

Journal of the Georgia Philological Association



Volume 5
2015

JGPA currently publishes on an annual basis. Special consideration is given to expanded/revised versions of papers presented at the annual meeting held in the spring of each year, but submissions are accepted from non-presenters as well; if submissions are accepted for publication, GPA membership is a prerequisite for final publication of all articles. Manuscripts should be submitted in duplicate electronically as Word documents and all editorial correspondence sent to the following address:

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This journal is a member of the CELJ, the Council of Editors of Learned Journals. It is indexed in the MLA International Bibliography and EBSCOhost Research Databases.

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Volume 5
June 2015

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The Future of English Studies
Kathleen DeMarco, Georgia Perimeter College

Editor's note: This manuscript derives from an extemporaneous speech given as a PowerPoint presentation during the luncheon of the 2014 Georgia Philological Association at South Georgia State College in Waycross, Georgia.

Where do we find ourselves as English professors in the year 2014? What are the trends affecting our profession, and what do these phenomena mean for the future of faculty in American colleges and universities? The Pew Research Center for Social and Demographic Trends finds that there are smaller numbers of students among ethnic cohorts, particularly among the largest ethnic cohort in the United States, Hispanics (pewsocialtrends.org). While second-generation Hispanic-Americans are bilingual, fewer go to college to take courses in writing and study the literature of English than does a smaller ethnic cohort, Asian-Americans. Asia's prominence, particularly China's ascendancy, has engendered a social trend affecting language acquisition by Westerners, and that is their interest in learning Mandarin. While English is still the most-used language on the Internet with 800 million users worldwide, Chinese is second with 649 million users (internetworkworldstates.com)

So, contrasting with a decreased interest in higher education by some cohorts is an increase in learning a major non-English language by other cohorts. Does this trend mean fewer students in the classroom? Yes and no. If by a classroom is meant an on-ground location on a campus, then yes. If by a classroom is meant a web-based learning platform, the answer may be no, as online learning continues to increase in popularity. Traditional classrooms did have smaller populations during the recession which began in 2008 and whose effects are diminishing in 2014.

Other criteria continue to develop. By these are meant the metrics that measure student success. The numbers of majors in academic disciplines and the numbers of graduates matriculating in an institution are watched carefully by decision-makers. Correlated with these statistics are the decisions of students themselves to choose majors that offer lucrative employment. Chief among these are majors in business, health sciences, and computer science. In this results-oriented world, explains Melissa Korn in a recent *Wall Street Journal* article, colleges are being “pushed to prove graduates career success” (www.wsj.com)

Fewer English majors may mean smaller departmental budgets and fewer tenure-track positions. Of the faculty left, especially those teaching undergraduates, divisions exist between those trained in literature and those trained in rhetorical-composition studies. It is in the latter category that doctoral graduates are finding employment, according to anecdotal reports. Job placement and increased student debt continue to be topics in professional publications such as *The Chronicle*.

The choice between following a rhetorical composition track or one in literature is a division which continues. And there are at least two other ways in which literature is being separated from writing. To begin with, there are more categories of literacy. In the twenty-first century, literacy can mean digital literacy, civic literacy, or academic literacy, to name a few. The text also has to compete with mediated messages, and these can be increasingly short bursts of information on social media. Even the direction of such literate messages has changed from long oral texts of ancient times, to the horizontally-read books of the last 500 years, and now to vertical bits of data read on a smart phone.

Two years ago, in the journal of *English Studies in Canada*, Alison Muri argued that we are living 20 years after the death of the book. Whether one agrees with her assessment or not, clear signs show that the book has declined, especially printed college textbooks. They have become too expensive, too heavy to carry, and too passé in the age of open e-texts and constant Google searches.

Extinction is not only happening to printed textbooks, it is also happening to professors themselves. Here the competitor is pedagogical technology, such as online tutoring and publishers' learning platforms. These sites compete with college proprietary sites for interactive learning. They also may complicate the workload of professors and increase the cost of course materials for students. This year, Claudio Sanchez, reporting on National Public Radio, pondered just how college became so expensive. Burdened with so many course-related costs, students have to recoup their expenses by making good money in the workplace. Small wonder it is then that low-paying jobs teaching English do not encourage many students to major in English. For those teaching English, salaries may vary with colleagues in the sought-after majors, mentioned earlier, of business, health sciences, and computer science. If a major commands a low salary in the market, the people teaching the major may be remunerated at a lower scale than their colleagues in other academic disciplines, despite the amount of work needed to teach a class in any subject in college.

The uneven compensation occurs with the newly hired, where the gaps between starting salaries can be a thousand dollars or more. It can also happen indirectly when extra students are put into online classes, and the instructor is not compensated for teaching more students. Where is the tuition going? These phenomena continue to lead to the perception of English as a low-paying field of endeavor. Moreover, the field itself has fewer majors, all adding up to a recipe for extinction, since fewer graduates mean fewer alumni and donations. David Parrish argued in "The Lost Artisans: Traditional and Future Faculty Roles," that "the treatment of faculty as piece workers in a quasi-industrial way serves our students, faculty, and society poorly" (20). Is the English profession disappearing? The process has been evolving for some time. Try to find the names of faculty on the landing page of a college website. Students have to drill down through the interface for some time before finding the name of faculty members. It must be said, however, that in the days of printed college catalogs, faculty

members were not often prominent in these publications. Do students choose a school in order to study under revered teachers? It may be one factor in their decision making process, or it may not be a factor at all. In today's online world, there has been a shift from the prominence of teaching to the prevalence of promotional narrative. So, whose story is being told? We are letting others tell our story, and need a new narrative before we leave the academic stage.

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We Have Been Here Before:
The “Two Cultures” Debate in the Twenty-First Century
Brian McAllister, Albany State University

The autumn of 2013 saw a contentious exchange of editorials in the *New Republic* between Harvard cognitive psychologist Steven Pinker and literary critic Leon Wieseltier. Their focus was the current health of the sciences and the literary arts and their relationship to one another in contemporary society. The Pinker/Wieseltier debate can be seen as a third significant recurrence of the so-called “two cultures” debate, a term inspired by C. P. Snow’s 1959 essay “The Two Cultures and the Scientific Revolution” and an antagonistic response from the literary critic F. R. Leavis in a 1962 lecture titled “Two Cultures? The Significance of C. P. Snow.” The dispute between Snow and Leavis was itself an iteration of a conversation that began in the late nineteenth century occasioned by Thomas Henry Huxley’s lecture “Science and Culture” (1880) and Matthew Arnold’s response in his lecture “Literature and Science” (1883). A review of these three debates reveals a set of recurrent tropes that have permeated twentieth-century academic thought and perplex our current discussions about the intellectual life.

The Pinker/Wieseltier debate began in the August 6, 2013 issue of *The New Republic* when Steven Pinker published an editorial titled “Science is Not Your Enemy: An Impassioned Plea to Neglected Novelists, Embattled Professors, and Tenure-less Historians.” Pinker claims that the impetus for his editorial is what he considers a lingering resentment of the sciences in major journals of public opinion, most particularly in the humanities. As a counter, he praises recent advances in the sciences and asserts that we live in an “extraordinary time for the understanding of the human condition,” and he muses that “one would think that writers in the humanities would be delighted and energized by the efflorescence of new ideas from the sciences.” However, he laments, “One would be wrong...the intrusion of science into the territories of the humanities has been deeply resented” (1). Pinker observes that “the humanities are the domain in which the intrusion of science has produced the strongest recoil. Yet it is just that domain that would seem to be most in need of an infusion of new ideas” (6). Pointing out that university funding is shrinking, that many humanities scholars remain under-employed, and that student enrollment in the humanities is dropping, he asserts that “by most accounts, the humanities are in trouble” (6). He concedes that some of this trouble is the result of an anti-intellectual strain in modern culture and of the commercialization of the university system, but he asserts that most of the current problems with the humanities are from self-inflicted wounds. He states, “The humanities have yet to recover from the disaster of post-modernism, with its defiant obscurantism, dogmatic relativism, and suffocating political correctness” (6).

As an anodyne to these troubles, Pinker offers “a consilience with science,” and he offers a number of projects that could reflect co-operation between the sciences and humanities: vision science as a tool of the visual arts, auditory neurology as a tool of music scholarship, behavioral genetics as an insight into biography and memoir. Further, he asserts that “in some disciplines, this consilience is a *fait accompli*” and offers archaeology as an example, which he points out has “grown from a branch of art history to a high-tech science” (6).

Pinker asserts a defense of science, which he defines as “an explicit commitment to two ideals.” First, science is a belief that the world is intelligible. Second, science understands that the acquisition of knowledge is hard. Because the world is intelligible we should have no recourse to faith or authority. To believe that the acquisition of knowledge is hard is to avoid falling victim to “faith,” or “conventional wisdom,” or “the invigorating glow of subjective certainty.” Thus, science “requires a radical break from religious conceptions of meaning and value.” He reminds us that science has shown that “there is no such thing as fate, providence, karma, spells, curses, augury, divine retribution, or answered prayers.” As science has stripped “ecclesiastical authority of its credibility on factual matters,” it has “cast doubt on its claims to certitude in matters of morality.” He asserts that “the worldview that guides the moral and spiritual values of an educated person today is the worldview given to us by science” (3). Thus, he further asserts, “humanism, which is inextricable from a scientific understanding of the world, is becoming the *de facto* morality of modern democracies, international organizations, and liberalizing religions, and its unfulfilled promises define the moral imperatives we face today” (4).

In the September 3, 2013 issue of *The New Republic*, Leon Wieseltier responded to Pinker’s editorial in an essay titled “Crimes Against Humanities: Now Science Wants to Invade the Liberal Arts. Don’t Let Them Do It.” He begins by stating that “The question of the place of science in knowledge, and in society, and in life, is not a scientific question” (1). It is, instead, the domain of philosophy. He concedes that “science does come with a world view” but cautions that “there remains the question of whether it can suffice for the entirety of a human worldview” (1). He remarks, “The extrapolation of larger ideas about life from the procedures and the conclusions of various sciences is quite common, but it is not in itself justified; and its justification cannot be made on internally scientific grounds” (1).

Wieseltier especially chides Pinker for his two “ideals” asking “are intelligibility and difficulty, the exclusive teachings of science?” He answers, “This is either ignorant or tendentious” (3). He asserts that great thinkers in the humanities from Plato to Proust have wanted to make sense of the world and have denied its opacity. He points out that Pinker’s ideal is specifically “the ideal of *scientific* intelligibility, which he disguises, by means of an inoffensive general formulation, as the whole of intelligibility itself” (3). Pinker simply “conflates scientific knowledge with knowledge as such” (3). Wieseltier

points out that the projects of consilience that Pinker suggests all answer questions that are of interest to the sciences, not to the arts. Further, Pinker's proposed solution to the crisis of the humanities—an infusion of scientific ideas—betrays his belief in the superiority of the sciences over the arts. Wieseltier recognizes Pinker's condescension by proposing a solution in which “the only apparent beneficiary of such an arrangement would be the humanities, since they have nothing much to offer the sciences” (5). Interestingly, Wieseltier also remarks “we have been here before.” He states that Pinker reminds him of C. P. Snow.

Charles Percy Snow (1905-1980) was a Cambridge physicist (specializing in spectroscopy) and a published novelist. He claimed to have “intimate friends among both scientists and writers” and thereby felt especially qualified to discuss the scientific and literary views of the world. Snow claims that, through his varied associations, he had begun to realize how little scientists and artists understood of each other (10). And it was this observation that inspired his choice of topic when he delivered the 1959 Rede Lecture at Cambridge. His lecture, subsequently published as a pamphlet titled *The Two Cultures and the Scientific Revolution*, coined the phrase “the two cultures” which still survives as a “popular shorthand for the rift... that has grown up between scientists and literary intellectuals in the modern world” (Kimball n.p.).

In his lecture, Snow notes that his literary colleagues know very little science. As an example he points out that none of them have been able to answer the simple question “What is the second law of thermodynamics?” which he claims is “the scientific equivalent of: *Have you read a work of Shakespeare?*” (20). On the other hand, scientists know very little of the arts. He claims that when he has interviewed scientists and asked them what books they have read, they have often responded with a sentence like “Well, I’ve *tried* a bit of Dickens,” as if “Dickens had been transformed into the type-specimen of literary incomprehensibility” (18). Alarmed by this state of affairs, Snow sees a cultural crisis. He proclaims, “I believe the intellectual life of the whole of western society is increasingly being split into two polar groups” (11). He elaborates,

literary intellectuals at the one pole—at the other scientists....between the two a gulf of mutual incomprehension—sometimes (particularly among the young) hostility and dislike, but most of all lack of understanding. They have a curious distorted image of each other. Their attitudes are so different that, even on the level of emotion, they can’t find common ground. (11-12)

Despite the apparent call for a cultural equality in his thesis, Snow’s essay is decidedly biased toward the sciences. For example, much like Pinker’s later comment concerning the opacity and difficulty of knowledge, Snow claims that the culture of science

"contains a great deal of argument, usually much more rigorous, and almost always at a higher conceptual level, than literary person's arguments" (18).

Further, Snow implies that literary intellectuals were especially culpable in the moral ills of the twentieth century. In an especially egregious use of *apophysis*, Snow asserts that "it is ill-considered of scientists to judge writers on the evidence of the period 1914-50" (15). Yet he says this in a context in which he has already repeated the question these scientists have supposedly asked: "Yeats, Pound, Wyndham Lewis, nine out of ten of those who have dominated literary sensibility in our time—weren't they not only politically silly, but politically wicked? Didn't the influence of all they represent bring Auschwitz that much nearer?" (14). In contrast to the literary intellectuals—and much like Pinker's later declaration that the *de facto* morality of liberal democracy is the morality of science—Snow asserts that "In the moral, [scientists] are by and large the soundest group of intellectuals we have; there is a moral component right in the grain of science itself" (19).

A persistent polemic in Snow's lecture is the assertion that literary culture has never truly appreciated the importance of the social history of the industrial revolution. While scientists had advanced the wealth and welfare of humanity, the literary elite had wallowed in the alienation of the individual. This lapse in judgment was especially dangerous in the climate of the cold war. The developing nations of the world were clamoring for the benefits of technology, and if the west failed to provide them, the Soviet Union would.

The most famous response to Snow' Rede Lecture was F. R. Leavis's Richmond Lecture for 1962, *Two Cultures? The Significance of C. P. Snow*. Leavis launched into an extremely vituperative rant. He attacks Snow's Rede Lecture specifically, saying that "it exhibits an utter lack of intellectual distinction and an embarrassing vulgarity of style" (30). He asserts that "If his lecture has any value for use in schools—or universities—it is as a document for the study of cliché" (36). He also insults Snow's work as a novelist claiming that "as a novelist he doesn't exist. He doesn't begin to exist. He can't be said to know what a novel is" (31). He claims, "Snow not only hasn't in him the beginnings of a novelist; he is utterly without a glimmer of what creative literature is, or why it matters" (38). Roger Kimball reports that "Literary London was stunned and outraged by Leavis's performance." Guy Ortolano adds, "Leavis overplayed his hand by developing devastating *ad hominem* attacks against Snow and his novels, enabling critics to dismiss it as mere personal attack" ("Two Cultures, One University" 610). Unfortunately, the vituperative tone of Leavis's lecture obscures its merit. It is still, even in context of discussion about Snow, little quoted and often misunderstood. Leavis recognized Snow's veiled attack on the humanities. He understood that "to speak of 'the two cultures' is to convey regret, censure, and...superiority all at once" (Kimball).

More importantly, Leavis remarks that Snow emphasizes material wealth as a benchmark of progress. Kimball says that Leavis saw this as "the central philistinism,

the deeply *anti-cultural* bias, of Snow's position." Much of Leavis's career had been influenced by the notion that the emergence of a mass media market had segmented what had been a shared common culture. Leavis saw Snow's use of the term "traditional culture" as a portent of this decline. Leavis characterizes Snow's "intellectual" as "the intellectual of the *New Statesman* circle and the reviewing in the Sunday papers" (34). Guy Ortolano has demonstrated that Leavis feared that "the industrial advance Snow had trumpeted subordinated literary standards to the whims of the market, resulting in the absence of the capacity for critical thought" (*Two Cultures* 623). The true crisis of the two cultures was that an aggrandizement of material success would ultimately lead to a cheap, mass-produced culture that would supplant a shared literary heritage. For Leavis, "it was not surprising that *The Two Cultures* so captured the public imagination; it did so precisely because it pandered to the debased notion of culture championed by established taste" (Kimball).

Snow's conviction that literary intellectuals do not understand the industrial revolution and Leavis's fear of a mass-produced culture suggest a deeper ideological difference between these two antagonists than is suggested by the debate's surface topic. Though Snow chose as his thesis the mutual misapprehension between artists and scientists, Ortolano has written, "Beneath the arts-versus-sciences language in the debate lay opposing views on progress, history, and society" ("Human Science" 484). He elaborates:

In the context of the post-war reformation of the British university system, then, the debate was over the meaning and direction of progress itself. To Snow, progress meant the onward march of science, technology, and industry; to Leavis, progress meant the critical analysis of precisely those developments. ("Two Cultures, One University" 623)

Writing on the fiftieth anniversary of Snow's Rede Lecture, Peter Dizekes observed, "it is misleading to imagine Snow as the eagle-eyed anthropologist of a fractured intelligentsia, rather than an evangelist of our technological future" (4).

The Snow/Leavis debate captured the popular imagination, and continues to hold it. Snow's essay has been reprinted as recently as 1993, and the fiftieth anniversary of the lecture in 2009 was noted by several journals, including *Nature Physics*, which praised Snow's term "the two cultures" as a "succinct phrase, which still has currency" ("Across" 309). However, the topic of the debate was not new. The often contentious relationship between the sciences and the humanities has been material for discussion throughout the twentieth century. For example, Guy Ortolano points out that "in 1928 the Cambridge Union debated the proposition 'the sciences are destroying the arts,' and in 1946 the BBC aired a series on 'the wide gulf between the scientific and the humanistic approach to life'" ("Two Cultures, One University" 611). In fact all of these

discussions can trace their lineage to the late nineteenth century with Thomas Henry Huxley's defense of a science education in his lecture *Science and Culture* (1880) and Matthew Arnold's response in his essay *Literature and Science* (1883).

Huxley's essay began as an address marking the opening of a new college of science endowed by Josiah Mason in 1880. Huxley sees this endowment as a singular triumph, for he complains that "the advocates of scientific education...have been excommunicated by the classical scholars, in their capacity of Levites in charge of the ark of culture" (3). However, he notes, "scientific education is an absolutely essential condition of industrial progress" (5). Huxley points out that western education has always made two assumptions: first, "that a criticism of life is essential to culture" and, second, "that literature contains the materials which suffice for the construction of such criticism" (7). While Huxley assents to the former, he disagrees with the latter asserting that "for the purpose of attaining real culture, an exclusively scientific education is at least as effectual as an exclusively literary education" (7). In statements that will be echoed by Snow in 1959 and Pinker in 2013, Huxley points out that not only has our prosperity been derived from science but so has our very view of the universe and our conception of ourselves. Further, according to Huxley, literary scholars, unfortunately, display "an incapacity for understanding what a man of science means by veracity, and an unconsciousness of the weight of established scientific truths" (16).

Matthew Arnold responded to Huxley's speech in his essay *Literature and Science* (1883). Arnold asserts that the aim of culture is "to know ourselves and the world" and that in order to do this we must "know the best which has been thought and said in the world" (82). He proclaims that all knowledge is interesting; therefore, he would not exclude science from our curriculum (103). However, he says that an exclusively scientific education ignores one important aspect which he considers the very "constitution of human nature" (100-101). Scientific knowledge alone does not satisfy "the need of relating what we have learnt and known to the sense which we have in us for conduct, the sense we have in us for beauty" (105). The physical sciences merely present us with what Arnold terms "instrument knowledges" (107). This is knowledge that does not directly satisfy our need for a "sense for conduct and beauty," though it is still valuable because it can lead us to other knowledge that does. In essence, Arnold has asked the same question that Weseltier will ask in 2013: though science does have a world view, can it "suffice for the entirety of a human world view?" Though Arnold would not exclude science from our pedagogy, the demonstrated material power of science is, for him, proof of a need for the humane letters.

A comparison of these three iterations of the so-called "two cultures" debate reveals a set of three recurrent themes. First, all three of the scientists assert that intellectual rigor is the province of the sciences. The scientific method is self-correcting in a way that is unavailable to the methods of inquiry employed by scholars of the humanities. Second, all three scientists point to the obvious historical advancement of

wealth and material prosperity as proof of the value of the sciences and assume that “prosperity” and “progress” are synonymous. All three scientists display a distrust of any critical analysis of the advance of prosperity as a measure of progress and treat such analysis as at best a lack of appreciation and at worst a kind of neo-luddism that can impede that progress. Third, all three scientists assert that the world view of the sciences is the *de facto* world view of modernity and that this world view contains an inherent ethics and morality. The humanities scholars, on the other hand, consistently question whether the scientific world view is sufficient to grasp the entirety of human experience. Each is especially cautious of the scientists’ willingness to see the advancement of prosperity as the sole, or even chief, measure of progress. These scholars evince an implicit fear that, if we are to conflate prosperity with progress, the inherent morality of science may turn out to be naïve utilitarianism.

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Marriage to the Master: Richardson Revisited
Jane Blanchard, Independent Scholar and Writer

During the greater part of *Pamela; or Virtue Rewarded*, published anonymously in 1740, Samuel Richardson depicts Mr. B. as a man who desires but cannot obtain sexual intimacy with his late mother's waiting maid. Throughout this work, Mr. B. tries to come across as a man of the world, a man of carnal knowledge, but he often appears so inept in satisfying his lust that the reader may well question his sexual experience or competence. Richardson waits until nearly the end of his novel to reveal through the story of Sally Godfrey that his antagonist is more than "a bungling would-be rake" (Fortuna 59). This narrative incident also reveals that Pamela Andrews is not the first pretty wench to attract Mr. B., but the one and only to reject him. By withstanding his advances, Pamela accomplishes what her more obliging predecessors could not: she turns lust to love, vice to virtue, and "Profligate" to "*Puritan*.¹" Her reward is a marriage that redeems her reputation and purchases her happiness by providing her legal, social, and financial standing among the gentry. However, the danger of her success lies in the fact that her pleasure as a wife is contingent upon the pleasure of her husband. She may never be an abandoned mistress, but she may well be a betrayed spouse, as she is, more or less, in Richardson's continuation of his enormously popular novel, published in 1741 in an attempt to offset competing sequels written by others.²

The wedding between Pamela and Mr. B. takes place two-thirds of the way through the primary book. The ceremony is held in a small but newly renovated chapel on the grounds of Mr. B.'s estate in Lincolnshire. In attendance are the bride, the groom, two clerics, and two maids. The bride wears something borrowed: a "rich white Sattin" evening gown that had belonged to her "good Lady," the deceased mother of the groom (287). Pamela is both becomingly nervous and exasperatingly pious. The service proceeds according to the *Book of Common Prayer*. There are no festivities afterward. This simple occasion is the pivotal point in Richardson's novel, for it marks the line between virtue endangered and virtue rewarded, between Pamela's resistance to Mr. B.'s advances and her submission to them. It sanctions sexual intimacy by allowing and even requiring Pamela to let down her guard, to let loose her skirt, and to welcome her master into her bed. This ceremony also celebrates the reformation of Mr. B. in that it makes, as Pamela notes, "the dear, once naughty Assailer of her Innocence, by a blessed Turn of Providence, . . . the kind, the generous Protector and Rewarder of it" (290). As such, it provides Pamela the status of wife, whose "Name and Quality," as Pamela observes, "gives one Privileges, in one's own Account!" (361).

Repeatedly, both Mr. B. and Pamela identify this ceremony as the source of their happiness. Eager to set a date for the wedding, Mr. B. asks his betrothed, "Have you to object against any Day of the next Fourteen? Because my Affairs require me to go to my other House, and I think not to stir from this, till I am happy in you?" (236). The last

clause, “till I am happy in you,” should be read quite literally since it anticipates a physical as well as an emotional fulfillment resulting from the act of intercourse that consummates marriage. Pamela employs the same language to describe her own conjugal experience. Attempting to accommodate her visiting sister-in-law, Lady Davers, Pamela remarks, “So she and her Woman lay together in the Room my Master lay in before I was happy” (343). Such a statement relates much more than the domestic logistics of providing these guests a bed, for it suggests that marriage, including sexual intimacy, has brought Pamela pleasure and satisfaction. Moreover, Pamela’s pattern of labeling successive entries in her journal after the wedding as the such-and-such “day of my happiness” indicates that her contentment derives from and depends upon her marital status. In wedding Mr. B. she has reaped physical and emotional rewards as well as legal, social, and financial ones.

Why then is this oh-so-happy event such a private affair? The dialogue of the novel offers two reasons: (1) to hasten the ceremony by forgoing preparations for an elaborate celebration, and (2) to avoid objections or interference by others, especially Lady Davers. But the structure of the novel suggests that the wedding is kept hush-hush in order to set up a scene with Lady Davers in which Pamela, during her husband’s absence, is imprisoned in her own home and is treated as a slut by her sister-in-law, who refuses to believe that a wedding has actually taken place: “The private ceremony is a narrative device, prolonging the heroine’s agony by giving Lady Davers an excuse to believe that Pamela is only Mr. B.’s mistress, and to bully her accordingly” (Williams 517). During this frightful episode, Pamela endures treatment that she does not deserve but that she would have deserved if she had allowed her master to have had his way with her without the rites (and thus the rights) of marriage. With no one except servants present to validate her virtue by confirming her status, Pamela experiences what her life would have been as Mr. B.’s mistress rather than his wife.

Lady Davers’s visit performs yet another function, however: it reveals that in wedding Mr. B. Pamela is not as safe as she supposes. While Mr. B. is away, Lady Davers divulges her “fear” that Pamela has “suffer’d [her]self to be prevail’d upon, and [has] lost [her] Innocence, and added another to the Number of the Fools [her brother] has ruin’d” (319). Upon Pamela’s profession of innocence, Lady Davers then insists that her brother has perpetrated a “Sham-marriage” upon Pamela and claims, “. . . thou art not the first in the List of his credulous Harlots” (325). Upon Mr. B.’s return, a confrontation takes place between Lady Davers and the newlyweds in which Pamela curbs a verbal assault on her virtue by protesting, “Indeed your Ladyship is cruel. . . . Your Ladyship’s Influence, if your good Brother were not the most generous of Men, would make me very unhappy” (356). Lady Davers responds by snapping, “No Fear, Wench; no Fear . . . : Thou’lt hold him, as long as any body can, I see that!—Poor Sally Godfrey never had half the Interest in him, I’ll assure you!” (356). With this exclamation

(and her previous insinuations), Lady Davers expresses her disapproval of her brother's marriage to her mother's maid by divulging the groom's past sins and prophesying the bride's future sorrows. Effectively and summarily, she embeds a warning of the man's capacity for betrayal within a compliment of the woman's charms. Her ruthless retort accomplishes three specific purposes: (1) it indicates that Mr. B.'s generosity is dependent upon his "Interest" in Pamela, (2) it questions the continuance of this "Interest" and thus his generosity and thus Pamela's happiness, and (3) it offers Mr. B.'s affair with Sally Godfrey as proof of the fickle nature of Mr. B.'s "Interest" in any one woman. Cunningly and vengefully, Lady Davers implies that the sister-in-law's cruelty poses less of a threat to the bride's happiness than the groom's inconstancy does.

The vicious outburst has its desired effects. Immediately, Pamela is dumbfounded; Mr. B. is furious. Not so immediately, Pamela becomes concerned about her husband's behavior, past and future, real and potential. Mr. B. tries to relieve Pamela's curiosity and anxiety by introducing his wife to his illegitimate daughter, by explaining the circumstances of his pre-marital affair, and by specifying the current situation of the child's mother.³ Despite these efforts, though, the possibility of infidelity still threatens Pamela's happiness, a possibility that is within Pamela's influence but beyond her control; for it is not Pamela's virtue *per se* but Mr. B.'s appreciation of Pamela's virtue that has prompted his reform, that has kept her from becoming "*Sally Godfrey the Second*" (399), and that keeps him from returning to profligacy. At the end of the novel, Mr. B. himself discloses that his "Perseverance" in virtue depends upon Pamela's prayers, "the Grace of God," and his own resolve to make himself "worthy" of his wife's "Virtues" (399). It is the unreliability of the third element in this formula for effective husbandry that jeopardizes Pamela's future. Her security after marriage, as well as before, depends not only upon her own morality but also upon Mr. B.'s valuation and imitation of her morality. As an eighteenth-century wife without sufficient resources or connections of her own, she is completely subject to his honor and his humor. Ironically, Pamela escapes attacks on her virtue only to become vulnerable to attacks on her husband's.

The greatest danger to Pamela's happiness is the fact that even the supposedly reformed Mr. B. bases his behavior on self-gratification rather than spiritual or intellectual conviction. Prior to his wedding, he admits to Mr. Andrews and Mr. Williams, "I will not pretend to say, that I had formerly either Power or Will to act thus. But since I began to resolve on the Change you see, I have reap'd so much Pleasure in it, that my own *Interest* will keep me steady. For, till within these few Days, I knew not what it was to be happy" (261). Unsurprisingly, neither of the men hearing this confession is brazen enough to ask Mr. B. what would happen if he were to become unhappy, but the transcriber of the conversation, namely Pamela, as well as Pamela's reader, may well wonder. The evening before his nuptials, Mr. B. again reveals his emotions to be the determinants of his ethics. Considering his impending marriage to a maiden whom he

has treated so poorly, Mr. B. tells Pamela, "This Affair is so much the Act of my own Will, that I glory in being capable of distinguishing so much Excellence; and my Fortune is the more pleasurable to me, as it gives me Hope that I may make you some Part of Satisfaction for what you have undergone" (283). In other words, Mr. B. is willing to compensate Pamela for what she has endured because doing so makes him feel good. Such a statement, such an attitude, renders Mr. B.'s reformation suspect, for the primary function of his generosity is to increase his own delight, not to alleviate another's distress. In "An Enquiry into the Origin of Moral Virtue," Bernard Mandeville asserts, ". . . it is impossible to judge of a Man's Performance, unless we are thoroughly acquainted with the Principle and Motive from which he acts" (276-77). In the case of Mr. B., the Principle and Motive for satisfying Pamela is self-reward. Pamela should perhaps be compensated for his previous abuse, but not at his own expense.

After the wedding, Mr. B.'s character remains suspect, for he continues to define relations with Pamela in terms of obligation. When Pamela hesitates to ask for the reinstatement of those servants who valued her safety more than their master's will, Mr. B. instructs,

. . . you are not to imagine, that these things which I have done, in hopes of obliging you, are the sudden impulses of a *new* Passion for you. But, if I can answer for my own Mind, they proceed from a regular and uniform Desire of obliging you; which, I hope, will last as long as your Merit lasts; and that, I make no doubt, will be as long as I live; and I can the rather answer for this, because I really find so much delight in myself in my present way of Thinking and Acting, as infinitely over-pays me; and which, for that Reason, I am likely to continue for *both* our sakes. (298-99)

These words should sound an alarm in Pamela's mind, but neither the narrator nor the heroine indicates that they do. The parenthetical clause, "I hope," reveals Mr. B.'s uncertainty about the staying power and the paying power of his delight in obliging Pamela. His kindness and trustworthiness depend upon the continuance of his pleasure in pleasing her. Accordingly, the constancy of her merit is not in question; the permanence of his passion is. Pamela may be "virtuous unto marriage" (LeGates 23), but Mr. B. may not be virtuous after it.

Ironically, marriage is itself somewhat to blame for this situation: To be blunt, Mr. B. may look for an illicit relationship because a wedded and willing Pamela is his to make love to any time that he pleases. After all, much of Mr. B.'s attraction toward his late mother's maid derived from her refusal to engage in sexual activity. Reflecting upon his previously rakish behavior, a reformed Mr. B. confesses, ". . . what a world of Troubles I had involv'd you in, only because you were beautiful and virtuous, which had excited all my Passion for you" (230). Thus, it is Pamela's embodiment of beauty and

virtue—in other words, pretty virginity—that he has found so arousing. With the consummation of their marriage, however, the condition that has stimulated Mr. B.’s desire no longer exists. True, Pamela still comprises a package of attractive characteristics, which Mr. B. itemizes in a defense of his bride to his sister: “For Beauty, Virtue, Prudence, and Generosity too, I will tell you, she has more than any Lady I ever saw . . .” (350); yet one cannot help but wonder whether Mr. B.’s interest in Pamela will decline over time since he can have her whenever he wants. As Lord Byron writes in *Don Juan*,

There’s doubtless something in domestic doings,
Which forms, in fact, true love’s antithesis;
Romances paint at full length people’s wooings,
But only give a bust of marriages;
For no one cares for matrimonial cooings,
There’s nothing wrong in a connubial kiss:
Think you, if Laura had been Petrarch’s wife,
He would have written sonnets all his life? (3.8)

Mr. B.’s description of the final stage of his affair with Sally Godfrey offers evidence to support the claim that he usually wants what he cannot or should not have. Remembering his mistress’s attempt to end their affair, Mr. B. relates, “. . . I was quite overcome with this Instance of her Prudence, her Penitence, and her Resolution; and more admir’d her than I had ever done. Yet I could not bear she should so escape me neither” (397). Mr. B.’s mixed emotions about Sally’s valiant effort reveal that virtue, in the form of sexual denial, turns him on. While he liked Sally well enough to have an affair with her and to continue this affair over a period of time, he liked her even more once she determined to abandon their immoral meetings. Mr. B.’s subsequent admission to his wife that his inability to protract his relationship with his mistress made him desire her all the more suggests that inaccessibility whets his sexual appetite.

This suggestion has troublesome implications for Pamela, who as Mrs. B. is no longer inaccessible and perhaps no longer desirable. Pamela therefore wants to ensure that “poor Miss Sally Godfrey” (361) is not accessible whether or not she is still desirable. Obsessed with the thought of “poor Miss Sally Godfrey” (361), Pamela longs to determine the other woman’s fate: Is she “living or dead?” (370, 376, 395). The frequency with which Pamela poses and ponders this question implies that she wishes Miss Godfrey dead indeed so that Mr. B. could not renew their affair. Mrs. B. is both jealous of the past and worried about the future. The very existence of her husband’s former mistress troubles her because it threatens the mutual delights of the marriage bed and everything else that goes with them.

Pamela’s curiosity about her husband’s mistress also admits the possibility that Miss Godfrey could actually be deceased as a result of her intimacy with Mr. B. When

under attack, Pamela herself has flirted with death by “falling into Fits” (68, 205), by asking God to “deliver” her or “strike [her] dead” (176), and by considering whether she should take her own life. In the context of eighteenth-century England, death was all-too-likely a fate for females who had intercourse before marriage, either willingly or unwillingly. Once discarded by lovers, these women were most often unable to secure employment in other households or to return to the homes of their parents (251-52).⁴ Consequently, they endured a “living death,” in which prostitution was their only option for survival. Many then died indeed as a result of poverty, disease, or suicide,⁵ not to mention childbirth, which threatened the lives of all women, corrupt or chaste, married or not. So, even though Sally Godfrey chose to leave Mr. B., she may not have survived their affair for very long, especially since she did bear a child by him. Accordingly, Pamela’s obsession to discover whether this woman is “living or dead” derives from the social realities of the era as well as from her own moral values and marital anxieties.

Learning that Miss Godfrey is alive yet married and living overseas, Pamela feels relieved that the mother of her husband’s child is not a rival for his affection. Pamela also feels superior to Sally Godfrey and to all of the other women that Mr. B. took advantage of before his marriage. After all, she has been willing to resort to poverty or death rather than to abandon her morals. She has dutifully fulfilled her parents’ imperative, “Arm yourself . . . for the worst, and resolve to lose your Life sooner than your Virtue” (32). Pamela subsequently enjoys a large measure of self-satisfaction in that she is the first to refrain from immoral and illicit intimacies by thwarting Mr. B.’s advances. Only she has managed to become Mrs. B., to enjoy the pleasures of sexual intercourse within the sanctity of marriage; and it is her status as “wife” that enables her to revisit and to possess the sites of her past temptation, while the repentant but “poor” Sally Godfrey could leave only a letter of excuse and farewell “at the Place of her former Guilt” (397).⁶ It is troubling, though, that Pamela learns of Mr. B.’s multiple premarital affairs, or, in his words, “other Liberties” (357), only after their wedding. While a man may rightfully assume, or even require, virginity in his wife, a woman may certainly desire, if not expect, the same in her husband. It is no less “natural” (395) that Pamela wishes that her husband were not quite so experienced than that she rejoices that her husband’s former mistress now resides an ocean away. Christianity, especially in the Puritan version practiced by Pamela, makes no distinction between man and woman regarding the sinfulness of sexual relations outside of marriage.⁷

Thus, while Mr. B. assures Pamela, “. . . you are the Wife of my Affections: I never wish’d for one before you, nor ever do I hope to have another!” (369), Pamela cannot help but wonder if Mr. B.’s premarital affairs will be followed by extramarital affairs. Richardson’s narrator may claim in the final pages that Mr. B. made Pamela “the best and fondest of Husbands; and after her Example, became remarkable for Piety, Virtue, and all the Social Duties of a Man and a Christian” (409); but his

protagonist's anxiety about her husband's devotion and fidelity has sounded so strongly in the preceding pages that it echoes loudly in the all-too-trite, happily-ever-after conclusion. In Richardson's sequel, moreover, Pamela's anxiety is justified when Mr. B. has some sort of an affair with a Countess Dowager, whom he meets a masquerade ball when Pamela is expecting their first child. Consequently, in wedding Mr. B., Pamela finds herself still involved in a struggle to preserve her own honor as well as that of her employer as she contemplates the unwelcome advice of even the won-over Lady Davers, ". . . you must not expect to have him all to yourself" (374). Immediately before her marriage, Pamela exclaims in her epistolary journal, "I only fear, and sure, I have great Reason, that I shall be too unworthy, to hold the Affection of so dear a Gentleman!" (279). Nevertheless, having no better alternative, Pamela chooses to embrace, legally and physically, a man who has been and who remains her Master, a title that she continues to use for her husband, as she stays subject to his good graces and bad humors. In adopting his name, his status, his wealth, and his rules of conduct, Pamela braves fears of his future displeasure and infidelity in order to enjoy his present favor and company and all the privileges that go with them. Late in the original novel, while reflecting upon her husband's mention of "other Faults," unknown to his sister or to herself, Pamela rightly supposes them to be sexual; and yet she quickly asserts, "But I make no Doubt, he has seen his Error, and will be very good for the future" (372). This pitiful effort at self-consolation reveals that Mr. B. may be Pamela's "Benefactor" (387), but he is not her Liberator. Providentially or improvidentially, Pamela must prove her "consummate Virtue" (356) not only by gaining but also by maintaining a marriage that provides the religious justification, the social approbation, and the material compensation for the loss of her virginity.

Notes

¹ These terms come from the novel itself, pages 358 and 350, respectively, of the Riverside edition of 1971. All further references to this primary source will be cited parenthetically. Moreover, as Corinne Harol maintains, “Mr. B.’s conversion from libertine to responsible head of household is perhaps the most remarkable product of Pamela’s virtue” (211). An angry Lady Davers goes even further in sarcastically congratulating Pamela, “Thou hast done Wonders in a little time: Thou hast not only made a Rake a Husband; but thou hast made a Rake a Preacher!” (350).

² See T. C. Duncan Eaves and Ben D. Kimpel (viii) as well as Joe Bray (74), Mark Kinkead-Weekes (72), and Michael McKeon (357).

³ Albert J. Rivero rightly observes that “Sally Godfrey has left behind a memorial of herself, a living document that cannot be . . . easily suppressed” despite Mr. B.’s insistence that the child refer to him as an uncle and live apart from him (67).

⁴ See Laura Rosenthal, particularly pages 251-52.

⁵ See Judith Laurence-Anderson, specifically page 450. Also, the narrator who rather awkwardly concludes Richardson’s novel directly addresses both the temporal and eternal consequences of a woman’s relinquishing her virtue, even “*inadvertently*” (410).

⁶ Tassie Gwilliam correctly states, “Sally Godfrey embodies Pamela’s averted fate, and thus heightens the value and effect of Pamela’s triumphant virtue” (119).

⁷ For more information about the influence of Puritanism on English eighteenth-century fiction, see Ian Watt, especially pages 154-64.

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Magical Realism and Sisterly Bonds: The Restructuring of Identity in Sarah Addison Allen's *Garden Spells* and *The Sugar Queen*
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Sarah Addison Allen's magical realist works, *Garden Spells* and *The Sugar Queen*, both show how the social construction of identity has detrimental effects on characters. When it comes to magical realism, critics frequently explore the "decolonizing and "demarginalizing" aspects of the narrative style, with much attention on postcolonial and Western, multiethnic works.¹ Critiques of Western, white magical realist works, however, are still few and far between. Yet, marginalization frequently is at the core of these texts, and, as Theo L. D'haen says, "[i]t is precisely the notion of the ex-centric, in the sense of speaking from the margin, from a place 'other' than 'the' or 'a' center, that seems to me an essential feature of . . . magic realism" (194). In both novels, central characters are outside the "privileged center." In *Garden Spells*, Sydney Waverley has spent her whole life fighting against her family and her hometown of Bascom, North Carolina. She rejects her family's hereditary, magical abilities because they signal her out as an oddity amongst the upper class citizens with whom she longs to belong. Further setting her apart is the town's knowledge of her mother, a woman who lived a wild life, abandoned her children, and died when Sydney was only six years old—a woman the town believes she is exactly like. Sydney internalizes these negative views of class and gender that the upper class projects on her, allowing those views to shape her identity and lower her self-worth as she runs from one dangerous situation to the next. While *Sugar Queen*'s Josey Cirrini appears to be a member of Bald Slope, North Carolina's upper class, like Sydney, Josey also is marginalized. According to the town's upper class, Josey is the "fat," unattractive daughter of the wealthy and "great" Italian immigrant Marco Cirrini, the man who single-handedly saved the town and made it prosperous again. The derogatory feedback she receives excludes her from upper class society, while her family's money excludes her from middle and lower class society. Additionally, this class and gender-related feedback has a detrimental impact on Josey's identity, her only security found in isolation, devouring junk food. Class and gender expectations, expectations set in place before either woman was born, trap both women, leaving them unsure of who they really are or where they belong. It is in

¹ As I mentioned in "Strange Changes: Cultural Transformation in U.S. Magical Realist Fiction," the number of essays delving into the style's postcolonial attributes is immense, including much of Wendy B. Faris's *Ordinary Enchantments: Magical Realism and the Remystification of Narrative*, Frederick Luis Aldama's *Postethnic Narrative Criticism: Magicorealism in Oscar "Zeta" Acosta, Ana Castillo, Julie Dash, Hanif Kureishi, and Salman Rushdie*, and a large number of the essays in the collections *Coterminous Worlds: Magical Realism and Contemporary Post-Colonial Literature in English* and *Magical Realism: Theory, History, Community*. Even a survey of recent scholarship on magical realism shows a large number devoted to postcolonial criticism, including K. Thomas Alwa Edison's "The New Trends in Latin American Bloom 'Magical Realism' in the Novel of Gabriel García Márquez' *One Hundred Years of Solitude* – a Postcolonial Study" and Diala Isidore's "Colonial Mimicry and Postcolonial Remembering in Isidore Okpewho's 'Call Me by My Rightful Name.'"

relation to gender and class where we also see another gap in magical realist criticism. While some attention has been given to the role of gender in women's, magical realist fiction, the bulk of criticism, when it comes to white, female authors, revolves around the works of Angela Carter.² A discussion of the impact of class in Western, white, magical realism is almost nonexistent. For this reason, an examination of the impact of both the class and gender on identity in Allen's works is an important move forward. Both Sydney and Josey exist in the margins, unable to navigate class and gender restraints. The magical in each work acts as a cultural agent, providing a pathway for each woman to escape her socially constructed confines.

Magical realism, loosely defined, is a narrative style that crosses eras and genres; it is not a genre in and of itself. As I noted in "Strange Changes: Cultural Transformation in U.S. Magical Realist Fiction," "[m]agical realism is, simply stated, the blending of magical elements into an otherwise realistic text" (46).³ The style often has a cultural role, the magical allowing characters (and even readers) to question deeply entrenched, social, political, and/or economic ideologies—ideologies that ensnare and marginalize. Encountering the magical, characters,

undergo a restructuring process, wherein beliefs they hold are reassessed and reformed. In this way, the magical acts as a cultural agent. It not only opens up new possibilities and worlds for the characters, but also allows for the reformation of longstanding beliefs. Through this process, characters wrestle with and adopt new ideologies, often gaining strength as a result. (Bro 46)

As a cultural agent, the magical in *Garden Spells* and *Sugar Queen* provides a pathway for both Sydney's and Josey's growth as they come to reevaluate their sense of self and self-worth. The problem lies in the fact that many marginalized characters in magical realist works, Sydney and Josey included, are either unaware of existing problems or unsure how to negotiate and resolve said problems. Josey, for example, believes she "was supposed to be happy. And most of the time she supposed she was" (*Sugar* 5). While Sydney knows that her situation is dire, she returns to Bascom not because she thinks she needs to do so, but so her daughter, Bay, will have safety and security. The magical defamiliarizes, setting each woman on the right path, a path that neither woman

² In fact, one of the most recent works analyzing gender is Christine C. Keating's "Freeing the Feminine Identity: The Egg as Transformative Image in the Magical Realism of Angela Carter and Margaret Atwood."

³ In Faris's article "Scheherazade's Children: Magical Realism and Postmodern Fiction," she lists five, primary qualities of magical realism: "an 'irreducible element' of magic, something we cannot explain according to the laws of the universe as we know them. . . .Realistic descriptions create a fictional world that resembles the one we live in. . . .The reader may hesitate (at one point or another) between two contradictory understandings of events. . . .We experience the closeness or near-merging of two realms, two worlds. . . .[and] These fictions question received ideas about time, space, and identity" (167-73). For more, see Faris's article.

found on her own. In fact, destabilization/defamiliarization is a frequent component of magical realism. Wendy B. Faris posits that, “[i]n magical realism, reality’s outrageousness is often underscored because ordinary people react to magical events in recognizable and sometimes also in disturbing ways, a circumstance that normalizes the magical event but also defamiliarizes, underlines, or critiques extraordinary aspects of the real” (13).⁴ In this sense, the magical’s defamiliarizing capabilities disrupt the “status quo” in each novel. Both Sydney and Josey are stagnating—repeating the same behaviors and actions—until the magical forces each woman to address their problems head on. The magical in both novels, then, perfectly encapsulates cultural agency, for, as Kevin D. Blair notes, cultural agents “act as intermediaries between the individual and society, helping the individual negotiate her or his role and . . . ‘person-in-environment fit’” (23-24). Encountering the magical, both women are set on a path where they must reexamine their notions of self and their ideas of belonging. In both novels, the magical also ignites sisterly bonds. These bonds help the two women find the strength to set aside the past, as well as their deeply ingrained, harmful views of self. Coming away from the magical encounters empowered, Sydney and Josey not only develop a positive sense of self, but also finally find their place in the world.

As mentioned earlier, identity issues, particularly as related to class and gender ideals, are at the forefront of *Garden Spells* and *Sugar Queen*, and we will see the huge impact that the social has on both Sydney’s and Josey’s identity formation. The idea that gender is socially constructed is a long-held view, a view first posited in Judith Butler’s seminal work *Gender Trouble: Feminism and the Subversion of Identity*.⁵ In recent years, theorists examining identity have drawn corollaries between gender and identity, now exploring how identity also is socially constructed. In *The Ethics of Identity*, Kwame Anthony Appiah notes that “[t]he language of identity reminds us to what extent we are . . . ‘dialogically’ constituted. Beginning in infancy, it is in dialogue with other people’s understandings of who I am that I develop a conception of my own identity” (20).⁶ In other words, the society and culture around us shape who we are, who we will become, and how we view ourselves, making identity, in part, a social construction. I say in part because there are many different aspects, from parental enculturation to environment/nature that also play a role in shaping a person’s identity.

⁴ Similarly, Scott Simpkins comments that, “to prevent an overwhelming sense of disbelief, magic realists present familiar things in unusual ways (flying carpets, Nabokovian butterflies, mass amnesia, and so on) to stress their innately magical properties. By doing this, magic realists use what the Russian formalists called defamiliarization to radically emphasize common elements of reality, elements that are often present but have become virtually invisible because of their familiarity” (145).

⁵ According to Butler, “‘the body’ appears as a passive medium on which cultural meanings are inscribed or as the instrument through which an appropriative and interpretive will determines a cultural meaning for itself. In either case, the body is figured as a mere *instrument* or *medium* for which a set of cultural meanings are only externally related. . . . Bodies cannot be said to have a signifiable existence prior to the mark of their gender” (12-13).

⁶ Appiah further explores the social construction of identity in his work. Additionally, Paula M. L. Moya in “Introduction: Reclaiming Identity” and Satya P. Mohanty in “The Epistemic Status of Cultural Identity: On *Beloved* and the Postcolonial Condition” investigate identity’s social construction.

As Alexander J. Moyle points out, “[o]nce we accept the reality of a mind-independent reality, we cannot a priori claim that all social reality [including identity] is exclusively the product of social construction. After all, that natural reality could in fact be producing some of the social reality we encounter all around us” (68).⁷ I stress the different factors that shape identity because many scholars who support the idea of identity as a social construction do so at the exclusion of other factors.⁸ However, I will examine only the social construction in each work because of the large and extremely negative impact the method has on both Sydney’s and Josey’s identity formation. As we will see, both women internalize societal views, which, in turn, leads to detrimental and restrictive views of self.

Not only does the social construction of identity play a large role in both women’s identities, but also the particular, societal groups that marginalize them. Appiah argues that these group or “collective” identities “are constituted in part by socially transmitted conceptions of how a person of that identity properly behaves” (21). According to Appiah, the ideas about how individuals in a particular group should behave shape identity and, consequently, feelings, actions, behaviors, morals, and so on.⁹ Again, looking at group impact on identity is not without its own set of problems. One such problem is the idea that every person has a dominant, fixed identity such as ethnicity, sexuality, or gender. The dilemma that arose is that, for example, if a person were gay, female, and African American, scholars would only analyze her identity in relation to what they perceived as her dominant “group,” ignoring all others. Michael R. Hames-García stipulates that

a theory of social identity must be able to account for its multiplicity, the mutual imbrication of politically salient categories, such as race, ethnicity, sexuality, gender, and class. I want to repeat that these cannot be seen as essentially separate axes that sometimes intersect. Group memberships do not simply intersect; they blend, constantly and differently, expanding one another and mutually constituting one another’s meanings. (106)¹⁰

⁷ Moyle notes, “identity-features cannot, in the final analysis, merely be functions of the same cultural background or social setting or some such contextual feature, as that would bring us back to the dead end that we had just evaded. These features could be the product of certain physical or biological factors – genetic codes, chromosomal characteristics, and the like come to mind – or they could be the product of cultural, social, political, and economic settings that molded me as the ‘person’ I am” (69).

⁸ Moyle examines this problem in his article entitled “The Social Construction of Social Construction: Implications for Theories of Nationalism and Identity Formation.”

⁹ Appiah adds that “[o]f course, there is not just one way that gay or straight people or blacks or whites or men or women are to behave, but there are ideas around about how gay, straight, black, white, male, or female people ought to conduct themselves. These notions provide loose norms or models, which play a role in shaping our plans of life. Collective identities, in short, provide what we might call scripts: narratives that people can use in shaping their projects and in telling their life stories” (21-22).

¹⁰ Ivy Ken supports Hames-García’s view, saying, “[s]tructural locations do vary in form and meaning all the time, and it is important for social scientists to compare the situations of people who occupy different social locations. Yet treating race, class, and gender as descriptive demographic variables, while fine in a limited set of circumstances,

Since identity is multifaceted, we must examine the most dominant facets and the way they intertwine into a whole in order to understand identity. A second problem related to identity theory is essentialism, assuming that every member of a group shares the same views.¹¹ I raise these issues because in *Garden Spells* and *The Sugar Queen*, both class and gender ideals heavily influence both Sydney's and Josey's identity formation. Furthermore, these two groups are intertwined; for each character, class dictates how she should be as a person *and* how she should be as a woman. Delving into each book, we will observe how societal views of class and gender shape and harm both women's sense of self.

Before examining the negative impact that the social construction of identity has on both Sydney and Josey, we must first explore the way that the magical's cultural agency helps each woman renegotiate identity and place, leading them out of their self-destructive tendencies and harmful self-views. The teenage Sydney sought a place in Bascom's upper class society not only because of the town's derogatory view of her family, but also because she felt there was no place for her in her own family. Magical abilities touch every member of Sydney's family. Sydney's grandmother and her sister, Claire, have a way with plants, cooking them into foods that then give people different abilities and emotions.¹² Her aunt, Evanelle, knows exactly what item a person needs before the person does, and even Sydney's daughter has a family gift; Bay knows exactly where things belong.¹³ Sydney doesn't have any magic, or so she thinks; therefore, she feels like an outsider in her own family. Moreover, there is the upper class's condescending view of her family as weird, eccentric, and "lowly," particularly her transitory, man-hopping mother, Lorelei. Desperate to belong, Sydney mistakenly believes that escaping her family and class will provide her with all that she feels she's lacking. She begins dating a member of the town's elite, Hunter John Matteson, finding

obscures the fundamental reality that these are continuously changing social structures larger than any individual who could be categorized by them" (4), and that "[t]rying to rank dimensions of oppression reifies them; instead, social analysts must recognize how structures like race, class, and gender create, shape, influence, and depend on each other" (11). Moytl also notes that identities do fall into "hierarchies," and that "[p]eople do not actively engage in every form of politics implied by their many possible identity configurations. That is, if a person has n possible identities, that person does not pursue with equal vigor and dedication n forms of political activity" (70).

¹¹ As Mohanty asserts, "[t]he constructed nature of experience shows why there is no guarantee that my experiences will lead me to some common core of values or beliefs that link me with every other member of my cultural group. Our experiences do not have self-evident meanings, for they are in part theoretical affairs, and our access to our remotest personal feelings is dependent on social narratives, paradigms, and even ideologies" (35).

¹² Claire's honeysuckle wine, for instance, lets people see in the dark and brings people revelations. When Sydney is humiliated, Claire puts ingredients in the dishes she serves in order to bring about guilt and sadness, making everyone at the party call Sydney and apologize.

¹³ Evanelle constantly carries a bag of things with her to give to people. Before Sydney and Bay return, Evanelle gives Claire strawberry Pop-Tarts, which turn out to be Bay's favorite, she gives family friend Fred a mango peeler, which leads to a new relationship, and Tyler, the man in love with Claire, garbage bags when he's trying to figure out what to do with the mounds of cut grass in his yard. As for Bay, she tells Claire that Tyler "belongs here," despite the fact Claire's trying to make him uninterested in her. She also knows that her mother belongs at Henry's farm and where items are located.

a false sense of security and worth in her new, upper class relationship and friends. When he dumps her right before graduation, Sydney is

devastated to know that school was just a bubble, that she and Hunter John couldn't be together in real life, that the friends she'd made couldn't be her friends after they all graduated. They had to step out into Bascom society and do what their parents expected of them, become their family names. And Sydney was, in the end, just a Waverley. (*Garden* 73)

Sydney flees the town the minute she graduates, unable to face what she perceives as both familial and societal rejection.

Self-esteem and sense of self shattered, Sydney leads a risky life, jumping from one precarious situation to the next. In her mind, Sydney is exactly like her mother, and she allows the upper class's preconceived notions of both her and her mother to dictate her actions. As she relates, "dangerous men had been her specialty, just as she always imagined it had been for her mother—one of the many reasons she left Bascom with nothing but a backpack and a few photos of her mother" (*Garden* 29). Sydney loses herself; she ends up pregnant and trapped in an abusive relationship, a prisoner in her own home. It isn't until the magical intervenes that she is finally set on the right path. First, there are the smells, smells that have no place inside Sydney's Seattle home. Despite her horrific circumstances with her boyfriend, David, Sydney "would walk into a room and smell roses, or she would wake up and taste honeysuckle in the air. The scents always seemed to be coming from a window or a doorway, a way out" (*Garden* 32). It takes her several years to realize that she is "smelling home," as she comes to understand. In this way, the magical, the smell of her family's garden, obtrusively infiltrates her life, forcing her to examine her current situation. The smells haunt Sydney, never dissipating until she comes to understand that home is not Seattle, not David, but rather the place she fled all those years ago. The magical, then, opens her eyes, showing her that she must find a way out of her current situation. It also guides her back to Bascom and her sister, back to the place where she can finally heal.

The magical steps in several more times, helping Sydney find herself. Evanelle's magic is the second step in Sydney's healing process. Evanelle brings Sydney a shirt that's too big, and when Sydney returns it, she sees that the hair salon next door is hiring. Here, Evanelle's magic pushes her to use and recognize her own magic, for she never would have ventured downtown without magical interference. Sydney lands a job at the salon, and, using her gifts on her first customer, Claire, Sydney's magic shines through. Once Sydney finishes cutting Claire's hair, "[e]veryone was looking at Sydney with such awe, and Sydney was shining like polished silver. . . .this had always been inside Sydney, just waiting for her to embrace it," or, as Claire puts it "[t]his is your Waverley magic" (*Garden* 134). With no formal training, Sydney, through a simple

haircut, magically transforms people. In fact, this was a magic she had always had. Discrediting the internal, the teenage Sydney, instead, sought validation from the external, from the upper class and later from men. Hunter John's wife and Sydney's former friend, Emma, remembers how, as teenagers, "she let Sydney style her hair once, and then everything went right that day, like magic" (*Garden* 71). Only as an adult, only after her faith in others is utterly destroyed and the magical pushes itself front and center, does Sydney finally see her own magic. And Sydney's talents are, literally, magical. Claire, for example, looks in the mirror and sees "someone who looked like Claire had always wanted to be" (*Garden* 134). Claire's thoughts highlight the magical quality, the stress not on how she always wanted to *look*, but on how she always wanted to *be* as a person.¹⁴ After Sydney cuts Claire's hair, Claire begins to change, setting aside the anger and fear that distanced her from all relationships. Claire opens herself up to her sister, letting Sydney in for the first time. She also opens herself up to an actual relationship, finally giving Tyler, the neighbor who's in love with Claire, a chance.

Soon, people are flocking to Sydney's chair at the salon, all wanting a bit of Sydney's magic, but more importantly, Sydney's outlook begins to change. She looks at the upper class, Bascom citizens, and "[k]nowing what she knew now, Sydney didn't envy that life of privilege anymore" (*Garden* 150). Contemplating her former friends, she understands just how much of themselves they had to sacrifice for their names, like Hunter John, who gave up his dreams of travelling Europe, attending a faraway college, and even their relationship. Sydney realizes that she was sacrificing pieces of herself in her desire to belong, looking for self-validation from those who could never provide it. Additionally, she finds a place for herself, a sense of belonging within her family that she never had before. Sitting at the town's Fourth of July celebration with Claire and Bay, Sydney thinks about how "[w]hat Claire had said that day at the salon, that she had Waverley magic, changed her mind-set completely. She felt like a Waverley" (*Garden* 151). Sydney's own magic awakens a self-assurance and self-confidence that she never had before as well as shows her who she is and where she belongs. The magical, therefore, acts as a cultural agent, guiding Sydney out of her self-loathing and out of a dangerous relationship that, had she stayed, would have culminated in her own death. Instead, the magical shows Sydney that she does have a place, that she truly is a Waverley, and that there is pride to be found in the Waverley name. Knowing she is a Waverley and that she has her own magic helps establish her sense of self and establish a higher view of her own worth, allowing her to finally escape the vicious cycle of abusive relationships and self-loathing that she began as a teenager.

In steering Sydney's new evaluation of herself and her new path, the magical also helps Sydney establish sisterly bonds and find true happiness. As children, Claire always chased Sydney away, jealous because Sydney had been born in Bascom, born

¹⁴ The emphasis here is my own.

in security, while Claire had endured years of poverty and instability on the road with their mother.¹⁵ Claire believes that “Lorelei obviously thought Sydney deserved better, that Sydney deserved to be born with roots. And the small scared child in Claire hadn’t been able to forgive her” (*Garden* 5). While the “her” of Claire’s thoughts implies Claire’s mother, Lorelei, Claire also blamed Sydney, pushing Sydney away at every turn. Claire comprehends the impact of her insecurities and jealousies once Sydney returns, realizing that “[t]he past ten years weren’t the only mystery surrounding Sydney. Claire realized she didn’t even know her sister when they were kids” (*Garden* 99). It isn’t until the magical intervenes, until Sydney’s newfound self-worth develops, that the sisters begin to heal and bond.¹⁶ As the two become closer, Bay notes that “Sydney talked a lot about Claire these days, and there were times when Sydney and Claire were together that Bay could see, in just the right light, them turn into little girls again. Like they were living life over” (*Garden* 178). The magical gives Sydney and Claire a second chance, letting them set aside the past. In turn, their relationship strengthens, and both women find, in each other, a person on whom they can rely, sharing their fears and secrets. Finding a strength she never knew she had, Sydney is able to help Claire overcome her own paralyzing fear of abandonment. She is also able to face David when he comes for her and Bay, drawing on the family magic to send him running.¹⁷ With her newfound strength, Sydney stands up to her abuser, “not intimidated now, not scared anymore” (*Garden* 274). Finally, Sydney finds true happiness with the childhood friend, Henry Hopkins, a boy she rejected once she fell “in” with the upper class. All these years later, and even after her cruelty in high school, Henry still loves her. Prior to the magical’s influence, Sydney wouldn’t have felt worthy of love or of a “good man.” The new, empowered Sydney opens herself up to both, letting Henry into her life. Thus, through the magical, Sydney finds place and purpose. No longer the lost girl/woman, she is secure in her own identity, proud of her family and name, and flourishing in the love that her new relationships provide.

The magical that enters Josey’s life is in the form of a ghost, Della Lee Baker, who takes up residence in Josey’s closet. When alive, Della Lee was firmly rooted in

¹⁵ As Claire tells Sydney, “[w]e didn’t have a home, Mom and I, the first six years of my life. We slept in cars and homeless shelters. She did a lot of stealing, and a lot of sleeping around. . . . [W]hen we came here, I knew I was never going to leave again. The house and Grandma Waverley were permanent things, and when I was young, that’s all I ever dreamed of. But then you were born, and I was so jealous of you. You were given that security from the moment you entered the world. It’s my fault, our relationship as kids. I made it contentious because you were from here and I wasn’t. I’m sorry. I’m sorry I’m not good at being a sister. . . . I can’t help but think how temporary everything is, and I’m scared of that kind of temporary. I’m scared of people leaving me”” (*Garden* 211-12).

¹⁶ Sydney sees that “there was . . . the beginning of something new and close between them [Claire and Sydney]. It felt good” (*Garden* 155).

¹⁷ When David shows up at the family home, Sydney lets him eat the apple that her family tree rolls toward him, knowing that, in doing so, it will show David the future. After eating the apple, David turns white and freaks out. Sydney asks, “[y]ou just saw your death, didn’t you?Was it your biggest far coming true, David? Was someone actually hurting you this time?”” (*Garden* 274).

the town's lower class, trapped in a low-paying job and an abusive relationship. Della Lee has absolutely no connection to Josey; yet secures Josey's closet space through blackmail.¹⁸ Josey doesn't find out that Della Lee is dead, having committed suicide, until near the end of the novel, but from the start, Della Lee makes guiding Josey her entire purpose. Josey has no life and no friends; her whole world revolves around her domineering mother and the secret stash of junk food and travel magazines hidden in her bedroom. Like Della Lee in life, Josey is trapped and has been since her birth. Caught between two, miserable parents, Josey acted out as a child, desperately seeking love and attention from two people who had none to give. Class and wealth were of utmost importance to Josey's father, Marco, so much so that the only reason he married Margaret, Josey's mother, is because of her family name.¹⁹ Showing little affection for his wife and carrying out affairs with other women throughout their entire marriage, Margaret quickly came to despise her husband. Josey, then, was born "out of desperation and spite" (*Sugar* 33), desperation in that having a "legitimate heir" would "bind Margaret to Marco's fortune, no matter what" (*Sugar* 124) and spite because she knew Marco didn't want children. Margaret saw her tiny daughter as "unattractive" and "spoiled," wondering if Josey's screaming, destructive fits were Margaret's "punishment" (*Sugar* 33). The only love Marco and Margaret had was for the prestige that came with class and wealth. In fact, before his death when Josey was nine, Margaret "forced" Marco to spend time with his daughter—not because she cared about Josey, but because Margaret wanted to "inflict" her misbehaving daughter on the husband she hated. As Josey grows, she is a stark reminder of Marco, thus, Margaret makes it her mission to make her daughter feel as miserable and unworthy as possible, wielding the "power beautiful mothers held over their less beautiful daughters" like a weapon (*Sugar* 3). Josey is the unwanted byproduct of an unhappy, yet class and appearance-focused marriage, a child who cannot understand the situation that she's been born into.

Now an adult, Josey feels she must atone for her horrendous behavior as a child, that she must become a respectable woman of her class, even if, as her mother continually informs her, Josey will never be a beautiful woman.²⁰ Josey believes that a part of this atonement involves absolute obedience to all her mother's decrees and complete servitude. When Della Lee wants Josey to go out and get her a sandwich, Josey can't because, as she tells Della Lee, "I have to eat lunch with my mother at twelve-thirty. Then I have to sit with her when our financial advisor comes by this

¹⁸ Della Lee threatens to reveal Josey's secret stash of junk food if Josey doesn't let her stay. Josey panics; her stash is her only solace, her only avenue of escape from her mother and her mother's world.

¹⁹ Josey's father came from a humble background, his father a chimneysweep. Rising to "glory," Marco not only rejuvenated the town, but also was the founding father of its upper class, a role that he delighted in.

²⁰ For example, "[s]ome people liked to call Josey and her mother the Cirrini Sisters. Margaret had Josey late in life. Josey was only twenty-seven, so they were essentially calling her an old woman, but they were comparing her to Margaret, who was once the belle of Bald Slope. . . . There were worse things to be called. Margaret didn't like the nickname and discouraged it whenever possible. Margaret was small, fair and ethereal. Josey looked like a thick dark blob next to her. *Sisters?* Margaret would say. *We look nothing alike*" (*Sugar* 10).

afternoon. Then I have to get her into the bathtub this evening, then get her settled in bed. . . .I take . . . [her] for her manicure and pedicure tomorrow. . . .to her ladies' club meeting Thursday" (*Sugar* 17). No matter whether she was screaming or breaking her mother's "treasures" as a child or whether she's accommodating her mother's every whim, Josey is never going to receive the love that she's always craved, never going to fit into the class she was born into. Consequently, Josey is trapped, unable to break away from the town and people who are destroying her.

It's at this point that the magical intervenes in the form of Della Lee's ghost. Looking at the state of Josey's life, Della Lee tells Josey, "[y]ou're dying with the way things are. . . . You're going to lose yourself in this Josey. It's going to happen if you don't change. I know. I lost myself trying to find happiness in things that didn't love me back" (*Sugar* 76). At first, Josey ignores the magical interference, but Della Lee's not one to be ignored. Della Lee is bound and determined to push Josey out of hiding and into the world, starting with the sandwich Della Lee wants from a particular vendor. Caving to Della Lee's wishes, Josey meets the vendor, a woman named Chloe Finley, and a friendship quickly blossoms between the two women—Josey's first friendship in her entire life. Josey is shocked when Chloe invites her to the town festival, asking Chloe, "[s]urely there are other people you'd rather go with?" (*Sugar* 56). Josey is so repressed that she cannot understand how anyone would want to spend time with her, how anyone thinks that Josey has anything to offer. Initially unreceptive to the magical, to Della Lee, sneaking into Della Lee's home triggers a realization. There to retrieve some of Della Lee's belonging, Josey "*felt* her [Della Lee] here, felt her genuine, profound unhappiness, like it was her own. It felt so familiar, that belief that nothing was ever going to change so why try anymore" (*Sugar* 24). The magical makes its presence known in Della Lee's home, forcing Josey to see the connections between the two women, despite the radical differences in their backgrounds. It's only at this point that Josey becomes more receptive to Della Lee's meddling. The old Josey would have declined Chloe's invitation, run back to her room, and gorged herself on junk food. Instead, Josey delightedly accepts the invitation, and, while attending the festival, she is thrilled to discover that "[b]eing here felt strangely empowering, like she now had a secret identity, a super power. She could go out looking like this [dressed casually, hair down, makeup on], and no one knew her as Josey Cirrini. She was now just Josey, Chloe's friend. She could eat and no one would say anything about it, look at her like it was wrong" (*Sugar* 62). Away from upper class society and away from those with preconceived notions about her, Josey no longer is judged in the same way—in fact, she's no longer judged at all. She also defies her mother, wearing the red sweater her mother wants her to throw away because it looks "horrible" on her, wearing makeup, despite the fact that "Margaret always said . . . it would make her look cheap" (*Sugar* 60-61). For the first time in her life, Josey can simply be herself. Pushing Josey out of her isolation, the magical helps her initiate the first steps toward finding herself and

finding her place in the world. Moreover, Della Lee refuses to let Josey keep her head in the sand, telling her “[i]t seems to me that you’ve given up all semblance of a normal life just for her. . . You need to stop this hero worship of your mother. She’s not *that* great. And she doesn’t give a flying fig about you” (*Sugar* 58). In this way, the magical, through Della Lee, provides agency, raising the very issues and problems that Josey has been blind to for so many years. The magical also makes her question the power structure in place in her family and in her mother’s social circle, and, most importantly, makes Josey question all the negative feedback that she’s internalized from childhood on.

Della Lee not only helps Josey navigate class confines, but gender as well, helping Josey appreciate herself as a woman. While getting ready for the festival, Della Lee tells her how to dress. Josey normally wears extremely ill-fitting clothes, her hair pulled back, and no makeup. Della Lee not only commands Josey to go to the festival, but also makes Josey change, telling her to “[w]ear that sweater you like so much, the one you just took off. It looks good on you” (*Sugar* 59). At the festival, for the first time in her life, Josey wonders about her appearance—and not in a negative way. Bumping into Adam Boswell, the mailman who she’s secretly loved for years, she notices him looking her over and thinks, “[w]hat was that look? Men didn’t look at her that way. *He’d* never looked at her that way. Long looks from head to toe were for women like Della Lee and Chloe, not Josey” (*Sugar* 64). Still insecure, Josey is petrified when Adam asks her out on a date, believing he only did so out of pity. Her first reaction is to dig into her stash of junk food, but Della Lee blocks her, saying, “Oh, no. No, no, no. . . Nothing is real in here. Your life is outside. It’s waiting for you” (*Sugar* 218). Here again, the magical, Della Lee’s ghost, pushes her out into the world, making her accept the date with Adam. It’s on this date that she gets her first kiss, and suddenly, as Josey describes it, “[t]he whole world opened up and I fell inside” (*Sugar* 229). The change in Josey is dramatic. She begins to see her own beauty, how certain colors (the red that her mother despised) actually complement her pale skin and dark hair. Josey also recognizes the fact that she isn’t happy, realizing that she doesn’t belong in her life, in the town, and that she’s let her mother and her class dictate who she is as a person.²¹ The magical is transforming Josey, opening her eyes to the way she subsumed her own wants and needs and making her aware of the fact that she is a strong and beautiful woman, one who deserves both love and respect.

With Della Lee’s guidance and Chloe’s friendship, we see Josey’s metamorphosis from a lonely, insecure adult trapped in a child’s mindset to an empowered woman as she grows more and more self-assured. This empowerment is particularly obvious in her relationship with Adam. For years, she met him on the steps every day to get the mail, never saying a word about how she felt. And then Della Lee

²¹ Even her mother notices, observing, “Josey was a different person than she was even a month ago. She reminded Margaret so much now of Marco’s cousins from Italy. . . Margaret had been fascinated by them” (*Sugar* 230).

steps in, ensuring that Josey can no longer avoid Adam, who also just happens to be Chloe's close friend. Initially, Josey resists, fleeing back to her bedroom when she encounters him at the festival. Josey, early on, is paralyzed—unable to deal with the real world and unable to move forward. Yet Della Lee, has a “plan” for Josey; she refuses to leave Josey mired in her stagnant world and persists in throwing Josey and Adam together. Josey’s transformation is most evident when she finally reaches out to Adam. She discovers that Adam is now the paralyzed one, hiding behind his own fears and secrets. Unwilling to accept what little Adam is offering her, Josey stops meeting him at the mailbox, and, as Della Lee tells her, “[y]ou’re tipping the balance of power. . . .Good call. . . .I think I’m wearing off on you” (*Sugar* 202). No longer will she accept the “scraps” of friendship and love thrown toward her, no longer will she accept pity—Josey finally recognizes that she deserves more. Though she’s still petrified, Josey makes Adam decide whether to wallow in his own fears or whether to pursue their relationship; she makes him come to her on her own terms. In this way, the magical truly empowers Josey. Josey the child threw fits and broke things to gain attention, Josey the adult acquiesced to her mother’s every demand, allowing both her mother and those in their social circle to belittle her. The new Josey now knows her own self-worth and will no longer be anyone’s doormat. Most importantly, she will no longer “run” after love that is dangled before her, just out of reach.

Through the magical, Josey also discovers sisters she never knew she had, developing strong ties with both. Josey is angry when Della Lee reveals that Marco had affairs, affairs resulting in children, because, in Josey’s eyes, her father could do no wrong. In fact, one such affair was with Della Lee’s mother. Demanding proof, Josey sends a letter to her father’s lawyer and awaits the truth. Yet, it is because of Della Lee that Josey’s life and self-view change. The friendship the two women develop saves Josey from her sad, lonely existence, something Josey recognizes later. Then she learns about Della Lee and sees the parallels between both of their lives. Both women desperately searched for love and acceptance from the same man, their father, only to face rejection. Both, as adults, still yearn for the unconditional love denied them as children. Whereas Josey retreats from the world, Della Lee keeps entering self-destructive and violent relationships. As Della Lee tells Josey, “[y]ou’d be surprised how easy some things can be, things you never thought you’d do, when you take self-respect out of the equation” (*Sugar* 59). What Josey comes to realize is that, despite class differences, both women are alike in so many ways. Despite the fact that Della Lee bluntly insists on saying the things Josey doesn’t want to hear, Josey understands that Della Lee is trying to save her from herself, from going down the same path that led to Della Lee’s own death. When Josey learns that Della Lee is a ghost, learns of her suicide, despite not having the lawyer’s proof, Josey tells Adam, “[t]hat woman on the news tonight, the woman in the river, I knew her. . . .She was my sister,” (*Sugar* 269). The pieces suddenly click into place: why Della Lee doesn’t want anyone to know Josey

went to her home and got her belongings, why Della Lee always smells like river water, why she seems to be growing paler and paler, why Della Lee wants to save Josey and says about herself, “I gave up on me a long time ago” (*Sugar* 60). When the letter finally does arrive while Josey’s on her honeymoon, Della Lee’s ghost is standing nearby. Josey rips up the letter and tosses it into the wind. Proof of blood ties couldn’t make the bond the two women share any stronger. In Josey’s mind, she and Della Lee are sisters, no matter what, and the bond that the magical kindles helps empower her, helps Josey escape a fate similar to that of Della Lee’s and find happiness.

Della Lee’s ghost also leads Josey to another sister, Chloe. The two women already had formed a strong friendship when Josey realizes the truth after hearing an idle comment about how similar she and Chloe look. As with Della Lee, Chloe helps Josey, pulling her out of her shell and offering unconditional friendship. In fact, the two women support each other whenever they can. Chloe is the one who opens Adam’s eyes to the fact that Josey is in love with him, supporting and pushing her friends together when neither can find the courage approach the other on their own. In turn, Josey comforts Chloe after Chloe discovers that her fiancé, Jake, cheated on her, and Josey protects Chloe when Chloe gets entangled with Della Lee’s dangerous ex, Julian. Chloe helps pull Josey away from her confines, drawing Josey out into the world where she truly begins to shine. Prior to magical intervention and the bonds it initiates with her sisters, Josey had no friends, talked to no one, and buried herself in books and junk food. While the magical pushes her out into the world, the connection she forms with Chloe truly makes Josey thrive, and, as Adam observes while on their date,

[h]e didn’t think he’d ever heard Josey laugh, not like that, unrestrained and unselfconscious. It was as clear and pure as water. He spent the rest of the evening watching her from across the hall. She surprised him by socializing with his coworkers better than he did. . . . She didn’t get to do this often, he realized. She didn’t get to be herself, with people who didn’t know her. She was meant to be a social creature. (*Sugar* 224-25)

This is the real Josey, the Josey the magical inspires to step away from class confines, who transforms once she encounters true, unconditional friendship. With Chloe, there are no strings attached and no negative commentary about her appearance or her class worthiness. Instead, Chloe only wants what is best for Josey. The friendship and sisterly bonds Josey forms with both Della Lee and Chloe help Josey heal. The bonds show her that unconditional love is possible and that she is truly worthy of all types of love. Thus, the magical acts as a cultural agent, opening a path for Josey out of her isolation and negative self-view. As with Sydney, Josey is empowered and freed, but while Sydney finds her identity and place back in her hometown, Josey finds that she

belongs away from Bald Slope and out in the world. For both, the magical guides them toward the pieces of a whole, helping them find strength, self-worth, and happiness.

Prior to the magical's intervention, ideas of class and gender, which are inexorably tied together in both *Garden Spells* and *The Sugar Queen*, marginalize and trap Sydney and Josey in different ways. Class is the dominant group affecting both women. Sydney, as previously mentioned, is tied to a lower class and a family name within that class. As Sydney tells Claire when she returns to Bascom, “[y]ou didn’t make me hate being a Waverley. This whole town did” (*Garden* 97). Young and naïve, she thought Hunter John was forever, but the older Sydney finally realizes that he “hadn’t been able to accept her for what she was” (*Garden* 88). The class views are so firmly entrenched that, even upon Sydney’s return, the upper class wants to make sure Sydney stays in her proper place. Claire is hired to cater a social function for Hunter John and his wife, Emma, a woman who once swore she was Sydney’s friend. Unwittingly, Claire aids in Sydney’s humiliation when all Sydney’s former “friends” see Sydney serving them at the party. As Ariel Clark, Emma’s mother, tells Emma “you need to take control. Show her she doesn’t belong here, that there’s no chance of getting what she had back” (*Garden* 93).²² What crushes Sydney the most is the fact that she thought, all those years ago, she had finally found her place. While at the party, she looks around at the beautiful elegance and remembers how “[s]he wanted this so much when she was young, this prosperity, this dream. Standing there, she could remember so clearly what it felt like to be a part of it, to be a part of something, to know she belonged somewhere” (*Garden* 90-91).²³ Years later, her outsider status, along with her notions of self, are reinforced when that same, upper class society rejects her again, delighting in her humiliation when Sydney discovers that the party she’s serving is not that of Hunter John’s parents, but that of Hunter John and Emma. After all these years, Sydney is still the outsider, and, in fact, has fallen even lower; she’s no longer the lowly Waverley who they let *participate* in their social functions, but instead the lowly Waverley who now *serves* at their social functions.

While Josey’s experience as a member of the upper class is vastly different from that of Sydney’s, expectations still trap Josey, and her own class marginalizes her. Bald Slope’s upper class picks at all Josey’s “perceived” flaws in order to set her apart, and, even after decades have passed, they still blame Josey for her “unbecoming” childhood

²² Many of the upper class in Bascom echo Ariel’s classist view of Sydney. Hunter John, while dating Sydney, “knew he shouldn’t have anything to do with her. People of their caliber didn’t socialize with Waverleys” (*Garden* 70). Once she starts dating Hunter John, his “clique in school had no choice but to accept Sydney into their fold” (*Garden* 71). Later, when she starts working at a hair salon, the upper class almost forces her out of business, refusing to seek her services.

²³ Sydney’s class envy comes up many times in the novel. At one point, after returning to Bascom, she gets a gift from Maxine’s, an upscale shop in town, and she remembers how “[g]irls at school whose parents had money bought things at Maxine’s. Sydney used to work all summer in order to shop there too, to look like she belonged” (*Garden* 61). In fact, her desire to belong to the upper class also makes her mistreat the one boy who is truly her friend, who truly loves her, Henry Hopkins. She laughed and made fun of Henry in high school, only later realizing that “she’d been horrible to him once she got everything she thought she wanted in high school” (*Garden* 164).

behavior. Because of the way Josey went about gaining her parents' attention as a child, there is not a single member of Bald Slope's upper class society who doesn't remember something horrible that she did as. As Mrs. Ferguson, Josey's neighbor tells Adam,

"[t]hat girl was the meanest, rudest, most unhappy child I've ever known. She could pitch the loudest fits when she didn't get what she wanted, so loud I could hear her from inside my house. I think she broke just about everything her mother ever owned. And she threw tantrums in public just as often. Ask anyone if you don't believe me. Every store owner in town has a story, and a bill. She used to steal candy. Her father was the only one who could control her, but he was hardly ever around." (*Sugar* 72)

According to the upper class, there are certain expectations in place for members, and Josey does not fit those expectations as a child, especially in comparison to her "great" father. After her father dies, Josey makes a pledge to change—she will be the "respectable daughter" that her mother has always wanted, she will do the things expected of a person from her class. Yet, even at 27 years old, the upper class's perceptions of Josey are unchanged; the town placed her in stasis at ten years old. For example, Jake Yardley, Chloe's ex and a prominent lawyer in Bald Slope, relates that Josey was "the first person to send my mother flowers in the hospital when she had her hysterectomy. But you know what my mother said? "I can't believe she sent me flowers". . . . Apparently, when Josey was a little girl, she kicked my mother in the shin when my mother saw her eating candy in the grocery store. . . . She left a scar" (*Sugar* 207-08). Those unchanging views deeply impact Josey's sense of self, contributing to her self-deprecation and feelings of worthlessness. Now, she's a lonely, introverted woman battling not only the upper class, but also the entire town's statically cemented opinions of her. This fact is most visible through Della Lee, who is surprised to learn the realities of Josey's life, asking Josey, "[i]s this what you do all day? Don't you have friends. . . . I didn't know your life was like this. I used to envy you when you were a kid. I thought you had everything" (*Sugar* 11). Josey, though, "couldn't imagine someone as beautiful as Della Lee Lee envying her. Josey didn't have everything. She had only money" (*Sugar* 11). In the end, these class expectations and views isolate Josey, but even more, they trap her in a childlike mentality.²⁴ She remains forever in awe of her mother, placing Margaret in a sort of god-like position, catering to Margaret's every whim and demand, and wholeheartedly accepting that the negative comments about her as absolute truth. Josey thinks nothing of the pieces of herself that she's sacrificing, but instead believes she must pay the penance for not fitting the upper class mold. It's

²⁴ As Della Lee sarcastically asks Josey, "[w]hat will you do when people start treating you like an adult instead of a ten-year-old?" (*Sugar* 75).

no wonder that Josey's only solace becomes the junk food she secretly stashes in her room.²⁵ Like Sydney, Josey has no place, no sense of belonging anywhere, and she continually finds herself lacking. Her class marginalizes her, making her feel inferior and subpar, with her own mother the most selfish and the worst offender.

The class views that ensnare both women also lead to gender issues, particularly those revolving around feminine behavior and appearance. Each woman bases her ideas about who she is as woman on the feedback she gets from those in the class around her. This feedback is exceedingly negative, which leads both women into harmful situations. For Sydney, the town continually draws comparisons between her and her mother, Lorelei, a flighty woman who left Bascom as soon as she could, jumped from man to man, and eventually abandoned her children. As Ariel comments, "Lorelei was a ne'er-do-well. Between you and me and the fence post, Sydney's just like her" (*Garden* 259). When the upper class rejects her, Sydney emulates her mother: she flees Bascom as fast as she can, jumps from one relationship and one city to another, and is attracted to the wrong sort of men because they made her feel more alive, more desirable. Eventually, she ends up with David, "wildly attracted" to him because "he was powerful and she liked that. Powerful men were thrilling, until the point that they turned frightening, and that was when she always left" (*Garden* 30). Only her escape is cut off when she gets pregnant. For years, David beats and rapes her, keeping her a prisoner and controlling her every move. By the time she does escape with her daughter, running back to her sister and Bascom, she is a shell of her former self. She appears before Claire "an insecure woman with her arms wrapped around her" (*Garden* 39), a woman who lives in fear and cares little about her appearance anymore.²⁶ Sydney lets class perceptions influence her ideas of self and gender, which leads her on the same, self-destructive path as her mother, her lifestyle almost getting both Sydney and her daughter killed.

In a sense, both women have the final remnants of their self-worth beaten out of them, Sydney physically and Josey verbally. Those who surround Josey constantly denigrate her appearance. Her own mother finds her "unattractive," telling her not to wear certain things because they make Josey look fat and cheap. The truth of the matter is that Josey's looks threaten Margaret, for Josey looks just like Marco's sisters who were "magical women, with . . . long curly hair, large breasts and movements like dancers" (*Sugar* 230). Yet, Margaret's derisive views about Josey's looks filter out into their social circle, and, Bald Slope being a small town, those views even infiltrate the

²⁵ Josey's secret place is stocked with books, magazines, especially travel magazines, and "[I]lots and lots of sweets. Moonpies and pecan rolls, Chick-O-Sticks and Cow Tales, Caramel Creams and Squirrel Nut Zippers, Red Hots and Bit-O-Honey, boxes upon boxes of Little Debbie snack cakes" (*Sugar* 10).

²⁶ As Claire observes when Sydney first returns, Sydney "could be a ghost, or maybe someone who looked incredibly like Sydney. The Sydney Claire knew would never let her hair look like that. She wouldn't be caught dead wearing a T-shirt with food stains on it. She used to be so meticulous, so put together. She always tried so hard not to look like a Waverley." (*Garden* 39).

lower class residents. For example, when Adam tells Jake that he finds Josey's figure attractive, Jake snorts in laughter, and Julian, Della Lee's boyfriend, calls Josey a "fat bitch" (*Sugar* 137).²⁷ With this constant influx of negative feedback, it is no surprise that Josey develops an extremely unfavorable view of both herself and her body. Josey finds it embarrassing "being such a sorry excuse for a Southern belle. Her weight, her unfortunate hair. . . . She'd never be the beauty her mother was, or have the personality of her late father. She was pale and plain and just this side of plump, and she accepted that. But food was a comfort. It filled the hollow spaces" (*Sugar* 6, 5).²⁸ Consequently, Josey finds nothing attractive about herself—everything about her is lacking in comparison to others in her upper class world, particularly in comparison to her mother. This low self-worth inhibits Josey, making her retreat from the world.²⁹ Josey is afraid to put her heart at risk, afraid of rejection, and, instead, fills her life with the very food that makes her hate herself and her body.

Firmly ensconced in societal notions of class and gender, Josey believes herself unworthy of love, just as Sydney does. For Sydney, Hunter John is the only man she'd ever loved, and the only man who gave her hope, a hope that he strips away from her. After returning to Bascom, Sydney finds it "a sad thing . . . that she'd only loved one man. And that man . . . had from the beginning relegated her to a youthful indiscretion, when she thought it would be forever" (*Garden* 122). So twisted have her self-perceptions become that she doesn't even realize Henry is in love with her, even after Claire tells her so. Love is also the one thing that Josey has craved her entire life, and, despite the fact that she has tons of money, Josey "would give that and everything else she had . . . for the one thing she wanted most in the world but would never have" (*Sugar* 11-12). Both women are lost, never having found a place where they fit in and viewing themselves as unworthy. Adrift, neither woman has any understanding of who she actually is or what she wants out of life, always having followed the expectations of others. As Sydney shrieks at Claire, "[t]he whole town forced it [the rigid view of the Waverley family] on me! I tried to be normal and no one would let me" (*Garden* 59).³⁰

²⁷ Similarly, when Josey offers Amelia, a member of Josey and her mother's social circle, some candy, Amelia informs her, "[y]ou're a bad influence on me. Ma'am-mother always says, 'Don't eat so much! You'll end up like Josey Cirrini'"" (*Sugar* 103). Amelia's mother, Livia, compares Margaret and Josey, saying "[i]t's such a surprise, you being a beauty. It's hard to believe she's your child. . . . But my Amelia isn't pretty, either. They need to stay that way, to stay at home and take care of us. The uglier the girl, the more helpful she is" (*Sugar* 100).

²⁸ Interestingly, those who meet Josey later in life, the town's views not influencing them, see Josey in a completely different light. Chloe, who befriends Josey, finds that Josey "was really very pretty. She had beautiful pale skin, which was a stark contrast to her dark eyes and hair, like black marble and snow" (*Sugar* 32). Adam, Josey's secret crush, "[t]hought about how she was wearing her curly black hair down that night, how she was in that tight sweater he'd seen her in so many times, the red so striking against her pale skin. And he wasn't the only man here who'd noticed" (*Sugar* 67).

²⁹ As Mrs. Ferguson tells Adam, "[t]he only time she leaves that house is to take her mother to her few social activities, or to run errands for her" (*Sugar* 73).

³⁰ Sydney also feels that "[t]his place [Bascom] messed her up. She was never sure of who she was here" (*Garden* 56). After her humiliation at the party, Sydney confronts Claire, asking, "[a]re you actually this comfortable with

Josey also recognizes the trap that she's fallen into, yelling at Adam, "that's how everyone sees me, isn't it? Poor Josey. Fat, unsocial, under her mother's thumb, not living up to her father's name. I'm so tired of worrying about what people think of me, of what they thought of me as a child. And I'm tired of that look. . . .That look of pity!" (Sugar 140). Yet neither woman knows how to extricate herself from the pit she's fallen into—all Sydney and Josey know is that they don't belong anywhere, and that there's something missing from their lives. Both women also have tried to change, only to find society blocking them. In the end, the class and gender ideals negatively impact both Josey's and Sydney's identities, sending them spiraling downward into self-destructive tendencies, and it is only through the magical's agency that either come to recognize their true worth and escape the marginalizing ideologies that trap them.

As we've seen, both Sydney and Josey are marginalized, excluded by and from upper class society. Moreover, this marginalization consists of a steady diet of negative feedback about who they are as individuals and as women. Both women internalize this feedback, allowing it to shape their identities. With no one to turn to and no sense of belonging, each woman also runs, both fleeing their hometowns in their own ways—Sydney literally and Josey by hiding away in her bedroom. The only solace each finds is in something that can never bring them happiness; Sydney seeks solace in men, Josey in food. Coming to the conclusion that they are, indeed, lacking, both women also become entwined in abusive relationships. Both women are trapped, paralyzed and unable to escape the devastating circumstances in which they find themselves. Only through the magical's guidance does each woman positively restructure her identity and find her place in the world. For Sydney, this restructuring leads her to reject the harmful ideals she previously held revolving around class and her mother. It also leads her back to the home and family that she fled as a teenager. Josey abandons her junk food and abandons the upper class society that held her back. Furthermore, the magical leads her out of a town where she does not belong and out into the world. For both women, the magical also awakens sisterly ties, ties that further aid in their self-discovery and growth. In the end, Sydney and Josey emerge stronger and happier women, women who are sure of who they are and where they belong. This surely paves the way for the one thing for which both women longed, yet felt they never deserved: love and happiness.

people thinking the way they do about us? I saw you when we were kids, how no one wanted to be your friend, how no boys were ever interested in you. . . .Doesn't it matter at all to you?" (Garden 99).

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**Tilting at the Windmills of my Mind:
Modeling Protocol Analysis in an Advanced Writing Class
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*Like a circle in a spiral, like a wheel within a wheel
Never ending or beginning on an ever spinning reel
As the images unwind, like the circles that you find in
The windmills of your mind!*

Michel Legrand, Alan Bergman, and Marilyn Bergman
“The Windmills of Your Mind”

As I have done many, many times before, I stand at the front of a classroom and look out at the students sitting in rows in front of their monitors. Some smile back at me, some are poking at their keyboards or phones surreptitiously, some are looking up at the clock already, and a few are practicing the highly refined skill of dozing upright with eyes opened and mouths closed.

Again, as I have done many times before, I move to the instructor terminal, lower the screen, fire up the LCD projector, and prepare to begin. Only this time, I have no PowerPoint to click through, no sample passages complied, no notes from which to work. Just as my students are doing, I stare at a blank screen and the sample appellate court case we are to brief. Nervous, I swallow hard, and begin to type and talk, vocalizing my thinking process as I model how to draft a case brief. I let my thoughts flow right out of my mouth, reminding myself not to cuss out loud as I might do at home when working on a difficult writing task. The students, good passive learners that have been trained to be, type along with me. Our keyboards sing back and forth to each other, and then I realize I may have misidentified a key issue in the case. I begin tapping the delete key and working out loud backwards through the draft of my brief. The students look around, and begin to tap their delete keys. Some seem slightly panicked. A few mutter contemptuously. I keep typing and talking, typing and talking, filling up the hour with the sounds of my fingers dancing between the letters and the delete key and the confusion in my voice betraying the chaos of my own thinking as I use the protocol analysis method to model the recursive process of a complex writing task.

The Class in Question

The class in which I conducted this experiment in using protocol analysis is an advanced writing course entitled “Writing for the Legal and Social Science Professions.” A junior-level course, legal writing as it is known, is a requirement for political science and legal assistant studies majors, and along with another course known as Scope and Methods, is considered by these majors to be one of their most difficult classes, and is

therefore avoided by many students until their final semesters. In general across all sections of the course, and we teach about six a year, there is a 25% rate of withdrawals and failures. Consequently, many students take the course more than once. For those who postpone the course until their final semesters, making less than a C grade means that they cannot graduate. As such, the pressure is on for both students and those few of us in my department tasked to teach the course.

During the Fall of 2013, I was given an opportunity to work with my university's new IDEA Center, a teaching and learning center with an interest in innovation, to test out using the protocol analysis method in this class in hopes of helping the students master the critical thinking skills needed to complete the course successfully. As many of you know having taught various composition courses yourselves, the move from simple reporting, narrative or summary to more advanced writing that requires analysis or critical thinking is a difficult transition for many students. Sylvan Barnet and Hugo Bedau, in their textbook *Critical Thinking, Reading, and Writing* published by Bedford St. Martin's and in a seventh edition, oppose critical thinking to other kinds of thinking and offer this well-grounded definition:

In short, when we add the adjective *critical* to the noun *thinking*, we pretty much eliminate reveries, just as we also eliminate snap judgments. We are talking about searching for hidden assumptions, noticing various facts, unraveling different strands, and evaluating what is most significant. The word *critical* comes from a Greek work, *krinein*, meaning to "separate," "to choose"; it implies conscious, deliberate inquiry, and implies adopting a skeptical state of mind. (3)

While other definitions of what constitutes "critical thinking" might be offered, this one highlights the more active nature of critical thinking required of my legal writing students, in that they must indeed search for hidden assumptions and/or connections and evaluate what is most significant as they attempt to apply the law to a set of facts. For my legal writing students, this move into critical thinking is compounded by very specific formatting and methodology requirements of some of the documents we create.

To deal with formatting and organizational issues, I offer checklists and models; to deal with the more ephemeral vagaries of what happens when one is cogitating critically, I experimented with using the protocol analysis method.

Talking about Protocol Analysis

Protocol analysis is a "think out loud" method of gathering data about the cognitive functions and processes that occur while a subject completes a task. This differs from having subjects answer questions after a task or offer general recollections of what they do; protocol analysis asks subjects to vocalize in real time while observers

record what is happening during the task itself. K. Anders Ericsson, a Conradi Eminent Scholar in psychology at Florida State University and author of the oft-cited *Protocol Analysis: Verbal Reports as Data* and many other works, is a proponent of this method as a valid means of gathering data. To assert the value of this method and to counter critics, Ericsson makes this declaration: “Protocol analysis is a rigorous methodology for eliciting verbal reports of thought sequences as a valid source of data on thinking.” This method builds upon work done in cognitive psychology regarding how information is processed: “One of the principle methods of the information processing approach is task analysis. Task analysis specifies the range of alternative procedures that people could use, in light of their prior knowledge of facts and procedures, to generate correct answers to a task.” Some critics suggest that the act of vocalizing the inner process somehow distorts or taints the results. Ericsson counters this by suggesting that with a little orientation, observed subjects and the observers can mitigate any real distortion: “The central assumption of protocol analysis is that it is possible to instruct subjects to verbalize their thoughts in a manner that doesn’t alter the sequence of thoughts mediating the completion of a task, and can therefore be accepted as valid data on thinking.”

Although my drawing upon this work from cognitive researchers may sound as if my plan had been to don a white coat, speak in a clipped accent, and place my students under a bright light in lab, in fact it was far less clinical and, like many activities I plan for my classes, changed as soon as I got started.

Flower and Hayes Call the Lawyers

During the course of the semester, the plan evolved, in part to respect the sensitivities involved with working with students in an open classroom setting. The original plan included identifying students who had performed well on case analysis exercises and then having them model “thinking aloud” as they worked through a sample case. After a meeting with the IDEA Center director, I decided to include her suggestion that I not only find out the processes of students who had done well but also of those who had done poorly. This seemed like a good idea to me, but I became concerned about putting students on display who might not perform well, so I asked groups of both kinds of students to meet with me at the same time and asked them all questions about their “process” for completing a case brief exercise. The students were not aware which of them had done well and which had done poorly.

This debriefing session, although not a classic protocol analysis, provided me with some insight into possible reasons for some students doing better than others. In particular, I discovered that in general the poorly performing students began working on a case brief by first developing the “Facts” section—a summary of relevant background information and outcome- determinative facts—while the students who had done well began by identifying the issue or legal questions the court had considered and

answered. This distinction was insightful, in that a successful analysis requires students to work “backwards” if you will, and to use a *recursive* rather than a *linear* approach to solving the problem of identifying the issues.

That the poorly performing students were stymied by using a linear approach was unexpected but not surprising. The recursive nature of the cognition of writing is well documented in composition studies. Linda Flower and John Hayes, in their famous study and well-known essay “A Cognitive Process Theory of Writing,” discuss how they used protocol analysis in the 1980s to study the processes of writers in the act of composing. Among their results were their attempts to create a model of the mysterious act of composing and to debunk the stage-model process of writing that held sway at the time, and still does. A central finding for Flower and Hayes was the idea that at any time during the composing process, a writer might be thrown back into a prior stage or set of operations: “Unlike those in a linear organization, the events in a hierarchical process are not fixed in a rigid order. A given process may be called upon at any time and embedded within another process or even within another instance of itself, in much the same way we embed a subject clause within a larger clause or a picture within a picture” (375). In fact, Dernbach et al., the authors of the textbook used in legal writing classes at my university, echo this same view:

Legal writing is too complex to be approached in a linear fashion and requires instead a recursive approach. In the recursive approach, you work on ‘later’ steps while completing “earlier” steps, and then often return to the later ones. The theory is that the later steps help you complete earlier ones and that what you learn along the way often requires you to revisit earlier steps. (212)

Even informed with this simply stated declaration, many of my students seem unable to consciously embrace the non-linear nature of legal analysis, which itself mirrors the recursive nature of the writing process itself. So, as someone who is well aware of my own fits and starts as I think and compose, I decided to let my students see my mind—or what is left of it—in action as I tackled a legal writing task.

Exposing Myself to My Students

To model recursive thinking and method, I then incorporated a new technique into my discussion of cases in Spring 2014. Whereas in the past I might have simply led the students through an interactive oral discussion session using my notes and previous study of a case, I went “live” and used myself as the protocol analysis subject. I used the overhead projector to display my writing as I thought aloud while working my way through a case brief. The challenge was that I did this without having prepared a correct version beforehand. As such, the students got to see me think my way through

the issues by observing my recursive thinking process that included much typing, deleting, and rewriting. During this time, I made a conscious effort to vocalize my own confusion, eureka moments, and growing certainty as I worked my way through drafting the case brief

In addition to revealing the inner workings of my mind as I composed, I also sought to breakdown the distance between myself as teacher/expert and my students by creating a situation in common for us—struggling to make sense of a case and reveal our findings through writing. Kenneth Bruffee, in his famous article “Collaborative Learning and the ‘Conversation of Mankind’,” draws upon the work of Thomas Kuhn, Richard Rorty, Stanley Fish and others to develop an eloquent argument to support the ideas that knowledge is a social construction that reflects the discursive practices of an interpretive community and for the use of collaborative learning techniques in the classroom. A key idea for Bruffee is that thought is largely “internalized conversation” (550), which is shaped and guided by the practices of the interpretive community for and from which such thought would be considered normal discourse. Building upon this foundational idea, Bruffee describes a role for writing: “If thought is internalized conversation, then writing is internalized conversation re-externalized” and “Writing is a technologically displaced form of conversation” (550-551). Returning to my epigraph of the ever-spinning windmills and circles in a spiral, I would add that my use of protocol analysis to “think aloud” as I write with my students not only reveals my internalized conversation about legal writing principles but is also a real-time external “conversation” with my students. By taking on the task unprepared, in a sense I joined with my students as a peer—albeit one with much more writing experience—as we worked together to construct a brief.

In addition to revealing the inner workings of my individual approach, this use of protocol analysis also served to reveal and reinforce the discursive practices of a particular community, in this instance the legal profession. For Bruffee, collaborative learning practices work not only to let students share with each other but also for us to guide their conversations in productive ways:

The inference writing teachers should make from this line of reasoning is that our task must involve engaging students in conversation among themselves at as many points in both the writing and the reading process as possible, and that we should contrive to ensure that students’ conversations about what they read and write is similar in as many ways as possible to the way we would like them eventually to read and write. (551)

By temporarily becoming a “peer” with my students, I addressed the “blind leading the blind” concern that many instructors express about peer-learning activities. Since I was

familiar with the discursive practices of legal writing in general but approached the particular case under review without preparation, I became, at least in part, on equal footing with my students for a while as we struggled as a group to sort through the critical issues of the case. While it was apparent to my students that I too had to work at solving the puzzle of the case under consideration, I was able to model effective strategies for reading and writing required by this kind of analysis, in keeping with Bruffee's charge that we shape students' collaborative work purposefully to lead them to the use and adoption of a particular set of discursive practices. In addition, this exercise clearly demonstrated the "back and forth" thinking required to solve a legal puzzle and showed my students that the infallible teacher god doesn't always get it right the first time either, and, with apologies to Zen masters everywhere, that sometimes going backwards is the best way to move forward.

As a post-script, I can add that the following fall I received messages from three students from the class in which I used the protocol analysis method. Currently dealing with the demands of adjusting to law school, each took time to send me a note expressing their gratitude at having taken my class to help them prepare for the challenging work they were encountering. As a teacher, at least for me, such moments do not occur nearly enough, and I was very pleased to know that my efforts had contributed—in whatever small way—to their ability to cope with graduate school. I also believe that by taking the risk of using real-time protocol analysis to demonstrate critical thinking and my own messy but productive process I helped them gain confidence tilting at the windmills of their minds and discovering their own spirals to success.

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Note: Development of this article was supported in part by a pedagogy innovation grant and peer mentoring from the IDEA Center at Valdosta State University.

SHAKESPEARE HAD A PLAN

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J. Dennis Huston suggests that “a stage offers a playwright a grown-up version of a child’s play-world — a literalized microsphere circumscribed in time and space, where the imagination assimilates, manipulates, and reshapes — masters — reality” (Huston 8). For a playwright of Shakespeare’s genius, that would be a microsphere which needs only a plan to suit his outcome. Once he set upon a course, he was bound only by the certainty that he must work within what his audience could accept for “the two hours traffic of his stage”¹ That Shakespeare developed a plan of strategies, action and reaction within a prescribed set of rules, is not surprising and must include the intention of salvaging specific characters, particularly within the comedies since they result in marriage and the happy of the problems facing his characters

The study of Shakespeare’s plan as a game, or the compilation of many games, requires knowing that games educate or teach its players new modes of behavior in which they learn to perform their social roles effectively, providing an indoctrination of traditional values:

Writers play games when they adopt certain conventions . . . when they set goals or impose limitations upon themselves, that they play games with readers who must discover the conventions that writers have chosen and avoid the snares they frequently set, that the readers play games with texts by imposing interpretive rules on them . . . [and] with writers by outsmarting them and by making of their text what they had never imagined. (Wilson 94-95)

The complex maneuvers Shakespeare has contrived for particular characters in their attempts to outwit or out-strategize one another involves deliberate, goal oriented choices and outcomes rooted in action and motive. While knowing what Shakespeare may have intended by his character’s actions is impossible, we can say with some certainty that he did intend his comedies to affirm the social order because the transformation of his comedic renegade characters returns the social imperative to its rightful order and resituates the storyline so that it can be successfully completed within the context of society’s expectations.

The Taming of the Shrew provides a particularly ideal example of how games can help explain behaviors that are meaningful to 21st century audiences without making the actions of Renaissance characters anachronistic for their own time. For example, Feminist critics have often claimed that Shakespeare had, at least for his time, an enlightened attitude towards women. However, they also have difficulty reconciling

that enlightened attitude with a perceived misogynistic posture expressed in *The Taming of the Shrew*.² For these critics a happy reconciliation between his proto-feminism and his misogynist posture can only be achieved by ignoring a great deal of Petruchio's conduct or applying readings to the play which make Kate's behavior anachronistic for Renaissance audiences even though these critics disagree with the social expectations of those audiences. For example, Carol Thomas Neely comments, "Feminists...cannot fail to note the radical asymmetry and inequality of the comic reconciliation and wish for Kate, as for ourselves, that choices were less limited, roles less rigid and unequal, accommodation more mutual and less coerced" (Neely 218-219). While Kate's linguistic dexterity is vastly entertaining, modern audiences often do not realize that Kate's very public voice is unusual in a time which advocated public silence for women; but, we must remember that we cannot examine any text without considering the context from which it comes. "The full meaning of a work can only be understood when the process through which it was produced, the context within which it was received, and the purpose for which it was created have been fully determined" (Williams 243). To read Kate's aggressive voice and rebellious behavior as attempts to assert her independence and reclaim her personal autonomy would defy the social expectations of the Renaissance audiences for whom she was created, audiences who expected women's public behavior to be, if not completely silent, at least fairly circumspect and radically curtailed.³

Yet Kate's unusual public vocality is likely the very thing with which critics and audiences are most uncomfortable: that her intelligent and straightforward voice should be subsumed and that she be made to mouth male expectations. However, an analysis of the play as a game allows for a reading in which fulfills Neely's wish for an "accommodation...more mutual and less coerced." Such a reading will help to bridge the gap between Renaissance expectations for female decorum and modern wishes for a more equal partnership between men and women and one in which Petruchio helps,

¹William Shakespeare, *Romeo and Juliet* in *The Riverside Shakespeare*, 2nd edition. Ed. G. Blakemore Evans et al (Boston and New York: Houghton Mifflin Company, 1997). Prologue, 12. All further references to *The Taming of the Shrew* will be cited parenthetically within the text.

²See Carol Thomas Neely, *Broken Nuptials in Shakespeare's Plays* (New Haven: Yale University Press, 1985); Linda Bamber, *Comic Women, Tragic Men: A Study of Gender and Genre in Shakespeare* (Stanford: Stanford University Press, 1982); Coppelia Kahn, "The *Taming of the Shrew*: Shakespeare's Mirror of Marriage," *Modern Language Studies* 5 (1975), 88-102; and Shirley Nelson Garner, "The *Taming of the Shrew*: Inside or Outside of the Joke?" in "Bad" Shakespeare: *Revaluations of the Shakespeare Canon*, ed. Maurice Charney (Rutherford: Fairleigh Dickinson University Press, 1988), 105-119.

³Authors of conduct books of the period repeatedly stressed the importance of a woman curtailing her public appearances, her tongue, and her public and private demeanor. Perhaps the sheer number of exhortations tells us that women of this age were not as silent and obedient as men hoped that they would be. For examples see Juan Luis Vives, *A Very Fruitful and Pleasant Book Called the Instruction of a Christian Woman*, (1523); Edmund Tilney, *The Flower of Friendship* (1568); and Philip Stubbes, *A Crystal Glass for Christian Women, containing a Most Excellent Discourse of The Godly Life and Christian Death of Mistress Katherine Stubbes* (1591).

rather than coerces, Kate to restructure her own behavior and thereby achieve an entrance into and acceptance by Paduan society. A study of games also will allow us to read the text with our 21st century prejudices intact and will allow us to recognize which actions of the characters are intended to produce significant and lasting results that benefit the players and contribute to the forward movement of the play.

Two different game structures exist in *The Taming of the Shrew*. One is the spontaneous, witty, verbal exchanges between various characters within the play. The sparks of sexual tension between Kate and Petruchio are the most readily apparent indication of the linguistic game in which the two indulge. But to note only the verbal game between them is to miss a second game in which social and cultural expectations also play a part. If we look past the witty repartee of the surface to locate the underlying social game, we are able to explain Kate's behavior, as well as Petruchio's, in a far more satisfying manner than simply that of an ongoing skirmish in the battle of the sexes. An analysis of *Shrew* that locates and discusses these social games reveals that Kate and Petruchio's relationship is largely about retraining, not restraining, Kate's behavior so that it is more acceptable for a Renaissance audience. To do so, Petruchio uses the second game, one in which he risks his own personal honor, to teach Kate that she has value to him and to herself. Consequently, these games change the forward movement of the plot.

This underlying game — here, a game by which Kate is re-created — restructures social or cultural relationships in an active fashion, usually determined by the motives of one player who possesses the authority to make decisions and see them followed through. In other words, some games — recreation games — are pleasant diversions like the scene between Kate and Petruchio when they first meet and pun off each other's words, but other games — re-creation games — move the plot along as does Petruchio's abduction of Kate following the wedding. The key difference between the two types of games (regardless of the frivolousness which *game* mistakenly implies) is that while society and/or characters are unchanged by recreation, in re-creation games both are transformed in permanent and significant ways that can only be explained by their participation in the game.

Recreation and Re-Creation Games

Games that educate or teach players new modes of behavior follow a tradition of perceiving game within drama as an opportunity for characters to learn how to perform their social roles effectively and also provide the literary critic with a means to examine "the goals and norms of . . . culture" (Wilson 8). Generally, the immediate goal of games is to win over one's competitors with the outcome depending on what the players

agree upon as the game.⁴ Those who study games, game theory, social interaction, and social organization agree that:

1. Games take place outside of the necessity of earning a living or sustaining one's life and, therefore, appear special or unusual.
2. Games create order through their own set of rules so that many players can participate. Any deviation from the rules spoils the game, immediately halting play.
3. Games are spatially separate from real life by specific boundaries such as a playing field or a game board (and perhaps holidays) where the rules of the game are strictly maintained.
4. Games — in spite of our utter absorption in them and their sometimes considerable repercussions—lie outside of reality and are, therefore, only pretend.

The problem remains that simple definitions of game, a singularly unsimple concept, do not completely suffice for an understanding of how game-playing can be used to delineate between the games for recreation and re-creation games which transform players or the situations in which they are involved. Peter Hutchinson in *Games Authors Play* makes an important distinction between the terms *game* and *play* which contributes a significant qualifier:

"Play" operates at a more superficial level, it is often ostentatious, it is incidental. "Game," on the other hand, suggests a more developed structure, it represents more of a challenge to the reader, involves greater, more prolonged intellectual effort. It is not as "obvious," as fleeting, as the playful indulgence. It can suggest something which needs to be solved . . . it involves a *goal*. A "game" traditionally suggests "rules" or "conventions;" such concepts are indeed recognizable in certain literary games, but "play" does *not* imply such conventions. (Hutchinson 13-14)

⁴Game Theory is based on the statistical outcome of the choices and decisions of participants in specific situations. This can also be applied easily to the study of literature with one important modification: games exploring social situations change when a new critical perspective is applied. For example, an examination of *The Taming of the Shrew* would contrast vastly between New Historical and Psychological treatments because the tenets of each perspective differ from each other. For further discussion of the rules of games see Johan Huizinga, *Homo Ludens: A Study of the Play Element in Culture*, Boston: Beacon Press, 1950; Roger Callois, *Man, Play, and Games* trans. Mayer Barash, New York: Free Press of Glencoe, 1965; Henk Aertsen, "Game and Earnest in *Sir Gawain and the Green Knight*" 83-100 in *Companion to Middle English Romance*, eds. Henk Aertsen and Alasdair A. MacDonald, Amsterdam: VU University Press, 1990; Bernard Suits, *The Grasshopper: Games, Life and Utopia*, Toronto: University of Toronto Press, 1978; and Peter Hutchinson, *Games Authors Play*, London: Methuen, 1983.

Hutchinson's distinction between the ostentatious or incidental and the greater challenge and intellectual effort to the player is also a distinction between games played for recreational pursuits (i.e. punning, bragging, practical joking, flirting, or daring) and those played to re-create, re-educate, or re-claim particular individuals or social situations which threaten to disrupt more productive activities, allowing players to redirect their energies into achieving their goals rather than merely protesting the inequities they face. Thus, employing Hutchinson's delineation between "ostentation or incidental" and the "greater, more prolonged intellectual effort," determines a difference between two distinct categories of games being played in Shakespeare's comedies: the first, which is recreational in nature, and a second which is re-creation and involves a more deliberate action and which is task or goal oriented. In other words, *play* is unrestrictive and impulsive while *game* is rule bound and deliberate.

A recreation game is witty, spontaneous, and often employs elaborate language different from the plain speech of business or normal living. It is generally exercised in intimate or small circles because it tends to become unwieldy in large or uninitiated groups. Linguistic deftness is a key factor of participation and a highly prized advantage; similarly, pretending is a major factor of the game. The stakes at this level are generally never very high, and (accidents aside) a bruised ego is the most serious injury that can be sustained. The recreation game is, first and foremost, a mode of self-presentation (Gadamer 108). Don John's jabs at his brother in *Much Ado About Nothing*, Falstaff's courting of Mistresses Ford and Page, and the flirting between Benedict and Beatrice or Orlando and Rosalind are signs of the game in which entertainment via linguistic self-presentation is the primary reason for playing. Less pleasant examples include Angelo's lewd proposition of Isabella in *Measure For Measure* and the terrorization of Parolles at the hands of Bertram's compatriots in *All's Well That End's Well*. In these cases the characters present themselves as in such a way that mask emotions or expectations that they are reluctant to expose or believe are damaging to themselves.

The re-creation game is rooted in action and motive rather than on linguistic dexterity. It possesses the same major characteristics of recreation games; however, the stakes in re-creation games are much higher and the games help move the plot forward, forcing the permanent resolution of an issue brought into contention by another player's move, unlike recreational games which are generally regarded as entertainment for both the players and those on the sidelines. Bernard Suits writes: "To play a game is to engage in activity directed towards bringing about a specific state of affairs, using only means permitted by rules, where the rules prohibit more efficient in favor of less efficient means, and where such rules are accepted just because they make possible such activity" (Suits 34). These additional features, that re-creation games have more at stake and that they move the plot forward with serious and lasting consequences, are key components. Without them, nothing exists within the action of the play to engage

our interest beyond the pleasure of the moment. We would neither care about the outcome of the action or if there were action at all.

While the characteristics described above can tell us much about play and game, they do not tell us much about those who play games. Such information is essential if we are to understand the characters that employ games structures — either their motives or their intentions for and during the game. Henry Hamburger, in *Games as Models of Social Phenomena*, asks the very questions we need in order to make important determinations about the characters involved in game playing, the same questions which also provide a fundamental difference between games of recreation and games which re-create: Who has decisions to make? What are the different options available? What will be the results of the various possible combinations of choices? Which results are preferred by whom? Hamburger tells us that because these questions concern decisions, we must eliminate as players "anyone who has no decisions to make" or "anyone who has no preference among the possible outcomes of the situation" (Hamburger 2). His emphasis on decision-making allows us to define the key difference between recreation and re-creation games: recreation rarely relies on decision making as anything other than a short-term thrust; however, decisions. In re-creation games —and the authority to enforce them — separates players from non-players in attempts to control and manipulate others into specific reactions.

Re-creation games also produce a tension which engages our interest and involves us intellectually and emotionally in the machinations of the antagonist and the conflicts facing the protagonist so that we care about the resolution of the plot instead of leaving the theater before the play ends. Roger Callois explains that:

[Game] is uncertain activity. Doubt must remain until the end, and hinges upon the denouement. . . . An outcome known in advance, with no possibility of error or surprise, clearly leading to an inescapable result, is incompatible with the nature of play. (Callois 61 and 75)

Tension implies not only an engagement of interest but also that something important is being risked by the players. In re-creation games that which is risked most frequently is not material but intrinsic and "involves personal vulnerability, challenges, and dangers, calling as it does for self-surrender or self-surpassing behavior" (Farrell 40). In games that re-create a particular person or a particular social situation, the greatest risk is to personal honor. Players wager a certain outcome at the peril of their honor; in other words, they give their word that a certain thing will come to pass. If it does, their reputations increase; if not, their reputations suffer. "The element of tension imparts to [games] a certain ethical value in so far as it means a testing of the player's prowess: his courage, tenacity, resources, and last but not least, his spiritual powers—his 'fairness;' because, despite his ardent desire to win, he must still stick to the rules of the

game" (Huizinga 10-11). When honor is risked, the player is making a commitment to changing or redirecting the action of the play. He or she is accepting a challenge to make something happen. The player makes a decision to act and to react to the events driven by another player's actions and reactions. For example in *Shrew*, Hortensio, knowing that he has no chance to court Bianca until her older sister is married, deliberately challenges Petruchio to marry Kate by intimating that his friend might not be man enough for the challenge Kate presents:

Petruchio, shall I then come roundly to thee,
And wish thee to a shrewd ill-favor'd wife?
Thou'dst thank me but a little for my counsel;
And yet I'll promise thee she shall be rich,
And very rich. But th' art too much my friend,
And I'll not wish thee to her. (Italics mine) 1.2.59-64

Hortensio acts and Petruchio reacts, initiating a bragging game that the two cannot help but know they are playing. Their extravagant language tells us they are engaged. Petruchio claims he is the better man because he, unlike Hortensio, is unafraid of a "shrewd ill-favor'd wife" as signaled by the over-the-top language:

Be she as foul as was Florentius' love,
As old as Sibyl, and as curst and shrowd
As Socrates' Xantippe, or a worse,
She moves me not. (69-72)

As a result of Hortensio's impugning Petruchio's manhood, Petruchio determines, practically on the spot, to marry Kate if only to prove that he is a better man than Hortensio. "I will board her, though she chide as loud / As thunder when the clouds in autumn crack" (95-96). He has not even met the object of his intention, yet his reaction to his friend's challenge moves the plot forward to a meeting with Kate in which his interest is engaged. All of his blustering prior to that point is just that: good natured self-presentation of a manly man. Following the moment he publically claims Katherine as his, "I choose her for myself. / If she and I be pleas'd, what's that to you?", he is wagering his reputation (his machismo) against the other men of the play that he can do as he claims (2.1.302-303). If he fails, his reputation as a man — in both public and personal matters — will suffer. If he succeeds, both will increase. Huizinga points out that the winner "wins something more than the game. He has won esteem, obtained honour; and this honour and esteem at once accrue to the benefit of the group to which the victor belongs" (Huizinga 50). Because Petruchio wins his wager, his honor is enhanced, as is Kate's and Hortensio's by association with a winner. Callois explains:

"Everyone wants to be first; . . . however, each one knows or suspects that he will not be, for the simple reason that by definition only one may be first. He may therefore choose to win indirectly, through identification with someone else, which is the only way in which all can triumph simultaneously without effort or chance of failure" (Callois 120).

In terms of linguistic play — the recreational game — Kate is talented but unsophisticated. While she is witty and possesses a skillful tongue, she does not understand the rules of the social game that her sister plays so skillfully. At this point asking why Kate behaves the way she does might be wise. One reason may be that no other women exist in the dramatic structure of *Shrew* from whom she might have learned such necessary interactive skills. Her mother is absent as are aunts and serving women. If this were a real-life situation, the eldest daughter would have stepped into her absent mother's place and taken over the management of her father's house. Because Baptista is a wealthy man, Kate may have been directing a large household staff and acting as his hostess from a relatively young age. As a young girl, she may have assumed a strong, aggressive, linguistic guise in order to establish a sense of authority over household staff. She would have been forced to feign an adult position while Bianca remained a cherished child and taught — by her father's example — how to behave in social situations. Kate, however, would have been engaged behind the scenes, dealing with household matters. Baptista certainly orders her about much as he would a wife, always telling her to stay or go and once to "go ply thy needle" (2.1.25). By assuming a hostess role for her father, Kate may have been affecting an adult understanding of social interactions that she does not have. She is, perhaps, only naive in assuming that this is the way to establish one's authority in all circumstances.

Therefore, we can imagine that Kate has an underdeveloped social consciousness because she doesn't know the rules and has never been nurtured in them as her sister has been. She responds defensively and, as a part of her defensive nature, doesn't listen but rather strikes first. For her, language is not an entertainment, but an aggressive form of rebellion she wields to protect or to assert herself. The violence of her linguistic attack must be an indication of her level of frustration at being unable to interact the way she sees others doing. Yet, this inability on her part does not detract from her skillful and clever manipulation of the language. While she may not know what it is she wants, she does know what she doesn't want; but her attempts to avoid it backfire. In her article "Petruchio the Sophist and Language as Creation in *The Taming of the Shrew*," Tita French Baumlin points out that:

Katerina is . . . using her language to drive away not only potential, undesirable suitors but family members and potential friends, as well. Her language serves then, not to graft her firmly into the network of social interaction but rather to isolate her from all humanity (Baumlin 120).

What she does not know is that her rebellion keeps her outside the relationships in which she does wish to be included. She does not know how to participate in the social games that those around her play, and she needs the encounters with Petruchio in order to learn the socially acceptable forms of language and self-presentation which allow her to enter into the same social and cultural games in which everyone else participates.

The second fundamental notion of games — that games create order — is an extremely important function of re-creation games and has enormous impact on how we identify the social games embedded in Shakespeare's plays. That is, if games create order out of chaos and if a renegade character is seen as standing outside the order of the social context, then one aspect of winning must be to see that character returned to order. Therefore, the re-creation game would have been designed to re-educate or retrain anti-social behaviors, resulting in a transformation or re-creation of the renegade and, through him or her, society as well.

Kate and Petruchio from *The Taming of the Shrew* are probably the best examples of the re-creative power of games: Kate as the reclaimed social renegade and Petruchio as the master player. Regardless of how critics feel, both the characters and the play remain audience favorites and are frequently performed. By the end of the play, audiences want to see a strong, independent, and opinionated Kate genuinely attracted to a Petruchio who appreciates her as she is and yet still able to assert her ascendancy over the pettiness of those who failed to see her worth. Through the use of a re-creative game, we understand that Petruchio's strategy is to re-create Kate as a productive and valuable member of society not to restrain her energy and enthusiasm.

Re-Creation in *The Taming of the Shrew*

The recreation game in *Shrew* lies primarily in the spontaneous, witty, verbal exchange between various characters within the play. The sexual tension between Kate and Petruchio at their first meeting is eagerly anticipated but to note only the verbal game between them is to miss the re-creative game in which social and cultural expectations play a part. First, we must remember that Kate's behavior places her outside of the normal position of young women in Renaissance society. She is unmarried and, therefore, an unproductive citizen of the community in which she lives. She is not producing children nor is her dowry being put to use for her family's benefit. Additionally, she is forcing her sister into a similar situation when her father insists that the elder daughter be married first. While she isn't deliberately acting as a road block, Kate is the one who receives the blame for holding things up. Even when she attempts to ascertain Bianca's choice of suitor, she is thwarted by both her sister and her father, which reinforces her social isolation and increases her frustration.

Obviously, Shakespeare intended Petruchio to do something to remedy the situation. That remedy, or long-term strategy, therefore, concerns restructuring Kate's

behavior to be more acceptable fashion for a Renaissance audience. Kate, through her relationship with Petruchio, comes to understand three important rules:

- Pay attention: think first and speak second and use that witty brain to choose words carefully.
- Behavior will be reciprocated. Be respectful and others will respect you in turn.
- Trust your partner: it's the two of you against the world. If someone attacks you and you can't handle it, the other one can and will.

To play this game, Petruchio risks his own personal honor to teach Kate that she has value to him and to herself; consequently, his plan changes the direction or movement of the plot. Other critics have identified Petruchio's behavior towards Kate as instruction, intimidation, torture, and male-controlled. Imagine him, rather, as a destabilizer. He enters Kate's unhappy sphere and immediately knocks her off-balance. He doesn't dismiss her like other men do but, like the opportunist he is, introduces tension by keeping her off balance until she and the audience wonder what will happen next. In this, he is clearly replacing old and worn out patterns of behavior. His destabilization and opportunism work because he plays the long game rather than the short game that Kate plays. He is the first person she has met with the power to model new forms of behavior for a new life style reflective of changing conditions that, perhaps, only he can see (Bruner 59). Until this moment, she has been interested only in getting rid of people who annoy her, raging at them until they leave. She has not realized that she can get what she needs from those she sends away. The re-creative aspect of Petruchio's game allows us to recognize a specific plan of action intended to produce significant and lasting results that benefit the players and contributes to the forward movement of the plot.

Kate's re-creation restructures social or cultural relationships in an active fashion determined by the motives of one player who possesses the authority to make decisions and see them followed through. In *Shrew* Petruchio is the agent by which Kate is saved from herself, as it were, and a reputation as an undesirable woman. His taming of her is not a brutal campaign of brainwashing or insistence upon having his own way, but a clever strategy by which her intellect and spirit of competition are engaged for the purpose of retraining the behavior which prevents her from achieving her goals and implementing, instead, an alternate behavior based on accepted social patterns which Shakespeare's audience would have recognized and which ultimately prove far more successful than bullying her. Essentially, Petruchio clarifies how Kate should reconstruct herself while retaining the best parts of her personality, bringing her from a woman who protests to a woman who professes. Therefore, understanding why the increased risk involved in re-creation games is so vital to the successful completion of the game is not

difficult. It guarantees full engagement by the players as they act and react to the moves of their opponents.

Petruchio's efforts to show Kate how he values her begin early in their relationship — practically with his decision to marry her. Initially, his plan is that he will not allow Katherine to get the better of him. He begins by renaming her, suggesting, as Maureen Quilligan posits, that he is confronting her reputation as a shrew and transforming it through the power of language (Quilligan 216).

Pet: Good morrow, Kate, for that's your name, I hear.

Kate: Well you have heard, but something hard of hearing.

They call me Katherine that do talk of me.

Pet: You lie, in faith, for you are call'd plain Kate, And bonny Kate, and sometimes Kate the curst;

But Kate, the prettiest Kate in Christendom,

Kate of Kate Hall, my super-dainty Kate,

For dainties are all Kates, and therefore, Kate. (II.i.182-189)

In renaming her, "he also controls how she is understood by those around her" (Hutcheon 326). He is careful to refute the negative notions the other suitors express of her from this point on, saying "I find report a very liar" (244). When Gremio and Tranio bait him about Kate's threat to see him "hang'd on Sunday first" (299) after he has announced they will wed, his cold "If she and I be pleas'd, what's that to you?" (303) protects Kate from their offensive attacks as well as prevents any more from occurring. He has made clear that an insult to her is an insult to him. His protection of her indicates that she is worthy of respect. His mock abduction of her from the wedding feast later, as mad as it may appear, moves the plot along once again in that it protects her from having to listen to the whispers of the wedding guests about his peculiar behavior or conjectures about being so "madly mated" (III.ii.244). More importantly, the abduction removes her from an adverse environment where language continues to denigrate Kate and keep her in a position of outsider into one more conducive to change. The only disagreeable words addressed to Kate from this point on come at the end of the play from the Widow who has not witnessed Petruchio's earlier defense of Kate.

Petruchio's plan for re-creating Kate's behavior into more acceptable mien is the impetus behind his ostensibly inappropriate behavior on their wedding day. Petruchio is clearly not bothered by his mad attire and disruptive deportment at the wedding, and these devices tell an audience that what others think of him is of little importance. In any case his behavior reflects only on him. His reply to Tranio and Baptista's attempt to get him into more appropriate clothing, "to me she's married, not unto my clothes" (3.2.117), foreshadows the words he will use later with the tailor to drive home the notion that clothes are not important. At no time does he turn his performance against Kate; instead

his actions are directed toward the priest, the sexton, or the wedding guests. As Maureen Quilligan states, "He has redefined her against the authority of her father and his associates; now he must make her accept that her nature is in fact transformable" (Quilligan 219). The qualities which make Petruchio the man he is are more important than the clothes he wears or the actions he takes, just as what is valuable about Kate lies not in fancy dresses or the turbulent behavior everyone mistakes for the real Kate. Every person, Petruchio demonstrates to her, must be valued for what they are, not for what they wear or how they act. After all, as Petruchio reminds Tranio and Baptista, he can change the clothing he wears easier than he can change the qualities within himself.

Kate becomes a player in this game when she chooses not leave the very late and madly-dressed Petruchio at the church. While she can choose to be either happy or unhappy once she is married, she has no real decision to make concerning his offer of marriage to her since it is arranged between the two men. The options which she has once she is married, however, are clear: she can take her chances with Petruchio or she can be miserable as an unbedded bride and obstacle to her sister's marital happiness. Since she has never indicated that she would prefer to remain unmarried, Kate chooses Petruchio and uncertainty over inescapable misery, for as a woman in charge of her own household she may have some chance at peace if not happiness. She would have neither if she remains at home where she will be considered a burden and a hindrance. Therefore, Kate adapts. "Behavior which tends to produce immediate, measurable advantages for the individual (such as energy, time, space, material, increased survival probability, dominance rights, or access to mates) is termed adaptive, since such behavior appears to make a direct contribution towards maintenance, survival or reproduction" (Fagen 96). Her adapting to Petruchio's new rules ultimately results in the re-creation she needs in order to participate in the larger social and cultural games at which the other characters are so adept and allow her to re-create her behavior and speech into more acceptable social modes.

Without a re-creation game to help move the plot forward, Kate would continue the behavior that excludes her from society's activities and acceptance. For example, the first time we see Kate following her sleepless wedding night, she is railing against Petruchio's servant, Grumio, for taunting her with thoughts of food. But when she neglects to thank Petruchio for actually bringing her a meal, he whisks it away, refusing to allow her to benefit without giving thanks for the kindness:

Here, love, thou seest how diligent I am
To dress thy meat myself, and bring it thee.
I am sure, sweet Kate, this kindness merits thanks.
What, not a word? Nay then, thou lov'st it not;

And all my pains is sorted to no proof.
Here, take away this dish.
The poorest service is repaid with thanks,
And so shall mine before you touch the meat. (4.3.39-46)

He reminds her of the second rule: that behavior is returned like for like. In this instance, respect begins with the acknowledgement of service well intended and well performed. When she expresses respect and value for the efforts of others, others will be more inclined to respect and value her in turn. She is also learning about the immediate consequences of her behavior. James S. Coleman, in his article "Learning Through Games," reminds us that most people "do not learn by being taught; they learn by experiencing the consequences of their actions. Games which simulate some aspects of reality are one way a young person can begin to see such consequences before he faces the real actions and the real consequences as an adult" (Coleman 461-2). Therefore, Petruchio presents her with several opportunities to learn through experience.

Petruchio announces the presence of the tailor and the haberdasher at the same time as he informs Kate that they will travel back to Padua for Bianca's wedding and uses the occasion to impress upon her that the important characteristics of a person lie within and not in the clothes with which they cover their bodies. However, instead of concentrating on the important bit of news—their return to Padua—Kate sees only the "silken coats and caps" (55) that the tailor and haberdasher dangle in front of her. Petruchio uses the opportunity to curb her enthusiasm for outward appearances in order to further the re-creational lesson that "gentlewomen wear" wear "ruffling treasure." He acknowledges that "when [she is] gentle, [she] shall have one too,/And not till then" (71-2), delicately reminding her of what she is not but may become once she learns to control the behavior which has caused everyone to revile her. However, Kate misunderstands his point and continues to batte. In the case of the gown, she directly confronts Petruchio:

I never saw a better fashion'd gown;
More quaint, more pleasing, nor more commendable.
Belike you mean to make a puppet of me. (4.3.101-103)

His reply, "Why, true, he means to make a puppet of thee" (105), points directly to a society in which everyone prizes outward appearance, a society devoted to the output of tailors and haberdashers who can make anyone appear to be whatever they wish whether they are entitled to it or not. His reasons for destroying the dress and cap, the symbols of a foolish society, are made clear only a few lines later when he says:

Well, come, my Kate, we will unto your father's
Even in these honest mean habiliments;

.....

For 'tis the mind that makes the body rich. (169-170, 172)

However, he doesn't let Kate dwell on what she doesn't have; rather, he joins her in a new adventure. His plan is to help Kate re-create her mental image of herself as a person of value whose honor lies within herself and is not dependent on or disguised by the outward finery which has done nothing for her in the past. His actions tell her that what makes her valuable now is not what she covers herself with and that her appearance is less important than the qualities she carries within herself. This, with Petruchio's protestations of burned meat and an improperly made bed, can be attributed to the fact that he believes she is worthy of better things and are not just a way of "taming" her into a more compliant demeanor by depriving her of sleep or food or nice clothing. He *believes* she is worthy of value and respect, and to insure that she comes to realize it also, he experiences what she experiences. In doing this he needs to capture her attention so that she begins to learn what she needs to pay attention to and how to trust him.

We must remember that Petruchio is her companion throughout the game; nothing happens to her that he does not share. He doesn't eat or sleep just as she does not eat or sleep. He travels back and forth from his home to Padua the same number of times as she does. They both appear in old clothes at Bianca's wedding feast in order to keep the tailor and haberdasher from dictating how they should appear in public, all of which proves the truth of his earlier claim that "all is done in reverend care of her" (204). That he means to join her in more modest attire is an outward symbol that she is of more value to him and to his reputation as a person than their fancy dress. In her article "Shrew-Taming and Other Rituals of Aggression: Baiting and Bonding on the Stage and in the Wild," Martha Andressen-Thom points out that they *both* will appear at the wedding feast in the clothing of those who "conspicuously align themselves against a world that sets too much store in appearances" (Andreson-Thom 135). Her observation cannot fail to point out the differences between this couple who values the inner qualities of men and women, and the other characters who are gathered in their finest "ruffs and cuffs, and fardingales, and things" (56). His public appreciation of her helps the movement of the plot, for his constant feeding of her self-esteem will authorize her to challenge social decorum later, marking a permanent change in her social status from rebel to doyenne.

The sun and the moon interchange between Kate and Petruchio on the road back to Padua for Bianca's wedding in Act 4.5 is the moment at which Kate finally understands what Petruchio is doing and willingly begins to play with him rather than fight against him. Here Kate realizes that he will not ask words or deeds of her frivolously, a knowledge that has a tremendous impact on the ending of the play. In this

scene he seems to want her to agree with what he says no matter how outlandish it may appear: "It shall be moon, or star, or what I list, / Or ere I journey to your father's house" (4.5.6-8). Rather than insisting on having his own way, we see that Petruchio is asking her to listen. Kate, through untold stops and starts in her journey toward Padua, comes to understand Petruchio has a reason for asking her to listen to him. Richard Raspa suggests that Kate "judges experiences instantly as foolish or stupid, before taking the time to understand" and that her rush to judgment shores up the impression that she is difficult (Raspa 19). His point, which supports Petruchio's frustrated "cross'd and cross'd, nothing but cross'd" (10), suggests that "she turn her attention to him, listen to what he is saying, and before surging to assessment, see the world from his point of view, however much that perspective seems wrong or perverse. In this way, Katherine's listening becomes disciplined" (108). He not only wants her to trust him, but he authorizes her to speak in public even if it is silly speech. Things begin to change for her when she agrees "it shall be so for Katherine" (22). When Vincentio enters the scene few moments later, Petruchio engages in a game of make-believe designed to give her some experience at listening before speaking and, to our delight, Kate comes to understand the larger plan and almost runs away with the game.

Another point to consider here is that telling someone to do something generally fails, particularly when the person expected to "do" doesn't know how to do it. Yet, when Kate has the opportunity to practice safely and in private before revealing a new behavior in public, her true re-habilitation takes place. In this way, practice and experimentation works best. Petruchio's behavior both concerning the fancy dress and toward Vincentio's joining their journey to Padua give Kate the opportunity to practice new behavior. Kate is learning how to control herself as well as the environment around her, or as Coleman says, "seeing the consequences of one's actions in a game develops the sense of predictable and controllable environment" (Coleman 462). Consequently, her falling into play speech by calling Vincentio a "young budding virgin, fair, and fresh, and sweet" (4.5.37) wins both Petruchio's approval and Vincentio's appreciation.

Her willingness to tease old Vincentio signals a trust in Petruchio that she does not bestow on anyone else and that trust is rewarded by Vincentio's amusement at and appreciation of her play. She is actively listening for the first time and results are good. Her trust further allows Petruchio to ask for a kiss in the street and for her to bestow it, a break with Renaissance decorum for modest behavior that signals her faith that he values her and will not subject her to public embarrassment. That Renaissance society would misconstrue Kate's innocent kiss is unmistakably clear. In Chapter XII of *Instruction of a Christian Woman*, Vives writes: "as oft as a maid goeth forth among people, so often she cometh in judgement and extreme peril of her beauty, honesty, demureness, wit, shamefastness, and virtue." However, Kate has learned that by

trusting Petruchio—rule #3—risks to her private self are diminished and often avoided. Indeed now, with his approval, she may interact more freely within her social sphere.

This moment is pivotal in Kate's re-creation of herself and to the action of the play because if Kate does not learn to trust Petruchio at some point, they will be doomed to re-play the conflict that has brought them together and neither will find peace or happiness in their relationship. "Husbands and wives can either listen to each other and discover who they are and what they want in life . . . or they can blame their marital partners as the sources of annoyance and the insufferable obstacles to the attainment of happiness" (Raspa 104). But Kate does take a chance and, as a result, learns that Petruchio will not humiliate her nor deliberately place her in a situation where she would embarrass either of them. As long as she can trust him to protect her, she can do as he asks. Her willingness to look silly in front of Vincentio results in his being amused not repulsed, effectively demonstrating that verbal skill and a quick wit are appreciated in the proper circumstances and will not necessarily result in her exclusion from society. Even though she has acknowledged that "it shall be so for Katherine," she must also be willing to prove her transformation to those who know her and expect her to be what she had previously been.

Kate's final speech, and the longest speech of the play, is clearly a result of the Widow's taunt that Petruchio is saddled with a shrew for a wife. Kate, who previously would have berated or struck the Widow, calmly and quietly asks for clarification.

Widow: Your husband being troubled with a shrew

Measures my husband's sorrow by his woe:

And now you know my meaning

Kate: A very mean meaning

Widow: Right I mean you

Kate: And I am mean indeed, respecting you. (5.2.28-32)

When the ladies have withdrawn, their husbands wager that Kate's behavior cannot be genuine and then each sends for his own wife, one at a time. Bianca and the Widow suspect a trick and decline to oblige their husbands. Kate, however, comes. The re-creation game at his country house and her practice on the way back to Padua have reconstructed her self-assurance and esteem to the point that she knows his requests somehow concern her value to him and that she need not worry about what others may be thinking of her. She knows that coming when her husband bids does not hurt her, nor will someone else having a bit of fun at her expense harm her. She knows that Petruchio values her and would not frivolously request her presence. She has come to realize that Petruchio is offering her a choice. He demands nothing from her but that she trust him by listening and responding appropriately. Certainly he does not demand that

she abandon her autonomy and personal sovereignty for his ideal of womanhood. She understands that:

To say as he says, to do as he directs, is not necessarily to be what he may wish — that is, his thing, his possession, an extension of himself. She can be herself, she can assert herself, moreover, using just those behavioral and verbal forms Petruchio has insisted upon. (Andreson-Thom 136-137)

Petruchio invites Kate, coaxes and challenges her to the point where she can re-create herself through a socially sanctioned technique and, as a result, gain entrance to society's linguistic, recreation game. Her acquiescence to his call to come and his commands first to discard her hat and then to instruct the other wives is a measure of her willingness, in turn, to value Petruchio above what the rest of the assembly may think of the both of them. In all actuality, Kate's speech does far more to injure Petruchio's position of superiority than her own position. Imagine his look of surprise upon hearing in her hyperbolic discourse that wealthy, independent and unemployed Petruchio, should "commit his body to painful labor, both by sea and land;/To watch the night in storms, the day in cold "(148-150) like a common laborer in order to maintain a warm and secure wife at home. But visualize his look of delight when he realizes that Kate has adopted his mode of linguistic play as well, insulting the other characters that have previously insulted her, under the guise of instruction and at the invitation — not demand — of her husband.

Her advice, therefore, to the other wives concerns that very thing—a wife's valuing her "loving lord." Kate's speech is not a capitulation nor a sly game of pretend at Petruchio's expense. Rather, Kate demonstrates that she has learned to value and honor the one who values and honors her. She does not rail against society's devaluation of women (something about which she *is* an expert), but defends a husband's realistic expectations of the woman he values above all others: that her "soft conditions and . . . hearts / Should well agree with [her] external parts" (V.ii.166-167). Kate's humble offer to place her hand beneath her husband's foot, far from being a surrender, is an unexpected public acknowledgement of his value to her just as his prevention of the action is a valuation of her private self. Andresen-Thom points out the mutually beneficial ramifications of Kate's having learned this lesson:

Petruchio's *betting* on Kate's performance expresses his willingness to risk depending on her. And Kate's response expresses reciprocally her dependence on him; her outstretched hand signals trust in his restraint and good will. Mutual vulnerabilities have been displayed in the faith that neither will

abuse the license they grant each other. Kate is free to demean Petruchio by crossing him; Petruchio is free to step on her. But neither attacks the other because both have become partners.
(Andreson-Thom 139-140)

Many people are disturbed by an ending to *The Taming of the Shrew* in which Kate meekly relinquishes the last of her individuality in carrying out Petruchio's request to chastise the other wives, preferring enactments which make clear to audiences that she is shamming subservience with a wink to the audience upon her exit with Petruchio. Yet, while such a portrayal may have been appreciated by Shakespeare's own audience, they still would have expected her to embrace her subordinate role. In spite of their rebellious tendencies or our modern wishes for her to do otherwise, Shakespeare's female characters ultimately and always return to expected social behaviors and, indeed, support them. Dympna Callaghan's introduction to *The Impact of Feminism in English Renaissance Studies* endorses this point and reminds us that: "patriarchy is a cultural horizon in which both men and women define their identities, perform their social functions, exercise their religious duties, and fashion their desire — and thus they have an investment in it, and very often an investment in the status quo around gender and sexuality as much as around any other issue" (Callaghan 10). The re-creation aspect of this game allows an interpretation which resolves the difference between such speaking and behaving appropriately and makes Kate's speech more palatable to both: to say one thing while knowing that words can have other meanings, particularly for those who know what others do not.

The supposedly repressive content of Kate's final speech is at odds with the implicit message of independence represented by a powerful female protagonist giving the longest speech of the play (Newman 99). No one has forced her to speak these words; she makes her own choice to do so. She does so because she wants to, not because anyone *requires* it of her. After all, Petruchio doesn't dictate what she should say. He only directs her to speak. "Katherine, I charge thee tell these headstrong women / What they owe their lords and husbands" (130-131). We have no reason to believe that Shakespeare intended Kate's final speech to reaffirm patriarchal dominion as it contains no references to the supposed moral inferiority of women or of alleged unalienable male rights to expect submission from women. His emphasis instead is on the "reciprocity of duties in marriage, based on the complementary natures of man and woman," as well as the reciprocity of respect and value of a married couple for one another's public and private reputations (Bean 68-69). If anything, her speech endorses Petruchio's relief: "Peace it bodes, and love, and quiet life" (5.2.108).

Kate's speech is proof that now she is playing within the rules as well as using her own game-playing strengths. Her appropriate words and examples points out that

Bianca and the Widow have stepped outside of the social norm by refusing to grant a reasonable request from their husbands.

when she is foward, peevish, sullen, sour,
And not obedient to his honest will,
What is she but a foul contending rebel,
And graceless traitor to her loving lord? (156-160)

This also makes clear to all who hear her that only she of the three women have proved the wager while Bianca and the Widow have clearly failed. Her reasonable tone and persuasive arguments turn expectations upside down for those who believed she could only speak with anger and frustration. She recognizes that she is playing a game at their expense and does so with the blessing of her husband. His "why there's a wench!" (179) is clearly an expression of pride which indicates just how much she has been re-created by her association with Petruchio. His joyous final pronouncement that "we three are married, but you two are sped" (185) provides "evidence of Petruchio's ability to reaffirm a cultural ideal . . . the rhetorical figuration of desirable femininity current in early modern discourse. [Kate's] passive affect, however, also satisfies twentieth-century standards for "normal" femininity" (Crocker 142). We do not believe that she has become passive, but we believe she has learned to play the game from a non-combative stance and can see beyond the immediacy of striking back at those who undervalued her from the beginning.

Throughout their interactions in the play, Petruchio has repeatedly stressed that he honors Kate. His defense of her to the suitors, the wedding guests, and the tailor and haberdasher have convinced her that she can trust him to defend her against those who would devalue her. His constant reinforcement of her public voice and coaching of the proper times in which to speak boldly have told her that he honors her right to express opinions and make observations about the world in which she lives. She has learned that as long as he continues to protect and honor her, "to watch the night in storms, the day in cold" (150) so to speak, she can do as he asks her to. We cannot doubt the growing sincerity of her words as she indicates her willingness "to do him ease" (178), in return for his faith in seeing her to the point where she can speak before the very people who refused to extend simple respect or honor to her, forced her to speak violently, and behave turbulently in order to even be heard.

Her entire speech, in fact, is a reiteration of the bargain she and Petruchio have forged between them during her re-creation: to value and honor the one who has earned trust by respecting and honoring in return. As long as he does this, she can do anything he asks of her. The key to understanding this lies in the center of her speech and revolves around the words "honest will" (158). His "honest will" towards her is his promise that, literally and metaphorically, he

for [her] maintenance; commits his body
To painful labor, both by sea and land;
To watch the night in storms, the day in cold,
Whilst [she] li'st warm at home, secure and safe (V.ii.147-152)

The word "honest" has the same latin root as the word "honor" (*honestus* or *honon*, -or-, *honor*): honourable, or persons held in honour; an honourable position.⁵ Therefore, we must see Kate's speech as a verbal contract with Petruchio to honor and trust in his appreciation of her abilities by adhering to the rules between them to pay attention, be respectful, and to trust in each other.

Her final speech cannot be taken out of the context of the game that precedes it. Kate, supported by Petruchio, turns the tables on the rest of the company to show that she has been maligned. Perhaps here, where she has an opportunity to castigate the company for their treatment of her, we see the strongest evidence of her re-creation. She has never pretended to be anything less than what she has always portrayed herself to be: an intelligent and independent human being who values herself and is of value to those who can appreciate what she has to offer. Because she curbs any impulse she might have had to behave in an unseemly fashion and speaks rationally and quietly, they have no other recourse but to listen. "She is learning to channel her linguistic facility in sanctioned forms of communication. She does not have to relinquish her pleasure in language; in fact, she must utilize that pleasure in a comprehensible way" (Hutcheson 331). We cannot help but enjoy this opportunity with her as she remains what she has always been but now possesses an awareness of the rules of which, earlier, she was unaware.

Petruchio's plan is to help Kate acknowledge that she lacks the attention and listening skills that allow her value to be recognized by those who originally scorned her. So rather than Petruchio's "taming" of Kate being representative of the brutal mistreatment dealt to women who defy the patriarchal order, instead Petruchio conveys to Kate what she needs to re-create her words and actions to harmonize with social expectations. He provides her the means by which she is able to join in a social and cultural game in a productive and valued position.

Kate takes her lead from her new husband and honors the contract she has with him because she sees Petruchio making honest bargains and then honoring the commitments he has made without attempting to fool someone or behave dishonorably as other characters in the play do. She exercises a personal integrity that her sister, for example, does not. In reality Kate is the only character, other than Petruchio, who does not violate expected standards of integrity to achieve a victory of some sort over the

⁵Oxford English Dictionary, 2nd Edition, ed. James A. H. Murray et al (Oxford: The Clarendon Press, 1989).

other characters in the play even though she is the only character to spend most of the play in a supposed violation of decorum.

In fact of all the characters of *The Taming of the Shrew*, Kate and Petruchio are the only ones who display the integrity to participate in these games in the manner they were intended—with honor and adherence to cultural expectations of decorum. The re-creational game structure of *The Taming of the Shrew* reveals that society's "rules" are often corrupt and those who play by them frequently violate decorum in order to achieve their goals, exposing a distinct lack of personal honor and integrity. Baptista is willing to make a spectacle of his eldest daughter as well as hold his youngest in a kind of emotional blackmail of her suitors in order to get a husband for the elder. Bianca "steals" her marriage at the same moment her father unwittingly negotiates with a false suitor and false father. Hortensio violates Baptista's wishes when he disguises himself as a teacher in order to woo Bianca on the sly. And Lucentio does all that Hortensio does, as well as scheme with his servant to dupe Baptista and his own father, Vincentio.

Therefore

Analyzing the relationship between Kate and Petruchio as a re-creative game goes a long way towards eliminating many of the difficulties modern audiences have in perceiving his behavior towards Kate as demeaning rather than helping her to retrieve her rightful place in Paduan society. Her success in learning how to play within the rules allows her to adapt her fiery independence in such a way that she is able to retain the best parts of her personality. Her adaptation also provides her with the experience and information to participate in other, broader, social and cultural games rather than be excluded from them because she has simply been unaware of the rules of propriety in speaking—and listening—to others.

Ultimately, this game not only re-creates Kate but also moves the plot of the play forward to a successful conclusion as is the intention of comedy. With Petruchio's plan, the re-creation game allows Kate to reconstruct her self-esteem by means of his public declaration of her value to him. "Katherine's unruly female speech is molded by Petruchio into a socially productive form of communication" which helps her adapt herself in such a way as to add to his reputation for manly behavior (Hutcheon 326). But more importantly, by helping Kate practice and perfect a more acceptable manner for speaking with those around her rather than allowing them the opportunity of reviling or dismissing her, Petruchio retains a sense of fair play that the other characters forsake in their dismissal of her. His reputation is enhanced by his valuing of her as hers is enhanced by his strategy to help her value herself. Together the two comprise a formidable game-playing team that can, indeed, look forward to a sweet and happy life of peace and love. Oh, yes, in bringing us to a happy ending in which Kate and Petruchio value each other and share a strategy for dealing with others, Shakespeare had a grand plan.

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**Dismally Delighted: Poe's Piercing Regard for the Sublime Merits of Melodious
Melancholy**
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When men describe in what manner they are affected by pain and danger, they do not dwell on the pleasure of health and the comfort of security, and then lament the loss of these satisfactions: the whole turns upon the actual pains and horrors which they endure. But if you listen to the complaints of a forsaken lover, you observe, that he insists largely on the pleasures which he enjoyed, or hoped to enjoy, and on the perfection of the object of his desires; it is the loss which is always uppermost in his mind. (Burke 40)

Edmund Burke, as a student at Trinity College in Dublin, found inspiration in the works of Longinus when he began to write his treatise, *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful*. It would be ten years before it was published in 1757, but its influence would extend beyond the Enlightenment and have a strong impact in the nineteenth century when the Romantics would find inspiration in the conception of the sublime. His description of the idea of loss in terms of a forsaken lover is to be found in his section entitled, "Of the passions which belong to SOCIETY." Violent effects of love, he expounds, can lead to madness, for "when men have suffered their imaginations to be long affected with any idea, it so wholly engrosses them as to shut out by degrees almost every other, and to break down every partition of the mind which would confine it" (41). Love and its effects, according to Burke, are to be categorized under the social sphere, even when its effects produced madness. However, the social sphere, in the nineteenth century—or in any other century, for that matter—usually shows little tolerance for mad outbursts or any other outward expressions of the "violent effects produced by love," unless such outbursts are clothed in art. The art-form is what makes the "passions that belong to Society" acceptable—and perhaps understandable—and the "complaints of a forsaken lover" become beautiful or moving when they are expressed under the artist's brush, through the sounds of a musical composition, or in a writer's words. Any artist, according to Jacques Barzun, "enlarges the scope of our perceptions without throwing us back into the total stream" (80). We turn to art, not because it is a copy of life, but, as Barzun explains, because it is an "extension of awareness" that "discriminates and distils" so that that which is unacceptable in the social realm becomes acceptable through perceptive distance.

Thus, when we visit a portrait gallery, study a poem, read a novel, or attend an opera, we willingly seek the experience that the art-form affords us, hopefully discovering some "extension of awareness" that may be applied to our lives. Perhaps

the most difficult art-form that can provide such an extension would be music in that the sensations produced through music are the most difficult to describe. Nevertheless, as one of the most expressive art-forms, music has the power to “discriminate and distil,” just as a poet’s language has the power to create order out of anger and madness. Music has been perceived as a language of its own, but if it is perceived as such, the difficulty arises in its translation. Since the composer and the poet many times choose the same or similar subjects, a study of musical compositions through a poet’s or poets’ eyes may thus provide a means of translation.

One poet, Edgar Allan Poe, in his essay, “The Philosophy of Composition,” describes the process that he says he used in his composition of “The Raven.” Since what Poe describes in his essay has bearing on the perceptions of some musical compositions—in particular, those of Beethoven and Schubert—I wish to explore the “poetic mind” in a few of the works of Beethoven and Schubert in order to attempt to “translate” the power that music has to “discriminate and distil” and so provide that “extension of awareness” that only art can make possible within the social realm. My approach is rather unconventional since I stress the importance of valuing melancholy, surely not a modern, popular psychological approach to sound mental health. However, Poe perceives wisdom in delving into melancholy, as have many other creative artists, and perhaps our current culture, immersed in trivial plots provided by sitcoms and fascinated with brief “Twittered” moments describing mundane affairs, would benefit from recognizing value in deep, melancholic thought. Although the adjective, “gothic,” has been used to describe Poe’s works, Poe’s intentness with the melancholic tone has more compelling connections with Edmund Burke’s or John Keats’s perceptions of beauty. For Keats, beauty is allied with truth, and truth is not always pleasing. And whereas Burke aligns beauty with pleasure, he also associates beauty with distress, with a chain of sensory impressions (rather than with rational deduction), and with a languid, withering loss that is closer to melancholy than it is with gladness and humor. Melancholy, in these poetic and philosophical conceptions, is thus not so much related to “gothic” or dark moods, but more to a beautiful experience best evoked through art. Art that provides the melancholic tone reminds us of the “refrains” of loss and sorrow that occur in our lives. We can connect and emphasize with the melancholic tone that unfolds in the character, performer, musician, or composer who artfully shows us ourselves in a way that allows us, objectively, to see ourselves and to recognize the beauty and delight that emerges when that sight becomes clear. Such recognition, through an objective viewpoint, is restorative—not due to a perception of beauty as the summit of perfection or a measured idea of proportion, but due to the keen tonic of awareness made possible through emotional expression that the beauty of melancholy evinces—that is, when it is observed through artful distance.¹

When Burke undertook his enquiry, his main focus was not only on the sublime, but on the “beautiful.” In his “Philosophy of Composition,” Poe explains that “that

pleasure which is at once the most intense, the most elevating, and the most pure, is, I believe, found in the contemplation of the beautiful." Beauty, he explains, "invariably excites the sensitive soul to tears. Melancholy is thus the most legitimate of all the poetical tones" ("Philosophy" 142). Poe continues to reason that if melancholy is the most legitimate of all the poetical tones, then the subject that is most melancholy is death, and "this most melancholy of topics" is most poetical when death "most closely allies itself to *Beauty*." Thus, Poe reasons that the death "of a beautiful woman is, unquestionably, the most poetical topic in the world—and equally is it beyond doubt that the lips best suited for such topic are those of a bereaved lover" ("Philosophy" 144). In his undertaking of "The Raven," Poe explains that his task was to combine two ideas—that of the words of a bereaved lover, as well as a repeated refrain that would utilize a particular tone. That monotone would emerge in a word that would be "sonorous and susceptible of protracted emphasis. . . . These considerations inevitably led me to the long *o* as the most sonorous vowel, in connection with *r* as the most producible consonant" ("Philosophy" 143). The word that he chooses to use in the refrain, a word that he considers to be of a melancholy tone, is "nevermore." That word, used in reply to a series of exacerbated questions, would, by the last verse, "involve the utmost conceivable amount of sorrow and despair" ("Philosophy" 145).

Thus, Poe's bereaved lover becomes a student mourning the death of his love, Lenore. Alone in her chamber, the student is grieving her death when a raven enters through the window, perches on a bust of Pallas above the chamber door and, in response to a series of questions asked by the student, repeatedly answers with the word, "nevermore." At first, the student is amusingly diverted, but his condition heightens, for he is "at length excited to superstition, and wildly propounds queries, [and models] his questions as to receive from the expected 'Nevermore' [answers invoking] the . . . most intolerable of sorrow" ("Philosophy" 145). Thus, the student, in a frenzy, associates the bird's reply with his grief over his lost Lenore:

"Prophet," said I, "thing of evil!--prophet still, if bird or devil!
By that Heaven that bends above us—by that God we both adore--
Tell this soul with sorrow laden if, within the distant Aidenn,
It shall clasp a sainted maiden whom the angels name Lenore—
Clasp a rare and radiant maiden whom the angels name Lenore?"
Quoth the raven, "Nevermore." ("Raven" 4)

Angry at the reply, even though he *expected* it, the student orders the bird to leave, but the raven is unresponsive. Poe ends the poem with the disconsolate undoing of the student's soul:

And the raven, never flitting, still is sitting, still is sitting
On the pallid bust of Pallas just above my chamber door;
And his eyes have all the seeming of a demon's that is dreaming,
And the lamp-light o'er him streaming throws his shadow on the floor;
And my soul from out that shadow that lies floating on the floor
Shall be lifted—nevermore! ("Raven" 5)

Melancholy, said Poe, "is the most legitimate of all the poetical tones," and due to the enduring nature of this particular poem, the legitimacy of melancholy as a valid tone within poetical language cannot be denied. But the melancholic tone also cannot be denied when it is heard within musical language. In 1621, Robert Burton commented on the enduring nature of melancholy as a musical tone in the *Anatomy of Melancholy*. Music "enchants," he says, and those who are melancholy are made "mad" by it: "the sound of those jigs and hornpipes will not bee removed out of the ears a week after." Quoting Plutarch, he continues: "Musick makes some men mad as a tygre," but "it is a pleasing melancholy that it causeth, and therefore, to such as are discontent, in wo, fear, sorrow, or dejected, it is a most present remedy: it expells cares, alters their grieved minds, and easeth in an instant" (14). The melancholic tone seems to endure because within its very nature lies a remedy for loss and sorrow. Its power to "expel" anguish and modify our minds' lamentations lies within the art form of music—a term that can alternatively be interpreted as musical "language."

When Poe was led to the "most sonorous vowel" of the long *o*, he had already determined that he would use the sound in the burden, or in the refrain, of what would become "The Raven." The repetition of that sound—along with "the most producible consonant," *r*—were purposely created to be repeated. That repetition provides order, or an arrangement, in the poem, which is that "discriminating" factor that Barzun describes as central to art. When we move to the realm of musical composition, we discover that arrangement is all important. In his discussion of the "Dynamic Orchestra," Paul Bekker focuses on Beethoven, who used dynamics in his music in order to express emotion. Fueled by ideas that emerged after the French Revolution, Beethoven, explains Bekker, could not express such ideas through a "perfectly clear and objective" medium, for deep-felt thoughts spring "from vague, ungoverned instincts, from emotions that fluctuat[e] with irregular excitations." Nevertheless, Beethoven's greatness is characterized by self-control: "His belonging to the 18th century was confirmed by the fact that, though a dynamic nature and filled with dynamic instincts, he always respected the limits of rational perception. Thus he succeeded in creating a balance between reason and feeling, between form and dynamics" (93-94). Many "forms" exist within music, from the sonata form to the symphony, but there also exist forms within forms, such as different types of opera. Although opera through the years became categorized as, for example, "opera buffa," "opera comique," and the German

“Singspiel,”² Stephen Meyer points out that another, more specific form developed at the end of the eighteenth century. Between 1790 and 1815, there was a widespread fascination with different methods of incarceration, where criminals were to be reformed so that they could become beneficial members of society. “Like the new penitentiary,” explains Meyer, “the operatic prison was a narratively ordered space, centered on the individual, in which the dramatic tension between individual and society was reframed as a narrative of personal transformation” (478). The best known use of the form of the operatic prison is “Florestan’s recitative and aria from the second act of Beethoven’s 1814 version of *Fidelio*,” where, in Florestan’s aria, “the narrative of incarceration and liberation is applied not to the body but to the soul” (Meyer 479).

If we consider Florestan’s aria in connection with Poe’s compositional process of “The Raven,” we can see similarities in Beethoven’s composition—especially in terms of the dynamics presented through the melancholic tone. The tone of a piece of music is that which provides a given pitch. It is the “particular quality of the sound of any voice, or instrument” (Elson 149). Poe, through the use of the long o, demonstrates the “quality” of melancholy by repeating it through his poem in order to present the given pitch of passionate despondency. So, too, does Beethoven use a “particular” tone from an oboe to establish Florestan’s disconsolation. Just as Poe’s student reaches a level of frenzy in his queries to the raven, so, also, does Beethoven’s Florestan reach a certain level of madness in his aria in the second act of *Fidelio*, and just as Poe’s student’s soul sinks into the dark recesses of the raven’s shadow on the floor, so, too, does Florestan “sink back on to his stony seat and cover his face with his hands” (Sonnleithner and Treitschke 127). Thus, the tone presented through the oboe is significant in Beethoven’s prison scene, just as Poe’s use of the sonorous vowel-sound of the long o is significant in his poem. In fact, Meyer argues that the

oboe melody that introduces the final section of Florestan’s aria . . . marks not only a turning point in the drama, but a self-reflexive moment in the history of opera, in which the dramaturgy of the prison intersects with the philosophy of musical idealism. In this sense, the passage from terror to transcendence . . . expands beyond the proscenium to encompass the audience as well as the characters on stage. (480)

The oboe takes on an ascending, rather than a descending, line, which is why Meyer argues that it is a turning point in the drama. In the oboe’s ascending line, “we may hear the appearance of a ‘transcendent’ Leonore: . . . ‘spiritualized’ into the medium of (pure) music” (514). The musical line, then, becomes the controlling factor of the drama on the stage. The shift occurs after the librettist’s stage direction, where Florestan is guided to sing “in a rapture bordering on madness, but calmly” (Sonnleithner and Treitschke 125). Even though the oboe marks an ascending line, the melancholic tone is not abandoned,

just as Poe's use of the long o and the consonant r are not abandoned in the verse where the student's frenzy reaches its most distraught pitch. In fact, the oboe in Florestan's aria *accentuates* the melancholic tone in that its controlling force creates a socially acceptable outburst of emotion. Florestan's borderline madness reaches a pinnacle that in everyday life would be difficult to accept or comprehend. Lewis Lockwood explains that the keyword, "Freiheit," recalls the earlier Prisoners' Chorus, as well as the "basic theme of the whole work" (35). In his delirium, Florestan seems to will the arrival of Leonore when he sings the Allegro section in a "high and even higher register than anything earlier in the scene; he reaches to a high A and B \flat in his manic dream of *Freiheit* and the vision of Leonore before him in his cell. The inner determination of the artist and singer to win his way beyond all tortures and obstacles is written all over this section, and it brings out an intensity in Florestan" (Lockwood 35). Even with an oboe line that is ascending, the intensity that Florestan displays *is* the height of the melancholic tone. Aversion becomes pleasure in art because the pleasure one experiences through an artistic work, as Poe explains, "is deduced solely from the sense of identity—of repetition. I resolved to *diversity*, and so *heighten*, the effect, by adhering, in general, to the monotone of sound, while I continually *varied* that of thought" ("Philosophy" 143; emphasis added). Ascendancy, then, is not in opposition to melancholy, but is a type of "application" (to use Poe's term), an artistic technique, a use of dynamics that *accentuates* the tone.

The use of "contrasting dynamics," according to David Wyn Jones, "is always clear in Haydn and Beethoven" (211), and in Florestan's aria, Beethoven's employment of a clear differentiation is what heightens the melancholy expressed in the scene. Indeed, Meyer considers this particular scene to be "a self-reflexive moment in the history of opera" because the audience is encompassed within what he calls the "passage from terror to transcendence." The ability to be "encompassed" involves an openness and a willingness to be encompassed, and a work of art that is able to invoke pleasure is the one that is successful in such an endeavor. There is a certain "pleasure" that Meyer has received from the ascending oboe line; otherwise, he would not, drawing from one specific scene, include the entire "history of opera" in his argument. However, although the oboe suggests transcendence in the scene, we cannot overlook that the scene ends with Florestan sinking back down to his "stony seat," covering his face with his hands. Beethoven's use of contrasting dynamics emphasizes the melancholic tone by returning the audience to the ideas presented before the "frenzy." These "ideas," says Bekker, might be called "poetic ideas," for Beethoven

knew that the creative process in music was directed by laws similar to those which govern any poetic endeavor: Working from the subconsciousness to the consciousness, from the darkness of feeling to the clearness of plastic objectivity, from the night of primitive emotions in

revolt to the triumph of intellectual achievement. In principle this is the way of every creative process. But neither Bach nor Handel nor Haydn nor Mozart had taken this process as their main objective. (100-01)

Just as Burke's forsaken lover "insists largely on the pleasures which he enjoyed, or hoped to enjoy, and on the perfection of the object of his desires," even when it is the "*loss which is always uppermost in his mind*," so might we say that Beethoven and Poe, as creative artists, insist upon presenting the extremes that are naturally inherent in the melancholic tone. Such extremes relate to language, we might say, through metaphor. Metaphors join together that which would not normally be entwined in order to bring about new awareness. In music, opposing or antithetical dynamics generate the creative process not only within the mind of the composer, but also within the emotions of the listeners. As listeners, our apprehension of ourselves is expanded when we allow the emotions generated through musical "metaphors" to envelope our senses and the affective aspect of our consciousness.

Although opera provides a certain level of discourse, the melancholic tone can be employed through other musical and poetic forms, and the musical and the poetic can be combined to produce other "acceptable" expressions of emotion. Sidney Lanier explains that Beethoven uses tones to suggest definite intellectual images. For Beethoven, nothing is "more natural, nothing more legitimate. Why not hint a storm with stormy tones, as well as describe a storm in stormy words? Why write one way for the reed in the clarinet, another way for the reed in the throat?" (10). Echoing that sentiment, Yehudi Menuhin describes Beethoven's violin writing as a "deeply moving intellectual discourse, more a language than a poem. . . . I would say for instance that we listen to Mozart, but that we concentrate on Beethoven" (56). If we make a distinction and consider the musical and the poetic as two separate languages, when the two languages do interconnect, then might we surmise that the effect is more profoundly felt and therefore more acutely perceived? Carroll Pratt argues that a poet is hindered when it comes to the expression invoked through sound. With the spoken word, "meaning, not sound, is the important thing. The poet, as compared with the composer, has an initial disadvantage if he wishes to impress upon the mind of his hearers the excellence of his auditory design" (59). Poe might argue the opposite, but, nevertheless, when the spoken word is presented through a poetic tone and intertwined with a musical tone, the effect of the two together—when expressing the melancholic tone ("the most legitimate of all the poetical tones")—can further that "extension of awareness" that art makes possible within the social realm. Perhaps we "concentrate" on Beethoven not only because he sought to express "intellectual discourse," but because he sought to infuse such discourse with emotional resonance—that which is carried beyond words.

Beethoven was well acquainted with one of the most intellectual minds of the nineteenth century, Johann Wolfgang von Goethe, and he set some of Goethe's poems to music. His Op. 75, composed in 1810—still within the time frame that Meyer describes as owning to a “widespread fascination with different methods of incarceration”—contains a particular song, “Wonne der Wehmut,” which focuses on two opposites, joy and sadness. “Wonne der Wehmut,” has been translated into English as “The Joy of Sadness” and “Delight in Melancholy.” In the short poem of six lines, Goethe presents a refrain that does not use the sonorous vowel sound of the long o, as does Poe’s “The Raven.” Instead, in German, another long vowel sound is repeated, not only in the refrain, but throughout the poem. It could be described as the “sonorous vowel sound” of the long e, repeated especially in the refrain through the words, “nicht,” and “liebe,” and continued in the body of the poem through the repeated word, “wie,” as well as in “die.” Although Goethe’s verse ends with “liebe,” in Beethoven’s musical version, the singer repeats the beginning of the refrain so that the song ends on “nicht,” followed by a series of descending notes from the piano. With a slow-moving tempo, the song progresses in a doleful, tearful vein through both the refrain and the first line following the refrain. In English, the expressive music accompanies the words: “Do not run dry, do not run dry, / Tears of eternal love! / Even to the half-dry eye.” At the next line, Beethoven’s music is strong and heightened, so that the emotion shifts to a certain desperation at the words: “How desolate and dead the world appears!” But at the return to the refrain, “Do not run dry, do not run dry, / Tears of unhappy love!”, the slow-moving tempo returns, and the notes descend at the conclusion. Even within the determined, augmented phrase, the long e is present in “wie” and “die” in the German line: “Wie öde, wie tot die Welt ihm erscheint!” At this point, a listener is on the verge of feeling the “will” that Paul Nettl describes as being characteristic of Beethoven. “Beethoven’s will,” says Nettl, “was to change the world fundamentally and this will is sensed in every rhythmic beat, which is charged with gravity, permeated with an almost compulsive determination” (74). But just as quickly as the moment of desperation arrives, it disappears, and the melancholic refrain, “Trocknet nicht, trocknet nicht, / Tränen unglücklicher Liebe!” returns, but with a change. The earlier “eternal love” is now “unhappy love,” and the tone, beautiful in its expression, is one of emotional dejection—the same dejection that weighs down Poe’s student’s “soul” as it sinks into the shadow on the floor.

Thus, in poetry and music, a certain arrangement—or order—appears to control the melancholic tone, and when the two (music and poetry) exist together, the arrangement, as Jacques Barzun describes it, “enlarges the scope of our perceptions without throwing us back into the total stream” (80). The two “languages” interact so that the vowel sounds of the poetic voice intone what descending notes solemnize. Despair becomes “appropriate,” and, as listeners, we are not lost in the emotion, but, instead, its beauty of expression “enlarges” our understanding.

Carroll Pratt's argument that with the spoken word, "meaning, not sound, is the important thing," is valid in that we search for meaning in spoken and written language; however, we also search for meaning in music. In addition, words can and do intone when music is absent. When Pratt remarks that the poet, "as compared with the composer, has an initial disadvantage if he wishes to impress upon the mind of his hearers the excellence of his auditory design," Pratt is making a distinction between the two creative artists. In other words, although there exist composers who are poets, or poets who are also composers, most often the poetical talent and the musical talent are expressed through separate individuals. Thus, when the two talents converge, as when the composer of opera seeks a librettist, the two talents seem as one. One does not, for example, merely read a libretto, nor does one attend an opera solely for the musical experience. In fact, the word, "opera," originating in 1644, is a "borrowing of Italian *opera*, literally, a work, from Latin *opus* [meaning] work, effort," and is the plural of the singular *opus* (Barnhart 523), so the word itself describes a collaboration. However, other art-forms, such as Beethoven's "Wonne der Wehmuth," also present such collaborations, and in Vienna in the nineteenth century, Franz Schubert turned the art-form of the lied into a new genre. In fact, Robert Winter, in speaking of the period extending beyond 1815, argues that this new genre outrivalled that of opera. "Over the next dozen years," says Winter, "Schubert invested every stylistic aspect of the lied with a richness that, dramatically speaking, rivalled and even surpassed opera."³ Thus, the importance of words began to take on new significance within music as the lied, especially through Schubert's expression, gained prominence. By 1845, the year when "The Raven" was published, Poe was well familiar with the importance using poetic sound in order to achieve, in writing, a similar effect that a lyrical refrain provides through song—an "impression" that emerges "both in sound and thought" (Poe, "Philosophy" 143).

Although Schubert, in the composing of lieder, sought out many poets and their poetry to find inspiration and a proper expression for his music, he, like Beethoven, found Goethe's poetry to be some of the most inspirational. Maurice J.E. Brown says that Goethe's

qualities, to which Schubert instantly responded, are intense sincerity of feeling expressed with unmatched force and clarity of language. This is not to say that thought is always uncomplicated: in songs such as "An den Mond" (the second version), "Prometheus," and "Grenzen der Menschheit," Schubert has not entirely realized in music Goethe's swift and questing intellect. But when the thought is concentrated and straightforward the composer gives us a song which is flawless and eternally appealing. (13)

Thus, like Pratt, Brown focuses on the importance of *meaning* in words, especially in terms of their ability to be “concentrated” and “straightforward.” Stanley Sadie informs us that Schubert, at seventeen years of age, had “read Goethe’s *Faust*, and was attracted by the scene where Gretchen, at the spinning-wheel, is thinking about a lover” (286). Sadie continues to explain that “*Gretchen at the Spinning-Wheel* already shows the special qualities that mark out Schubert as a songwriter—the ability to depict poetically in his music something non-musical, the spinning of the wheel, and to couple with this the expression of the words, so that the wheel itself seems to carry and partake in the expression Gretchen’s unhappiness” (286-87). Sadie uses the term, “songwriter,” to describe Schubert, but the lyrics of *Gretchen at the Spinning-Wheel*, are, of course, the poetic words of Goethe.

Perhaps Schubert was attracted to this particular scene in *Faust* because Goethe had already, through words, expressed that “non-musical” spinning of the wheel. If one could call the melancholic tone “non-musical” it would be best expressed in the original German language of the poem. Just as Poe chose to use the repetition of the consonant *r* “as the most producible” sound to express the melancholic tone, so does Goethe use a repetition of consonants to express the sound of the spinning-wheel and to heighten Gretchen’s distress. Thinking of her lover, Faust, Gretchen begins her song by lamenting his loss. The initial verse is the burden, or refrain, that is repeated throughout the scene. In the English translation by Richard Wigmore, Gretchen grieves: “My peace is gone, / My heart is heavy, / I shall never, never again / Find peace” (224-25).⁴ However, in German, the words that Goethe uses in the refrain present repetitions of the consonants *m* and *n*, as well as a repetition of the consonant sounds of *s*, *sh*, *sch*, and *z*. Without hearing Schubert’s music, one can hear the humming and swishing of a spinning-wheel through the combination of the consonants expressed in German:

Meine Ruh’ist hin,
Mein Herz ist schwer,
Ic finde sie nimmer
Und nimmermehr.

Beyond the refrain, Goethe continues to employ the use of the consonant sounds to impress upon the mind the idea of the wheel spinning throughout the entire scene. In the third verse, Gretchen sings:

Mein armer Kopf
Ist mir verrückt,
Mein armer Sinn
Ist mir zerstückt.

The English translation is “My poor head / Is crazed, / My poor mind / Is shattered,” but in English, the verse loses the sounds of the consonants *m*, *n*, *s*, and *st*, as well as the “most producible” consonant *r* in “verrückt,” “ärmer,” and “mir.” In German, the meaning behind the words becomes animated through the consonant sounds, so it is important to hear the words in German in order to understand how Goethe has, indeed, merged the sound of spinning—through language—with meaning. Hearing the German words spoken, one can imagine the hum of the wheel as a ceaseless irritant, its never-ending revolutions assisting by adding to the misery in Gretchen’s “crazed” and “shattered” mind.

Whereas Goethe uses language to emphasize the “non-musical” spinning of the wheel, Schubert increases the effect through music. What Schubert does is to add the piano to heighten the idea of the ceaseless revolutions of the wheel. John Warrack points out that *Gretchen am Spinnrade* was written a year before the first of his operas, and at that time Schubert “was pouring out some of the greatest Lieder in history.” Warrack explains that in many of Schubert’s lieder “the genius lies in the ability to discover a characteristic musical idea in the piano that can be developed across the length of the poem, illuminating it (whatever its quality) with beauty and *meaning*, and adding one situation to another” (299; emphasis added). In *Gretchen am Spinnrade*, the meaning is expressed through the conveyance of words. However, new meaning is added with Goethe’s use of repetitious consonant sounds, and the “meaning” becomes even more expressive with the fast-paced notes from the piano, which provide a systematic emphasis through a continuous “drumming” underneath Gretchen’s voice—almost pushing her to despair.

Although Gretchen, in the third verse, suffers from a “crazed” head, she does not reach the frenzied state that the structure of a work that uses the melancholic tone necessitates until the end of the sixth stanza of the poem. Before reaching the sixth verse, in Schubert’s presentation of the scene, Gretchen has already repeated the refrain—adding to the unremitting vexation presented through the repetitious consonant sounds. Gretchen’s mind can only conceive of her lover, and the fourth and fifth verses recall her memory of him: his “fine gait,” for example, and “the power of his eyes.” The sixth verse reflects the heightened frenzy that her memories and the continual spinning of the wheel have induced. In English, the verse is translated as: “And the magic flow / Of his words, / The pressure of his hand / And, ah, his kiss!” In German, Goethe employs the use of the consonants *n*, *z*, and *s*, and the verse ends on the consonant sound of the German *ß*—a sound which expresses a sharp *s*:

Und seiner Rede
Zauberfluß.
Sein Händedruck,
Und ach, sein Kuß!

Before ending with the sharp s sound, however, Goethe provides the abrupt sound of the consonant *k* in “Händedruck,”—demonstrating that the wheel has run into a glitch and might perhaps slow its course and stop. The consonant *s* at the end of the verse suggests an ending *hiss*, and Gretchen and the audience are forced to dwell, momentarily, on the word *kiss*. At this point, Schubert creates a pause in the song. The last *s* dies away, and the piano, for a brief moment, stops.

Schubert’s *Gretchen am Spinnrade* has “won the admiration of musicians even since it was first heard,” Maurice J.E. Brown explains, precisely because of this pause in the song. Brown elucidates: “As Gretchen thinks of Faust’s kiss she is transported; the wheel stops, the music is silent. The resumption of the pianoforte figure to portray the stricken return to her task is musically superb and psychologically profound. The effect of the song is still *disturbingly vivid*” (13; emphasis added). Brown envisions the moment as “disturbingly vivid” because the nature of the melancholic tone is one of disturbance. However, when “sensations are purposefully organized,” as Barzun explains, our awareness is extended. What Brown perceives as “vivid” stems from the structure that a work of art which employs melancholy as its controlling tone utilizes. In “The Raven,” Poe explains that his poetic attempt was to reach a tone that would “involve the utmost conceivable amount of sorrow and despair.” Poe’s student’s soul sinks into the shadow of the raven on the floor, and Beethoven’s Florestan, after seeing a vision of Leonore, sinks back down to the stool in the dark prison—at least momentarily—despondent due to the illusion fostered by his unrealized vision. In the same way, Gretchen, too, follows the description that Burke provides in his *Philosophical Enquiry*. She is so “wholly engrossed” in her idea of her lover that she “shut[s] out by degrees almost every other [idea], and [breaks] down every partition of the mind which would confine it” (41). The pause that Schubert provides in the song suggests a certain hope, just as the oboe’s ascending line in Florestan’s aria suggests transcendence. For a brief moment, those who perceive such moments employed in the form of the melancholic tone are lifted in spirit enough to perceive, almost, “the most present remedy” that Robert Burton in 1621 said was present in music—a remedy that “expells cares, alters their grieved minds, and easeth in an instant.” However, remaining at such a height of consciousness—because it has been brought on by an exacerbated frenzy—is an expression of madness. When the mind is “long affected with any idea,” then, according to Burke, “violent effects” are the result, and when a forsaken lover keeps the idea of loss “uppermost in his mind,” the mind breaks down.

Thus, after the pause that follows the line, “Und ach, sein kuß!”, Schubert’s song resumes. The piano returns to its incessant drumming, and Gretchen’s voice continues to utter the consonant sounds created by Goethe as she is compelled to continue spinning at the spinning wheel. Her focus remains on the prevailing idea of heightened loss, for the last two verses of the poem, in English, are:

My bosom yearns
For him.
Ah, if only I could grasp him
And hold him.

And kiss him
As I would like
I should die
From his kisses!

However, the refrain remains, and the melancholic tone insists upon “the utmost conceivable amount of sorrow and despair.” The last words that Gretchen sings are the beginning of the refrain and are a repetition of the first lines: “My peace is gone, / My heart is heavy,” she sings, and in a subdued mood, the song slows, quiets, and ends.

Although each work that uses the melancholic tone must necessarily end, still there is something that endures, something that remains, as Brown describes it, “disturbingly vivid.” If Poe is correct in calling melancholy “the most legitimate of all the poetical tones,” then its legitimacy relies upon its expression, for it is through that expression that we are given the freedom to empathize, to feel, to experience what outside of art would be considered mad or unbalanced. The expression itself, or the way in which it is structured, is the “balance” that art provides. In language and through music, perhaps the most effective means of such expression is, we might say, the use of metaphor. The sound of the piano in *Gretchen am Spinnrade* becomes, as it were, the whirring of the spinning wheel. The sonorous vowel sound of the long e in “Wonne der Wehmut” and of the long o in “The Raven” are the sounded expressions of despair: the *plea* of a forsaken lover, the repeated *moans* of dejection. And from where, exactly, do such metaphors arise? Not from thought, says Sidney Lanier, but from love: “Metaphors come of love rather than of thought. They arise in the heart as vapors; they gather themselves together in the brain as shapes; they then emerge from lip, from pen, from brush, from chisel, from violin, as full works, as creations, as Art” (95). Love, says Lanier, signifies “the general underlying principle of all emotion,” and it “originates metaphors by reason of its essential duality” (95). For love to be felt, there must exist two parties, and when one of the parties is absent, or lost, the metaphors—the expressive uses of language that give voice to loss—become more poignant, more heartfelt, more enduring because of their ability to “discriminate and distil” and “translate” emotion into the realm of the beautiful and ultimately, to turn what is perceived as “the utmost conceivable amount of sorrow and despair” into acceptable pleasure and consummate delight. Such is the power of language, whether poetic or musical, when its metaphors decipher our souls.

Notes

¹ Whereas scholars often note employments of musical technique in poetical works—such as harmony, dissonance, rhythm, and tonal constructions—no one has specifically investigated the emotional expression produced both through music and language that employ the melancholic tone. My exploration, by examining those art-forms that are purposefully designed to convey the melancholic tone, provides a connectional critical approach to the translatability of links between music and the written word. To discover other applications of Edgar Allan Poe's works in terms of their musicality, as well as commentaries about Poe's inspiration for his writing as taken from musico-literary works, see, for instance, Albrecht, Duarte, Goodman, Pollin, and Rollason.

² For a helpful directory about the evolution of the opera, see Previn 132-33.

³ See Section 1 (Life), Item viii (Crisis) in Winter.

⁴ These words, as well as the translations into English that follow, have all been translated by Richard Wigmore (1988).

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The End of Patriarchy in John McGahern's *Amongst Women*

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John McGahern's novel *Amongst Women* is a story of patriarchy and how that patriarchy ultimately fails due to inevitable death. The main character of *Amongst Women*, Moran, is often bad-tempered and verbally abusive toward his second wife, Rose, and his three daughters and even physically abusive at times toward his two sons.¹ Like many men in mid-twentieth-century Ireland, Moran uses his power as the patriarch of his household to control his family, and, as many critics have observed, such a microcosm of patriarchy in the domestic sphere is a symptom of Ireland's greater attempt to maintain control of the nation by keeping it pure from outside influence.² However, a point that has been overlooked is that Moran's domination is not absolute—he has less power over his second wife and his children than he believes himself to have, and his power over them gradually diminishes.

There are clearly moments in *Amongst Women* when Moran, as the family patriarch, holds a grip on Rose and children: his financial power is a factor that controls them, as are his verbal and even physical abuse and his use of Roman Catholic rituals such as the Rosary. Moran's power over his daughters is also unmistakable, especially his power over Sheila's future plans to go to college. However, if one examines this novel through deconstructive and feminist lenses, it becomes clear that Moran's control over his family is only at the surface. His deficiency of true power is illustrated by the reversal of his power over Sheila, by his lack of control over his sons (particularly Michael), by his lack of real power over Rose, and by the Rosary's failure to make the members of Moran's family bend under the yoke of his command. Moran's power continues to diminish over time until he is completely powerless at the moment of death,

¹ McGahern's real-life experiences seem to have provided fodder for this novel about an overbearing Irish father. In an interview with *The Guardian*, McGahern explains that even though he was raised by a bully for a father who sometimes lashed out at his children randomly, he never felt like a victim (O'Hagan). Accordingly, McGahern's personal past seems to have influenced the plots of several of his works where the pattern of patriarchy and oppressive fathers is evident, even though he claimed to shy away from autobiographical writing (Gonzales 20). For example, Michael Prusse argues that McGahern's short story, "Gold Watch," is "a variation on the theme of coming home to a father who is a family tyrant: exhibiting a number of weaknesses, this patriarchal figure is, in many facets, strongly reminiscent of McGahern's own father" ("Art, Biography, and Philosophy" 3). Furthermore, intimations of McGahern's overbearing father (as illustrated through the character Moran) can be recognized in *Amongst Women*, another one of McGahern's works that deal with patriarchy.

² Critics such as Robert Garratt rightly argue that McGahern's *Amongst Women* is an allegory for post-imperial Ireland. Garratt posits that Moran's endeavor to close his family off from the outside world is analogous to Ireland's endeavor to close itself off from other nations in order to preserve Irish culture and conservative Catholic values. Moran's attempt to keep his family from being exposed to a broader world outside Ireland helps Moran to maintain his position of power as the patriarch. Siobhan Holland similarly argues that the father figures in much of McGahern's fiction (particularly *The Dark* and *Amongst Women*) "draw attention to the tensions and instabilities that exist in an Irish patriarchal social matrix which is performatively constructed and vulnerable to resistance" (186-87). Antoinette Quinn also argues that the small microcosm of the Great Meadow can be analyzed as a symbol that critiques patriarchy and the implications of male power in the domestic sphere on a scale that transcends the local or even the national level.

both financially and in his status as the patriarch. Furthermore, Moran's powerlessness becomes apparent within the community because of how he and Rose are treated at the bank and because the townspeople gossip about him during his funeral. Further legitimizing a feminist reading of this novel, in the scenes following Moran's death, his power is transferred not to his sons or to his sons in law, but to Rose and Moran's daughters.

As the sole breadwinner of his family and as a man in constant need to be in control, Moran tries to foist his control over his family financially; however, his financial power cannot be overshadowed by Rose's ability to save the family money. One of the earliest scenes illustrating Moran's obstinate rejection of unnecessary expenses happens when he and Rose discuss where they are going to have their wedding reception—a cost that will be paid by the bride and her family, in maintenance of Irish custom. However, Moran declines to hold the reception at a hotel, saying that he and Rose "are too old and poor for that" (38). The reception is instead held in Rose's house. Moran's refusal to have a more extravagant reception illustrates his obsession with saving money, even Rose's money. Not only is this refusal unfair to Rose, who has never been married and, therefore, wants a nice wedding reception, but it also foreshadows Moran's many attempts to control Rose and his finances throughout their marriage. This desire for control stems from Moran's desire to be always in control: in anticipation of the future, he wants to be completely self-sufficient in his old age and does not want his power to be lessened by his having to depend on anyone for money or having to live in the poorhouse (a fear that he articulated several times throughout the novel). Moran's stinginess and attempts to control family spending is further illustrated through his behavior and actions in the years during his marriage to Rose. For example, Moran and Rose seldom leave home, but when they do go out, Rose, in her tact, is always careful to pack tea and sandwiches so that Moran does not have to spend any more money than necessary. Rose is indeed the ideal angel of the home who makes Moran's frugal lifestyle much easier to maintain; she is a vital reason for Moran's financial success and is, therefore, an important member of the family from a financial point of view. By saving Moran money, Rose illustrates that she is capable of benefiting the family beyond just the domestic sphere but also in the financial sphere. Thus, Rose's power within the family dynamic is further legitimized.

However, not all of Moran's attempts to control Rose's spending remain unopposed. One instance when Moran's power over the finances of his household can be deconstructed is when Rose decides she wants to "clean and paint" the house shortly after she and Moran are married (this scene begins on page 49). While Moran may seem, on the surface, to be in control of the household, Rose also has power because she continues to redecorate the house despite Moran's insistence that such renovations are an unnecessary disturbance. However, Moran secretly resents the renovations because they are costly. When Rose senses Moran's reluctance to spend

his money on fixing up the house, she uses her own money to buy the needed supplies for renovation, “which Moran disliked even more. In the end, he always gave her what she asked, but he resented the giving” (49). Moran gives her the money because his pride and his position as the family provider will not allow him to sit back and watch his wife spend her own money on renovating his house. Furthermore, Moran wants to be the sole person in the family with financial control: if Rose were to spend her own money on renovations for *his* house, she would be impeding on his ego as the provider for the family. By spending her own money, Rose would also be empowering herself to make changes to his house without the need to consult with or ask permission from Moran. Moran’s unwillingness to relinquish this control also plays a part in Moran’s desire for power. Even though Rose does “not seem to mind [Moran’s disagreeableness] and she [is] inordinately careful” about her spending, it is clear that Rose clearly holds some sway because she successfully completes her goal of renovating the house despite Moran’s resentment.

This scene of Rose making renovations as a new bride can be directly compared with a much later scene involving Sheila and her fiancé, Sean. The night before Sheila marries Sean, she shows Moran and Rose the new house that she and Sean have bought. Rose is genuinely happy for Sheila, telling her that Sheila did well to have “set herself up comfortably from the very beginning” (151). When Sheila quietly tells Rose that Sean is worried about how much money they spent on the house, Rose responds: “Don’t pay a bit of attention. Men are all like that. Get everything you need while you have the chance” (151). Rose’s advice to Sheila parallels with Rose’s own decision to renovate her own house at the Great Meadow early on in her marriage with Moran. Rose completes the work she knew she wanted to be done to the house at this earlier time when Moran is less likely to fully display his stinginess so soon into the marriage. Rose’s ability to recognize and take advantage of chances to make her desires come true and her encouragement for Sheila to do the same both prove that Rose is able to thrive, even when living with a stingy, domineering man like Moran.

While Rose is able to maneuver around Moran’s hardness in many instances (such as when she convinces Moran to allow Maggie to go to nursing school on pages 49-52), there are still clearly moments in *Amongst Women* when Moran’s financial power cannot be denied. One of the most disappointing illustrations of this power occurs a few years before Sheila gets married. Right after she finishes secondary school, Sheila earns a scholarship to go to the university; she aspires to become a doctor. However, since Moran believes that doctors are “bigwigs” (88) and since he would have to pay Sheila’s living expenses, Moran refuses to allow her to go to the university. He claims that extra money cannot be spent on Sheila because he considers every member of his family equal and does not “like to see a single one trying to outdistance another” (89). Moran’s belief that everyone in the family should be equal is one reason why he does not support her dream. He also cannot allow his daughter to advance

beyond his level intellectually. As Holland remarks: “Though he [Moran] cannot bring himself to oppose her [Sheila’s] wish to become a doctor directly, he effectively blocks her ambitions through his failure to provide support. Sheila’s pursuit of a medical career would take her beyond his jurisdiction” (195). Indeed, not only does Moran’s stinginess play a role in his failure to consent to Sheila’s aspirations of going to the university, but Moran’s own fear of losing power over Sheila also prevents him from supporting his daughter’s dream. In the end, Sheila acquiesces to her father’s wishes and becomes a civil servant, just like her sister Mona decides to do, rather than attempt to challenge him. While Moran’s power as the patriarch is supreme in this instance, Sheila’s acquiescence does not last forever; she eventually rebels against her father, albeit subtly and indirectly.

Sheila does not stay quiet under her father’s shadow for long. After working as a civil servant for a time, Sheila eventually becomes engaged to a man named Sean “without the benefit of Moran’s approval,” unlike her sister Maggie, who asks Moran’s permission before she marries Mark (150). Thus, Sheila has taken her fate into her own hands—something she is unable to do when she submits to Moran’s insistence that she become a civil servant instead of going to college. Sheila also rebels against Moran after she and Sean are married and come to the Great Meadow to visit. In one particular scene, the entire family sweeps hay in the Great Meadow orchard. Sheila and Sean also work the field, but after a while, they leave the work and kiss, hidden in the copper beech. In their fit of passion, they then go inside of Moran’s house. The rest of the family (*sans* Moran, who does not see them go into the house) imagines Sheila and Sean to be “going naked toward one another … ” (165). While Moran does not witness these events, the risk that he may find out does not stop Sheila from either leaving the work or having sex with her husband in Moran’s own house. Though these actions within themselves do not directly challenge Moran’s authority, the circumstances demand further attention: Moran’s strict work ethic and prudishness, coupled with conservative Irish social etiquette, suggest that he would not be happy about Sean and Sheila’s sexual encounter happening inside his house when they are supposed to be sweeping hay like the rest of the family.

When Sean and Sheila come back outside, Moran is the only one who meets Sheila’s eyes when she tells the family that: “We’re going over to Mrs. Rodden for tea” (166). Thus, Sheila not only implicitly rebelled by quietly slipping away from working, but she also directly faces Moran and tells him explicitly that she is not going to be told what to do any longer. Sheila finally stands up for herself, and Moran’s control is surely starting to recede, as he neither comments on nor resists the couple’s departure. The narrator also explicitly remarks on Sheila’s rebellion:

Sheila was defiant and determined not to be bullied. In a simple way, she was already staking out her position within the family. She would belong

within the family but not on any terms. She knew instinctively that she could not live without it: she would need it, she would use it, but she would not be used by it except in the way she wanted. (167)

Indeed, Sheila's actions and the narrator's commentary both seem to illustrate that Sheila is finally standing up against Moran's supremacy and that she is going to reap the rewards and comforts of being part of the family but not be controlled by it. Furthermore, since Sheila no longer lives in his house and no longer depends on his income, she has made clear that she is in control of her life now. Interestingly, Moran's other two daughters, Maggie and Mona, do not experience this same kind of revolt. The fact that Sheila's dream of becoming a doctor is squelched by Moran is an impetus for her rebellion. Indeed, a similar loss of a dream is not articulated in the novel for either Maggie or Mona, and this lack could explain why they did not revolt as Sheila did. However, Moran's sons, Luke and Michael, clearly revolt against Moran—much more intensely than Sheila does.

Michael and Luke also rebel against Moran's authority through total estrangement from their father, thus taking rebellion to a larger scale than Sheila does. Luke, Moran's oldest son has been out of the family picture for many years—well before Rose and Moran met or married. As Dermot McCarthy posits, Luke's voluntary departure from the Great Meadow serves as a stylistic strategy on McGahern's part "in order to allow Moran and his women to possess the stage" of the novel (223). Luke lives and works in Britain and does not have a relationship with his father, choosing not to contact him or tell him about his personal life. The one time that Luke does see his father is at Sheila's wedding, but this reunion does nothing to rekindle their relationship (155). This reunion is the first time that Moran has seen Luke since Luke's initial departure from the Great Meadow all those years ago, and it is the last time that Moran sees him before Moran dies a few years after Sheila's wedding. Luke neither attends Moran's funeral nor replies to the message that the family sends announcing Moran's death. This lack of contact, even to pay respect for his dead father, illustrates how little power Moran has over Luke after Luke escapes the Great Meadow. Luke's estrangement from his father stems from Moran's violence toward the boy, which is alluded to more than once throughout the novel. In particular, Michael recounts to Nell once when Michael still lived at the Great Meadow that Moran "made Luke take off all his clothes in the room. We [the rest of Moran's children] heard the sound of the beating" (113). While Moran's physical abuse is Moran's way of maintaining control over Luke, it is also a key reason why Luke runs away from the Great Meadow to London. Thus, even though Moran may have had control over Luke while Luke lived in Moran's house, Moran has no power over Luke after he escapes, which illustrates the limited extent of Moran's control—a control that is circumscribed by the domestic sphere of the Great Meadow.

Michael's revolt from his father's authority unfolds a bit differently than Luke's, but Michael, like Luke, is also successful in eventually circumventing Moran's power. After the last of Michael's sisters leave the Great Meadow, Michael becomes the object of Moran's mistreatment. As the youngest of Moran's children, Michael has been sheltered from Moran's caustic sarcasm and cruelty for most of his youth. However, once Michael's sisters move out of the house to start their own lives, Michael and Rose are left alone to bear the brunt of Moran's unpredictable mood swings. While Rose is by now accustomed to dealing with Moran's behavior, it is difficult for Michael to acquiesce to his father. Furthermore, since Michael's sisters are no longer at the Great Meadow to accompany him, pay him attention, or to help shield him from Moran's callousness, Michael (at fifteen years old) begins to look outside his home for attention and affection, becoming sexually active a 22-year-old named Nell. Eventually, however, Moran and Rose find out about Michael's rebellion. On the day that Moran finds out that his son has been in a secret relationship with Nell and that he has been skipping school, Moran tells Michael how disappointed he is in him and then orders Michael to "go to [his] room, take off [his] clothes and [Moran] will see him there in a few minutes" (112). Moran intends to whip Michael, and this humiliating whipping is the same kind of incident that causes Luke to run away from the Great Meadow a few years prior (113). Moran neither heeds nor acknowledges (and perhaps does not even fully understand) that history is repeating itself before his very eyes. Michael refuses to go to his room and shouts "no!" in "fear and outrage." Michael then "easily [parries] his father's lunge [and runs] from the house" (112). By leaving the Great Meadow, Michael has escaped his father's control and jurisdiction. Furthermore, the ease with which Michael "parries" his father's lunge illustrates that Michael is becoming physically stronger than his aging father—another sign that Moran's physical power over his son is decreasing rapidly. Michael runs away to his sisters in Dublin. Not long after, however, Michael's sisters convince him to go back home. Even though Michael now has two weapons against his father—his physical strength (which negates his father's waning physical strength) and the ability to escape—the threat of violence returns one last time in a later scene when Moran tacitly communicates to Michael the threat of the gun on the mantle inside of Moran's house.

When Michael returns to the Great Meadow, he relinquishes a portion of his freedom by resuming his studies at school; however, he refuses to give up his power in the power-play between himself and his father in the domestic sphere, which has now become even more intolerable (119). The tension is finally broken during dinner one day when Moran asks Michael to pass the salt. Michael pushes it over to his father across the table instead of handing it to him. Moran reacts by saying "You wouldn't pass the salt that way to a dog." As he rises from the table, Moran continues: "Do you have any idea who you are passing the salt to? [...] You just shoved it to the dog" (119). Michael tries to excuse the incident, saying that he did not mean to shove the salt. Moran does not wait for Michael to finish explaining and instead strikes "his son violently" (119).

Michael resists and fights his father back, but Rose breaks up the fight. Moran's words—"do you have any idea who you are passing the salt to?" and "you just shoved it to the dog"—illustrate that Moran realizes he is aging and he perceives that his position of authority is no longer respected or undisputed. Thus, Moran's violent outburst over something as simple as a salt dish is a demonstration of his attempt to regain power over Michael and to show his son that he should show him respect if he is to continue living in his father's house. However, Michael's reaction to Moran—the fact that Michael fights back—shows that Moran has irrevocably lost his physical power over Michael and that Michael is not going to bend in servile submission to his father as the women in the house have always appeared to have done. Moran's verbal authority and his physical violence are now no longer enough to coerce his son into submission.

Recognizing that his physical strength is no longer a sufficient means of retaining his power over Michael, Moran communicates a tacit threat:

It was then, coldly and deliberately, that he [Moran] fixed his eyes on the shotgun where it stood beside the back door in the far corner of the room. Whether he was seriously thinking of using the gun or that he wanted Michael to think he might use it would never be known. If he just wanted Michael to think he might use it he succeeded absolutely. (120)

Since every previous attempt to try and hold power over his son has failed, Moran is now trying to intimidate Michael with the only threat his son cannot evade—a gun. Furthermore, instead of treating his son as a young man and settling his differences with Michael humanely by talking out the situation and coming to a resolution, Moran has succumbed to bullying his son through a kind of militant competition reminiscent of Moran's military days. Moran's spoken and even physical authority over Michael alone are no longer sufficient to control him, so he has resorted to the only weapon remaining that he thinks will allow him to regain full power over Michael. However, Michael refuses to allow his father to win; by now Michael has decided that he is going to leave the Great Meadow in the morning with no plans to return. "All he had to do was get through the night. Obediently he went through the remaining gestures. Moran did not speak except to say the Rosary. Michael said good night to Rose but it was clear that he did not have to say good night to Moran any more" (121). These details about how the rest of the evening unfolds uncover a wealth of information about Moran and his relationship to his son. Specifically, despite all that happened earlier that same evening, Moran does not discuss with Rose Michael's behavior in order to propose a plan toward reconciliation, and he does not speak to his son to apologize for allowing something so simple as "passing the salt" to inflate into a fight that ends in a real (if unlikely) threat of death for Michael. Furthermore, Moran does not even try to pray for his son to help restore their relationship. Any of these actions would illustrate that Moran truly is a man

of God, as his daily prayer suggests him to be on the surface. However, Moran does not attempt to reconcile or heal this situation with his son. On this night, Moran instead speaks only when it's time to "say the Rosary"—a daily routine that has been repeated each day for years but that has nonetheless failed both to keep his sons in check and to curb Moran's relentless hunger for control. Antoinette Quinn aptly encapsulates Moran's use of the Rosary as: "the invocation of Catholicism to support a domestic reign of terror" (79). Perhaps most ironic is the idea of Moran leading his family in prayer, as if the thought of shooting his son had not even entered his mind earlier that day. Moran's impious thoughts and actions do not measure up to his dutiful prayer life.

Praying the Rosary also does nothing to help soften Michael (further validating that the Rosary for these men is only a ritual performed out of habit). Indeed, it has become clear to both Michael and Moran that Michael is no longer a little boy who kisses his father good night, but he is now (what Moran perceives to be) a formidable threat to Moran's power as the patriarch of the household—a threat that Moran now feels he is only able to control with the assistance of a gun—a phallic symbol—, instead of his own power. Also illustrating the failure of Moran's attempts to use Catholic rituals to control Michael is Michael's behavior with Nell (which occurs after Michael's sisters move out but before Moran and Rose discover that Michael has not been going to school). Specifically, one night when Michael wants to leave the house to go spend time with Nell, who is waiting for him in her car down the road, Michael must wait until he prays the Rosary with Moran and Rose before he can leave (109). In this scene, McGahern contrasts Michael's expression of sexuality ("a man with a woman by the sea in the early day") with his position in his father's home as "a boy on his knees on the floor [praying a Decade of the Rosary]" (109). Michael never illustrates any qualms about secretly going out with or being sexually active with Nell, and the family's recitation of the Rosary does nothing to awaken any kind of remorse or change in Michael's behavior. The Rosary is merely a ritual that Michael endures and recites his portion of "stridently" so that he can see Nell sooner (109). Furthermore, the fact that Moran forces Michael to pray the Rosary when Michael clearly would rather go with Nell draws attention to Michael's lack of power while he is inside of Moran's house: Michael is subjected to all of Moran's rules while he is inside this space. However, Moran cannot control Michael's sojourns out of the house or what Michael does when he leaves. In addition, the failure of the Rosary to regulate Michael's behavior illustrates that to Michael, praying the Rosary is not connected to any religiosity or true faith—it is just a ritual that his family completes each night and an obstacle standing in the way of the lie he is living. Most importantly, the recitation of the Rosary fails in its attempt to bind Michael to the tenets of Catholicism and Moran's rules. While Michael recites the Rosary as Moran wants him to (merely an outward sign of respect and resignation), Michael is not inwardly changed by this act of prayer, and his sneaking out illustrates as

an assertion of autonomy over his own body as well as his lack of true respect for his father.

The Rosary's inability to control Michael and Sheila is not the only issue that hinders Moran's control: the Rosary also does nothing to keep Moran's children from leaving him. Perhaps the most ironic part about the family's nightly recitation of the Rosary is Moran's belief that "The family that prays together stays together" (137). This statement is fraught with irony because both Luke and Michael leave the Great Meadow as a result of Moran's physical and verbal abuses; his daughters all leave him eventually to live out their own lives; and even Rose threatens to leave him early-on in their marriage. Praying the Rosary seems to do nothing to change Moran's heart or his caustic behavior, as illustrated by his inability or unwillingness to negotiate with his sons and by his rudeness toward the women in the house. Indeed, this nightly ritual for this particular family is as empty of religious meaning as Rose's ritual of making tea each night. Religion serving as an empty ritual to heighten irony is a commonality in several of McGahern's works. For example, F.C. Molloy explains that in one particular scene in *The Barracks*: "The religious bric-a-brac (faded pictures, burning lamp, wickerwork crib), Elizabeth's darning, and the table set for tea all add to a picture of sameness—a typical Irish household caught in a moment of stasis—drab, conventional, unimaginative" (6). This "sameness" in Irish domestic life that is evident in this scene from *The Barracks* is also illustrated in *Amongst Women* because the Rosary is recited, out of necessity of habit, each day without fail. However, even for Moran, this habit is unattached to any life-changing moral attitudes. Instead, praying the Rosary is a method that Moran uses to reinforce his power and control in his household—it is almost always Moran who decides each night exactly when the best time to say the Rosary is, and it is he who prompts each member of the family when it is his or her turn to recite his or her decade. Just as Moran ironically prays the Rosary with Rose and Michael shortly after he silently threatens Michael with the gun, there are also several times in *Amongst Women* when Moran's lack of kindness toward Rose is juxtaposed with his allegiance to the ritual of reciting the Rosary.

At least two scenes in *Amongst Women* illustrate caustic juxtapositions of Moran's hypocrisy in his interactions with Rose. Specifically, Moran instructs the family to pray the Rosary soon after he is particularly offensive to Rose. Moran's callous behavior stands in stark contrast to these scenes of prayer. While there are many places in the text when Rose "appears to give in" to Moran's ornery behavior just to make peace in the house (122), Rose manages to stand up for herself in these two particular scenes, albeit in a passive-aggressive way. The first time Moran explodes on Rose occurs relatively soon after Moran and Rose get married, after Moran receives a telegram from Luke with a reply to the question of whether or not he can meet Maggie at the train station in London. Moran is infuriated by Luke's telegram, which is "formally polite and [ignores Moran's] own attack" (52). Moran unleashes the full force of his

anger on Rose when she tries to comfort him. He tells her: “Why in the name of the Savior do you put your ignorance on full display[?] You don’t know the first thing about the business, woman” (52). In this scene, Moran not only insults his wife and invokes God’s name in vain in the same sentence, but his inclusion of the word “woman” also draws attention to Rose’s gender in this moment when he criticizes her of being ignorant of Moran’s relationship with Luke and thus, in Moran’s eyes, unworthy of providing her input. This reaction serves as the only retaliation against his son that Moran is capable of in this moment, thereby illustrating that Moran is indeed powerless, except for his ability to spew a verbal attack upon his benevolent wife.

While Rose is passive during many of Moran’s outbursts, she does not simply brush off his attacks but instead indirectly defeats him. Later on that same day, when Rose chatters to Moran in her nervousness about “the small happenings of the day,” (54) Moran again insults Rose: “Did you ever listen to yourself carefully, Rose? If you ever listened a bit more carefully to yourself I think you might talk a lot less.” At hearing this, Rose “Look[s] like someone who ha[s] been struck without warning, but she [does] not try to run or cry out.” She instead finishe[s] what she was doing and then quietly retreat[s] into the bedroom. (54). When Moran asks her where she is going, Rose does not reply. Moran finally apologizes, but Rose replies: “I want to be alone” (55). Thus, while Rose does not directly confront Moran, her reaction is enough to make him feel remorse and to even go to the bedroom and apologize to her. Seeing that “there [is] nothing [else] he [can] do but withdraw,” Moran leaves the room and announces to his children that “We might as well say the Rosary now” (55). By placing these two scenes of Moran’s cruelty and his devotion side-by-side, McGahern has juxtaposed Moran’s capacity to be cruel and ill-tempered (even though he does apologize) with his daily habit of reciting the Rosary. Significantly, Rose does not join the family in reciting the Rosary this time—she remains in the bedroom in silence (55). Rose has refused to submit to Moran’s authority this time—an authority that he wields through making his children recite the Rosary. As McCarthy verifies, Moran uses “the daily ritual of the Rosary to ceremonially enact his authority over his children” (227). However, Moran is unable to enact this same authority upon his wife, as Rose chooses to remain in the bedroom instead of going to the living room with the rest of the family to say the Rosary. This refusal is evidence that points to Rose’s rejection to be completely controlled by Moran, and it illustrates the limits of Moran’s power over her.

In a second scene, Rose again illustrates her ability to quietly circumvent Moran’s attempts to control her by again refusing to pray the rosary after he has upset her with his rudeness. The scene’s irony begins with Moran demonstrating his need for Rose in the house—“Where, O God, is that woman now? Has a whole army to be sent to search for you when you are needed?” (68). But Rose does “not try to defend herself.” Not once does “she protest at the unfairness . . . He seemed intent now on pushing to see how far he could go and she appeared willing to give way in everything

in order to pacify" (69). One evening when Rose is tidying the house, Moran finally pushes her past the point of passivity when he says "There's no need for you to turn the place upside down. We managed well enough before you ever came round the place" (69). Within the space of two pages, McGahern has illustrated Moran's cruelty as well as his hypocrisy—Moran has expressed his need for Rose on one page, but on the very next, he tells her that she is unneeded in his home. At hearing Moran's comment, Rose appears "as if she [has] been struck." She quietly and slowly puts down the dust rag, removes the pan from the hot plate, and goes to the bedroom, shutting the door behind her (69-70). But this time, Moran does not try to apologize. After a while, he tells the children, who have witnessed the entire scene from their seats in the living room, to kneel to say the Rosary, and he asks Mona to "open the doors in case Rose wants to hear" (70). Moran then begins the prayer with "Thou, O Lord, wilt open my lips"—a request that seems out of place in light of how rude his words to his wife were earlier that day. As she did the first time that Moran was offensive toward her, Rose remains in the bedroom and in silence during the entirety of the prayer. Again, McGahern has juxtaposed the prayer of the Rosary with Moran's cruelty, as if to illustrate that the Rosary is indeed a mere habit instead of a heart-softening prayer that brings the family together.

It is at the point when Rose no longer has any direct form of strength that she is able to overpower Moran by quietly threatening him. Later on that night when Moran goes into the bedroom to see if Rose is still upset, she informs him that "I'll have to go away from here" (71). Rose's reaction to Moran illustrates her authority—a "desperate authority of someone who had discovered they could give up no more ground and live" (71). Rose's reaction to Moran is indeed "desperate" and anything but domineering; however, it is nonetheless a form of power: she has the ability to leave the space of Moran's house if she so chooses. This is a threat that Rose knows Moran cannot bear. As Quinn explices, Rose's "tactic at this juncture is to threaten to leave [Moran], a shrewd stroke, since she knows that Moran is already obsessed with Luke's departure" (85). Indeed, Rose recognizes that although her authority inside Moran's house is limited, she (like Luke and later Michael) knows that she has autonomy over her own body—she has the power to leave the space of Moran's house and go live in her father's house again in Glasgow. Since Moran knows that there will be nothing he can do to stop Rose from leaving if she feels she is "not wanted" (71) or if she again is made to feel uncomfortable, Moran is never rude openly to Rose again. This tacit threat that Rose is capable of leaving illustrates that Rose has established herself as autonomous and that she indeed has power to sway her husband, no matter how meekly she asserts this power.

As the women in Moran's family gain strength, Moran's power slowly begins to wane, particularly after the last of Moran's children leave the Great Meadow. For example, Moran decides to take Rose and "to go into the bank to get the manager's

advice on whether to sell or keep certain government bonds he held" (174). However, the manager ignores Moran and Rose. Instead of reacting to the manager or leaving the bank, as Rose senses he probably would have done when he and Rose first met, Moran sits "dejectedly and a little tiredly, not looking around him," and instead of finally assisting them, the manager "show[s] them out the door" (175). While Rose is outraged, Moran seems indifferent, for he says: "Who cares anyhow? No one cares" (175). This man who once thirsted for power and control has now withdrawn into the submissiveness and depression of old age. Furthermore, the fact that the bank manager ignores him is not a little ironic (even if the bank manager does not recognize the tightfisted Moran because he seldom visits town or withdraws money from the bank), because Moran has invested so much of his money into this bank ("they had plenty of money now," 172). Thus, where Moran's money should be a source of power for him, it is not, because he is nonetheless ignored by the bank manager.

As Moran steadily ages, his loss of power is symbolized by the fact that all of his children have finally moved out of his home to begin their lives. Holland explains, "Moran's limited power in the domestic scene is being diminished by the departure of all his children" (196). Though Moran's daughters (and even Michael, at times) come back to visit him often, Moran's health is rapidly declining. Not only has Moran lost control over his children, but he also loses his physical strength, as if there is a negative correlation between the two events. He has "a number of small strokes" and his daughters begin "to feel that this once powerful man who was such an integral part of their lives could slip away from them at any time into the air" (177). As he weakens, this man who used to intimidate his daughters is now afraid of them in his new position of vulnerability and weakness (1, 178). Furthermore, when it becomes evident to the rest of the family that Moran's death is near, Rose's sister buys a brown Franciscan habit that Moran is to be clothed with upon death. Rose and her sister hide it from Moran "among [Rose's] most intimate articles of clothing in a part of the wardrobe that Moran never open[s]" (8). This detail—that the habit is hidden among Rose's underwear—is significant, as Brian Hughes explains: "it is typical of McGahern's harsh symbolism and of his sardonic presentation that the brown Franciscan habit in which the old guerrilla fighter is to be buried should be hidden by Rose in their bedroom among her underwear" (104). Thus, not only has Moran lost the power he once had over his family and over his own body (he now lays in bed all day), but the fact that the habit is hidden among Rose's underwear also serves to emasculate him.

Despite Moran's evident decline, he tries desperately to cling to and restore his power as long as he is on the earth. In his final moments, Moran orders his daughters and wife to pray the Rosary because he senses that he is going to die soon (180). However, as soon as they begin to pray, it grows clear that Moran is "trying to speak," and after ordering them to "shut up!" in a "low whisper," he dies (180). Moran does not use his last and weakest moment before death to tell his family that he loves them or

some other tender gesture. He instead uses this moment as a last despairing attempt to recall his youthful power by ordering the women surrounding him to be silent. However, Moran obviously does not have any such power—he dies as soon as he demands this silence, further heightening the irony of this futile order and his weakening position as the patriarch. Furthermore, since Michael happens to be out of the room when Moran dies (180), Moran is surrounded by his wife and daughters in his last moments on earth. As Quinn verifies, this “misogynist” indeed “manages to die ‘amongst women’” (86). Moran has lived his entire life trying to control these women, and it seems apt that they are the only witnesses of his total surrender of power as he slips into the nothingness of death.

Not only has Moran lost the power of life, but at his funeral, a lack of respect for the financial and military power he once held in his younger years is also illustrated. Specifically, as Moran’s casket (the most expensive one that Rose could find) is being lowered into the ground, someone at the funeral whispers “That man would have died to see so much money go with him into the ground” (183). Such a comment not only demonstrates that the person who made this remark is probably at the funeral more out of curiosity than out of respect, but it also shows that what financial power Moran may have wielded as a result of his thriftiness does nothing to preserve his good name or help him in any way as his corpse is being lowered into the dirt. In addition, the fact that Rose buys Moran the most expensive coffin is marked with a particular irony because Moran was careful not to waste any money while he was alive. Moran’s wife and children will probably inherit his money, which gives them access to the financial power—a power that Moran denied them (as a result of his miserliness) all throughout his life. Furthermore, based on textual evidence, McGahern also may have suggested a kind of disrespect or disregard for Moran’s service in the military in the days of his youth. The narrator states that a man with a brown hat removes his hat “before folding the worn flag and with it [steps] back into the crowd.” However, the next detail is somewhat surprising: “There was no firing party” (183). McGahern’s careful inclusion of the details about the flag and the man with the hat—both signs of respect that might be related to Moran’s service in the military—seem to be counteracted by the statement that there was no firing party at Moran’s funeral.

While there is no explicit evidence to solidify the claim that Moran’s service in the military has not been given the respect it deserves because there is no firing party, there is the power of suggestion, which, as McGahern himself has said in an interview is “the most powerful weapon the writer has.... I think that nearly all good writing is suggestion, and all bad writing is statement. Statement kills off the reader’s imagination. With suggestion, the reader takes up from where the writer leaves off” (O’Hagan). If one takes into consideration the nuances of this writer’s style, it becomes easier to suggest that the inclusion of these details about Moran’s service in the military should not be ignored. Furthermore, since most of the “callers” who go to Moran’s home for his wake

have never been inside Moran's home before, it is suggested that they mostly attend because of their "unabashed curiosity" rather than because of any kind of respect they might feel for Moran. If this detail, coupled with the lack of a prominent military presence at Moran's funeral, is not enough to suggest that Moran's service in the military is disrespected, it is, at the very least, a sign that Moran is so unknown and obscure in the town that he is an insignificant member of society. These details seem to suggest that the "ferocious will" (173) that Moran tries so hard to impose preserve in life is only circumscribed to the confines of the Great Meadow, thus illustrating that in either life or death, Moran is not the powerful man that he tries so hard to be.

The power that Moran once had in the domestic realm of his home ultimately transfers to his daughters and to Rose, as opposed to his sons or his sons in law, thus providing more evidence of a feminist reading of this text. During an interview with Ollier, McGahern provided insight that supports this feminist reading, particularly the last scene: "*Amongst Women* was deliberately a novel about power and how women, especially women, people with very little power, in a very paternalistic, confused, unnatural society, had to manage to create room for themselves. The last page is a transfer of power" (Prusse "John McGahern"). As Moran's family (minus Luke) walks out of the graveyard, Rose says "Poor Daddy'... absently out of her own thoughts before waking and turning brightly towards the girls" (184). McGahern's idea regarding the power of suggestion can again be applied here: Rose has awakened and is now bright—both details that seem to suggest that while she is surely sad about her husband's death, she also sees a bright future for herself filled with visits from her step-daughters and their children and good financial prospects ("They had more money than they could ever spend," 172). Furthermore, Moran's daughters are walking in front of the men who are lagging "well behind on the path." Michael and his brothers-in-law are "chatting and laughing pleasantly together," and Sheila comments that they seem "like a crowd of women.... The way Michael, the skit, is getting Sean and Mark to laugh you'd think they were coming home from a dance" (184). The description of the women leading the way out of the graveyard "gaining strength with every step," (183) and Sheila's observation that the men seem feminine and unconcerned by Moran's death seem to suggest that gender roles have shifted: Moran's daughters have chosen to rise to their places of power while the men are nonchalantly lagging behind and gossiping like women would. Indeed, these women have embraced the forcefulness that their father exerted in life. Moran's daughters have "pledged uncompromisingly to this one house and man" (183). While Moran was in full control of his circumstances when he was a strong young man raising his children, his slow decline into powerlessness demonstrates that patriarchy is not absolute, nor is power immutable. Though Moran has died and has buried with him a piece of old Ireland's life of farm work, drudgery, and patriarchy, he has also planted a seed for the new generation of the Irish through his posterity. He has left for his widow, his children, and their children his life-long legacy of

power through his example of self-discipline and dignity and through the monetary value that he cannot take with him to the grave. Moran's daughters' ascendency to power after his death illustrates that this novel is indeed about the end of patriarchy at the home called the Great Meadow.

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Book Review

David Buehrer. *The Psychology of Social Class in the Fiction of Russell Banks, Denis Johnson and Harry Crews: Neo-Realism, Naturalism, and Humanism in Contemporary Fiction*. The Edwin Mellen Press: Lewiston, Queenston, and Lampeter; 2014.

Dr. David Buehrer's new book, *The Psychology of Social Class in the Fiction of Russell Banks, Denis Johnson and Harry Crews: Neo-Realism, Naturalism, and Humanism in Contemporary Fiction* (Edwin Mellen Press: Lewiston, Queenston, and Lampeter; 2014) is a must have for those who study American realist fiction of the late 20th century.

Buehrer, professor of English at Valdosta State University, Georgia, has spent much of the last decade exploring and explaining the position that Banks, Johnson, and Crews occupy, standing uneasily outside their usual, but uneasy, identification as neo-realist and postmodern authors exploring the geographical and socioeconomic factors affecting the class identity of their fictional characters. In spite of the limited critical body exploring the work of these supposed "second-tier" authors by others, Buehrer specifically and successfully explores the sympathetic depictions of class and its psychological effects by these authors on their characters who are excluded from the American dream pursuit which is the condescending focus of other novelists of the era.

For readers new to neo-realism, class studies, or the authors examined here, the book is organized very logically into three primary sections: the first defining and reorienting the debate over realism and the many sub-sections of new realisms yet making clear the focus of this argument towards the necessary inclusion class and class consciousness to the methodology of examination. The second — broken into three parts — devoted, one each, to an in-depth examination of the class evocations inherent in the works of Banks, Johnson, and Crews. The final section contains the requisite — but extremely valuable — bibliography necessary to both on-going scholarship and those new to this field and a conclusion calling for a reassessment of the research and scholarship on these authors in the wake of postmodern and cross-regional associations within the traditional area of social realism in American fiction, particularly in light of the socio-economical inequities affecting the outsiders — such as the working poor — within contemporary American society.

Buehrer's sympathetic yet in-depth analysis and placement of these authors within contemporary fiction traditions is a welcome addition to the body of scholarship. His exploration of the importance of Banks, Johnson, and Crews individually and within the larger scope of American fiction and social realism opens a new avenue for those who study and teach the social and economic inequities that affect so many characters who are marginalized because their authors are trying to enact a social change or further a

political position. These authors, instead, sympathize with their characters but refuse to sentimentalize them as many Southern male writers do. Their intent, Buehrer makes clear, is to employ an inter-regional and inter-sub-generic approach in order to “transcend narrow designations such as ‘Southern grotesque’ or ‘minimalist’ or ‘dirty realist’ to evidence a more humanistic perspective than that which such generic labels can accommodate”(38). In doing so, he has given us an extremely valuable and informative tool which can be employed in a variety of ways, not the least of which should spark an interest in and return to the works of these very fine authors.

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