composition* on his *Sonata for Trumpet in B-Flat and Piano*" (D.M.A. diss., University of Alabama, 1995), 8-9.

26 Ibid.

27 Ibid.

28 Ibid., 11.

29 Ibid., 15.

30 Morton, 33. The formal analysis of the sonata in the preceding chart is also by Paul Davis Morton and was scanned from his dissertation.

31 Ronald Toering, "Performing Hindemith's *Sonata for Trumpet and Piano*," *International Trumpet Guild Newsletter* 4, N2 (1978): 13, quoted in Paul Davis Morton, "The Influence of Paul Hindemith's *The Craft of Musical Composition* on his *Sonata for Trumpet in B-Flat and Piano*" (D.M.A. diss., University of Alabama, 1995), 34.

32 Morton, 34-35.

33 Ibid., 35.

34 Paul Hindemith, *Sonate für Trompete und Klavier* (New York: Schott Music International, 1939. Ed. 1968), 2.

- 35 This is also a strong argument for why this sonata must be performed on the Bb trumpet and not the C trumpet, due to the pitch material centering on the natural overtone series of the Bb trumpet.
- 36 Morton, 40-41.
- 37 Morton, 51. The preceding chart with Paul Davis Morton's analysis was scanned in from his doctoral dissertation.
- 38 Ibid., 53.
- 39 Morton, 65. The chart with Paul Davis Morton's analysis was scanned from his doctoral dissertation. (The original "Flu" was assumed to be a typo meaning "Flux.")
- 40 Ibid., 65-67.
- 41 *Craft*, 8.
- 42 *Craft*, 156.
- 43 Morton, 94.
- 44 Paul Hindemith, *A Composer's World* (Cambridge: Harvard University Press, 1952), 34-36.
- 45 Ibid., 41.
- 46 Ibid., 43.
- 47 Mark Evan Bonds, *A History of Music in Western Culture* 3rd Ed. (Upper Saddle River, NJ: Prentice Hall, 2010), 565.
- 48 Retzlaff, 27.
- 49 Ibid., 29.
- 50 Ibid.

Works Cited

- Bonds, Mark Evan. *A History of Music in Western Culture*. 3rd ed. Upper Saddle River, NJ: Prentice Hall, 2010.
- Ewen, David. *Twentieth Century Composers*. 2nd printing. New York: Crowell, 1937.
- Hindemith, Paul. *Craft of Musical Composition 1: Theory*. New York: Schott & Co., 1970.
- _____. *A Composer's World*. Gloucester, Mass.: Harvard University Press, 1969.
- _____. *Sonate für Trompete und Klavier*, ED 3643. New York: Schott Music International, 1939. Ed. 1968.
- Levi, Erik. *Music in the Third Reich*. New York: St. Martin's Press, 1994.
- Morton, Paul Davis. "The Influence of Paul Hindemith's *The Craft of Musical Composition on His Sonata for Trumpet in B-Flat and Piano*." Ph.D. diss., University of Alabama, 1995.
- Retzlaff, Craig L. "World War II Symbolism and Programmatic Content in Paul Hindemith's *Sonata for Trumpet and Piano*." Master of Music project report, California State University, May 2008.
- Schubert, Giselher. "Hindemith, Paul." In *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/13053> (accessed March 19, 2012).
- Skelton, Geoffrey. *Paul Hindemith: The Man Behind the Music : A Biography*. London: Gollancz, 1975.
- Vosburgh, George. *Trumpet Masterworks*, Four Winds. FW 3018. 2009.

A Rebirth of the Siren >>> Whitney Reed

In England, 18th and 19th century literature concerning female criminals depicted many of the women in a startling manner. There were generally two different categories of women: the victim and the siren. The characterization of empowered female criminals as sirens reveals a great deal about the social attitude toward women in 18th and 19th century England. Through the novels of *Lady Audley's Secret* (1862), by Mary Elizabeth Braddon; the collection of short stories *The Sorceress of the Strand* (1902-1903), by L.T. Meade and Robert Eustace; and the play *Salome* (1896), by Oscar Wilde, female criminality is revealed to be deadly and dangerous due to the aspects of the siren in the strong women criminals. The siren-esque qualities and characteristics in the women works to display the danger in empowered agency in women. These literary works' incorporation of the siren in the female criminal reveals the dangers of a woman using her femininity to commit crimes. In these works, the use of the feminine in women's crime is highlighted to reveal society's anxiety over the deadly power women were beginning to realize and use to their advantage. The portrayal of the use of the feminine to promote women's crime and power is compared to the siren to send the message that using the feminine is deadly, dangerous, evil, and ultimately corruptive to society.

The siren is a mythological being that has been sighted in literature for centuries before this infusion of the siren in the 18th/19th century criminal. In the ancient Greek mythology of Odysseus, the sirens were formed with the head of a woman and the body of a bird. Odysseus was legendary for surviving the call of the siren and safely guiding his ship and crew past the temptation. Paul Murgatroyd cites Homer's poem *The Odyssey*, revealing Odysseus' warning by a sorceress, "First you will come to the Sirens, who/enchant every single man who comes to them. If anyone draws near to them in ignorance and hears the Sirens' voices, there is no homecoming for him" (Murgatroyd 44). This is considered a widely celebrated feat in the myth because sirens personify temptation to men. The siren is defined by the Oxford English Dictionary in Terri Windling's introduction to a collection of articles, *Sirens and Other Daemon Lovers*, as being, "a woman with an irresistible allure, dangerous to men" (Windling vii). She follows this definition by adding, "The word comes from the sirens of Greek mythology: beautiful bird-women, dangerous and desirable, feared for their fatal beauty . . ." (Windling vii). The siren is considered a monstrous formation of the feminine. Typical later lore contains tales of sirens who lure sailors to their island with sexual promises and enchantment. Once the sailors were tempted, the sirens have been said to rip them apart to the bone, sink their ship, or even drown them. The form of death to the sailors is varied, but their death is never averted. The idea of the fatalistic lure of feminine beauty is immortalized in the siren.

Sirens are mythological creatures that have been adapted by societies and literature to take many forms. Though the bird-woman form is found in the Greek mythology, the mermaid is also a form of the siren. Meri Lao notes in her extensive book on sirens, *Sirens: Symbols of Seduction* (1998), "Another type [of siren] emerged that would prevail over all others: the fish-formed Siren . . . The Sirens became mermaids" (Lao 82). This duality with

the siren's form is important to recognize. As Lao remarks, "Above all, the Sirens are a hybrid: half woman, half animal . . . Two identities coexist, a double nature. They are halved beings with the prerogatives of both their components; irrational entities, perpetually provocative and disturbing" (Lao 11). This is particularly important when observing the siren traits found in women criminals in 18th/19th century literature. Women also have dual identities which coexist—the angelic domestic woman's attraction and the deadly potential for crime. In the 18th/19th century, women were either considered wholesome creatures (angels of the house and domestic sphere) who did no wrong, or vilely repugnant creatures (fallen women) who did nothing but wrong. In the new female criminal with siren qualities, the two are combined. The angel of the house is used as a cover for the fallen woman lurking beneath the façade. Much like Lao describes and cites in her text, "From head to mid-torso they have female bodies and are in every sense identical to women: however, they have the scaled tails of fish, which they keep well hidden always under water" (Lao 91). Just like the mermaid sirens, the siren criminal is able to present her feminine side on the surface while the depths disguise the monstrous lurking beneath the looks.

Just like the siren is able to prey on men with seduction and feminine wiles, so are the siren-like female criminals of the 18th/19th century. Salome is a woman who entices with her beauty and charm. Christopher Nassaar and Nataly Shaheen's article, "Wilde's Salome," argues that, "In his attempt to dramatize Salome as a symbol of pure evil, Wilde associates her with the vampire, the siren, and the werewolf" (Nassaar and Shaheen 1). There is no doubt as to her siren-like characteristic while preying on men such as the Young Syrian she destroys. As Nassaar describes it, "he is captive to his raging desire [for Salome] . . . when she rejects him, he destroys himself like the shipwrecked victims of Homer's sirens" (Nassaar and Shaheen 2). This analysis is partially correct. While his ensnarement and consequent death because of Salome is similar to that of a siren's murder, in this case, he destroys himself not because she rejects him, but because he sees beneath her angelic appearance to the monstrous lurking beneath. In a panic, the Young Syrian realizes her evil and attempts to stop its emergence crying out, "Princess, Princess, thou who art like a garden of myrrh, thou who art the dove of all doves, look not at this man, look not at him! Do not speak such words to him. I cannot endure it . . . Princess, do not speak these things" (Wilde 30). He compares her to the type of woman he thought she was, a peaceful dove, and myrrh which is incense used to anoint Jesus according to Biblical passages. He then begs her not to say the sexually aggressive words that reveal her monstrous character to him. This revelation of her true depth is what urges the Young Syrian to commit suicide. Wilde makes sure that her betrayal of her femininity is the cause for the man's death. Emphasizing the siren-esque qualities to Salome, Wilde symbolizes her character as evil. Taking this evaluation a step further, her siren qualities reveal her evilness, rooted in her use of femininity to perform her evil actions.

Sirens are predatory creatures and Salome further exhibits this nature by preying on the purity of Jokanaan. Salome moves from attempting to entice him by flattering one part of him, to condemning it and moving onto flattery of something else. She demands he become sexually responsive to her administrations of seduction and constantly issues an order of a kiss. She tells him in this process, "Thy hair is horrible . . . It is like a knot of serpents coiled round thy neck. I love not thy hair . . . It is thy mouth that I desire, Jokanaan. Thy mouth is like a band of scarlet on a tower of ivory . . . Suffer me to kiss thy mouth" (Wilde 29-30). There is a sense of an animal circling its prey and attempting to attack it in various ways—

constantly regrouping and issuing another attack. Her sense of frustration at his evasion of her sexual offering is evident to the point of panic. This also connects her actions to the siren. A common myth surfaced by Lao is that, "it had been predicted by the oracle that they [sirens] would not survive the first man to resist them" (Lao 9). There is a definite sense of panic in Salome's predation of Jokanaan as time passes and his resistance is not weakened. There is a suggestion of her own destruction if she fails to gain the kiss that she has put so much value upon as a trophy of her powers of seduction. There is the sense that she will be nothing without this validation of her sexual prowess.

Lady Lucy Audley, from *Lady Audley's Secret*, also shows signs of a predatory nature. Lady Audley preys upon her second husband, Lord Audley. This is particularly obvious when she attempts to manipulate his nephew's standing in his eyes. "A triumphant smile illumined Lucy Audley's countenance, a smile that plainly said, "It is coming—it is coming; I can twist him which way I like. I can put black before him, and if I say it is white, he will believe me" (Braddon 282). When Luke Marks attempts to wrest control from Lady Audley and discredit her own power, she reveals her predatory strength. "Heaven knows how much more Luke Marks might have said, had not my lady turned upon him suddenly, and awed him into silence by the unearthly glitter of her beauty . . . There was another flame in her eyes—a greenish light, such as might flash from the changing hued orbs of an angry mermaid" (Braddon 321). Here Lady Audley is directly connected to a mermaid. Her "unearthly" beauty is a power in itself like the siren. Her anger combined with her beauty is enough to silence an enraged man mid-tirade. Her power as a siren preying upon a strong man is undeniable in this instant.

Madame Sara from the collection of short stories, *The Sorceress of the Strand*, also displays a predatory behavior. Madame Sara's predation on vulnerable women is constituted as a an attack on "the family" according to Jennifer Halloran in her article, "The Ideology Behind The Sorceress of the Strand: Gender, Race, and Criminal Witchcraft." She goes on to state that, "Through her attack on the family, Madame Sara strikes at the secret locus of British power, the vulnerable place in which the future leaders of the nation are raised" (Halloran 180). This reveals a new form of predation of the siren criminal. She is not simply preying on men, but on society as a whole in an attempt to widen and consolidate her power. Though Madame Sara typically attacks vulnerable women, she also shows an attack on Dixon Druce, a detective that hunts her. Dixon relates at one point in the story, "As Madame spoke she turned swiftly and caught my eyes. She bowed, and the peculiar look, the sort of challenge, she had given me before flashed over her face. It made me uncomfortable and during the night I could not get it out of my head" (Meade and Eustace 9). She challenges him with her power and predatorily infiltrates his mind. Madame Sara is a character that also shares with sirens the power to unsettle and emanate a feeling of compulsion, challenge, and fear.

These female criminals also share the alluring feminine beauty of the siren. Salome, for example, is constantly being looked at and admired by men. Her mother comments at one point, "There are others who look too much at her" (Wilde 37). This is a sure sign of the attractive pull of her beauty. Beauty is one of the most noticeably feminine aspects of the siren and the empowered female criminal.

In addition to the unearthly perfect beauty the siren presents, the beauty of the female criminals, Lady Audley and Madame Sara, is heavily overlaid with an innocence in their beauty. Madame Sara's beauty is constantly remarked upon. Dixon comments that, "Her

complexion was almost dazzlingly fair, her face refined in expression, her eyes penetrating, clever, and yet with the innocent frank gaze of a child" (Meade and Eustace 3). Her innocence is incorporated into the description of her beauty. With innocence, there is also an essence of purity and for Madame Sara, this is one aspect that gives her power as a female criminal as well as gives her greater punishment for her actions. Her innocent beauty is able to aid her in manipulating like a siren and in the end is one of the reasons men like Dixon are so contemptuous of her crimes. Her beauty throughout the story, however, is able to work to her advantage mentally as well as physically. Like the siren, there seems to be something "extra" about her beauty along with her innocence. Dixon relates, "There were many younger women in the room, but not the youngest nor the fairest had a chance beside Madame. It was not mere beauty of appearance, it was charm—charm which carries all before it" (Meade and Eustace 8). Her beauty is a charm and carries with it a mystical aspect like the siren.

Lady Audley also has this charmed innocent beauty. Sir Michael is immediately enamored of his future wife saying, "He could no more resist the tender fascination of those soft and melting blue eyes; the graceful beauty of that slender throat and drooping head, with its wealth of showering flaxen curls; the low music of that gentle voice; the perfect harmony which pervaded every charm, and made all doubly charming in this woman" (Braddon 6). Her beauty is described as an angelic—like a china doll, beautiful and perfect in her childlike appearance. Her charm is also described in more detail as, "Miss Lucy Graham was blessed with that magic power of fascination by which a woman can charm with a word or intoxicate with a smile" (Braddon 6). Like with Madame Sara and Salome, Lady Audley possesses an "extra" source of charm with her beauty that entraps and ensnares as it exudes its perfection. She is beautiful, but her beauty is irregular and supernatural in its ability to draw in her prey.

The seductive power of the siren is not complete with beauty, but also includes the hypnotic effect of the siren's music or words. Lao explores the melodic pull of the siren, concluding, "Sonorous epiphany, sweet, honeyed, mellifluous voices—the pleasure of the Sirens lies in hearing their sound . . . They exert a primordial quality of seduction: the voice, the words chanted and enchanting" (Lao 18). The sirens' sound is the major tool in the arsenal of their feminine weapons. The charm and enchantment that Lao mentions is the lure of men. She goes further in her discourse on the voice of the siren to add, "The voice . . . persuades, attempts, promises, insinuates, seduces" (Lao 46). It is with the voice that the siren tempts and seduces her prey. Just as there is something nearly magic and certainly mystical about the siren's beauty, her voice also contains a power of feminine temptation.

Madame Sara exhibits this siren-esque quality along with the beauty of the siren. Dixon describes Madame Sara's singing as commanding, "a complete hush in the room. Her voice floated over the heads of the assembled guests in a dreamy Spanish song. Edith told me that it was a slumber song, and that Madame boasted of her power of putting almost anyone to sleep who listened to her rendering of it" (Meade and Eustace 9). Madame Sara's musical talent is so great that it is considered her power rather than mere "talent." Her singing is powerful and able to affect those who listen to it. This is her siren song. She uses her vocals as a pull for control over her audience. In another connection to the siren, her ability to send slumber upon her audience is another quality attributed to sirens who were purported to drown sailors who fell into a slumber at their songs. It is this power behind her voice that suggests the dangerous control her seductive voice awards her over her audience. Here

it is evident with her multiple types of prey that Madame Sara's siren characteristics are not limited to men and her seduction does not always refer to sexuality but can sometimes mean a lure to give over control to the seducer—to completely become vulnerable to the siren. When Madame Sara's audience hears her siren song they become vulnerable to her, giving her immense power over them.

Salome does not have a particular vocal quality in her siren character, but her dance of the seven veils echoes this vocal enchantment with the enchantment of body language and dance to music. Likewise, Lady Audley's vocal power is commented upon in unique ways. Her singing is there in the novel as her first husband George Talboys comments, "My pretty one plays her guitar and sings songs to us. She's for all the world like one of those what's-its-names, who got poor old Ulysses into trouble" (Braddon 35). Here her mesmeric singing is directly compared to the ancient Greek sirens that attempted to enchant Ulysses. It is clear that her husband considers her to be siren-esc (especially in song). Though her singing is mentioned, her laughter and chatter are also considered siren-like enchanting vocals. When describing her prattling ways and constant chatter, Robert narrates, "Still my lady's pretty musical prattle ran on as merrily and continuously as the babble of some brook" (Braddon 86). Her chatter is a mindless kind of absorbing rhythm that enters the subconscious with a deceptive quiet. It is soothing and melodic much like the siren song. In addition, descriptions of her laughter also include siren-like aspects. Comments about her laughter are frequently described as, "her low musical laugh, which was like appeal of silvery bells ringing across a broad expanse of flat pasture and a rippling river in the misty summer evening" (Braddon 309). The silvery aspect of her laughter is hinted at being mystical and dreamy. There is a certain enchantment that follows a description of a "misty summer evening." All of these qualities prove the existence of the siren pull of Lady Audley's vocal performances whether they are singing, laughing, or even simply talking. For the most part, she is able to mesmerize with the simply application of her voice to her prey.

With the ability to seduce their prey, sirens act criminally with this power gained over their victims. Like with the sirens who murder sailors who come too close to their power, it is clearly defined that women criminals who seduce like sirens are just as deadly and dangerous. Salome is denied Jokanaan's acquiescence to her sexual power and because her own sense of feminine power has been built up by other guards and men, Jokanaan's denial releases a rage that turns her into a murderer. Salome even disregards Herod's attempt to shift her evil desire for Jokanaan's head onto her mother. However, she disregards this excuse and fully admits to her own criminal desires. "It is not my mother's voice that I heed. It is for mine own pleasure that I ask the head of Jokanaan in a silver charger" (Wilde 65). This admission of guilt is disturbingly cool and direct. Wilde refuses to give Salome any type of shield from her own monstrous desire of Jokanaan's death. When he is finally beheaded for Salome and she receives his head, her actions further reveal the depravity of her crime. She speaks to his head, "Ah! Thou wouldn't not suffer me to kiss thy mouth Jokanaan. Well! I will kiss it now . . . Yes, I will kiss thy mouth, Jokanaan. I said it; did I know say it? I said it. Ah! I will kiss it now . . ." (Wilde 73). The dangerous side of Salome is clearly depicted in this scene. It shows the depths that Salome will go to to prove her power over men and her own ability to achieve her goals. In this way, her ambition is negatively depicted as it leads to deadly crime. In the end, even her enamored stepfather is forced to admit, "She is monstrous, thy daughter; I tell thee she is monstrous. In truth, what she has done is a great crime" (Wilde

74). Salome manages to live up to the siren quality of being deadly when crossed and dangerous to underestimate. Herod underestimates Salome's power of seduction and it allows her to use this power to commit a great crime.

Madame Sara reveals her own deadly qualities when she callously plants poison in the fillings of two women who come to her for dental work. She murders with ease and skill. Her danger is evident with her ability to turn against those who trust in her. She uses her own power of seduction (in this case, not quite a sexual seduction, but one of the seduction of promise of beauty or happiness) to draw in her prey and then preys upon them with ruthless skill. Whether it is murder or heinous treatment, her actions mark her as a dangerous criminal.

Lady Audley is also deadly criminal in a way that interacts with her siren behavior. Sir Michael's daughter, Alicia recounts how this criminality is hidden and also promoted by her siren seduction. "You think her sensitive because she has soft little white hands, and big blue eyes with long lashes, and all manner of affected, fantastical ways, which you stupid men call fascinating. Sensitive! Why, I've seen her do cruel things with those slender white fingers, and laugh at the pain she inflicted" (Braddon 103). It is obvious from this description that Lady Audley does not fool Alicia with her disguise of a perfectly docile domestic woman. It is also clear that her penchant for pain and cruelty lies within her. She can "laugh" at the pain inflicted. This slow build up to the reveal of the truly murderous capabilities of Lady Audley comes as no surprise to the reader after they have witnessed the hints and clues from the text of her evil, cruel nature. At one point, her nature shines through, as Robert Audley describes, "She defied him with her blue eyes, their brightness intensified by the triumph in their glance. She defied him with her quiet smile—a smile of fatal beauty, full of lurking significance and mysterious meaning" (Braddon 217). Here her siren nature is complete with reference to her mysterious fatal beauty. Just as Alicia points out earlier, her beauty is enough to distract a man from the fatality lurking behind it, just as the siren's song and upper body could distract the sailor from the animal half of her lower body, lurking beneath. Lady Audley attempts murder several times in the novel and is actually convinced of her success throughout the story. Her deadly intent is without question.

These criminal women all manage to use their femininity to not only be dangerous, but to try to get away with it. They attempt to evade the justice system with their femininity. Salome uses her beauty to seduce Herod into agreeing to an unlawful contract. The contract is for Jokanaan's head and is unlawful because, in effect, it is an agreement to murder which is unlawful. It is her beauty that she uses to attempt to get away with this crime without punishment. Lady Audley attempts to fake her death and bury another woman in her place to start another life, using her beauty and guile as tools to do so. She also tries to use her beauty and seduction to convince her husband of his nephew's insanity when he accuses her of murdering her first husband. Madame Sara also uses this tactic to attempt to get away with her crime and it is noted in the story, "She appeared before the magistrate, looking innocent and beautiful, and managed during her evidence completely to baffle that acute individual" (Meade and Eustace 17). She manages to be declared innocent at trial through the use of her "innocence" and seeming beauty.

However, every literary work explored here makes certain to put an end to these female criminals. Just like Odysseus manages to overcome the siren call and sail past, these sirens are also defeated and when they are, they die, just like the sirens who are overcome

by resistance. Salome is apprehended and put to death once King Herod realizes the extent to her depravity and sees her kissing the severed head of Jokanaan. After Lady Audley is finally convicted of the crime (within the family), she is sent away to an insane asylum. Once she arrives there, shortly after she dies a slow death of languish. Madame Sara is killed by a wolf before she can accomplish her final murder. It is suggested in each of these tales that it is the female criminals' power that is each of their undoing.

It is important to note that a great deal of society seems to have been concerned over this change in status quo because some of the novels referenced that attempt to discredit female empowerment through sexuality are written by women. Men and women alike appear to be able to fear the empowerment of women and the change to society that would entail. Women such as L.T. Meade (writing under a pseudonym) and Mary Elizabeth Braddon both contribute to the negative depiction of the sexually empowered female criminal. All of the female criminals mentioned have some sort of powerful influence in society. Madame Sara owns a business in the Strand. Salome is able to control her stepfather the king of the land. Lady Audley is even in a position of power and controls her husband's mind (especially his mind about others and money). These "new women" inspired criminals show the danger in allowing women to use their sexuality to usurp traditional male roles and power.

There can be no doubt that the reintroduction of sirens in a time of a women's movement is not a coincidence. There is a clear fear of the power of a woman and of her power to use seduction against a man. As Lao cites Baudrillard's comment in *Seduction*, "The feminine power is that of seduction . . . It is a power of attraction and distraction, of absorption and fascination . . . a power of defiance. It is never an economy of sex or speech, but an escalation of violence and grace" (Lao 46). This fear of seduction is one that is translated into a fear of the siren, "the dark women, the incomprehensible and threatening that is feared in female nature" (117). This connection to the deadly criminality of the sexually empowered female leads the reader to a moral conclusion that sexually empowered women are immoral and capable of great crime—something to be condemned. Sirens are reborn in 18th/19th century literature because they represent a powerful woman that is evil and with society fearing the growing power of women and the women's rights movement, the siren represented a negative consequence of this movement. As Lao cites, Pierre le Picard in *Bestiaire* states, "The Sirens represent the mad women who attract men and lead them to poverty and death with the softness and the deceit of their words" (Lao 41). Men in particular were terrified in this time to lose power to a woman who could gain control over them. This leads to society making the connection between powerful women utilizing their sexual power and the criminality of doing so. It is the empowered female criminals in full possession of their agency and awareness of the power of their femininity that are depicted as sirens. In the end, these women (Salome, Madame Sara, Lady Audley) are monstrous and capable of great destruction to human life and society like the sirens they are modeled after to attempt to dissuade audiences at this time from the women's movement for greater power in society.

- Boa, Elizabeth. "Revoicing Silenced Sirens: A Changing Motif in Works by Franz Kafka, Rank Wedekind and Barbara Kohler." *German Life and Letters* 57.1 (2004): 8-20. Print.
- Braddon, Mary Elizabeth. *Lady Audley's Secret*. 1862. Oxford: Oxford University Press, 2008. Print.
- Datlow, Ellen and Terri Windling. *Sirens and other Daemon Lovers*. New York: Harper Collins, 1998. Print.
- Halloran, Jennifer A. "The Ideology Behind the Sorceress of the Strand: Gender, Race, and Criminal Witchcraft." *English Literature in Transition (1880-1920)* 45.2 (2002): 176-94. Print.
- Lao, Meri. *Sirens: Symbols of Seduction*. Rochester, Vermont: Park Street Press, 1998. Print.
- Meade, L.T. and Robert Eustace. *The Complete Sorceress of the Strand*. October 1902—March 1903. London: First Beltham House Edition, 2008. Print.
- Murgatroyd, Paul. *Mythical Monsters in Classical Literature*. London: Gerald Duckwork & Co. Ltd., 2007. Print.
- Nassaar, Christopher S., and Nataly Shaheen. "Wilde's Salome." *Explicator* 59.3 (2001): 132-4. Print.
- Wilde, Oscar. *Salome*. 1896. Stilwell, Kansas: Digireads Publishing, 2006. Print.

Aldous and Aristotle: The Ethics of *Brave New World* >>> Chris Thayer

Aldous Huxley's *Brave New World* has long been fertile ground for literary critics. From its far-future, atheistic, family-free setting to its obsession with reproduction and fertility, *Brave New World* presents a striking figure of science fiction literature that manages to be both timely and immortal, of its moment and eerily predictive. It has generated considerable critical thought for many of its topics. The common failing of these past critics, however, is one of direction. Many look around, pointing out the economic struggles, social unrest, and coeval figures (such as D. H. Lawrence) who inspired Huxley. Others look ahead, tracing the ways in which his concerns regarding birth control, freedom, individualism, and the effects of propaganda on the control of a society have flourished into the modern day, a point that Huxley himself makes in the foreword to *Brave New World*. This forward is included in all later editions, and is also laden with concerns for the Final End and Greatest Happiness as well as the push of science (Huxley ix). In fact, is it his specific wording that denotes a familiarity with Aristotelean ethics, which is confirmed by the historical certainty of his classical education, even writing journalistically under the name Autolycus (the grandfather of Odysseus, a rather obscure bit of myth to select for a name) (Tucci). To be certain, all of these are extremely valid paths of critical thought, and paths which the author himself would later explore in his critical volume *Brave New World Revisited*. Far more interesting, though, is when we cast the critical gaze further back, and while looking back, examine an issue that is both unspoken in and integral to both the entire plot and concept of the novel—happiness.

Upon close examination, we see that *Brave New World* is not only a book of the future, of flying cars and “feely” theater, but rather one of the past, all the way back to *chiton*-clad philosophers and marble columns—to Aristotle. Aristotle's ethical model (found in his *Nicomachean Ethics*) is one centered on the concept of *eudaimonia*. *Eudaimonia* is an Ancient Greek concept that, while at the deepest level means “human flourishing,” is frequently translated as “happiness” (Rackham 10). It is this concept, also frequently termed “the good” in his writings, that is “that at which all things aim,” or more specifically, “the function of man [, which] is the active exercise of the psyche's faculties in conformity with rational principle... in conformity with excellence or virtue” (Aristotle 3, 33). In briefest terms, he asserts that *phronesis* (practical wisdom) + *arete* (virtue/excellence) = *eudaimonia* (flourishing, happiness, the purpose of humanity) (Aristotle). Thus armed with an understanding of Aristotle's eudaimonic ethics, we may examine the *Brave New World* Huxley creates and find, beneath its obvious themes of birth control and propaganda, the core ethical system so frequently overlooked by critics. Indeed, therein we see the twin of the virtue-ethicist's focus on happiness—for in the *Brave New World*, as Mond puts it, “happiness [is] the Sovereign Good” (Huxley 177). The essential flaw of the *Brave New World* that causes its distorted reflection of ethics is that its reading of Aristotle is incomplete, a hazard Huxley is attempting to warn against. Upon consideration of the whole of both works, *Brave New World* finally reveals

itself as the practical result of the *Nichomachean Ethics* seen as through a mirror, darkly, in its treatment of education, maturity, and what actually constitutes happiness.

In both Aristotle and Huxley's systems, education is essential to product happiness. Aristotle proposes that education, especially political education, is essential to rationally discern right from wrong; this education therein creates a human's ability to have virtue and thereby attain happiness. Without proper education, people are incapable of exercising reason, and thereby cannot determine what is right, and so cannot pursue the virtuous within their own lives, removing one of the two required components that produce happiness. The Brave New World of Huxley's novel features education for children that begins before they are even born, and yet through their actions as adults they show themselves incapable of true happiness (Aristotle).

The key flaw of the Brave New World's education system is that it has interpreted Aristotle's opinion that "in order to be a competent student of the Right and Just, and in short of the topics of Politics in general, the Pupil is bound to have been well trained in his habits" altogether too literally (Aristotle 13). While training a multitude of habits into their youths, the society's results are entirely counter to the virtue Aristotle imagined. They begin training the children with chemical altering as they're developing fetuses. Once born, they use everything from shock treatments (to produce Pavlovian conditioning) to hypnopedia (sleep-teaching, voiceovers as the children sleep) to train them to embrace their allotted class level, tastes, and worldview. The new world understands Aristotle's insistence on "the importance... of having been definitely trained from childhood to like and dislike the proper things," but they do not understand the true functioning of real happiness. Because of this, they cannot train the children in the 'proper things' of Aristotle, to grow into self-actualizing, reasoning, virtuous adults, capable of virtuous actions, pursuing "the Good ... at which all things aim," the source of happiness (Aristotle 79, 3). Instead, they teach "moral education, which ought never, in any circumstances, to be rational"—whereas Aristotle's proposed education focuses on producing the ability to reason, and reason well, in its pupils (Huxley 26). Because the citizens have been denied the education in reason they need to act rightly, they cannot perform the virtuous deeds that lead to true happiness, and are instead consigned to a false happiness produced only through mindlessness.

In the Brave New World, instead of learning reason and being able to discern the good, the inhabitants are merely Pavlovian-conditioned animals, capable only of physical growth, never of mental. In fact, these beings may well be incapable of the kind of happiness Aristotle describes, for in determining what man's first cause (or purpose) is, he discounts "the vital activity of nutrition and growth," which even plants can perform, leaving "therefore what may be called the practical (purposeful conduct, of which only rational beings are capable) life of the rational part of man," for "the function of man is the active exercise of the psyche's faculties in conformity with rational principle (Aristotle 31, 33). The decanted inhabitants of the Brave New World lack this faculty of rationality entirely. Upon closely reading Aristotle's system, we find that

Moral training is not merely a quasi-Pavlovian conditioning of knee-jerk responses; it involves the young also in learning to use the concepts of morality with increasing sophistication, to esteem morally admirable behaviour, and to feel shame when they fail to live up to the standards proposed to them. Their more nuanced moral vocabulary goes hand in hand with

more discriminating affective responses to situations, and together these add up to a gradually improving ability to make good moral judgments. (Hughes 73)

Without the ability to be rational, to make those ‘good moral judgements,’ mankind cannot perform one-half of the equation—*arete*, virtue, for which one must be capable of logically discerning right and wrong. The “education” practiced by the Brave New World is, in fact, entirely counterproductive. Aristotle insists that “happiness depends on us and not on fortune... for we stated that the supreme Good was the end of political science, but the principal care of this science is to produce a certain character in the citizens, namely to make them virtuous, and capable of performing noble actions” (Aristotle 47). In the Brave New World, science has only served to produce a body of citizens with all the sense of ‘the Good’ of cattle.

Furthermore, the inhabitants of the Brave New World are incapable of happiness because of their lack of maturity. In it, things are “childishly simple,” filled with a people whose “duty [is] to be infantile, even against their inclination” (Huxley 224, 98). Aristotle requires that “to live a fulfilled life, we need to be guided by emotions which are balanced, and by habits of thought which enable us to see what is and is not relevant to our decisions, and why” (Hughes 12). This is a level of sophistication entirely beyond the childlike mind, which is only concerned with its *id* impulses, its animal wants, and which is not yet capable of any real self-restraint or moral choice.

The practice of taking *soma*, the fictional LSD-like state-sponsored drug of *Brave New World*, further serves this eternal childhood in the Brave New World. The drug has “all the advantages of Christianity and alcohol; none of their defects... [one can] take a holiday from reality whenever you like, and come back without so much as a headache or a mythology” (Huxley 54). *Soma* is the perfect drug to preserve the childhood mindset, designed to provide the mindless, consequence-free amusement of the very young without interacting with the higher brain (the creativity which produces mythologies) in any way. Furthermore, it produces the perception of timelessness (frequently found in children) as well as the propensity to only think of the moment, not of consequences or causes, instead providing a solution for the problem that “was and will make me ill”—“I take a gramme and only am” (Huxley 104). *Soma* allows the people to stay forever in a state of *id*-satisfying bliss, the time-free ecstasy of childhood, never engaging with higher thought and never having to develop the maturity of mind and character required for real, Aristotelean *eudaimonia*.

Further showing the aborted maturity of the people in *Brave New World* is their attitude towards, and experience during, death. Like children, they essentially do not understand death. While they acknowledge that it happens, they cannot comprehend the significance thereof, and so do not understand the Savage’s (a more mature mind, if imperfectly so) grief at the death of his mother. The supposedly-mature adult nurses are just as puzzled by his reaction as the group of children being death-conditioned, for they are one in the same. The nurses may be somewhat more developed in body, but none of them are developed in mind, rather staying in the perpetual haze of the very-young that merely cares about satisfying their own desires for treats, confused as to how anyone would act “as though death were something terrible, as though any one mattered as much as all that” (Huxley 206). Likewise, the ward of the dying is filled with “faces still fresh and unwithered (for senility galloped so hard that it had no time to age the cheeks, only the heart and brain) ... [with] the blank, incu-

rious eyes of second infancy” and “the appearance of childish girls” (Huxley 199, 202). Rather than aging normally, they die looking young, for just as their faces have never aged, neither have their minds. They die, not in a state of second infancy, but rather a more honest representation of the continual infancy that has been the baseline status of their entire existence, “[smiling] once more [their] broken and discoloured [smiles] of infantile contentment,” “of childish ecstasy” (Huxley 200, 204). Because they never grow to true adulthood, they remain incapable of the acts of virtue required by Aristotle’s ethics to produce happiness.

The key element to Aristotle that the *Brave New World* has missed is the understanding that “children cannot be happy, for they are not old enough to be capable of noble acts,” the noble acts which are the expression of true virtue, the source of all real *eudaimonia*, happiness (Aristotle 47). Essentially, because they never grow past infancy, they can never have a chance at being happy in truth, rather than the “overcompensations for misery” that Mond refuses to acknowledge are all the *Brave New World* has (Huxley 221). Instead of a society of the virtuous and happily growing, the infantilization of its members has produced a world entirely incapable of either true flourishing or happiness, stagnant and stunted as the embryos on the production line.

In *Brave New World*, everyone “works for every one else,” but no one has the capacity for virtue that would allow them to experience true happiness, and so cannot support anyone else in their journey to flourish (Huxley 74). They devote themselves to a false concept of happiness, one derived from pleasure, a fallacy that Aristotle directly confronted, saying that “the most vulgar identify the Good with pleasure” (Aristotle 13). In fact, “pleasure causes us to do base actions and pain causes us to abstain from doing noble actions,” and as it is only through noble actions that *arete* is exercised and *eudaimonia* possible, focusing on pleasure merely further dooms the inhabitants of the *Brave New World* to never know a true happiness (Aristotle 79). They have no understanding, no education in reason, and no maturity to develop the sense of right and wrong.

Because, in Aristotle’s phrase, the people of *Brave New World* have been raised to “show themselves to be utterly slavish, by preferring what is only a life for cattle,” entirely without the rational education, maturity, and the ability to determine true happiness (15). They have been stripped of the capacity for virtue, which is required to flourish. It is because of this enfeeblement, as engrained as the class structure that alters embryos on the production line, that the entire society suffers, and is, like main character Bernard, miserable and unfulfilled, no matter that “they had had the words [‘everybody’s happy now’] repeated a hundred and fifty times every night for twelve years” (Huxley 75). “The happy man can never become miserable... he will not be dislodged from his happiness easily, nor by ordinary misfortunes,” Aristotle assures the reader, while the “happy” members of the *Brave New World* take *soma* for everything and nothing at all, revealing their supposed happiness as merely hollow (Aristotle 55). They have constructed for themselves a society that follows Aristotle’s advice for a government quite ably—they have numerous controls on “how the good person should live, and how society should be structured in order to make such lives possible,” and have realized that “it is the business of Politics ... so to organize the State that as many of the citizens as possible may be fitted by nature and education, and enabled by circumstance, to attain” what they consider happiness (Hughes 13; Rackham xx). They are fitted by nature and education for the circumstances that have been prescribed to them before they are more than a collection of cells in a test tube. However, because they do not understand that “the

supreme Good was the end of political science, but the principal care of this science is to produce a certain character in the citizens, namely to make them virtuous, and capable of performing noble actions,” their society is a high-functioning failure (Aristotle 47). They have instead created a twisted shadow of the Aristotelean ideal society, and with its example, Huxley warns us to watch over our own ethics and their practice, to ensure that the rapid rise of science that so characterizes his genre and his era does not overwhelm our ability to judge, to discern by reason that which is virtuous—to attain actual, true happiness, and with it ensure the flourishing of society.

Works Cited

- Aristotle. *Aristotle The Nicomachean Ethics*. 2nd ed. Cambridge, MA: Harvard University Press, 1926. Print.
- Bressler, Marvin. “Mass Persuasion and the Analysis of Language: A Critical Evaluation.” *Journal of Educational Sociology* 33.1 (1959): 17-27. Jstor. Web. 1 Nov 2010.
- De Gama, Katherine. “A Brave New World? Rights Discourse and the Politics of Reproductive Autonomy.” *Journal of Law and Society* 20.1 (1993): 114-130. Jstor. Web. 1 Nov 2010.
- Hughes, Gerard. *Routledge Philosophy Guidebook to Aristotle on Ethics*. Boulder, CO: NetLibrary, 2002. eBook.
- Huxley, Aldous. *Brave New World*. First Perennial Classics. New York: HarperCollins, 1932. Print.
- Huxley, Aldous. *Brave New World Revisited*. New York: Harper & Brothers. 1958. Print.
- Rackham, H. “Introduction.” *Aristotle The Nicomachean Ethics*. 2nd ed. Cambridge, MA: Harvard University Press, 1926. xvii-xxii, 10. Print.
- Tucci 528. “Autolykus - Wikipedia, the free encyclopedia.” *Wikipedia, The Free Encyclopedia*. Wikimedia Commons, 2002. Web.

Works Consulted

- Arehart-Treichel, Joan. “Birth Control in the Brave New World.” *Science News* 103.6 (1973): 93-95. Jstor. Web. 1 Nov 2010.
- Aristotle. *Aristotle The Nicomachean Ethics*. 2nd ed. Cambridge, MA: Harvard University Press, 1926. Print.
- Bressler, Marvin. “Mass Persuasion and the Analysis of Language: A Critical Evaluation.” *Journal of Educational Sociology* 33.1 (1959): 17-27. Jstor. Web. 1 Nov 2010.
- De Gama, Katherine. “A Brave New World? Rights Discourse and the Politics of Reproductive Autonomy.” *Journal of Law and Society* 20.1 (1993): 114-130. Jstor. Web. 1 Nov 2010.
- Farmer, Malcom. “Aldous Huxley.” *Wikipedia, The Free Encyclopedia*. Wikimedia Commons, 2001. Web.
- Firchow, Peter. “Wells and Lawrence in Huxley’s “Brave New World.” *Journal of Modern Literature* 5.2 (1976): 260-278. Jstor. Web. 1 Nov 2010.
- Frost, Laura. “Huxley’s Feelies: The Cinema of Sensation in Brave New World.” *Twentieth*

- Century Literature* 52.4 (2006): 443. MasterFILE Premier. EBSCO. Web. 2 Nov. 2010.
- Glynn, Sean, and John Oxborrow. *Interwar Britain: A Social and Economic History*. New York: Harper & Row, 1976. Print.
- Grushow, Ira. "Brave New World and The Tempest." *College English* 24.1 (1962): 42-45. Jstor. Web. 1 Nov 2010.
- Hughes, Gerard. *Routledge philosophy guidebook to Aristotle on ethics [electronic resource]*. Electronic Reproduction. Boulder, Col: NetLibrary, 2002. eBook.
- Huntington, John. "Utopian and Anti-Utopian Logic: H.G. Wells and His Successors." *Science Fiction Studies* 9.2 (1982): 122-146. Jstor. Web. 1 Nov 2010.
- Huxley, Aldous. *Brave New World*. First Perennial Classics. New York: HarperCollins, 1932. Print.
- Huxley, Aldous. *Brave New World Revisited*. New York: Harper & Brothers. 1958. Print.
- Jermier, John. "Introduction: Critical Perspective on Organizational Control." *Administrative Science Quarterly* 43.2 (1998): 235-256. Jstor. Web. 1 Nov 2010.
- Matter, William. "The Utopian Tradition and Aldous Huxley." *Science Fiction Studies* 2.2 1(975): 146-151. Jstor. Web. 1 Nov 2010.
- Pobratyn, Wojtek. "Joseph Goebbels." *Wikipedia, the free encyclopedia*. Wikimeida Commons, 22 May 2001. Web.
- Poller, Jake. "The Philosophy of Life-Worship: D.H. Lawrence and Aldous Huxley." *D.H. Lawrence Review*. 34 (2010): 75-89. Jstor. Web. 2 Nov 2010
- Qatsi, Koyaanis. "Metropolis (film)." *Wikipedia, the free encyclopedia*. Wikimeida Commons, 12 May 2001. Web.
- Rackham, H. "Introduction." *Aristotle The Nicomachean Ethics*. 2nd ed. Cambridge, MA: Harvard University Press, 1926. xvii-xxii, 10. Print.
- "Salt March." *A Dictionary of Contemporary World History*. By Jan Palmowski. Oxford University Press, 2008. *Oxford Reference Online*. Oxford University Press. Otterbein College. Oxford Reference Online. Web. 19 October 2010.
- Schein, Edgar. "Brainwashing and Totalitarianization in Modern Society." *World Politics* 11.3 (1959): 430-441. Jstor. Web. 1 Nov 2010.
- Schmerl, Rudolf. "Aldous Huxley's Social Criticism." *Chicago Review* 13.1 (1959): 37-58. Jstor. Web. 1 Nov 2010.
- Snyder, Carey. "When the Indian Was in Vogue": D. H. Lawrence, Aldous Huxley, and Ethnological Tourism in the Southwest." *Modern Fiction Studies* 53.4 (2007): 662. MasterFILE Premier. EBSCO. Web. 2 Nov. 2010.
- Tucci 528. "Autolycus - Wikipedia, the free encyclopedia." *Wikipedia, The Free Encyclopedia*. Wikimedia Commons, 2002. Web.
- Walsh, Chad. "Aldous Huxley and C. S. Lewis: Novelists of Two Religions." *Journal of Bible and Religion* 14.3 (1946): 139-143. Jstor.Web. 1 Nov 2010.
- Watts, Harold. *Aldous Huxley*. Twayne's English Authors Series. New York: Twayne Publishers, 1969. Print.

Trauma at Tara: The Different Faces of Post-War Trauma in Margaret Mitchell's *Gone with the Wind* and Why They Still Matter >>> Brooklyn Reymann

In an interview with her publisher in 1936, author Margaret Mitchell was asked what her novel *Gone With the Wind* was about. Mitchell responded that, if her novel could be assigned a theme, it was one of survival. Specifically, Mitchell asked, “What makes some people come through catastrophes and others, apparently just as able, strong and brave go under?” (Mitchell) It is that key element of survival, the mystifying answer to Mitchell’s question, which *Gone With the Wind* (1936) addresses. On the surface, *Gone With the Wind* is little more than a story of a young Southern woman (Scarlett) whose world is shaken by the onset of the Civil War. As the war progresses, the reader watches as Scarlett is forced to face the loss and separation of those closest to her at the hand of the Northern army. However, Mitchell, who had grown up listening to the Civil War stories of Confederate veterans, uses this literary outlet to expertly weave into her novel detailed descriptions of the loss, psychological trauma, survival, and desperation faced by those who lived through the war. These elements are illustrated most clearly by the key characters of Ashley Wilkes and Gerald O’Hara, and also by protagonist Scarlett O’Hara. *Gone With the Wind* provides varying descriptions of the different impacts that war had upon these characters. As a result of these detailed descriptions, the modern reader of the novel is presented with three cases that frame a wide spectrum of the different responses that war-related trauma elicits from those individuals affected by it. The recognition of this spectrum’s presence in this novel provides a new way to read and experience Mitchell’s story and offers a revealing glimpse into the nature of Civil War trauma.

Prior to exploring the significance of the spectrum of traumatic responses presented in Mitchell’s novel, it may be helpful to provide a working definition of the word “trauma” as it will be used in our discussion. The word “trauma” often elicits an image of destructive and catastrophic experiences in the minds of many individuals. However, as Cathy Caruth points out in her paper “Violence and Time: Traumatic Survivals,” “the problem of trauma is not simply a problem of destruction but also, fundamentally, an enigma of survival” (Caruth 24). In other words, it is not only the destructive event that produces trauma, but also the very fact that the affected individual has survived such an event. If we accept this proposition, then Mitchell’s novel is not only one of survival, but also one of trauma, as it possesses both elements of survival and destruction while integrating their respective effects on the individuals who must face them. However, as previously noted, the effects of traumatic experiences may vary greatly in regards to their expression in different individuals. While some survivors of traumatic events may depart nearly unaffected, others may experience serious, often

permanent, side-effects. These side-effects, in their most severe and debilitating forms, can be grouped under the general name of "Post-Traumatic Stress Disorder," or PTSD. According to Caruth, PTSD can be defined as,

a response, sometimes delayed, to an overwhelming event or events, which takes the form of repeated, intrusive hallucinations, dreams, thoughts or behaviors stemming from the event, along with numbing that may have begun during or after the experience, and possibly also increased arousal to (and avoidance of) stimulants recalling the event. (Caruth 2-3)

As we will see, in *Gone With the Wind*, a number of the characters suffer from conditions quite similar to those described by Caruth. Examples of such conditions that will be of prime significance to the analysis provided in this paper include Gerald O'Hara's hallucinations and Ashley Wilke's post-traumatic "numbing." However, many more examples are present within the novel. In essence, the symptoms of PTSD experienced by the characters in the novel are precisely what Mitchell was referring to when she spoke of an individual's "going under" in response to traumatic experiences.

Here, it may be helpful to pause and take a moment to describe the nature of a few of the different kinds of post-traumatic symptoms experienced by those who lived through and took part in the Civil War specifically. During a time when psychologists had yet to put a name to the odd psychosocial and emotional effects associated with war trauma, such ailments were viewed as "mysterious condition[s]" (Talbot 41). Nonetheless, post-traumatic stress symptoms during the Civil War-era, were just as real and prevalent amongst soldiers and the other individuals who suffered from them as they are for those influenced by war today. Unfortunately, as a result of the namelessness of the post-traumatic symptoms they suffered from, many soldiers who incurred such symptoms were often "open to imputations of malingering, accusations of cowardice or charges of desertion" (Talbot 41). Due to this lack of understanding about post-traumatic stress symptoms, much of the documentation regarding war trauma that occurred during the Civil War is often vague. However, a number of useful accounts regarding such trauma do exist. Of these accounts, many seem indicative of a psychological state that is sometimes referred to as "dissociation." John Talbot describes this condition in his article "Combat Trauma in the American Civil War":

Combat is replete with episodes of anomalous, peculiar or unusual behaviour. Such behaviour falls within the pattern the psychologist Pierre Janet called 'dissociation.' As a response to traumatic events—indeed, as a defence *against* trauma—dissociation is an adaptive strategy. It allows a person under stress to continue functioning, although often in an automatic and sometimes inappropriate way. (Talbot 42)

Interestingly, this description of dissociation provided by Talbot very closely matches the description given of Ashley Wilkes following his time in combat in *Gone With the Wind*, as we will later see. In his article, Talbot also mentions how a "sense of helplessness" (46) could have had a traumatic outcome for those individuals who lived through the war feeling powerless to defend themselves or those around them, or who simply felt incapable of controlling the events that surrounded them. This feeling of helplessness more closely matches what may have been the trigger for the onset of Gerald O'Hara's trauma. While taking these two descriptions into consideration, it is important to note, however, that these are only a few of the ways that trauma manifested itself through those affected by the Civil War. A

multitude of other symptoms and triggers of traumatic symptoms existed then and still exist today. These examples are merely those that may be most useful in our discussion of trauma as it presents itself in *Gone With the Wind*.

Perhaps the most obvious example of “PTSD-like” symptoms in Mitchell’s novel is found in Gerald O’Hara, the father of protagonist Scarlett O’Hara and the head of Tara, a large plantation in Civil War-era Georgia. Gerald is initially described as having “hard little blue eyes...young with the unworried youthfulness of one who has never taxed his brain with problems...” (Mitchell 49). It can be inferred that it was this youthful naivety that caused Gerald to succumb to the trauma that he would suffer following the onset of the Civil War. This phenomenon of caving in to the effects of trauma due to one’s lack of readiness for the event is described by Caruth when she ascribes the onset of trauma to “a lack of preparedness to take in a stimulus that comes too quickly” (Caruth 25). Although eager for the South to enter into war (having been fueled with the political zeal common to many Confederates) Gerald was simply not prepared for the realities he would face at its onset.

The first encounter the reader has with Gerald in which his post-traumatic symptoms are apparent occurs when Scarlett returns to Tara following her stay in Atlanta. Having been away from home for about three years, Scarlett expects to return to the familiarity of the house in which she grew up. Instead she finds Tara in a desperate state and discovers that her father has fallen into a deep and consuming neurosis, remaining only a shadow of his old self. Although Gerald did not enlist in the army due to his age, he still suffered a great deal of trauma during the war. For example, the reader discovers that Tara had been used by Yankee troops as a sort of headquarters during the time before Scarlett’s return. The troops had scavenged the house and land taking anything useful or valuable that they could find, depriving Gerald of all that he had earned in life. Furthermore, we learn that soon after the Yankees’ departure from Tara, Gerald’s beloved wife Ellen died of Typhoid after having received treatment from a Yankee war surgeon.

Although the Yankee occupation of Tara and Ellen’s death were both obvious sources of trauma for Gerald, the reader can safely assume that the loss of his wife was still the more traumatic event of the two. This assumption can be made by observing the extreme level of co-dependency that Gerald exhibited toward his wife. Although Gerald longed to be the ultimate figure of authority at Tara, he simply failed to achieve this goal. In chapter two of *Gone With the Wind*, the narrator describes the true situation: “[Gerald O’Hara] liked to think that when he bawled orders at the top of his voice everyone trembled and obeyed. It had never occurred to him that only one voice was obeyed on the plantation—the soft voice of his wife Ellen” (Mitchell 49). From this description, we see that while Gerald had the respect of the field hands, house slaves, and other individuals at Tara, he did not strike any of them as the domineering authority figure he felt that he was and should be. Instead, his wife, Ellen O’Hara held this position, albeit in secret. When Ellen dies, however, the secret undeniably surfaces and Gerald sees that he is unsuccessful at heading the plantation on his own. Gerald’s actions following this realization are described by Emmeline Gros in her dissertation as follows: “Gerald O’Hara, unable to accept his wife’s death and the end of the Southern order of chivalry, retreats into his childhood and hands the management of Tara to Will, the overseer and to his daughter. Powerless to change, Gerald retreats in infantilism” (Gros 248). It is apparent from Gerald’s response that the majority of his post-traumatic symptoms stemmed from the failure and sense of deep loss he experienced with his wife’s death.

Gerald's neurosis manifests itself in a variety of ways that highlight its relative severity in regards to the psychological side-effects of war experienced by other characters in the novel. One of the most prominent characteristics of PTSD that Gerald exhibits is the repetition of specific behaviors, especially speech. The reader is quick to notice that when he speaks following his trauma Gerald often repeats certain words, especially those that have emotional significance for him. When Scarlett and Gerald first meet upon Scarlett's return from Atlanta, Gerald immediately repeats the word "daughter" when addressing her (Mitchell 386). Later, when he tells Scarlett of her mother's death, we are told that he "said it over and over like a parrot that knows only one phrase: 'She died yesterday—she died yesterday—she died yesterday'" (Mitchell 388). This form of repetitive behavior is consistent with the definition of PTSD given by Caruth (Caruth 2-3). Also consistent with this definition are the hallucinations experienced by Gerald. Although his wife had died, Gerald continued to behave as if she were still alive, calling for her at night and waiting for her to return home for hours at a time during the day (Mitchell 429). Eventually, we see Gerald's condition play a role in his death when he becomes enraged after being tricked into signing a document swearing loyalty to the North. Angered at being deceived, Gerald attempts to make a jump over a fence on horseback without first drawing the rein and falls, breaking his neck. Before the jump we are told that he called out to his dead wife, "Look, Ellen! Watch me take this one!" (Mitchell 656). Whether or not this call to his wife was purely hallucinatory or whether it was indicative of suicide is frankly irrelevant. (A strong argument can truthfully be made in either direction.) What is important about Gerald's exclamation is that it indicates a loss of judgment associated with severe psychological trauma. Gerald's fatal jump over the fence and his calling to his wife in the process illustrate the grave effect that trauma had upon him, the consequence of which finally claimed his life.

If Gerald is the most extreme example of PTSD in *Gone With the Wind*, and Scarlett, as we will later see, is the example of someone who departs from trauma relatively unaffected, Ashley Wilkes falls somewhere in between. At the beginning of the novel, Scarlett's love interest Ashley is described as being someone who "moved in an inner world that was more beautiful than Georgia and came back to reality with reluctance" (Mitchell 46). While Gerald's naivety doubtless contributed to the war-related psychological symptoms he incurred, it was most likely Ashley's dreamlike detachment from reality indicated by this quote that contributed to his. Like Gerald, Ashley was unprepared for what he would face with the onset of the war. Unlike Gerald, however, Ashley had enlisted to fight. Still, it wasn't only the graphic images that he encountered on the battlefield that traumatized Ashley, it was more so the unrealistic illusion that they crushed for him. The trauma Ashley encountered was a direct by-product of the disintegration of his idealistic and romantic worldview. Ashley explains this fact himself in a conversation with Scarlett following his return from war:

"When the war came, life as it really is thrust itself against me... The worst thing about the war was the people I had to live with... The war taught me I had created a world of my own with dream people in it. It taught me what people really are, but it didn't teach me to live with them. And I'm afraid I'll never learn... where do I fit in the world anymore? I tell you I'm afraid." (Mitchell 498)

It is apparent from this passage, along with a number of others, that Ashley's post-war psychological symptoms stemmed more from the collapse of what he had once known than

from any kind of explicit battlefield experience. Ashley's lifestyle before the war had been one typical of 19th century well-to-do Southern gentlemen. Like most other gentlemen of his time and social standing, Ashley did not spend his days working tirelessly at manual labor. Rather, as Mitchell describes, "...Ashley was born of a line of men who used their leisure for thinking, not doing, for spinning brightly colored dreams that had in them no touch of reality... He accepted the universe and his place in it for what they were and, shrugging, turned to his music and books and his better world" (Mitchell 46). This untroubled lifestyle of Ashley's was firmly crushed by the hard reality that the Civil War brought with it. It was apparently this loss of Ashley's self-created "better world" that traumatized him the most. In fact, this loss of Ashley's may have produced within him an even stronger sense of trauma than it did within other men in the same position. This disparity can be inferred to exist following the acknowledgment that Ashley's personality fell outside the norm for men of his time. Though his lifestyle was similar to those of his peers, his view of this lifestyle differed. Note in the above quote the switch in the description of the line of men that Ashley was born of to the direct statements about Ashley himself. Most Southern gentlemen of Ashley's time were less inclined to the form of escapism he enjoyed. Gros described the uniqueness of Ashley's personality when compared to the personalities of two other young men in the book, brothers Brent and Stuart Tarleton: "Seen through the lens of the Tarleton twins, the pure-blooded Ashley who is to marry his cousin Melanie Hamilton, a plain and gentle lady from Atlanta, is nonetheless too feminine and does not fit their definition of masculinity, because he is 'kind of queer about music and books and scenery'" (Gros 241).

The quote that Gros cites is a direct quote from *Gone With the Wind* made by Stuart Tarleton to his brother in reference to Ashley and Ashley's family. This statement of Stuart's is clearly an emasculating one for Ashley, implying that Ashley is somehow less manly than Stuart or Brent. This tendency of 19th century Southern society to perceive men like Ashley who favored literature and arts as being effeminate may have had an impact on Ashley's self-perceived ability to fight in the war and be successful. This interestingly suggests that Ashley's resultant psychological trauma from the war could have been a kind of self-fulfilled prophecy that stemmed from the influence of the negative views that society took of his personality.

However, this is not to say that the actual images Ashley encountered while at war did not contribute at all to his post-traumatic symptoms; they most certainly did to some degree. During one conversation with Scarlett during his Christmas furlough, Ashley explains the effects that such images had upon him:

"Scarlett, some of my men are barefooted now...And when I see their poor frozen feet, wrapped in rags and old sacks, and see the blood prints they leave in the snow, and know that I've got a whole pair of boots—well, I feel like I should give mine away and be barefooted too. ...When I see things like that and then look at the Yankees—then I see the end of everything."
(Mitchell 269)

This statement not only expresses Ashley's horror at the gruesome sights that he encountered while at war, it also illustrates something much more complex and unquestionably traumatizing. When Ashley confesses his guilt at having had boots when his soldiers had none, he touches on a concept not unlike that of "survivor's guilt." As Caruth explains in her introduction to *American Imago*, "survival itself...can be a crisis" (Caruth 9). The fact that Ashley was plagued with guilt at not having to suffer the same hardships as his soldiers sug-

gests that much of the trauma that affected him found its onset not on the battlefield but rather as he left the combat for safety and relative comfort while he watched his troops face suffering and death.

However unsettling Ashley's experience at war may have been his response to the trauma he faced was far less severe than was Gerald's. Unlike Gerald, Ashley did not sink into a neurosis, nor did he suffer an eventual and literal death as a result of his symptoms. Rather, Ashley simply withdrew deep into himself, experiencing a kind of psychological dissociation and developing a dynamic disposition that constantly altered between states of tension and an overwhelming numbness and melancholy. This change of character can be clearly seen upon Ashley's first return from war during his Christmas furlough. The narrator illustrates this change in a description of Ashley's first appearance home from battle: "... [where] he had once been lounging and indolent, he was now as alert as a prowling cat, with the tense alertness of one whose nerves are perpetually drawn as tight as the strings of a violin" (Mitchell 259). Several pages later, another description of Ashley shows his shift to a melancholy state: "... his eyes were somber. He was trying to smile but his face was as white and drawn as a man bleeding from an internal wound" (Mitchell 266). This second portrayal of Ashley is consistent with Caruth's aforementioned description of a state of "numbing that may have begun during or after the experience" (Caruth 2-3). Ashley was unable to experience any emotion in its full sense; he had become effectively numb to the events surrounding him.

Although Ashley did not suffer a literal death from his trauma, at the end of the novel when his wife Melanie dies, all the numbness and tension that he had left closed within himself rises to the surface. At this point, the full effect of his past experiences mount into such a distressing moment that Ashley exclaims that he "can't live without her" (Mitchell 939). While such a proclamation may not be atypical during the death of a loved one, Ashley's preceding explanation shows the clear relationship between this event and the past "collapse of romanticism" he experienced with the war: "[Melanie] is the only dream I ever had that lived and breathed and did not die in the face of reality" (Mitchell 938). Though the war had been over for years by the time Melanie died, Ashley's previous trauma was still present within him, still occurring, even if only subconsciously. It was for this reason that the trauma was still susceptible to re-arousal with the occurrence of a second traumatic experience. As psychiatrist Dori Laub explains, "The traumatic event, although real, took place outside the parameters of 'normal' reality... The trauma is thus an event that has no beginning, no ending, no before, and no after" (69). In accordance with Laub's description, the effects of Ashley's war-related trauma had become a permanent part of his being and were therefore unaffected by the passage of time. Their influence upon him reawaked at Melanie's death.

At the end of *Gone With the Wind's* traumatic spectrum, sits the character of Scarlett O'Hara, the central focus of Mitchell's story. As previously stated, Scarlett arose from the trauma she underwent relatively unscathed. This lack of psychological damage to Scarlett is not due to the fact that her trauma was any less intense than that faced by either Gerald or Ashley. It could, in fact, be argued that she suffered the worst trauma out of all three characters. During the course of the novel, Scarlett faced the death of her parents, two of her husbands, her daughter, and her best friend. She also lost the man she loved and was faced with the duty of single-handedly managing a plantation that had been devastated by the Northern army. The difference between Scarlett when compared to Gerald and Ashley lies in the way that she dealt with her trauma. While Gerald fled reality for delusion, and Ashley

internalized it as a personal attack against his romanticized version of life, Scarlett acknowledged it as an unavoidable fact. Scarlett's determination is illustrated in one of the books most famous quotes. When Scarlett returns home to Tara following its occupation by the Yankees, she finds herself hungry, poor, and exhausted. In a moment of resolve she exclaims: "As God is my witness, as God is my witness, the Yankees aren't going to lick me. I'm going to live through this, and when it's over, I'm never going to be hungry again. No, nor any of my folks. If I have to steal or kill—as God is my witness, I'm never going to be hungry again" (Mitchell 408). It was also this determination that made it difficult for Scarlett to understand the suffering of others. When Ashley attempted to explain his trauma to Scarlett, she was incredulous wondering, "in God's name, what was there to fear in this wreck of a world but hunger and cold and the loss of home?" (Mitchell 499).

Faced with the clear distinction existing between how Scarlett handled trauma and how Ashley and Gerald handled trauma, the reader of Mitchell's novel may be led to wonder what exactly it was that kept Scarlett from succumbing to the negative psychological effects of the traumatic events that she endured. The answer to this question most likely lays in the nature of Scarlett's personality. Scarlett, being perhaps one of the most well developed characters in all of American literature, has prompted the authorship of numerous critical analyses of her persona. A prime example of such an analysis can be found in Launa Deeks' article "Scarlett O'Hara: The Classic Getting Type." The material in Deeks' commentary can effectively be used to fuel the discussion of Scarlett's response to trauma. Specifically, Deeks lends powerful insight into why Scarlett may have responded to traumatic events in the specific way that she did. In her writing, Deeks describes Scarlett as an individual that fits into the classic "getter" personality type first described by Alfred Adler. A "getter," according to Mosak (1977), "exploits and manipulates life and others by actively or passively putting others into his service... He may employ charm, shyness, temper, or intimidation as methods of operation" (qtd. in Deeks 310). Scarlett, Deeks posits, is the embodiment of Mosak's description. Deeks explains that as a getting type Scarlett "tackled many of her problems head-on... [and] demonstrated both proactivity and avoidance" (316). One can infer that it was these exact traits that kept Scarlett from undergoing the devastating psychological effects that trauma is capable of inflicting upon an individual. Due to her proactivity, unlike Ashley and Gerald, Scarlett possessed the ability to ward off the negative effects of trauma as she saw them approaching. For example, when Scarlett realized that poverty threatened to leave her family unable to pay rent on their plantation, she manipulated her sister's beau, Frank Kennedy, into marrying her (Scarlett) in order to gain money. By doing this, Scarlett thwarted the likelihood of becoming homeless and possibly experiencing the negative psychological effects that such a position may bring with it.

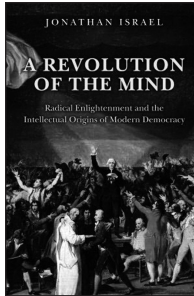
Despite her fortitude and unwavering determination, Scarlett may have possessed one identifiable symptom of PTSD that is worth mentioning. In one of his books, Laub notes the following: "survivors [of trauma] keep amassing fortunes, keep erecting castles. They cannot help but keep up this relentless, driven productivity, this fierce undoing of destruction. They cannot stop, cannot divert their gaze" (73). Scarlett is a perfect example of this "relentless productivity." Determined to never be without money again, following her marriage to Frank Kennedy, Scarlett bought a sawmill on a loan from a friend which she then worked and operated entirely on her own. The narrator touches on Scarlett's constant drive to "undo destruction" when he says: "Scarlett was full of plans these days... She even talked of building

a saloon" (Mitchell 597). Scarlett was clearly driven to create a life that would resist strongly the effects of any future traumatic experiences. The trauma, if anything, made her stronger and more resolute.

In the same interview as was quoted at the beginning of this paper, Mitchell ultimately identified the quality of survival that she wrote about in her book: "I only know that survivors used to call that quality 'gumption.' So I wrote about people who had gumption and people who didn't" (Mitchell). While Scarlett clearly had an inexhaustible supply of "gumption," Ashley had only enough to last him so far. Gerald had little, if any, at all. We ultimately see in *Gone With the Wind* that people are wired to respond to traumatic events differently. Therefore, the novel serves as a reminder that no two traumatic experiences are reacted to in the same way by those who undergo them. Consequently, we who listen to accounts of traumatic events must understand this fact if we are to be able to better serve and understand those individuals who have experienced them. Laub highlighted the significance of listening to traumatic experiences when he said, "As one comes to know the survivor, one really comes to know oneself... The survival experience...is a condensed version of most of what life is about" (72). Perhaps this is what Mitchell was trying to say all along.

Works Cited

- Caruth, Cathy. "Introduction." *American Imago* 48.1 (1991): 1-12. Print. ---. "Violence and Time: Traumatic Survivals." *Assemblage* 20 Apr. (1993): 24-5. Print.
- Deeks, Launa. "Scarlett O'Hara: The Classic 'Getting Type'." *Individual Psychology* 53.3 Sept. (1997): 310-21. Web. 23 May 2011.
- Emmeline, Gros. "The Southern Gentleman and the Idea of Masculinity: Figures and Aspects of the Southern Beau in the Literary Tradition of the American South." Diss. Georgia State U, 2010. Web. 23 May 2011.
- Laub, Dori, and Shoshanna Felman. *Testimony: Crises of Witnessing in Literature, Psychoanalysis, and History*. New York: Routledge, 1992. 69-73. Print.
- Mitchell, Margaret. *Gone With the Wind*. New York: Scribner, 2007. Print.
- Talbott, John. "Combat Trauma in the American Civil War." *History Today* 46.3 Mar. (1996): 41-47. Print.



Book Review >>> Emmy Hammond

A Revolution of the Mind

Jonathan Israel. Princeton, NJ: Princeton UP, 2010. 276 pp.

In *A Revolution of the Mind*, a book both of ideas and about ideas, Jonathan Israel traces the chief origins of the ideas that form the core of modern principles of democracy and civil liberty to the “Radical Enlightenment” of the eighteenth century. He argues persuasively for an understanding of modern democracy as the brainchild of these radical intellectuals—those who advocated a true “revolution of the mind” and were part of a movement that grew up not only separate from but in opposition to the “Moderate Enlightenment,” whose adherents—whatever their own brilliant contributions to society and liberty—stopped short of supporting the intellectual or real overthrow of the status quo.

Israel explores a basic—and in his view, often under-acknowledged—rift within eighteenth-century intellectual life between the mainstream Moderate Enlightenment dominated by men such as Voltaire, Jean-Jacques Rousseau, and the Baron de Montesquieu, and the “Radical Enlightenment” dominated by, among others, the Baron d’Holbach, Denis Diderot, and Thomas Paine. The “two conflicting ways of improving the world,” as seen by the moderates and the radicals, was at heart a difference of opinion over whether progress could be made through incremental reform built on existing institutions and traditions, or whether progress could only be made through a comprehensive re-building of institutions and traditions that would be fully egalitarian and just, a “General Revolution” in which the people would “tear down the existing edifice of institutions and then rebuild it from scratch on purely rational principles” (17).

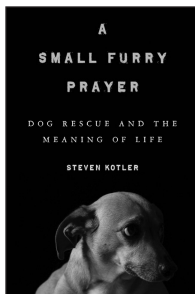
As it grew from an “originally clandestine movement of ideas,” the Radical Enlightenment grew in the shadow of, and actually in opposition to, widely-known Enlightenment thinkers of a more moderate variety, and only became a truly viable and influential force in the volatile period of the 1770s to 1790s. One of Israel’s main theses is that our understanding of the Enlightenment, and by extension the modern traditions grounded in Enlightenment ideas, has been obscured by a failure to distinguish sufficiently between the moderate, mainstream Enlightenment which sought reform of traditional institutions and supported only a very limited democracy, and the Radical Enlightenment which advocated a complete restructuring of society and a level of democracy much more closely resembling that which we have in most democratic nations today. Radical, not moderate, Enlightenment served as “the current of thought (and eventually political action) that played the primary role in grounding the egalitarian and democratic core values and ideals of the modern world” (vii). Further, however, the second part of his central thesis is that the modern understanding of Enlightenment principles and their role in helping create modern democracy and justice has been crippled by the tendency to search for a common ground between the moderate and

radical Enlightenment, where such common ground did not and could not exist, particularly as social and political events in the late eighteenth century continually polarized the two movements. Between the moderate and radical conceptions of society and government, Israel declares, “no compromise or half-way position was ever possible, either theoretically or practically” (17-18).

It is often the work of historians, particularly intellectual historians, to find connections between phenomena and ideas that appear *prima facie* unrelated, to find the ways in which ideas or trends worked together to form today’s world. In this way Israel takes a rarer approach, arguing fiercely for the idea that there cannot be any synthesis between the ideas of the radical and moderate Enlightenment intellectuals, and that it was, in fact, the polarization of their ideas and the very divide between them that laid the framework for “the egalitarian and democratic core values” of today (vii). He looks at the ways in which this unbridgeable divide functioned in several specific ways, each a part of the larger debate. For example, he analyzes the role that contemporary economic ideas played in theories of (in) equality among the two Enlightenments; classical *laissez-faire* economics being a child of the moderate Enlightenment and an object of much skepticism and disapproval from radicals (94). Through the radicals did not advocate complete economic equality, the work of Diderot and d’Holbach (perhaps the two most leading radical figures) did contain the idea that a “better, more equitable society” such as they envisioned was likelier to materialize by way of the poor than the rich, an idea decidedly not taken up in the mainstream Enlightenment works (101).

Situated in a critical and necessary place between more esoteric monographs written exclusively for an academic audience in history, and the plethora of popular books aimed at understanding and defending modern democracy against perceived threats in the modern world, *A Revolution of the Mind* should appeal to anyone keen to understand not only the workings of but the ideas behind modern democracy. Those already with some background in eighteenth-century history will undoubtedly be able to gain a deeper knowledge and understanding from Israel’s arguments, however, the writing is clear and engaging enough and themes and connections clearly enough set forth that the book would make an absorbing and an illuminating read for historians and laypeople alike. History enthusiasts and general readers alike may be surprised at some of the realities that Israel bares, namely that such Enlightenment figures as Voltaire, a writer more than once exiled for his views and generally considered to be a radical himself, were actually mainstays of the moderate Enlightenment and in opposition to Israel’s radical figures.

A Revolution of the Mind is an elegant consideration of the Radical Enlightenment, its principles, its influence, and most of all how it was fundamentally different from, and opposed to, the mainstream Enlightenment. It is an argument, moreover, convincingly chained to the growth and path of modern democratic ideas and institutions, rendering it a book that should appeal to all who would agree that the most democratic and just society is maintained by understanding the intellectual development of modern democratic and egalitarian ideals.



Book Review >>> Hannah Biggs

A Small Furry Prayer: Dog Rescue and the Meaning of Life

Steven Kotler. New York: Bloomsbury, 2010. 307 pp.

Despite the title, Steven Kotler's nonfiction book, *A Small Furry Prayer: Dog Rescue and the Meaning of Life*, is not just a story for dog-lovers. This is a story of lived human existence—an existence riddled with joys, pains, losses, regrets, empathy, compassion, and startling introspection into what it means to be human. Kotler transports readers to a world where dog rescue and life with and dedicated to another creature (or two, or five, or the more startling thirty-nine—as in Kotler's case) outside of the human is more than a caring, unselfish action; it is a way of being. For Kotler, life took a drastic change in direction when he dedicated his life to a world of the canine, a world for which he “traded forty years of the most ordinary for a world made of dog” (13). And as his book asserts, he has emerged from that selfless, dog rescue-focused life with the understanding “that the life [he] was living was, in fact, real” (x). This is a story of the transformative life, both in changing the lives of others, human and canine, and in transforming the own individual life into something more than a mere “ordinary” existence.

Kotler's story begins in the town of Los Feliz, California. He is dating his soon-to-be wife, Joy—a woman dedicated to dog rescue. At first, this is Joy's passion. Not Steven's. But, Kotler takes no time in transitioning into how Joy's passion suddenly morphs into a lifestyle choice of his own. They buy a farm in Chimayo, New Mexico with the intention of starting a dog rescue, a rescue that soon turns into what it is today: Rancho de Chihuahua, a registered 501(c)3 nonprofit organization with the mission to rescue and rehabilitate and, hopefully, find new homes for the many abandoned and abused dogs of New Mexico and surrounding areas.

This story gives a voice to the *othered* dog, the one who is different, abnormal, and not completely functional or acceptable according to companion animal standards. He gives these canines a voice denied to them by a world of sociocultural factors that mirrors the *othering* even human people face, a world of separation and exclusion with which we are all too familiar. Kotler recognizes that:

Dogs go unnoticed in shelter for a variety of reasons. Most people come looking for puppies and purebreds, so older mutts are at a considerable disadvantage. Beige dogs are often overlooked, brown dogs ignored. Black dogs are so hated that rescuers refer to their trouble as ‘black dog syndrome,’ which oddly extends beyond the boundaries of race: even black people don't like black dogs. Ugly dogs, sick dogs, handicapped dogs, retarded dogs, shy dogs, fat dogs—those too don't stand a chance. Pit bulls are out of the question, Rottweilers as well. Dogs that need too much

housetraining, dogs with bad coats, dogs that like to chew, dig, drool, et cetera. As it turns out, what makes a dog adoptable has very little to do with dogs, a great deal to do with humans. (55)

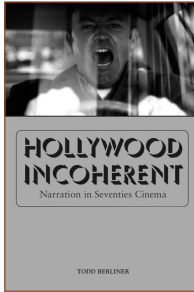
The issue of being a stray dog is not a dog's fault; it is a representation of the human predicament. By using dog rescue as a vehicle for introspection, Kotler asks readers to critique their own culture—a critique that is unsettling and rather depressing. Thus, this book garners a unique audience of dog-lovers and non-dog-lovers alike who are simply interested in understanding how dog rescue represents the world of oppression that so many human beings still face today.

Despite the often times heavy-handedness of this book, Kotler is a comedian, and with lines such as:

I, Steven Kotler, being of sound mind and body, being heterosexual, fond of football and whisky and flannel shirts, able to drive a stick shift and operate heavy machinery, having once flown a Mig-17 fighter jet, with some experience climbing mountains and surviving rain forests, not scared of snakes or spiders or such, hereby admit, out loud and in public, that I have become extremely enamored of Chihuahuas. (127)

it is almost impossible not to laugh. He very smartly layers intensity with humor, and the reader emerges from the book refreshed, introspective, and with a smile on his/her face.

However, this is not a simple story—rising action, climax, falling action, and conclusion; this is an exploration, a journey, and intellectual breath of fresh air. This book will teach you more about dogs, and in turn, yourself than you ever dared perhaps to understand. For, as Jeffrey Moussaieff Masson says of human life cohabitating with dogs: “Dogs do not appreciate time that is set by convention; they do not divide a day up into minutes or hours, nor do they think in terms of weeks or months or years. A dog does not tremble at the thought of his own mortality; I doubt a dog ever thinks about a time when he will no longer be alive. So when we are with a dog, we, too, enter a kind of timeless realm, where the future becomes irrelevant” (95). It too transports you into Kotler's world of dog rescue; selfless dedication to another; an unwavering mission to embrace and love the *othered*, abandoned, lonely stray or misunderstood dog. This text asks you to step outside of yourself, your life, your own (often times) narrow-minded passions to see the world through the eyes of another. It does not ask you too to partake in dog rescue. But, it asks you to understand the rescuer. It asks you to see a dog as a creature who reflects our own humanity. Then, it asks you to reflect on your own humanity, through the eyes of a dog or your own. This text moves you “meta” and leaves you introspective, soul-searching, yet altogether complete and content when its final words close out the page.



Book Review >>> Lacy O'Lalde

Hollywood Incoherent

Todd Berliner. Austin, TX: University of Texas Press, 2011. 288 pp.

The 1970s were a revolutionary time that saw many changes within the film industry and the types of movies that were being produced by Hollywood corporations. With his new book *Hollywood Incoherent: Narration in Seventies Cinema*, Todd Berliner attempts to define the incongruities and complexities that “[are] pure seventies filmmaking” (39). The book is organized into three major parts that highlight the narration and narrative incongruity of films from this era. The three parts, “I. An Introduction to Narrative Incongruity,” “II. Modes of Narration in Seventies Films,” and “III. Incongruity’s Endpoints,” have sub-chapters that Berliner dedicates to specific films that support his theories and hypotheses. To break down and analyze an entire decade of films is a daunting task, but with the first page Berliner performs proficiently.

The first section of *Hollywood Incoherent* offers a clear introduction into the world of film and the world of the seventies. In this section, Berliner sets up the foundation and background for his endeavor into the modes of narration of seventies cinema. He does not refer to all of the films in the decade with his use of the phrase ‘seventies cinema’ but to a subset of films from the specific seven year period of 1970 to 1977. It is within this exclusive timeframe of films that Berliner centers his study around and considers a period of deviation from classical the narrative styles of prior films in the past. The films he mentions from 1970 to 1977 were a departure from the films of The Golden Age in Hollywood in the 1930s, 1940s, and classical Hollywood of the 1950s and 1960s. The Golden Age of Hollywood lasted from the onset of the Great Depression to the end of World War II and saw many big budget films made such as *King Kong* (1933) and *Gone with the Wind* (1939). The narrative forms of movies from the Golden Age and Classic Hollywood were often very linear and frequently closed with a resolved ending and hardly deviated from accepted social norms. Due to the financial crisis in the late 1960s that the Hollywood corporations and studios faced, young directors like Francis Ford Coppola, George Lucas, and Martin Scorsese were hired and brought in. They were given the artistic freedom that allowed them to create and direct however they wanted, and “that’s how, in the late ’60s and early ’70s, it became a director’s medium” (14). Berliner uses the term ‘incoherent,’ in the literal sense that there is a lack of “connectedness or integration among different elements,” to describe films of the early 1970s (25). For Berliner, seventies films have perverse narratives that disrupt and turn away from a traditional linear course and prevent whole resolutions from happening.

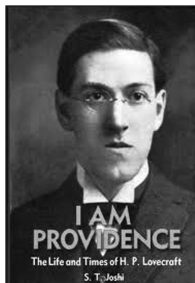
In Part II of *Hollywood Incoherent* Berliner highlights the three modes of perverse narration in seventies cinema with the use of three exemplary films from the decade. The first mode, narrative frustration, is depicted through *The Godfather* (1972) and its sequel *The*

Godfather, Part II (1974). Narrative frustration is a departure from a simple narration and an avoidance of fulfilling that narration. *The Godfather, Part II* upsets conventional logic, has conflicting narratives, and evades satisfying its audience with a complete narrative. Genre deviation, the second mode, is described through the use of *The French Connection* (1971). Genre deviation occurs subtly and is exploited to create a disconcerting effect on the viewer. For Berliner, *The French Connection* masters this mode and plays “a joke on viewers themselves, a joke so subtle that, though they fall for it, they don’t seem to get it” (117). *The Exorcist* (1973) is used to explain the third and final mode of perverse narration in the films of the seventies, conceptual incongruity. The conceptual incongruity of *The Exorcist* produces uncertainty and uneasy viewer responses. For each section, Berliner takes time to explain in great detail the background and examples that each film provides for his perverse narration modes. The third and final section of the book concentrates on the work of directors Martin Scorsese and John Cassavetes and how they each constantly pushed the limits of narration.

The seventies gave us popular classics such as *The Godfather* (1972), *Jaws* (1975), *The Exorcist* (1973), *Rocky* (1976), *The French Connection* (1971), *Taxi Driver* (1976), and *Close Encounters of the Third Kind* (1977). Berliner hypothesized that “as a group, Hollywood films from the period 1970 to 1977 deviate from classical narrative norms more than films from other periods,” and performed an extensive study to find out (47). He made two predictions for his study: 1.) “Films from the period 1970 to 1977 will tend to be less coherent and resolute than films from other periods in Hollywood cinema” 2.) “In...ratings of films from the period 1970-1977 a majority of the most highly rated films will exhibit relativity overt narrative incoherencies” (48). For his study, Berliner employed a group of film experts who were unaware of his hypothesis, and who concluded that the films between 1970 and 1977 were three times less coherent compared to films of the sixties and eighties. To further prove his theory, Berliner enlisted another sixteen film experts to rate the top ten films of each year from 1954 to 1992 based on their resolution. The findings from this last survey show that “a greater-than-average degree of irresolution” was present in the films released during the period from 1970 to 1977, which is the book’s main period of study (48).

Berliner references well-known movies such as *Willy Wonka and the Chocolate Factory* (1971), *The Rocky Horror Picture Show* (1975), *Goodfellas* (1990), and *Pulp Fiction* (1994) that help make connections, complete his points, and fulfill theories. *Chinatown* (1974), *Mean Streets* (1973), *Annie Hall* (1977), *McCabe & Mrs. Miller* (1971) and other lesser well known but critically acclaimed films are used as well to supplement Berliner’s thoughts. However, even though there was an abundance of films, I knew and could draw upon for my own examples, there was a greater amount of films that I did not know. One of the downfalls of Hollywood Incoherent is that Berliner assumes that each reader is somewhat of an expert film theorist and has seen every film mentioned. As a movie lover and student of film myself, I did find this book very interesting and a cornucopia of great analyses of one of the most important and significant periods in of film history. Even though Berliner states at the beginning of the book that when he refers to ‘seventies films’ or the ‘1970s’ he means the specific time from 1970 to 1977, I was still a little confused at times when it was mentioned, and I found myself going back and rereading to make sure I was in the correct time period. It seemed that everything Berliner said was important and significant to the overall argument of the book that it was difficult at times to sort out what was truly worth noting. Although

quite steeped with technical terms that only a person exposed to film and film studies may comprehend, such as stylized imagery, tracking shots, and mise-en-scène, Berliner makes it clear and straightforward for anyone to read. He is well-versed, studied, and creates an opening for further studies. I would highly recommend Berliner's *Hollywood Incoherent: Narration in Seventies Cinema* to anyone wishing to expand his or her knowledge of film, and specifically the techniques of seventies cinema.



Book Review >>> Chris Thayer

"I Am Providence": The Life and Times of H. P. Lovecraft

S. T. Joshi. New York: Hippocampus Press, 2010. 1,148 pp.

I Am Providence, S. T. Joshi's latest offering on American horror writer H. P. Lovecraft, could be considered his masterwork. While the text itself suffers from a number of significant shortcomings, it offers the summation of everything Joshi has done for, and to, Lovecraft. This text draws heavily from a wide variety of Joshi's older works—not only is it an updated and expanded version of his 2004 *H. P. Lovecraft: A Life*, it clearly incorporates material from his philosophical-political *H. P. Lovecraft: The Decline of the West*, his literary-analysis-oriented *Annotated H. P. Lovecraft*, and even somewhat from the front matter presented before each story in the fiction collection *H. P. Lovecraft: The Fiction*, which S. T. Joshi edited. There are even minor insertions from a number of his approximately seventy-five other books (mostly edited/compiled editions, though some are pure analysis) and over 150 articles/reviews relating in some way to Lovecraft or scholarship thereof. The work truly serves best as a concise introduction to Joshi's contributions to the field of Lovecraft—though, for a work weighing in at two volumes (over a thousand pages between them), 'concise' is clearly a relative matter.

H. P. Lovecraft, the book's subject matter, was an early 20th century American horror writer. He is best known for his concept of "cosmic regionalism," connecting the expanse of space and the atmosphere of New England to complementarily engender horror, and his pioneering the field of "science horror," advocating a hyper-realistic style in horror fiction, contrasting known science with plausible extraterrestrial 'monsters' (such as the widely popular, octopus-headed Cthulhu) in order to convey his vision of the godless, uncaring expanse of the universe and humanity's comparative irrelevance. *I Am Providence* traces his life story, from his 1890 birth in a declining aristocratic family in Providence, Rhode Island, to his near-penniless 1937 death (of intestinal cancer), and includes discussions of almost all of his short stories, in chronological order. The title originates in a quote from one of Lovecraft's letters (which are estimated to number near the hundreds of thousands), expressing his connection to Providence, RI, and his joy in returning there after living unhappily for several years in New York City, and is also Lovecraft's epitaph.

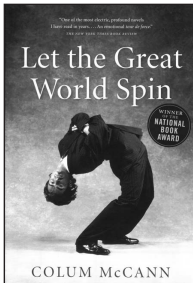
While Joshi's sources are inarguable and his gravitas as a (perhaps the) definitive voice on Lovecraft lends authority to the 'story' being told, the text itself suffers from a number of serious problems—all of which end up affecting readability and audience. One major hurdle is simply its length. Any two-volume biography is going to be somewhat daunting to the average reader, and this instance is no exception. Even more so, Joshi seems to have added material without actually adding anything new or worthwhile. More material does not always a better biography make, and the additions rather hurt *I Am Providence*. Furthermore,

this book is exactly as linguistically pretentious as its rather hackneyed title. Just as “the life and times of ____” is a tired cliché from the days of hyper-formalized biographies, Joshi seems to need to reassure himself that he’s a “real academic” with unnecessary jaunts into unnaturally complex language, completely at odds with his informal tone and frequent digressions. Stylistically, Joshi’s prose is mostly smooth and well-paced, but he sometimes indulges in a level of vocabulary which sharply limits the potential readership from any person interested in Lovecraft’s life to someone with a high education, a handy dictionary, and serious dedication to the topic.

The second category of trouble Joshi’s work suffers from is in tone. One issue is the pervasive snide remarks about other, later writers in the ‘Cthulhu Mythos.’ These are especially common against August Derleth, Lovecraft’s primary successor and champion, and someone to whom all Lovecraft enthusiasts must be grateful, in light of his hard and constant work in seeing Lovecraft published and widely distributed. Fans have Derleth to thank for H. P. L.’s enduring popularity and literary appreciation—appreciation which has let Joshi become so well-respected a critic and author—and the constant sniping feels disrespectful.

The trend of inserting his own opinions continues throughout the text, resulting in a lot of “I, I, I” for a biography, and ensuring Joshi’s presence is clearly felt. This is perhaps not as great a sin for him as for other biographers, given his position as the preeminent scholar of Lovecraft currently extant, but it can feel somewhat jarring to hear so personal a tone from a man who never met Lovecraft, and knows him only from fiction, letters, and essays. It is understandable that Joshi feels some measure of ownership or affiliation with one of the subjects of his life’s work, but the extent to which he has invested himself and his own personality in the work further detracts from its value to a reader outside of the field. Moreover, this informal tone seems to shift in mood over time, resulting in multiple moments of inappropriate jocularity when discussing serious subjects, or odd over-sobriety in regards to lighter matters, further limiting readability.

Joshi serves as a capable apologist throughout, from managing the damage done by Lovecraft’s pervasive racist attitudes and language to attempting to justify his occasionally-hackneyed, adjective-ridden prose style. Nevertheless, including such long discussions of his fiction, its style and its contents, seems out-of-place in a biography. The trend may be in part explained by the great length of the work, which might have made Joshi feel more at-liberty to digress, and to digress at some length, from the content of Lovecraft’s own life. In any case, *I Am Providence: The Life and Times of H. P. Lovecraft* remains fairly engaging and readable if one has a taste for hyper-detailed biography or an interest in Lovecraft. Its primary utility is as an excellent starting place for any serious Lovecraft student who wishes to get a well-rounded sample of the major dominant voice in the field.



Book Review >>> Jacqlyn Schott

Let the Great World Spin

Colum McCann. New York: Random House, 2009. 368 pp.

“The core reason for it all was beauty. Walking was a divine delight. Everything was rewritten when he was up in the air. New things were possible with the human form. It went beyond equilibrium. He felt for a moment uncreated. Another kind of awake” (McCann 164).

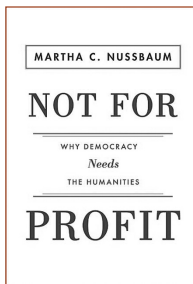
Let the Great World Spin, by Colum McCann, was published in 2009 by Random House; one would never know that this novel was not published directly after the 9/11 tragedy, for the 1974 New York world that McCann creates, along with his characters, reflect so well the shift of mind that happened both in America and across the globe. The novel centers on the infamous tightrope walk over 110 stories on the Twin Towers by Philippe Petit. Do not mistake this centralizing event as being the focus of the novel, because the true focus of this novel is how people connect even through the most unthinkable of occurrences and situations. That is the true touchstone of the novel and the hub around which each individual story unfolds.

“‘Ah, no, they’re good people,’ Corrigan said. ‘They just don’t know what they are doing. Or what’s being done to them. It’s about fear. You know? They’re all throbbing with fear. We all are’” (29). Corrigan is one of the first characters introduced in the novel and remains a pillar throughout, a character manifestation of the connection touchstone. Both Corrigan and his brother, Ciaran, struggle to find meaning and purpose in their lives surrounded by nothing but tragedy and destitution after they leave their home in Ireland to venture to the United States. From then on, the novel revolves around different characters and their relationships with the brothers and all of their relationships to Petit’s walk across the tightrope.

It is through utilizing this one amazing act in history as the connection between seemingly unconnected people that McCann drives the central theme of connection home and how everyone walks some sort of tightrope in their life whether it is a tightrope of love, grief, belonging, or even identity. This event allows readers to glimpse into how a single event can shake and shape a life so profoundly, that nothing remains the same afterwards. One can find this theme of connection and significance throughout literature and even more specifically American literature, for Americans have always been fascinated with the thought of “the new frontier.” Before Petit’s walk, no one ever really paid much attention to the Twin Towers or the role that those towers played in their lives. Petit paved a new frontier by reintroducing the masses to the significance that something can hold and reintroducing people to the idea of risk, of chance, and of flight.

McCann's skillful moves between his characters and their stories and his masterful hand in utilizing multiple stories to create and spin a whole makes this novel an ideal read for those who also need to be reintroduced and reconnected to life itself. Experienced readers in American fiction will be able to relate and connect this piece of fiction back to the ideas of Frederick Jackson Turner and the conceptions of the new frontier; the idea of significant connections is also a key piece in many a work of American fiction. However, it is not just experienced readers who will be able to connect to this piece; it is but any reader who has with yearnings to both escape his/her world and reimagine it. Granted, these readers will need to be ones that can handle some of the more adult themes and concepts that are scattered throughout the novel, but that requirement of comprehension and ability to remember at least eleven different protagonists does not in any way deter from the storyline itself or the message behind the novel.

This novel performs a feat much like that of Petit. This novel manages to become a symbol and a beacon for 9/11 literature in how it both touches on the event but does not mention it. *Let the Great World Spin* is a novel that perfectly shows how the world both lingered and moved on after the event, and that shows how people can connect to one other no matter how tragic an event or how newsworthy. McCann is able to take the reader on a journey to learn why they are where they are, to break down over personal tragedy and the tragedy of others, and then how to pick oneself up again and keep on moving in life in order to keep connecting and so that nothing will be forgotten. In short, *Let the Great World Spin* is a novel that builds up two wonderful towering themes, destroys them, complicates them, and then rebuilds them into something truly magnificent.



Book Review >>> Vinny Sanfillipo

Not for Profit

Martha Nussbaum. Princeton, NJ: Princeton University Press, 2010. 178pp.

In *Not for Profit*, Martha Nussbaum argues that the humanities are extremely vital for the development of democracies, not just because the various disciplines within the humanities prompt creative thought, and develop argumentative skills, and imaginative capabilities, but also because they enable people to have the skills and abilities necessary to effectively participate in a democracy. She refers to this as a “crisis that goes largely unnoticed, like a cancer; a crisis that is likely to be, in the long run, far more damaging to the future of democratic self-government: a world-wide education crisis” (Nussbaum 1-2). The crisis is that humanities programs around the world are being cut, and little has been done to reverse this pattern. In fact, according to Nussbaum, students may in fact lose the abilities that are necessary to participate well in a democracy, such as “the ability to think critically; the ability to transcend local loyalties and to approach world problems as a “citizen of the world;” and, finally, the ability to imagine sympathetically the predicament of another person” (7). Her two example nations are India and the United States, with the former already far beyond the latter’s shafting of the humanities.

She makes several other supplementary arguments in support of the her claims that both the humanities are vital to the health of a democracy, and that without them, democracy as it is currently conceptualized will die out. One argument she makes is that the way a nation grows has been skewed in a way that prioritizes only economic growth, and that this perception has lead some to “never mind about distribution and social equality, never mind about the preconditions of stable democracy, never mind about the quality of race and gender relations, never mind about the improvement of other aspects of a human being’s quality of life that are not well linked to economic growth” (14). In other words, without the humanities as part of the education, growth will continue to be conceptualized as only economic growth, and things such as like social justice and equality may become irrelevant.

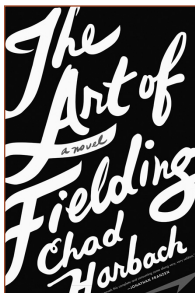
Her next argument revolves around how the humanities can contribute to the skill set of any student. These skills, she argues, resonate the capability to be active effectively in a democracy. Skills like research, analysis, empathy, critical thinking, argumentation, and logic, learned from studying literature, philosophy, history, and the arts, allow one to participate in a democracy because they allow help one to see the world in different ways, view issues from an alternative perspectives, and understand contemplate the human condition, enough to and empathize with someone on the opposite side. With these kinds of skills, one can be more open-minded and willing to compromise on issues that were formerly contentious. Without these skills, Nussbaum fears that citizens may not be able to form logically-sound, well-rounded opinions about the issues that the democratic nation may be facing.

In her chapter on “Socratic Pedagogy,” she extrapolates on the importance of the Socratic method and how it teaches students to think critically. The Socratic method is a method employed by some educators that requires students to logically “think out” all sorts of problems, rather than just be supplied with facts. She claims that this type of mind is necessary for a democracy, as it produces a certain kind of citizen, one that is “active, critical, curious, capable of resisting authority and peer pressure” (72), all of which are essential necessary for a democracy to thrive.

She also argues that the humanities offer a perspective to conceive of the world and one’s place in it as not just a citizen of a specific nation-state, but as a citizen of the world (79-80). Many of the world’s current problems are global at their core, and one must perceive them as global in order to combat them. Strategies to combat them require creativity and critical thought, skills, as mentioned above, the humanities are known for supplying.

This book highlights an important problem in the world. As increasing interest is placed on profit, by extension, a decreasing emphasis is being placed on one’s being critical and creative. Critical thinking, being critical, argumentative skills, and creativity are all important in a democracy. Without these skills, citizens will not be able to effectively discern which candidate is better than which, which solution to issue x is the best, and or how to imagine new ways to combat current problems. Thus, democracy will lose its efficacy, and democracies of the world may cease to be democracies once they lose the ability to serve the citizens that make them up, and the world may find itself in governments that are only focused on profits, and not on the freedoms and rights of their people.

I would recommend this book to any college curriculum staff members who are considering making cuts to the humanities. I would also recommend this to all academics, as I think there is something valuable in learning the importance of each discipline, and in understanding that a well-rounded education produces is important for producing active citizens who both can perform at their careers, and effectively exercise their rights and to criticize the government. The book will allow the reader to better understand the importance of the humanities and how they can contribute to someone in business, math, and the sciences. Nussbaum’s prose is concise, but it’s definitely accessible to a lay reader person to read in their spare time, should they be interested in the topic, or curious about Nussbaum’s insights on the matter



Book Review >>> Justin McAtee

The Art of Fielding

Chad Harbach. New York: Little, Brown, and Company, 2011. 528 pp.

Chad Harbach, thirty-something scion of the same Brooklyn-based literary dynasty of Ivy-educated whiz-kids that gave us the likes of Jonathan Franzen and David Foster Wallace, has recently joined the ranks of his aforementioned mentors as one of the most lauded literary talents in 21st century America. May all young writers who presently aspire toward the title of Major American Novelist take notice: Not only does the bar rest very high, but Harbach has raised it with a document that proves his giftedness as a storyteller. *The Art of Fielding* is as stirring, sophisticated, and utterly convincing a debut novel as one can imagine—completely worthy of the hype it has received.

The story's drama centers on the virginal, unassuming figure of one Henry Skrimshander, feather-boned shortstop savant and mild-mannered savior of the Westish College Harpooners, a scrappy crew of Division III underdogs captained by the burly and bearded Mike Schwartz, an intractable Ahab of a captain who also happens to be Henry's mentor, champion, and closest companion. Schwartz's commanding, Greek-god physique belies an unorthodox dream among college athletes: to graduate from Harvard Law and become a public intellectual in the vein of Westish College's sixty-year-old ex-football star president, Guert Affenlight, who three decades earlier forsook his own athletic prowess in exchange for Ivory Tower enlightenment. But now, on the cusp of a three-quarter-life crisis, his years of inquiry seem to have left him short in wisdom and long in reputation as an Ivory Tower figure of a decidedly different kind—an ultra-potent, post-tenure American male academic, deep-voiced, majestically bearded, armed with knowledge, and beginning to realize in the lurid light of life's late afternoon that his coveted Scotch collection is going to outlive him.

Things begin to fall apart for the three men in the space of a single day, and soon their lives are interweaving, the tension tightening under Harbach's deft guidance. Henry makes an errant throw that hospitalizes a teammate. Guert falls in love with Westish's most brilliant student, just as his daughter/intellectual prodigy, Pella, arrives in town to restart her life after a failed marriage to one of her former teachers. Schwartz realizes he has devoted four years to a cause he no longer believes in, and Henry's close friend and only "gay mulatto roommate," Owen Cross, is swept into a crisis of passion.

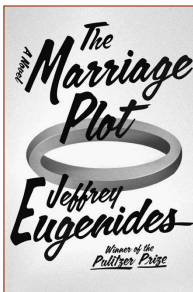
Meditations abound on the cult-like rituals associated with different brands of American masculinity, with Harbach mining beneath the fist-pumps and black gown peacockery of athletes and academics to unearth the death-denying motivations behind them, a la Don DeLillo's *White Noise* though here there's far less cynicism *The Art of Fielding* is, rather,

a straightforward and conventional novel, more crowd-pleasing than literary. In fact, Harbach gives a negative appraisal of the postmodern novel he very intentionally did not write:

the year [Prufrockian paralysis] went mainstream—the year it entered baseball...that might make for a workable definition of the postmodernist era: an era when even the athletes were anguished modernists...Affenlight found this hypothesis exciting, if dubiously constructed. Then he glanced at Aparicio, hands folded mournfully in his lap, and [this] excitement curdled to embarrassment. Literature could turn you into an asshole; he'd learned that teaching grad school seminars. It could teach you to treat real people the way you did characters, as instruments of your own intellectual pleasure, cadavers on which to practice your critical faculties. (328)

"Doubt has always existed," Aparicio said. "Even for athletes."

This is not to suggest the novel lacks intellectual credence. Harbach shows off his wit in abundant passages of deliciously sharp dialogue, though he doesn't have to; his storytelling skills are nuanced and his narration fluid, each character's mind pulsing with nervous energy and delicate observations. Their distresses are relatable and poignant, their interactions lively and wonderfully entertaining. Sometimes the sophistication of their vocabularies is a bit much, with Harbach over-calculating their speech and behavior at the expense of believability. This is hardly unforgivable, of course, because the scenes are that much more entertaining. Rest assured, this young author knows what he is doing; *The Art of Fielding*—all 500-odd pages of it—is tightly written, in an adroit and polished hand. If this book is any indication of Harbach's potential as a prolific, crowd-pleasing writer with literary sensibilities, then America's reading public are in luck. Read *The Art of Fielding*, savor it, and then get ready for more.



Book Review >>> Whitney Reed

The Marriage Plot

Jeffrey Eugenides. New York: Farrar, Straus, and Giroux, 2011. 406 pp.

Acclaimed Pulitzer Prize winner, Jeffrey Eugenides has created a new spin on the coming of age novel in *The Marriage Plot*. The lengthy novel is set in the early 1980s and follows the lives of two main characters, Madeleine and Mitchell, who graduate from university and spend the next year trying to establish their lives as adults in the world. Madeleine is an undisputed romantic attempting to forge her way through an English major's education at Brown University. Her idealistic, romantic beliefs are constantly opposed by her education as well as her boyfriend, Leonard, who has been diagnosed manic-depressive. The novel is also split in storyline, attributing equal time to Madeleine's college friend Mitchell, who aspires to find the answers to his religious questionings. The novel does not have chapters, but breaks between the two stories of Madeleine and Mitchell as they attempt to come of age in a world that lures and tempts them away from what they truly want to become.

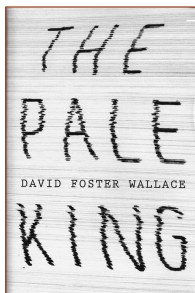
Those who enjoy reading will be thrilled with this novel and its connection to the reader. Madeleine is an English major who spends a good portion of the first half of the novel delving into the complexities of being a reader and making reading a professional occupation. It is impossible for a fellow reader to fail to relate to the common questions and hesitations that follow literary interpretation. Madeleine's focus on new forms of literary criticism (such as deconstructionism) introduces an examination of the shift in literary criticism during the 1980s. Her entire understanding of literary criticism is shifted when she takes a Semiotics course in her Senior year. This class serves the purpose of developing the defensive character to whom the reader is initially introduced. While Madeleine is attracted to the idea that the writer is the point of authority in a work's message, she is faced with a more difficult theory that it is the reader's job to form the message from the work. She points out in frustration at one point in the novel, the theorists, "wanted to demote the author . . . They wanted the reader to be the main thing. Because they were readers" (42). This introductory conflict of Madeleine's eventually turns into a larger conflict that hints at Madeleine's inability to accept the different views in the world. Her sexual relationships and professional development after college are damaged in her attempts to deny the greater problems in her life by romanticizing and refusing to further analyze the potential depths.

Madeleine's relationship with Leonard is also a major theme of the novel, exploring the problems associated with a woman, who is not faced with the taboo of mental illness, but who makes the choice to *immerse* herself in a world that is previously unknown to people of Madeleine's upper class and status. Mitchell's choice to go backpacking across Europe and to volunteer his services in India after college in an attempt to discover his own

religious identity is also a taboo decision that is challenged and questioned by his family and friends. Both characters attempt to make taboo life choices after they graduate, which leads to rough situations and difficult decisions as they attempt to carve out their own futures.

This is not a novel that advocates the “hippie” life of the ’60s and ’70s, nor does it romanticize the “proper” lifestyles of the popular accepted culture of the times. Instead, the novel forces the reader to work through the cynicism of Mitchell’s exploration of Europe and religion and Madeleine’s romanticism of her corrupt relationship with Leonard, in order to reach a realistic picture of the turmoil of finding one’s way when searching for an identity—that is, for a future direction. In an interesting mirror, the reader is placed in the same situation as Madeleine, being offered the choice to either take the work at face value and trust in the author’s craftsmanship, or to take the Semiotics approach and attempt to detect the underlying investigations in the taboo choices made and the consequences of those choices that are forced onto the characters.

The plot mainly follows Madeleine and Mitchell, shifting viewpoints between them as they each go their separate ways in the year that follows their college graduation. Without chapters, the novel does provide sections, but they are lengthy and far spaced, ultimately making it a difficultly-paced novel. Despite the long, slow pacing, the novel is extremely rewarding from beginning to finish. There are flashbacks and the story is not entirely chronological, but all of the memories are easily identified and only serve to heighten the book’s twisting tale and do not detract from it. The novel itself is accessible to nearly any reader, though young readers entering or leaving the college sphere would particularly be able to appreciate this in-depth exploration of finding a path and the various ways that the choices made at this precipice in a person’s life can lead to growth and discovery as well as loss and despair. Older generation readers will also find this novel intriguing as it brings forth the cultural elements of the 1980s. Readers who enjoyed *The Virgin Suicides* will encounter a vaguely similar tone, but the story is extremely different and tackles a separate set of issues and situations. *The Marriage Plot* is not a copycat of *The Virgin Suicides*, nor does it pick up a similar story thread. Instead, this entertaining novel is a completely new story tackling a fresh topic and new storyline in an innovative tale about two friends’ coming of age, who lose their direction as they attempt to find themselves.



Book Review >>> Eleanor Detrich

The Pale King

David Foster Wallace. New York, NY: Little, 2011. 548 pp.

David Foster Wallace's final novel, *The Pale King*, is an unfinished work, editorially pieced together after Wallace's suicide in late 2008. Though it cannot be known just how far from finished the work is from what Wallace would have produced, or how much would have been added and excised in from the lengthy novel, the work deserves to be read.

David Foster Wallace was known to push experimentation in his writing to the limits. When it comes to reading the work of the late literary genius, you can never project with complete certainty what you are getting yourself into. Known for his trademark use of lengthy, and thereby often comedic footnotes, Wallace constantly convolutes the classic ideas of the rules a piece of writing must conform to. Through his short stories, essays, and novels, Wallace offers the world the presentation of thought in ways that are entirely vanguard, causing outbursts of laughter from the reader in doing so. His experimentation is without explanation, apology, or closure, and—surprisingly—without narcissism. Never afraid to try, David Foster Wallace broke new literary ground throughout his whole life.

Though *The Pale King* will not likely be favored over his previous novel, *Infinite Jest*, the work falls right in line with Wallace's other fantastic works. As D.T. Max of *The New Yorker* notes, "[Wallace] realized that fiction could order experience as well as philosophy could, and also provide some of the same comfort." Though comfort is not what this work offers, it does cause us to challenge our own thinking, and that, if nothing else, seems like an accomplishment that Wallace was always trying to achieve.

The book is set primarily in the Midwestern city of Peoria, Illinois, at the droning workplace of several characters: the IRS Regional Examination Center. The novel is intended to function, at least in part, as, "a portrait of a bureaucracy...at a time of enormous internal struggle and soul-searching, the birth-pains of what's come to be known as the New IRS" (70). If you're wondering if a novel about the IRS could possibly be entertaining, you're in for a paradoxical treat.

The chapters vary in length and form, some only a short page or so in length, and some causing the reader to wonder what that their contents had to do with the chapter before. Just as the reader adapts to reading an already-peculiar form of one chapter, the following chapter requires a stepping back or reading readjustment to appropriately switch to the next. An example is the extensive stream-of-consciousness narration of the mind of Claude Sylvanshine, a primary character who is a nervous employee of the IRS who constantly and harshly compares himself to a superior colleague. The reader is made to feel that a transcript is being read of literally all incoming information from the man's limbic system, complete with tedious—and even strenuous—observations to the most minute degree, like those of

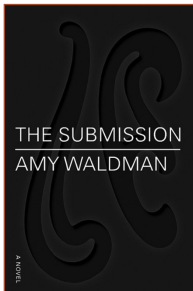
the illustrations of an aircraft safety card. Then suddenly, the character's mind will jump to another observation, followed by a random fact dramatically cut into the text—one that the common reader will have no knowledge or comprehension of, but which Sylvanshine is reviewing in his mind for the nerve-racking CPA exam— and it all reads hilariously. The subsequent chapter might then be nothing more than a list of side effects associated with Examinations postings, from chronic paraplegia to hemorrhoids (87).

The novel's characters, whose oddities are described in comical detail, appear in and out, some never to be heard from again, while most never really do much of, well, anything. This may in fact be the point. The book is a long account of much of the monotony that is, by definition, American life, and thereby results in largely boring passages. Just as the reader begins to allow the eye to glide through the monotonously-long sentences with increasing speed, s/he begins to realize that the text is functioning like what it is describing, by actually having the reader experience the boredom that makes up the whole of many people's characters' lives. The dry tedium of everyday life effectively drowns out what could be significant or important in the text, just as the boredom of all that is tax-returns and depreciation schedules drowns out what may be happening with the trillions of dollars acquired annually by the Internal Revenue Service. It's not a matter of the information being withheld (because the Office of Public Record is accessible by any citizen), but rather that the information is buried in the boring. *The Pale King* not only causes you to ask yourself why you haven't much considered the goings on in the IRS, but interrogates the amount of information that is lost or simply unable to be communicated to the larger part of society purely because the subject is boring.

Some of the monotonous passages are actually direct quotes from videotaped responses of IRS personnel acquired from their Office of Public Information, information Wallace discloses in an "Author's Forward" that appears nine chapters into the text (72). The novel is worth the read for this chapter, alone. Here, the narrator introduces himself: "Author here. Meaning the real author, the living human holding the pencil, not some abstract narrative persona...David Wallace, age forty, SS no. 975-04-2012" (66). Himself a former employee of the Service, in this chapter Wallace reveals much about the reasons behind and intentions for writing the book, where he says that, "What follows is substantially true and accurate... a record of what I saw and heard and did" (69) and that, "*The Pale King* is basically a nonfiction memoir, with additional elements of reconstructive journalism" (69, 73). Wallace completely undoes what is traditionally "permitted" in a work of fiction, and does so with the wit and intellect, hilarity and sorrow, suave and ambition that defines all of his work. *The Pale King* is one last go-around with a literary genius who we wish was still with us.

Works Cited

Max, D.T. "David Foster Wallace's Struggle to Surpass Infinite Jest." *The New Yorker*, 9 Mar. 2009. Web. 05 Jan. 2012.



Book Review >>> Sara McElroy

The Submission

Amy Waldman. New York: Farrar, Staus and Giroux, 2011. 299 pp.

Amy Waldman's *The Submission* is a novel that interweaves the lives of people who were affected by 9/11 in ways that combat, suspect, reinforce, and support what it means to be patriotic. All of the characters in the novel are connected to the same looming issue: an American-born architect, possessing the Muslim name Mohammad Kahn, of who constructs the winning 9/11 memorial design in an anonymous competition. The controversy that ensues questions patriotism, democracy, deceptive politics and press, and the proper place and time of sentimentalism. Mohammad, who was born in Virginia and prefers to be called "Mo," and the "Muslim American Coordinating Council," are being targeted by patriotic Americans and scheming politicians for radical beliefs that initiated the 9/11 terrorist attack. The stereotypical assumption is that Mo's design, named "The Garden," is a martyrs' paradise for the terrorists that died (Waldman 78). If the jurors on the memorial council decide against Mo's design, the democratic spirit of freedom that America conjures as its pillar is shattered; if his design is carried out, then the patriotism that unifies a damaged country is likewise shattered.

The Submission combats Frederick Jackson Turner's essay on "The Frontier in American History," which calls for a galvanizing force or "new order" of Americanism (Turner 18). In the novel, American "patriots" are using their collective/group identity as a "composite nationality" as a way to weed out any person, nation, religion, or anything that would threaten their precious uniformity,-- namely Mohammad Kahn and his inherited associations (Turner 22). Under no other constitution could there be an opportunity for the puppeteering fingers of politicians and their vocal chords, the press, to rally Americans to be for patriotism and against American constitutional foundations. Trickled down from politicians, the press uses inventive deprecating words to persuade citizens to turn to subliminal prejudice. The collective narrators in the novel embody diversity in America, while wrangling with their own obstacles of prejudice and stereotyping. Being divided between his cultural heritage and his home, Mo jokes about shaving "half his face," and begins laughing hysterically when he realizes the paradox he is placed in, "being in the crosshairs of nations, religions" (Waldman 240). For political leverage he is encouraged to assimilate with America and not only "humanize" himself, but "Americanize himself," as though being a natural-born citizen is irrelevant if you possess an unfavorable culture that threatens patriotism (Waldman 209). The concept of the frontier plays a role in *The Submission* because the novel is illustrating how categorization of "true American" ideals bulldoze cultural heritage in an invisible way.

Sentimentalism used to protect these "families" directly or indirectly affected by 9/11 is initially the prime reason why Mo's design, "The Garden," may be an unsavory

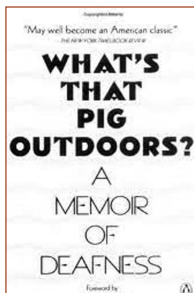
choice. This sentimentalism and patriotic crusade against “The Garden” is promoted by political figures who are more concerned about “saving face” or increasing polling numbers. Frederick Jackson Turner would call these people “talking politicians” (Turner 31). A heavy backdrop of “press deals” between politicians and the media show the political manipulation that stimulates both patriotic fanaticism and democratic liberalism against each other. Joan Didion’s article, “Fixed Opinions, or The Hinge of History,” addresses the issues of this political process of making “certain promises in public, and conflicting ones in private” (Didion 7). The conventional figure of the slimy journalist is seen in the character of Alyssa Spier—and beside her telling last name, she takes pride in the fact that she possesses the ability to “shape” news (Waldman 156). Mo becomes enveloped in the media-related abuse by being a “player” in this political process, and defiantly avoids the press but also ignites the memorial’s questionable relation to Islamic gardens by his hermitism and avoidance. Allen Ginsberg’s poem “America” illustrates Mo’s reaction to the insanity of press, which is “I don’t feel good don’t bother me.” But that doesn’t prevent him from being dragged through the political agenda of Geraldine Bitman, the governor of New York who rises in the polls each time she opposes Kahn (Waldman 249).

Waldman’s writing is smart, fluid, and does not skip a beat. She engages perspectives of a diverse group of people, all of whom are affected by the 9/11 attack: a widow who has simply lost her husband, or the politician using the attack as a vehicle for political growth. *The Submission* addresses paranoia and conspiratorial issues with the government’s involvement in “the attack” that are seamlessly woven into the manipulation of patriotism. Architectural art and religion symbolize the attack on the World Trade Center and the expansionistic persona of America. The Islam religion in the text is depicted as a colonizing religion, which is only emulating what America does to the rest of the world. Proof of Americanizing alterations and the democratic spirit appear in the Muslim characters Asma Anwar and Zahira Hussain, women who are epitomizing choice, which illustrates how the galvanizing force of America even blends in religion and culture.

The ending sequence of *The Submission* feels a little anti-climactic, until the very last lines. However, these last few lines only reinforce America’s concept of Manifest Destiny outstretching to the world and seeping into different countries. The text is interesting to readers who have an interest in political and press related exploitation against inquiring American citizens; as well as the issues and irony of democracy and patriotism being two different and opposing entities. *The Submission* questions motives of American citizens and politicians who refuse to separate personal problems which that end up transcending growing into national problems. Amy Waldman’s *The Submission* is a captivating book for the reader who asks America, as Ginsberg does in his poem “America,” “when will you look at yourself through the grave?” The text looks at America through the lens of a vanishing American idealism brought about by an attack of America’s feigned security blanket.

Works Cited

- Didion, Joan. “Fixed Opinions, or The Hinge of History.” *The New York Review of Books* 16 Jan. 2003: 1-15. Web. 3 Dec. 2011.
- Turner, Frederick Jackson. “The Significance of The Frontier in American History.” *The Frontier in American History*. Tucson, AZ: The University of Arizona Press, 1986. Print.



Book Review >>> Niki Calvaruso

What's That Pig Outdoors?

Henry Kisor. Urbana: University of Illinois Press, 1990. 232 pp.

The literary market is inundated with books about what it's like to be around deafness. Parents, children, and educators of the deaf have told their stories countless times, but first-hand accounts of life as a deaf person are few and far between. Reporter, Henry Kisor took notice of this glaring lack because he is in a member of this under-represented population. The autobiography *What's That Pig Outdoors?* is his attempt at rectifying the lack of deaf voices in literature as well as providing the population with a story that is not one full of tears or vying for readers' sympathy, but one full of honest reports of living life differently from than the mainstream.

Kisor's story would widely be considered an unusual one. He lost his hearing in 1944 at age 3 after an acute bout of meningitis. His parents refused to subscribe to the common belief that their son needed to merely accept his role as a "deaf man" and not strive to better himself beyond the life of menial labor that society dictated was all he was capable of. They searched out a program that not only helped him learn to lip read, but gave him a high proficiency in the written English language, which lead led to him becoming one of America's first and most respected deaf journalists. Even today, the average middle schooler is likely to be a more proficient reader than the average deaf adult. You can imagine the educational climate of the '40s and '50s. His parents made the decision for him to lip read, in hopes of keeping him active in the hearing world. Lipreading, which Kisor notes as is a misnomer, is more like "speechreading," utilizing context, facial cues, and familiarity with one's speech patterns (xii). It is this inaccuracy, which is often times funny, that gave the book its name. Kisor had never been aware that passing gas makes a noise, and once when he did it in front of his son his son replied with "what's that big loud noise" which looks identical to "what's that pig outside?" (xiv).

Pig is full of stories and anecdotes that embrace the comedies of his Kisor's life as well as the tragedies. It celebrates the beautiful parts of disability (like how one's senses work together to compensate for their fallen brother), as well as the nasty parts (like how social institutions have, in many ways, failed the deaf population) (15). Deafness is often painted as a social death sentence: if you cannot properly communicate with the masses you are totally excommunicated and forced to live as a leper of communication. Autobiographies of the deaf are supposed to capture these hardships, and those authors should be rewarded for their hardships. Kisor shows that this is not the case. Though he tells stories of miscommunications and embarrassing instances, he is a successful journalist who is happily married to a hearing woman with two hearing sons, who lives happily in the hearing world and also serves as an advocate for the deaf community.

It is easy to focus solely on Kisor's disability, as it is a memoir about the experience of deafness, but I must note importantly, that this is a book about the human experience in general. It is a story about the powerful love of parents, the trials and tribulations of higher education, and the ebbs and flows of relationships that we can all relate to- with the added character of deafness. It is a quick and intoxicating read that truly puts the reader in the shoes of Henry Kisor. You experience the frustrations of miscommunication and the joys of new discovery.

Contributors >>>

>>> **Hannah Biggs** is a Senior double-majoring in English Literary Studies and Women's, Gender, and Sexuality Studies. Hannah is editor of *kate: Otterbein's feminist zine*, works in the Writing Center, and is an Admission's Office host and tour guide. Hannah is bound for Rice University in Houston, TX, next year to pursue an English Literature Ph.D. Hannah would like to thank the English faculty, Otterbein faculty and staff at large, her friends, her house-mates, and her wonderful family for all of their love, support, and encouragement during her time at Otterbein.

>>> **Niki Calvaruso** is a Senior Literary Studies major with minors in Women's Gender and Sexuality Studies and Psychology. She has spent her senior year working as the Events and Sponsorship Intern at OhioHealth. Niki loves all things related to hockey, specifically the Columbus Blue Jackets, shopping, and useless pop culture trivia.

>>> **Ellie Detrich** is a Junior majoring in Biology and English, and now dabbling in Women's, Gender, and Sexuality Studies. Yes, she understands this makes little sense in the way of immediate career opportunities, but she's hopeful. Ellie is currently involved in molecular biological research on campus, interning with a local ministry, and personal writing endeavors.

>>> **Emmy Hammond** is a Junior from Alaska studying history, political science, and psychology. She also works as a consultant for the Otterbein Writing Center and as Assistant to the Editor on *American Imago*. Her plans after Otterbein are to travel and study in Europe, and to pursue a Ph.D. in History, concentrating on early modern European intellectual history and political theory. The paper published in this volume was also presented at the 2012 regional conference of Phi Alpha Theta.

>>> **Boris Hinderer** is a Senior double-majoring in Creative Writing and Psychology. He has served on the *Aegis* editorial board since 2009, and his writing has been featured in *Aegis* as well as Otterbein's Creative Writing publication, *Quiz and Quill*. After graduating he will eagerly move to New York to spend the summer working with special needs children. Eventually, he intends to pursue graduate studies in Psychology. He would like to thank the Otterbein English and Psychology departments for providing nothing but great experiences.

>>> **Andrea Marie Keil** will be graduating from Otterbein University in the spring of 2012 with a Bachelor of Arts degree in Music with a concentration in Music History and Literature and a minor in History. She recently completed her Honors thesis and will be presenting her research at the first Cardinal Colloquium this spring. Andrea is also a member of the Torch and Key Honorary, Alpha Lambda Delta/Phi Eta Sigma Academic Honoraries, and Phi Alpha Theta History Honorary Society. She was a recipient of the Frances Harris Memorial Endowed Award for piano and plans to expand her piano-teaching studio following graduation before pursuing a Master's degree in Music History.

>>> **Samuel Kolis** is a Music Education major and Mathematics minor. He is the president of the Omicron Alpha chapter of Delta Omicron Professional Music Fraternity as well as a member of the Ohio Music Educators Association and the National Association for Music Education. Graduating in May, he hopes to find a position as an instrumental music teacher at the middle school or high school level.

>>> **Justin McAtee** is a Senior English/Psychology double-major who reads Hesse and drinks non-brand items in plain white packages (especially those labeled "mango"). Although his official titles at Otterbein have included *Aegis* Co-Editor, Religious Life Council Chairman, Writing Center Consultant, Resident Assistant, and Louise Gliem Williams Award-Winner, Justin's main occupation remains his search for meaning. Accordingly, he has no post-graduation plans, other than to follow the whispers of his blood while reading, writing, and working full-time.

>>> **Sara McElroy** is a Senior English Literary Studies major with minors in Women's, Gender, and Sexuality Studies and Creative Writing. She was recently inducted into Mortarboard. She will attend the John Steinbeck Festival in Salinas, CA, this May. She works as a teacher at Gymboree Music & Play. After graduation, she plans on attending graduate school to pursue a Ph.D. in English, primarily Twentieth Century British and American Literature.

>>> **Lacy O'Lalde** is a Junior English Literary Studies Major and Film Studies Minor at Otterbein. She is a Dean's List student and involved with several campus organizations including: H.O.L.A., Rho Alpha Chi, and Sigma Tau Delta: the International English Honors Society. She plans to begin her internship with The Columbus International Film Festival this summer. She would like to send a special thank you to Dr. Steigman for her guidance and support. Lacy is thankful and honored to be a part of this wonderful journal.

>>> **Whitney Reed** is a Junior English major with a double concentration in Literary Studies and Creative Writing who enjoys working with all things literary. She is the current Copy Editor of *Quiz and Quill*. She is deeply invested in publishing and will intern at Quirk Books and the North American Publishing Company in the summer. She is excited to expand her knowledge of the literary world.

>>> Brooklyn Reymann is a Biology major and English minor.

>>> Vinny Sanfillipo is a Senior Honors Philosophy and Political Science double-major. He particularly focuses in Philosophy, with a keen interest in Aesthetics. He writes a food column for the *Tan and Cardinal*, and has studied abroad at the University of Stirling in Scotland, UK.

>>> Jacqlyn Schott is a Junior English (Literary Studies and Creative Writing) and Women's, Gender, and Sexuality Studies major. Her hometown is Fairfield, OH; however, she will be crossing the pond to spend next fall semester at Roehampton University in London, England. On campus, Jacqlyn is involved with *kate: Otterbein's feminist 'zine*, Sigma Tau Delta, *Aegis*, Freezone, Rho Alpha Chi, Women's Chorale, and holds a handful of university work-study positions. She would like to extend her boundless gratitude to her mother for planting the "love of literature" seed in her from an early age. She would also like to thank the professors of Tribe English for inspiring her to keep growing and reaching for the sky.

>>> Chris Thayer is a Senior Honors double-major in Business Administration (Marketing focus) and English (Creative Writing focus), with a minor in Psychology, from Austin, TX. She is a member of Alpha Lambda Dela/Phi Eta Sigma (honor society), Torch & Key (honor society), Psi Chi (Psychology honor society) and Sigma Tau Delta (English honor society), FreeZone!, and is President of the Gamers' Guild. She also works at Otterbein's Writing Center as a Consultant. After graduation, she plans on pursuing a career in professional Editing or Marketing.

>>> Becky Woodruff is a senior Literary Studies, Creative Writing, and Theatre major with a minor in Women's, Gender, and Sexuality Studies. She is outgoing Vice President of Otterbein's chapter of Sigma Tau Delta, and she is also a member of Mortar Board and Torch and Key. Additionally, she is a peer mentor and the English department blogger. Next fall, Becky is headed to Kent State's Columbus campus to pursue a Master's degree in Library and Information Science. Thanks to all who helped her get there!

