Thirty-Three 33

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Letters from the Editors

Dear readers,

William Nicholson once said "We read to know we are not alone." I do not know William Nicholson, but I found that quote on the internet and I feel the warm embraces of the faceless ethernet masses. I wholeheartedly hope that you feel a similar disembodied warmness from the plethora of amazing writers that have come together to make this journal whole. Not too warm, though, because your dear editor had several submissions rejected so tread confidently knowing the bar is high and rightfully so. Enjoy, my friends.

Kylie Lung
Editor-in-Chief

Dear readers,

Our editorial staff is grateful to all who generously submitted their work this year. It has been our honor to work with you during this process as companions in a community that dearly values the profound creative and academic accomplishments of its many and diverse voices. We hope you enjoy these volumes as you travel through their landscapes of truths, myths, and vampires (literally, so many vampires). May you travel not only with an open mind but also with a capacious heart.

Laura Spiegle
Editor-in-Chief

Dear readers,

What lies ahead is a collection of Regis University student works. We all spend our academic years in various ways. Regardless of where we find ourselves in the Regis community, we all know what it is like to demonstrate our knowledge in the form of academic papers. This journal is an attempt to share what knowledge we have gained, with you. Some of the work discussed may be unknown territory for you. However, I encourage you to read through it anyway. For what better journey is there than the journey to understanding?

Jazmine M. Rodriguez
Thirty-Three 33 Assistant Editor

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Ali Meehan

THIS ONE TRULY IS FLESH OF MY FLESH AND BONE OF MY
BONE: AN EXAMINATION

For thousands of years, dating back even to pre-biblical times, humanity has been fascinated by the concept of soulmates. This seemingly never-ending quest on the part of humanity to find their other half, the piece that will make them whole, can be found most visibly in the chronological development and transformation of Romantic literature. Through an in-depth analysis of what Spenser coined in the Faerie Queene as hermaphrodism, in Spenser's text and Shakespeare's Cymbeline, a shift can be seen in the concept of what it means to 'fit' with another person. Ultimately, a movement can be seen from external hermaphrodism, formed by two individuals conforming to traditional gender roles, to an internal hermaphrodism in which both gender norms are seen within characters of either sex.

This focus on 'hermaphrodism' as Spenser refers to it, is not limited to these early romantic texts. In fact, Beer indicates that "romance writers draw upon archetypal patterns which meet an understanding in the reader without necessarily formalizing into consciousness" (19). This is why, whether the text explicitly refers to the term soulmate or simply embodies the concept of incomplete versus complete personhood through hermaphroditity or another similar concept, readers across time read, understand, and relate.

This universality as addressed by Beer is also seen in Frye's "The Structure of Imagery in The Faerie Queene." According to Roche, Spenser's conception 'Faerie' refers directly to "the world of realized human nature…extending backwards to Eden" (733). This quotation receives additional significance when one considers Frye's ultimate claim that allegory and imagery exist symbiotically for Spenser. In Frye's own words, Spenser is unable to conceptualize "without some kind of visualization to start him thinking" (732). With this in mind, the mental juxtaposition of imagery of the Gardens of Adonis and the Garden of Eden takes on a much higher level of significance. I agree with Frye that Spenser himself seems to be drawing connections between the two as he makes explicit reference to Genesis when he refers to God's command to "increase and multiply" (3.6.34). These three tiny words indicate a lack of distinction between the two gardens.

Therefore, when Spenser speaks to the act of procreation earlier in that same stanza saying, "Ne needs there Gardiner to set, or sow, / To plant or prune, for of their owne accord / All things, as they created were, doe grow," he appears to be playing with the idea of hermaphroditity in Eden (3.6.34). By playing with the pairing of words like "set" and "sow," and "plant" and "prune," Spenser is also addressing the separation of gendered duties. Seemingly masculine, labor-driven tasks such as planting and setting of fields are equally as feminine, aesthetically-driven tasks like sowing (i.e. sewing) and pruning. In Spenser's telling of Eden, there is no need for a separation of masculine and feminine roles. If Eden is to Spenser, as Frye argues, "nature as nature would be if man could live in his proper human world," then this form of androgynous reproduction

must be preferable to the alternative (739). In other words, in Frye's opinion, through androgyny and hermaphroditity, Spenser is bringing into fruition the ideal form of human perfection.

Wofford, on the other hand, complicates matters by viewing Spenser's reference to "the faire Hermaphrodite" as a degradation of humanity (3.12.49). In her opinion, once "Amoret and Scudamour become Scudamoret, the emblem of marriage," "their daemonic nature" leads to a "loss of human form" (789). However, I find myself far more inclined to agree with Frye's positive reading of the text. When Spenser describes the embrace he says, "Her body, late the prison of paine, / Now the sweet lodge of love and dear delight: / …Had ye them seene, ye would have surely thought, / That they had beene that faire Hermaphrodite" (3.12.49). The use of caesuras in the first line is indicative of halting or limping, but once in Scudamour's embrace, Amoret has no hesitation, the line running smoothly from start to finish. The pauses in the third line have an almost narrative quality to them, the caesuras reminiscent of a reflective, emotional break more than anything else. From this analysis I think it is fair to assume the reunion and fusion of the two individuals into one entity was a positive experience. As such, while Wofford does have a point that something about Amoret and Scudamour has been irrevocably changed.

Additionally, this scene again ties back to Genesis creation myths in a way that the critics seems to have overlooked. The final lines of Spenser's initial conclusion state, "And ye faire Swayns, after your long turmoyle, / Now cease your worke, and at your pleasure play; / Now cease your worke; to morrow is an holy day" (3.12.50). On a surface level, Spenser appears to be comparing his creation of The Faerie Queene to God's creation of the world. However, if you take this a step deeper, it becomes apparent that Spenser is referring to the creating of 'Scudamoret' the hermaphrodite as a new pinnacle of creation. Thus, like God rested on the seventh day, it is time for all mankind to rest after the creation of human perfection.

The next shift in the Romantic representation of hermaphroditity, as seen in Shakespeare's Cybeline, would suggest that the fusion of masculine and feminine traits is amounts to something more human as opposed to less. The main love interests in Cymbeline, Posthumous and Imogen, express hermaphroditic qualities within themselves as opposed to a fusion into one being. When attempting to rid himself of pesky emotions, Posthumous states, "The woman's part in me—for there's no motion / That tends to vice in man but I affirm / It is the woman's part" (2.5.21-23). Obviously, in Posthumous's opinion his internal hermaphroditity is detrimental to him. In fact, he appears to be arguing that all male vices are in truth the fault of internalized femininity. Similarly, when Pisanio urges Imogen to "forget to be a woman," she indicates that "a man's life is a tedious one" (3.4.179, 3.6.1). She then proceeds to be "huswife" to some men she/he meets in a cave (4.2.56). When examined as a whole, it becomes apparent that Imogen, although dressed like a male, feels uncomfortable in a masculine role, preferring to revert back to well-known patterns of behavior. What is most striking is that Imogen dislikes stepping into alternate gender roles just as much as her husband, despite the supposed freedom masculinity supposedly grants.

While the presentation of hermaphrodism in Cymbeline may initially seem to be a step backward from the positive representation seen in The Faerie Queene, it is important to remember that change is a gradual process. Thus, our timeline tracing the development of hermaphroditity begins in The Faerie Queene with a male and a be-

ing morphing into one being, and then moves two steps forward and one step back to Cymbeline where we see a male and female who each have masculine and feminine traits that make them uncomfortable. However, if we jump forward far enough, we can see in film rendition of The Princess Bride that men like Inigo Montoya and Prince Humperdink can be comfortable expressing their feminine as well as their masculine traits, and even Buttercup, who on the surface appears to fully embody female gender roles, is often assertive and in control of herself in a way generally associated with male characters. If this much change happened in a mere 300 years, who knows how much change is to come.

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Alexis Jas

A COMPARISON OF MICHELANGELO'S AND BERNINI'S *DAVIDS*

Michelangelo and Bernini were both prominent and unparalleled artists of their time, yet placed next to each other, their greatness inevitably competes. A perfect example of their differences, not only as artists but as representatives of their respective art cultures and time periods, lies in both of their *David* sculptures. Both sculptures depict the same event—the Biblical story of David and Goliath—yet the artists employ vastly different artistic elements. Such artistic elements are characteristic of Michelangelo's Renaissance and Bernini's Baroque styles.

Michelangelo's *David*, completed in 1504 at the height of the Renaissance Era, was commissioned by the Florence government to adorn the Duomo cathedral in Florence (Harris & Zucker, YouTube). Since the intention was to place Michelangelo's completed sculpture high up on the cathedral to be viewed from below, Michelangelo sculpted his *David* to be approximately four meters tall (Harris & Zucker, YouTube). However, after he completed it, the commissioners decided it was far too beautiful to place where nobody could view it up close, so they placed *David* in front of the main governmental building in Florence, where everyone could see it ("Michelangelo's David").

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Michelangelo sculpted David in a classical contrapposto stance, typical of ancient Greek and Roman sculptures, and portrayed him before the battle with Goliath (Harris & Zucker, YouTube). This pose shows off David's perfect musculature; he clearly exudes confidence right before meeting Goliath in battle. Michelangelo extensively studied the human form, and so created David to be anatomically perfect (Harris & Zucker, YouTube). Yet while his body looks relaxed and confident, his eyes tell a different story. His eyes have darted off to the side; possibly he has just seen Goliath and he is now grasping the reality of what he must achieve (Harris & Zucker, YouTube). However, his eyes are not the first thing the viewer sees, or the first thing Michelangelo, perhaps, wanted the viewer to see. David's head is turned, almost like Michelangelo wanted the viewer to focus on his representation of the perfect male form before they saw the tension he had to create. Since Michelangelo was a Renaissance artist, thereby favoring logic and perfection, it makes sense that Michelangelo would have limited the revelation of discomfort in his art, especially when incorporated in such an ideal sculpture such as *David* (Zupnick). Discomfort might mean imperfection, and a classic Renaissance David could not be imperfect.

Of course, Michelangelo's era of Renaissance art broke tradition from what came before it, which Michelangelo proved by depicting his *David* before the battle with Goliath, unlike sculptors before him ("Michelangelo's David"). Yet Michelangelo's *David* is meant to be a perfect representation of the human male figure more than a display of David's winning moment, as Donatello and Verrocchio portrayed. Also, seemingly typical of Renaissance styles, one does not need to walk around the sculpture to capture the whole scene. Michelangelo intended for the viewer to look at *David* and see how tranquil, logical, and ideal the human form is. In fact, not much else characterizes the sculpture as

being David besides the slingshot and rock in his hands. It is a classic Renaissance example, which, compared to Baroque, is not multifaceted or complicated except in the way of achieving a perfectly idealized anatomical being. However, over one hundred years later, Bernini sculpted his *David*, and solidified his reputation as a Baroque artist—essentially crafting the opposite of what Michelangelo did.

Bernini's *David* was commissioned by Cardinal Scipione Borghese and completed in 1624 ("Bernini's David"). But while Michelangelo was intent on creating an idealistic David, Bernini opted to show the struggle and force that aided David to victory. Bernini completely rejected the contrapposto style that was popular in Renaissance structures, and instead depicted the most stressful moment in the whole Biblical story—the exact moment that David throws the stone at Goliath (Mangone). David is not firmly placed in an ideal stance, but his body is twisted in extreme physical movement; his eyes and mouth are firm and determined. Bernini does not romanticize David's victory or the path he took to achieve it. Instead he shows the great physical effort which it took to defeat Goliath. One cannot look at Bernini's *David* and remain at ease; one can only picture David's arm swinging through the air and seeing the stone fly. It is an exhilarating pose; one that forces the viewer to anticipate the following seconds and look to the future, when they know David will defeat Goliath.

Bernini effortlessly creates an image of David that viewers become empathetic towards—a classic Baroque characteristic (Harris & Zucker, Smarthistory). David's struggle is obviously human without being relatively invisible like in Michelangelo's *David*. With Bernini's *David*, the viewer joins the battle with him and is perhaps eager to see the action taking place. The viewer is also invited to walk around the sculpture; there are points of interest on all sides, which is typical of Bernini's sculpture style ("Bernini's David"). In fact, not only does Bernini interact with the viewer through empathy, the energy contained in his *David* transcends the marble and permeates the space around it. Utilizing space in such a way is typical of Baroque, which often "turned substance into space and space into substance" (Zupnick 10), Bernini's *David* is quintessential Baroque since Bernini includes the surrounding environment in his masterpiece; David's movements are more invasive, more real, and more intense. Baroque did not seek to depict romanticized or idealized versions of humanity. Rather, to create tension and realism, which sets it widely apart from Renaissance styles (Zupnick). Based on David's pose and style, Bernini wholeheartedly utilizes such Baroque aspects to create a sculpture ripe with emotion.

Both *David*s are awe-inspiring, influential, and progressive works of art, and both artists are unquestionably genius, yet the sculptures contain clear differences which are attributed to the contrasting styles of Renaissance and Baroque. In comparing the two sculptures, one sees logic pitted against reality, and subtle confidence clashing with sheer manpower—evidence of each artist's respective art period. In the hundred years between Michelangelo's and Bernini's masterful reigns, such a shift occurred to lead humanity down a more introspective path – one which took the focus away from what God created and placed it on what mankind can physically accomplish. Michelangelo and Bernini represent two of the most important and innovative periods in art history, but despite the clear differences in what they say, it is crucial to listen to both.

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Nicholas Isbell

SUBVERSION AND EXPOSURE IN ANGELA CARTER'S FICTION

Angela Carter is the leading author in the self-titled "demythologizing business" (Carter 38). Since her early works in the "Bristol Trilogy," Carter has pushed the limits of fiction to at once embody and destroy the fantastical mode. She writes, "This investigation of the social fictions that regulate our lives – what Blake called the 'mind forg'd manacles' – is what I've concerned myself with consciously" (38). By her second novel, The Magic Toyshop, Carter had truly created a basis to define her work using tactics of subversion and exposure to conquer any and all archetypes or mythologies. This essay will look at her use of subversion and exposure over the course of her works to illustrate how she analyzes the world and its many fabrications and how her methods of doing so have changed from beginning to end.

Shadow Dance, Carter's first novel, shows that Carter is still coming into her own as an author; however, it is an excellent starting place acting as the musical overture to get an idea of what sorts of themes and ideas she will begin to explore in her later novels. She has not quite found her niche yet in this one and asks more questions than she provides answers for, which isn't a bad thing but is characteristically different from her later works. *Shadow Dance* opens with a woman cut from her face to her navel tracking down Honeybuzzard, the man responsible for her injury. Yet, she finds Morris first, and it's from here we learn about his involvement with her injuries, and the reader and Morris are tossed into a "Gray" world of right and wrong. This is the initial question of culpability that gets branched out into the other people in Morris's life. It begs the question of who is responsible. Carter applies this to any and all she can including the various women of the book. Early in the novel, we see Morris order a meringue. Before he eats it he must imagine himself as a pie eater and the meringue specifically as a pie desirable to eat by a pie eater. He lets the circumstances of an unknown other pie eater be the basis of his human judgment. He proceeds to eat like a pig, but still maintains the feeling of being "like a little gentlemen" (31) because he is using a fork. He feels that the symbol of a fork equals the manners he clearly lacks. Where the reader will find this moment disgusting or odd due to his eating habits, Morris does not because, instead of being chastised, he is practically rewarded by the motherly Struldbrug he visits at least once a week with her comment on how magnificent a mess he made, which he immediately takes in as "affectionate attention" (35). Similarly, we see Honeybuzzard describe Emily in the same way, saying she makes him feel like a baby (59). Two men that are closely linked to Ghislaine's mutilation are constantly babied and the majority of the women (Edna, Struldbrugs, Tobacco shop owner's wife) act as a maternal caregiver. Carter seems to be blatantly suggesting that infantilization retains a false innocence and security in the subject so that they feel unconditional love and warmth and that all of their actions are supposed to be big and grand and any slip over the boundary will simply be met with slight disapproval and further nurturing. Similarly, Carter is suggesting that "compassionate women" need to knock it off and stop feeding into a man's insecurities. There

is a suggestion of culpability, however; by the end of the novel, she seems to drop the condemnation by giving her characters sympathy and "happy" endings. The Struldbrug becomes victim to horrifically comedic terrors, Edna unites with Henry Glass, and Emily (who also nurtures Morris) decides to accept Honeybuzzard's baby and wants to live on her own. No more questions of culpability come out of the text and even Morris's culpability in the murder of Ghislaine takes a backseat as, at the end of the novel, he approaches Honey accepting his necessary other half. In the world of *Shadow Dance* plenty of things have gone awry, but everything is pretty much accepted as the given reality. In fact, Carter herself considered the novel realist based off of events in her real life, which perhaps plays into her fear in applying significant blame to any of her characters. Instead, what seems to come out of the novel is an instrumentation of sour notes that will later be picked up and analyzed in her later novels where Carter will finally begin to assign blame.

When Carter moves on to her second novel she truly begins to come into her own with *The Magic Toyshop*, which acts as Carter's guidebook to the rest of her novels, revealing her two strongest tools at destroying myths: subversion and exposure. In this novel, there will be no questions about good and evil, only questions about their origins. This time the plot is simplified, siblings suddenly become orphans when their parents die, having to leave their luxurious life to live with their overbearing patriarchal uncle. From there it is pretty clear that either the patriarchy will succeed or it will be struck down. Part of the reason in defining *The Magic Toyshop* as the guidebook to all of Carter's later upcoming works is because of how simple and derivative the plot is. She gives plenty of character to the text in scenes, but at the loosest level, it is very easy to comprehend, which allows the reader a comfortable enough space to get lost in the complicated details of the text where she reveals her techniques for problem-solving. As stated, they come in the form of subversion and exposure following common motifs of laughter, rejection, and silent protests to large explosive outbursts and events.

Subversion in *The Magic Toyshop* is primarily manifested in secret, creating a niche for the characters to live out small escapist joys building to large exposing moments. For example, it so happens that Margaret and Francie have been having their incestual romance throughout the text as Finn says, "They have always been lovers" (194), and without Philip ever knowing. A subversive act that is invisible to the person it is supposed to damage seems pointless, but what it does is allow Margaret and Francie to carve out a space for themselves that exists beyond Philip's rule disproving his absolute authority. Not only that, but Carter seems to prefer this form of subversion over more overt defiance like Finn shows before his fall. There are several moments in the text where he will crack a joke of some kind and be met with Philip's fury, and ultimately it is his wild laughter that does him in, as Carter writes, "There was a deadly silence. / Broken by a clear and penetrating, irrepressible gush of Finn's laughter /…Then Finn came falling…" (131). Such an open and harmful display of disobedience will always be met with force under a controlling system and it nearly costs Finn his life. Instead, you must approach an undermining of absolute authority internally until the right moment. Take Melanie during her Leda and the Swan act; she is faced with the hilarious obscene replication of a swan made of "plywood," "paper," and "rubber" (165). Melanie reacts to this properly. She "nearly laugh[s]," but instead "[runs] away like she was supposed to do" (165). Like Margaret and Francie's affair, she keeps her defiance internally, showing compliance on the surface when in reality she sees the swan and Philip as they truly are:

poor fabrications of the real thing they want to be. Then, all the subversion comes out when Finn destroys the swan and finally exposes Philip to be as powerless as he is.

Exposure comes exploding out of the text in *The Magic Toyshop*, making it loud and clear that a transition of power is happening. Jean Wyatt in her essay on castration images points out that destroying the symbol of Philip's power shows a rejection of patriarchy and a complete undermining of Philip's and even Finn's masculinity. She addresses the scene where Finn first brings the swan out of the house hiding it in his jacket where the head keeps popping out through the buttons like a penis saying, "It is from his own body that the false 'phallus' pokes out, so in chopping it off Finn refuses the masquerade of masculinity" (Wyatt 562). Not only does Finn castrate his own masculinity, but he undermines and demolishes Philip's as well by taking his most desired object and destroying it he reduces Philip to impotency. This optimistic reading of the text places Finn against the patriarch completely, having him embracing a newer, different kind of manhood, while, on the other hand, Philip comes home to fall into a blind rage. After the myth behind Philip is destroyed, the household feels more comfortable, expanding the territories of their subversive undermining, no longer feeling threatened by his power. It is in this state of freedom that Philip catches Margaret and Francie making love, which Wyatt says was "Forced into a patriarchal lock-up by a system of repressive gender roles, gains in intensity from its very suppression until it explodes from within, destroying the patriarchal family structure that confined and silenced it" (Wyatt 565). So, all of the pent-up mockery and sneaking around finally culminates into a proper rebellion at just the right moment leading the novel to end with the patriarch's house burning to the ground and Melanie and Finn looking forward to a new life that will either repeat or break the cycle.

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If *Shadow Dance* is the overture and *The Magic Toyshop* is the guidebook, then *Heroes and Villains* is the hypothesis being put to work. It complicates the simpler structure that *The Magic Toyshop* had by immediately pitting the reader against two alternatives between the Professors and the Barbarians. Carter asks us to weigh which is the lesser of two evils, allowing her more space to challenge the many flaws in both governing systems in a far more philosophical way than she has previously. Now, she can take symbols and myths from her earlier novels like Adam and Eve and begin dissecting the harmfulness of them instead of using them simply to help create a framework out of well-known material. Furthering this example, *The Magic Toyshop* uses the Adam and Eve narrative as a preexisting thought to play with imagery of the Fall and loss of innocence, whereas in *Heroes and Villains* Adam and Eve are questioned to be man-made and therefore inevitably flawed leaving the reader a trail of breadcrumbs to find out how and why. Switches like these give Carter the opportunity to negotiate more at once without having to accept any preexisting conditions.

The subversion in *Heroes and Villains* is carried out similarly to *The Magic Toyshop*; however, now Carter is fully steeping herself in the Gothic mode, which has its own characteristics of subversive detail. Mariaconcetta Costantini describes that "in traditional Gothic, the various manifestations of the uncanny…are rendered with a language of excess that encourages a dual reading: on one side, it promotes a reactionary ethic by stressing the frightening effects of uncontrolled desires; on the other, it gives evidence of the artificiality of culture and identity" (Costantini 15). Carter will be playing on both of these readings, but more than anything she will be tackling cultural myths. Costantini's emphasis on "reading" is important because a lot of the subversion in this text will be

manifested under the terms of reader perception. For example, philosophical comments like "Religion is a device for instituting the sense of a privileged group" (63), or "He had become the sign of an idea of a hero" (72), or "Sometimes I dream I am an invention of the Professors" (82) act as thought-worthy moments for the reader rather than a character's revelation because often the characters will have these epiphanies but carry out their role within them anyway. The culpability of some philosophical questions is taken from the character's shoulders and placed on the reader's. In this way, Carter is asking her reader to engage with the text and lead themselves to their own conclusions about how myths are being employed and whether or not this is good or bad. By subverting enough details to the reader she is hoping that when the moment of exposure arrives they too will be in on and open to the justice and not defensive against it. She is acting much more like Melanie than Finn because she is cautious that by blatantly stating her position on certain myths (religion, patriarchy, etc.) she might lose her audience before they can begin to interrogate their own stance. Costantini, who is looking at *The Infernal Desire Machines of Doctor Hoffman*, analyzes "images of deathly love, which circularly englobe the text, exemplify one of the many processes of corporeal distortion triggered by male lust and power-wish" (Costantini 19). This same distortion can be seen in *Heroes and Villains* with the Irezumi full body tattoos that similarly transform the body not into sexual image, but into myth. Her point in doing this, particularly with religious allegory, is to plant into the reader's mind an alternative reality to that which they might be living. This act of allegory as subversion will get picked up and carried out through the rest of Carter's novels.

Through the Gothic and allegorical mode, Carter will be exposing her myths in a different kind of way compared to *The Magic Toyshop*. In *Heroes and Villains*, answers become much more ambiguous; however, not to the point they were in *Shadow Dance*, because here Carter has sprinkled more than enough subtext for readers to negotiate her response, but maybe not their own. For example, Marianne says, "When I was a little girl, we played at heroes and villains but now I don't know which is which anymore, nor who is who" (125). It is perhaps because of this ambiguity that Marianne will eventually want to take up the position of "tiger lady" (150), because she feels more comfortable falling back on what she knows rather than interrogate something new. While Donally gets exposed and kicked out of the Barbarians by Jewel (126) his power or logic ultimately prevails in the end. The exposure is stunted unless the reader can negotiate that Marianne taking up the mythic mantel is problematic and begin negotiating the boundaries of this outside of the text. Again, this isn't to say there are no answers supplied within the novel itself, but it will take acceptance or open-mindedness for them to present themselves. Carter continues to use subversion and exposure as her two main materials in her seminal trilogy, *The Manifesto for Year One*. However, like with *Heroes and Villains*, she will continue to transform how they are used. In her journals, she breaks up her novels into distinct categories that reveal how she intends to write and manipulate their purpose. As I have claimed the previous three novels to be the overture, the guidebook, and the hypothesis/test, Carter claims that *The Infernal Desire Machines of Dr. Hoffman* is the quest, *The Passion of New Eve* is the confession, and *Nights at the Circus* is the puzzle. Despite appearing as surface planning ideas, these definitions are still extremely suitable when considering Carter's evolving technique.

In *The Infernal Desire Machines of Dr. Hoffman*, Carter genuinely takes her reader on a quest by having each chapter take place in a new culture and system, which she uses

to tease out specific aspects of patriarchy that she wishes to expose. In doing this, she is basically condensing the narrative of something like *The Magic Toyshop* and its household into a chapter. Having a background in Carter's previous novels, readers should sense sinister familiarities in each subsequent episode of *Doctor Hoffman*. Doctor Hoffman looks similar to Donally as the director of myths; the Minister looks like the Professors trying to upkeep strict order and a sense of formal reality; and the clan in "The Coast of Africa" could be considered a twist on the Barbarians. These similarities only spotlight Carter's continuous efforts to rethink and complicate issues she has tackled before. This "quest," in so many ways, will be a part in Carter's ongoing journey to reveal as much of patriarchy's bodies as possible in as many ways as possible and then subvert those realities.

Unlike her previous novels, *The Infernal Desire Machines of Doctor Hoffman* does its subversion and exposure backwards. This time around, she will be openly exposing myths through excessive writing and description and the subversion will be played out within the blatant parody of this excess. Many critics have claimed that Carter's obscene depictions of patriarchy only inflate actual patriarchy's power by showing women as subordinate creatures. However, in her essay, "A Feminist Revolt from Within: Angela Carter's Excessiveness in the *Infernal Desire Machines of Doctor Hoffman*," scholar Kang Mengni, makes the argument that by "penetrating to the heart of the contempt for women distorting culture and entering the realm of true atrocity, Carter employs a notion of excess to disclose asymmetrical gender relations" (Mengni 141). Through excessive misogyny and abuse, such as the centaur gang-rape, Carter is providing the reader with evidence of an unbalanced society. From "The River People" to "The Erotic Traveler," women are subjected and idealized through male perceptions, so any representation of excess is also a critique of this (sometimes) exaggerated male desire. Desiderio, in the House of Anonymity, spectates as much saying, "Each [girl] was as circumscribed as a figure in rhetoric and you could not imagine they had names, for they been reduced by rigorous discipline of their vocation to the undifferentiated essence of the idea of the female" (Carter 132). In each culture represented in the novel, there are women (Aoi, Albertina, Mama, the female soldiers) who represent some twisted male perversion of femaleness. The House of Anonymity only further exaggerates this point.

The subversive aspect in *Doctor Hoffman* is directly tied to the expulsive. Mengni makes the claim that each episode of *Doctor Hoffman* exemplifies the concept of "postmodern parody" (Mengni 144) with its over-the-top use of pornography and misogyny. In each chapter, Carter has some sort of an idealized woman that fits within her respective system. Mengni points out that, despite the system, the woman is always subject to hyper-sexualization and misogyny through the male gaze and patriarchal control. She quotes from Linda Hutcheon who says that through parody Carter "inscribes the conventions of feminine representation, provokes our conditioned response and then subverts that response, making us aware of how it was induced in us" (Mengni 144). By mimicking gender conventions, Carter is highlighting their inauthenticity. The atrocities of the novel are meant to be devilishly repulsive in order to force the reader to bridge the novels' various systems with their own. As Carter takes the reader on this quest, system by system, she is revealing that patriarchy and misogyny are not exclusive to a "different society," but are actually commonplace among all societies in different ways, all being harmful to women and their identities. Unfortunately, the novel, like many of Carter's other novels, does not share with the reader how to break free from the confines

of desire, but rather shows the inevitability of its return. In the final sentence, Desiderio reflects on his quest and his evolving attempts to rid himself of desire, but despite his efforts "unbidden [Albertina] comes" (Carter 221). Carter is pessimistically aware that her efforts won't be enough to change the system, but perhaps, using the 2017 word for it, she will get her readers "woke" enough to make efforts to change the world. In order to avoid a dystopian future, we must maintain our threatening present.

The Passion of New Eve continues Carter's mission by subverting patriarchy through the very form of her novel. *The Passion of New Eve* is considered the confession, which comes to us in the form of a frame narrative. From the beginning of the text, we have a character that is coming from a different background to what "normal" is/ was. The confession is an acceptance and simultaneous rejection of Eve's past self. She no longer wants to be a part of the world that she has left behind. Because of this use of frame narrative, Carter is able to directly challenge normativity itself. Eve(lyn), once a man and now a woman, is able to speak on her past experiences through the male lens she once had that she now disregards and casts aside in her present female form. Not only that, but the concept of a confession implies certain conventions, i.e. admitting guilt, which unswervingly implies character change and acceptance. With this frame of mind, readers are bound to be more susceptible to change and acceptance also.

One aspect of this transformative process via confession, as thought up by Heather Johnson, is reclaiming certain words and their definitions, such as grotesque. The layout of *The Passion of New Eve* is something like an epic in 200 pages. It follows a similar episodic structure to that of *The Infernal Desire Machines of Doctor Hoffman*, but instead of re-inscribing misogyny, it re-evaluates it. Taking grotesque imagery, for example, Johnson looks at various depictions of the female body in the text—most notably Mother's—and analyzes how this gaze-flip subverts the original excessive version of the grotesque into something better. Originally, "the description of Mother is filtered through the male sensibility of Evelyn as narrator and as such enacts a parody of the conventional maternal image through physical exaggeration, excess, and distortion" (Johnson 44). Mother is made up of an amalgamation of male-driven cultural identities, much like Tristessa and Evelyn are, so as a man, Eve rebuilds these concepts through his descriptions of Mother, but as the New Eve, she exaggerates them and reveals the blatant inauthenticity of Mother's being. Johnson says, "In the context of Carter's novel this reaction is significant since Evelyn is responding as a male to an exaggerated female body" (Johnson 44). Having seen the dual sides to the same female body, Eve is capable of re-evaluating his past thoughts on the subject to include his new dissatisfactions. This is a very similar reaction to watching an old film with a ditsy portrayed woman and laughing ironically—in Carter's subversive way—rather than accepting the screen's truth as reality. Tristessa is the ultimate embodiment of this concept as she literally takes on this "manifested reality" or "screen presence" and performs it to perfection. All of the subversion in the text comes from this ability to redefine the old rather than to accept it. This is much like her theory of "putting new wine in old bottles, especially if the pressure of the new wine makes the old bottles explode" (Carter 37). Evelyn's new perception is what allows her to "explode" her past self's perceptions. Her physical and mental transformation is the new wine.

The method of exposure in *The Passion of New Eve* is a little bit different from that of her previous novels. It continues Carter's trend of excess but turns the revealing moments into forms of acceptance rather than the usual rejection that we have seen in

her other novels. Here, we are not just trying to rid ourselves of evil habits, but we are trying to accept something more. The two biggest reveals in the text are the discoveries of the chimeras/hermaphrodites. Eve's transformations, which shapes the entire novel, is present from the start, but not fully and consciously manifested until it described in the text. This realization comes as a shock to both the narrator and the reader but quickly becomes normalized. Johnson says, "The central figure of this novel sets out on a journey of discovery and, through the reading of his/her own body, embraces the full spectrum of gender identities, some of which were once alien to him—most notably those of the female" (Johnson 46). Therefore, through the lens of a frame narrative, Carter is subverting the power of normality and gender by weakening and exposing the flaws in the male gaze. Similarly, "when it is discovered that under [Tristessa's] gowns and fragile appearance she is actually a man, the very basis of the constitution of femininity is brought into question" (Johnson 45). In both cases, a man is turned into a woman. They are a threat to someone like Zero because they challenge gender roles and identity. By asking what is femaleness or maleness, we strip away fundamental conceptions and pursue more androgynous routes. The Chimera/hermaphrodite/androgynous being has lived both lives and paves reality out of their own perceptions rather than what is based on society. Carter exposes the problem of gender identity and its enforcement through patriarchy by revealing to the characters and the reader that they have been partaking in a chimeric reading of the text that has subtly been shifting the male gaze to a female one.

Nights at the Circus, the last of the Manifesto Trilogy, is described as the puzzle, therefore, making it the most difficult text, and yet still one of the most accessible. There are three techniques that Carter uses to create her puzzle out of Nights at the Circus; heteroglossia, intertextuality, and direct messaging her reader. Using these techniques, Carter puts her text at stake focusing on the line, "Is she fiction or is she fact" (Carter 147), expanding the question from her central character to the narrative itself. Then, in an uncharacteristic manner, Carter's own voice comes out of the text to practically explain the purpose of her novel. A puzzle indeed.

From the first chapter of Nights at the Circus, everything seems to be subverted with Carter's use of heteroglossia and intertextuality. Our introduction to the text comes in the form of Fevvers interview, which, to say the least, is full of complications. For example, she claims she has wings and that she was hatched from an egg. Knowing Carter, this very well may be true, but coming from one of her characters it is impossible to say. She is the "Cockney Venus" (Carter 7), seeming to imply poverty or lack of education, yet she seems to have no disparity in either of these as she drops little references all throughout her speech of philosophers and authors. Carter puts in such an overwhelming amount of allusions into her novel that the reader wonders if the text has a center or if it is nothing but an amalgamation of others. Carter evokes everyone from Melville, Shakespeare, The Grateful Dead, Yeats, to types of philosophy. She directly quotes and misquotes things such as: "Call him Ishmael," (10) "Leda and the swan," (28) "So we'll go no more a-roving," (255) "What a piece of work is man," (111) to "Oh, say can you see by the dawns early light" (262). Each allusion properly fits into the text, but the weight each one carries varies from degrees of high importance to small inside jokes. In fact, in an interview with Anna Katsavos, she said that many of these elements "are sort of private jokes with myself and with whoever notices…. There are lots of them in Nights at the Circus, which was intended as a comic novel" (Katsavos). Due to the high

volume of allusion combined with the already sketchy authenticity of the text due to the heteroglossia, the reader is stuck with a dense puzzling text. However, the puzzle aspects of *Nights at the Circus* are instrumental to the purpose of the novel. On the subject of identity, the reader and the characters are forced to consider an endless list of possibilities as to what makes them who they are, which intrinsically calls out issues of class, race, and education as those with the most opportunities are often gifted the most leeway to exist how they want to despite identity being stable or not. So much of why Fevvers is able to defy logic is based upon her wealth of knowledge and money, something that Mignon or Buffo lacks. So, through all the quizzing, the reader is drawn to deciphering the origins of the puzzles. Everything is subverted. Everything is a potential red herring. However, Carter is a genius and is trustworthy enough to guide us through her countless illusions to actual answers.

Exposure in *Nights at the Circus* is the clearest it has ever been in any Carter book. There are various points in the novel where her own voice clearly leaps from the page. For example, Carter interrupts the texts and says, "Let me tell you something about Fevvers if you haven't noticed it for yourself already; she is a girl of philosophical bent" (185). Perhaps this is just part of her "comic" take on the novel, but this line verifies a lot of information for the reader. Now, it is without question true that Fevvers is somewhat of an intellect, and it is also true that Carter has a voice in the novel. It would seem that certain aspects of the puzzle do not or cannot be completely obscured. Fevvers, being an intellectual, gives weight to her speech when she is talking about developing the "New Man" and the "New Century" (281), which is so eloquently stated and philosophical that it hearkens back to Carter's own voice and you can imagine her sitting at her desk, pen in hand, writing down those lines with a mischievous smile on her face.

She knows what she is up to and she knows how to call attention to a line or a moment. She isn't hiding this moment; she is displaying it. However, where I think Carter is being most clear is with these two statements: "It's not the human 'soul' that must be forged on the anvil of history but the anvil itself must be changed in order to change humanity. Then we might see, if not 'perfection,' then something better…" (240), and "to travel hopefully is better than to arrive" (279). These moments where Carter jumps out of the text and speaks her mission statement wash over the rest of her text, including the novels that came before it, and deliver a simpler message free of all its puzzling complications; in order to change everything Carter has problematized, we must take a leap and attempt to change the anvil on which our society is constructed. Her clear message parallels William Butler Yeats' poem, "The Circus Animals' Desertion," which can be seen all over the text, in that Carter is aware that her old themes and efforts may fade away or become skewed with time—as *Nights at the Circus* itself gets skewed with its surplus of metafiction—so she takes extra precautions to make sure that one prevailing theme shines through. In the case that she is wrong about her past visions, she at least wants her readers to "travel hopefully" and not focus so much on destinations, but instead work on the more vital part of taking action and trying something new.

Since the very beginning of her career, Carter has been challenging ideas of "normalcy." From questioning her own experiences and life in her "realist" novel *Shadow Dance* to tackling the very social structures that make up our perceived reality in *Heroes and Villains* forward, Carter has pushed the limits of what fiction can do and has given her readers an optimistic vision of what they can do to shape the world into a better and more fulfilling place. Again and again, she has proven that, using techniques of subver-

sion and exposure, you can identify and overcome every form of myth. The reader has opened his/her eyes and now must navigate their own existence.

[21]

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Hannah Creasman

ICE PICKS AND CRAZY WOMEN: AN ANALYSIS ON THE VIOLENCE OF SURVIVAL IN TONI MORRISON'S NOVELS

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There is a tradition of writing "crazy" women off, both in reality and fiction. The term "hysterical" is still commonly applied to women today, harkening back to the time when female hysteria was a viable medical diagnosis—only used as a method for discrediting and silencing female emotion, opinion, or autonomy. The dynamic is complicated further in the case of women of color: the stereotype of "angry Black woman" or "sassy Latina" makes it impossible for women in said demographics to express themselves and be taken seriously. Yet in the case of Toni Morrison's impassioned female characters, the reader is given a "crazy" that they are forced to acknowledge as legitimate. In Morrison's novels *Song of Solomon*, *Beloved*, and *Jazz*, the female characters act in spontaneous, almost uncontrollable violence with ice picks in order to preserve the love in their lives, yet the real peril is in their lack of self-love.

When an unconventional murder weapon appears in three different novels by the same author, it begs to be addressed and examined. In all three circumstances the ice pick is mentioned casually, as though it was the natural choice with which to vehemently protect one's love, but of course one would not expect the instrument to be wielded for such deadly purposes unless they were reading a Robert W. Service ballad. Grabbing the reader's attention, it may remind one who has seen a television crime show of the [23] phrase "crime of passion," which is what all three women are involved in. The ice pick is used to literally break ice and symbolically to break through the cold that surrounds the women's love-deprived lives and reveal the heat of a "too thick" or "anaconda" love that glows within them like an ember. The ice pick symbolizes a yearning to break the glass ceiling of emotional taboos that covers all women but especially women of color. And the ice pick is an appropriate object to expand the possibilities of self-love for women because it is a tool that represents domesticity. Using a tool associated with the home and traditional female role is equally important, because it highlights the women as the perpetrators, an identity that is all about action. Thus Hagar, Sethe, Alice, and Violet all break out of their restrictive societal roles and loveless lives in order to protect the love that they have for and seek from another, flipping the passive expectation of women with aggressive action all while being sympathetic characters who demand to be heard and understood.

Song of Solomon is the first written of the three novels in which I will examine the use of the ice pick. Morrison writes all types of crazy women in this novel, ranging from the velvet-sewing Lena to the empty and murderous Hagar, described as "killing, ice-pick-wielding Hagar, who, shortly after a Christmas thank-you note, found herself each month searching the barrels and cupboards and basement shelves for some comfortably portable weapon with which to murder her true love" (*Song of Solomon* 128). Milkman, the protagonist of the novel, breaks up with Hagar via a thank you note, which would reasonably incense any lover, but Hagar doesn't respond in anger when she reads the rejection. Her reaction is much more pitiful—a loss of all self-worth and an obsession

with the destruction of the man she loves. While certainly a selfish pursuit, the many attempts on Milkman's life are not only motivated by the thought that if she can't have him no one can. A more perceptive reading suggests that her bloodlust for Milkman is actually an attempt at self-harm: "He is my home in this world" (137). Due to Hagar's total dependence on said home, her wish to destroy Milkman reflects a wish to destroy her own reality and herself unless she is loved by him. Guitar is right in his analysis that Hagar's view of love is perverted with a desire for ownership when he tells her "you think he belongs to you because you want to belong to him. Hagar, don't. It's a bad word, 'belong.' … He can't value you more than you value yourself" (306). Guitar also astutely gets at the issue of her own identity, and the fact that because Hagar didn't grow up in a community of Black women, she is not able to accept her identity as a woman or as Black. Convinced the reason she is rejected is because of her Blackness, and specifically focusing on her African-American hair, Pilate explains: "How can he not love your hair? …It's his hair too. He got to love it" (315). The internalized oppression that Hagar feels gradually erodes all of her self-worth, reducing her to the 'crazy ice pick woman' for the rest of the community and finally to the pretty woman who dies of heartbreak. Yet the reader knows it is not a broken heart that kills her, but a lack of stern community love and an inability to recognize that her heart could focus on her, and only her for a while.

[24] In *Beloved* Morrison moves a step closer towards resolution at the end with the character of Sethe. A mother whose love for her children is the only thing that gives her enough drive to escape slavery, Sethe's "too thick" love for her children also drives her to kill her daughter rather than let any of them return to slavery. Sethe is ostracized from her community for her unnatural motherly crime, resulting in another lack of Black woman community for a Morrison character. One can easily see how this drives Sethe to an even more extreme isolation and insulated love for her children, especially the resurrected ghost of her murdered child, Beloved. Thus when she sees what she interprets as Schoolteacher coming for her daughter again, she reenacts the original murder scene with an attack on the White man instead of on her children:

> He is coming into her yard and he is coming for her best thing. She hears wings. Little hummingbirds stick needle beaks right through her headcloth into her hair and beat their wings. And if she thinks anything, it is no. No no. Nonono. She flies. The icepick is not in her hand; it is her hand. (*Beloved* 308)

Sethe uses the ice pick to attack this time, not to sacrifice. This wild reflex is highlighted by the hummingbirds she hears beating around her head, symbolizing the options of flight or fight, and this time she chooses fight. Her transition from wanting to kill that which she loved—including herself—to protecting the life of Beloved at all costs—including murder—does not reflect a transition to self-love as one would expect but rather to a placement of all her worth in her role as mother to Beloved. Sethe mirrors Hagar in that sense, because neither women have any sense of identity outside that of one deep-rooted relationship; for Hagar it is romantic love, for Sethe it is motherly love. When Beloved disappears, Sethe is left bedridden and bereft of the one thing that was both giving her reason to live and sucking her life. But Morrison allows the reader hope for Sethe when Paul D comes back and informs her "You your best thing, Sethe. You are" (322). Sethe has the hope for a relationship of equality and a hope of community through Paul D, but most importantly she has the hope of self-love and independence that is not cold and isolated but warm and welcoming.

Not only do these women want to eliminate the threat to their ability to love or be loved, they want blood. All three novels repeatedly describe the blood, such as Sethe's constant "rememory" of the "baby blood," or Milkman "picturing a spurt of whine-red blood and wondering if the ice pick would make him cough" (*Song of Solomon* 113). The use of an ice pick to attempt a murder cannot be interpreted without addressing the serious bloodlust involved in such a violent act. Not only does this bloodlust heighten the drama of the act and cement it in the reader's memory so they cannot simply explain it away as feminine lunacy, the bloodlust has great symbolic importance. Nancy Kang explains the symbolic nature of blood—how it "inevitably blackens when it dries and coagulates; black blood (and the blood of blacks) symbolizes the stain of subjugation" (Kang 840). Kang's analysis emphasizes the fact that the African-American struggle for survival has always been bloody, and how that stain can never nor should ever be washed away. Morrison's crazy women are acting against a national decision to forget the atrocities forced upon the Black population throughout history, and they do so in a way that speaks to the "nation's circulation." Furthermore the theme of blood circulating around these women is specifically female, just as the ice pick is specifically domestic. The bloodlust emerges as destructive but contains "cycles of renewal," as Kang identifies, symbolizing the female menstrual cycle, and more explicitly, womanhood. As seen before, Hagar sets out to kill Milkman once a month, outwardly demonstrating the bloodshed that occurs within. In addition the whole novel *Beloved* is, as Kang observes, "divided into 28 sections to mirror the female menstrual cycle" (840). Though Kang finds this key aspect of the blood symbolism exclusive against men, I find it is more about the potential to create in women—a potential less biological than that of creating life, such as Paul D suggests, but of affirming life and love, and creating community. But that is only when women are legitimized and allowed to love themselves.

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As stated before, the theme of bloodlust is not reserved only for Hagar and Sethe: "Alice Manfred, was starving for blood. Not his. Oh, no… Her craving settled on the red liquid coursing through the other woman's veins. An ice pick stuck in and pulled up would get it" (*Jazz* 86). Thus, the ice pick makes another graphic appearance in a third time in Morrison's novels, and its context of crazy women does not disappoint. Both Alice and Violet are choking on the restrictions that society puts on Black women in the 1920s, and both women are betrayed by philandering partners. Yet each woman responds differently. Alice responds with an obsessed need to stitch everything she sees back into order, with only vivid daydreams of ice picks to change her horizon. Violet responds with a duality created by a yearning to please and a fiery need to claim her right to and protect the life she leads and the love she has, resulting in the crazy actions of sitting in the middle of a Harlem street, almost stealing a baby, and attack a corpse with a butcher knife. Yet the two women become unlikely friends, brought together by the lies and subsequent death of Dorcas. Alice sees Violet as one "who did not carry switchblades because they were switchblades" (78), harkening back to when Sethe's hand became the ice pick itself. While their actions are extreme opposites, however, both women are trying to maintain a life they feel they have a right to, and to do so both are attempting to be the person society requires of them, resulting in an denial of their true identity. When Violet stops talking in order to prevent anything crazy coming out of her mouth, she not only personifies the internalized paranoia of women everywhere, but she becomes a cautionary tale against said self-denial. Violet is left "wondering who on earth that other Violet was that walked about the City in her skin; peered out through her eyes

and saw other things" (89). The wish to be as bold as she is when she is "crazy" is relatable, and therefore when Violet has the revelation of "NO! that Violet is not somebody walking round town, up and down the streets wearing my skin and using my eyes shit no that Violet is me!" (96), the reader experiences a catharsis due to harmony achieved between the two selves. With as much craze as when she wields the knife, Violet declares that she can be who she was in Virginia as well as who she is in The City, both at the same time. This acceptance of both extremes of Black identity is the resolution that Sethe's ending promised. Alice as well is able to achieve the life she deserves and live in self-love with "the cheerful company maybe of someone who can provide the necessary things for the night" (223), thus creating an intersectional narrative. Both women achieve love, a love that doesn't suck them dry like that of Hagar or Sethe. Morrison's crazy women prove such love is possible, but only if you are willing to sacrifice and break something for it.

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Heather Hufford

FEMALE FRIENDSHIP IN STOKER'S *DRACULA*

Good female friendships are remarkable. Women together have an enormous capacity for sharing knowledge, compassion, encouragement, and, most importantly, just having fun. Not only are these relationships irreplaceable and life-changing, but their portrayal is subversive in the face of a patriarchal literary canon. *Dracula* by Bram Stoker finds itself upon the spirit of one such friendship between Mina Murray Harker and Lucy Westenra. Though separated by class and occupation—Mina is a lower-middle class schoolteacher, Lucy an heiress—they share a close bond until Lucy's death. At that point, though, our understanding of their relationship becomes more complicated. Mina loses her closest childhood friend and she moves on. Oh, a tear is shed here or there, but Mina seems not to miss her friend's presence in her life. If female friendships are so powerful (and they totally are), it is necessary to explore what motivates Mina's reaction. Lucy's death leaves an absence that emphasizes how social class and gendered power and norms can create instability in our understanding of women's friendship.

The speed with which Mina turns away from a vampirized Lucy is the first hint at insecurity in their friendship. When Mina reads Dr. Seward's account of Lucy's vampiric exploits, her affections are severed in an instant totality. She writes, "this Thing is not human—not even beast. To read Dr. Seward's account of poor Lucy's death, and what followed, is enough to dry up the springs of pity in one's heart" (Stoker 234). Really? A second-hand account of alleged vampirism appears, and Mina becomes incapable of imagining kindness towards her dearest friend? This means one of two things: Mina is lying about her feelings, or her friendship with Lucy was not as strong as previously supposed. Or, perhaps, both. At this point in the novel, the vampire hunters are keeping Mina in the dark about Dracula—she may not realize that he is feeding on her while she sleeps. All her knowledge of Dracula and Lucy as vampires comes from her husband and their friends. Though painful, Mina's struggle against the vampires is not yet up-close-and-personal; she needs more time to develop her motivations. Mina doesn't have enough experience with vampires to hate them with the passion she claims to have felt. While it is possible that Mina has withheld her grief from the narrative or considered Lucy more of a long-time acquaintance, it seems as likely that Mina is covering the fact that does not feel the grief we expect her to feel. We may find that outside forces may have dried up Mina's springs of pity long before Dracula entered the picture.

From a Marxist perspective, Lucy's social class may have tainted Mina's perception of her friend. Lucy has an estate; Mina has a classroom. It would be difficult to avoid resentment altogether in their relationship, and Mina could be accustomed to viewing Lucy as her wealth or her actions. It would be no stretch to imagine Mina applying the same concept to the newborn vampire. According to Dennis Foster, "Under the influence of the vampiric master, [Lucy] feels no human ambivalence but enjoys, rather, a relentless drive to consume" (496). As a psychoanalytic critic, he sees this drive as a prison in which vampires have no free will. This means Lucy is fundamentally different

as a vampire; she is no longer capable of the discernment and restraint she had while human. A Marxist, though, might push back on that idea—emphasizing how the vampires' drive reifies the abstraction of desire, diminishing any sentience the vampires might possess. Mina's belief that vampires are "not even beast" falls in line with Foster's sentiment, that they are creatures with no control and thus no freedom. Paired, though, with Mina's general indifference to Lucy's death in the novel, her belief appears symptomatic of a preexisting condition. Mina already considered Lucy subhuman.

To be fair, Lucy's behavior as a vampire could indicate that Mina's feelings were justified. As Jennifer Wicke points out in "Combining Perspectives," "Lucy has been preying on the lower-class children of London in her role as un-dead" (584). Just as Mina's opinions of post-death Lucy may be indicative of how she saw pre-death Lucy, Lucy's vampiric actions may likewise stem from her human origins. And, as a formerly wealthy human, vampire Lucy likes to eat poor people. Poor children, in fact. Her preferences are in peculiar contrast to Dracula, who prefers to eat rich adults. In feasting, Lucy perverts her maternal aspect, but also demonstrates a taste for superiority and control. She was not necessarily born to this taste. Though Mina and Lucy were friends, Mina also used to be Lucy's school teacher. Schools, as a Marxist would say, are an ideological state apparatus, which means Mina once had some form of ideological power over Lucy. That was her privilege as a teacher. Now, as an adult, Lucy seems not to need a teacher. The tables have turned, and her financial power supersedes any influence Mina once had. She even repurposes Mina's desire to practice secretarial skills to record her descent into undeath. As a human, Lucy can live satisfied because Mina is now in a proper lower status; as a vampire, she can feed from a similarly vulnerable group. Lucy is terrifying because she embodies that capitalist drive, whether dead or alive, through which you feed on your fellow human beings. Her social class transcends all.

[29]

Mina's role in a subservient social role, if not class, also persists as a matter of identity. When Mina first learns of Lucy's death—before she hears tell of any vampires—her response is subdued. Only Dr. Van Helsing's impending arrival encourages additional details. Mina reflects, "I hope I did right in not saying anything of [Lucy's sleepwalking] to Mrs. Westenra; I should never forgive myself if any act of mine, were it even a negative one, brought harm on poor dear Lucy" (191). Mina's loss is present in this passage, but it stands second to her fearful tone. An older, more authoritative person—who does for a living what she does out of feminine obligation—will judge whether Mina did something wrong while she nursed Lucy. That is who Mina has been: Lucy's caretaker. Caretaking is an intimate endeavor, which may very well speak to a sense of trust Mina and Lucy shared during life. At the same time, Mina's caretaking could also under the job title of "nursemaid." Mina rapidly loses ground when it comes to class status. In terms of personal servitude, nursing might well be a step or two below teaching. Though Mina and Lucy were close, they did not stand in friendship on equal footing. With their financial circumstances, they never could.

Mina's care for Lucy could be considered as the love of a very good friend, with no class issues to speak of. While this may be so, when Lord Godalming approaches Mina for care, he brings gendered power into the question. When Arthur bursts into tears,

> Mr. Morris, with instinctive delicacy, just laid a hand for a moment on his shoulder, and then walked quietly out of the room. I suppose there is something in woman's nature that makes a man free to break down before her and express

his   feelings on the tender or emotional side without feeling it derogatory to his manhood... (235)

Arthur turns to Mina in his time of need, but they are not alone when he finally crumples. Quincey is around, too. Quincey is among Arthur's best friends—they have gone on hunting trips and pursued women together, with an apparent balance in who comes out on top. Quincey's reaction in this scene shows that he has both compassion and tact where Arthur is involved. Indeed, I would sort it into the pile of mounting evidence that it is Arthur and Quincey who should have been married at the end, and not a faceless gentlewoman. Even if these men were not in love, the encouraged "fusion of masculinity and femininity" in this book should allow for a masculinity that remains intact when one man cries before another (Eltis 463). Arthur cries, but he did not seek Quincey out. Quincey is there, but he does not stay. Quincey may be respecting Arthur's choice to obtain comfort from Lucy's close friend, Mina, but the dynamics of this scene remain ambiguous. Ultimately, Quincey highlights that an equality in class standing cannot overcome the masculine taboo against breaking down in front of one another. And yet Mina's financial standing cannot be separated from her womanhood.

Mina identifies a degree of gender essentialism which makes her a suitable replacement for Quincey's comfort. If it is "something in a woman's nature" that allows Arthur to cry freely before her, then her friendship with Lucy should have no bearing on Arthur's outburst (235). Any woman would have done in a pinch, but because Mina is local to the vampire hunting brigade, she was most convenient. I am curious, though. If the events were reversed, and it was Mina who died and Lucy who lived, would Jonathan—a lowly lawyer of lowlier origins—have felt just as comfortable approaching Lord Godalming's fiancée? My first guess is no. Mina needs to be both a woman and of a lower class. This is necessary as a matter of gender politics and interpellation. True, the Harkers have recently come into some wealth, which is admittedly paltry next to Arthur's title, but Mina's experience is distinct from any other character. Lucy and Arthur were born to money, and Seward and Van Helsing obtained it through their education and labors. Jonathan inherits from an adopted father, which might be enough to skirt a "nouveau riche" classification. Mina, though, has technically married into Jonathan's wealth—a prognosticating gold digger, we might say today. This means that Mina was born to the middle-class way of life, and through interpellation, she has come to absorb her recurring role as a caretaker as "the way things are." These ideologies of gender and class assure Mina that Arthur's grief-ridden advances are a result of her own identity, and thus beyond question.

Arthur's feelings are understandable, though. Lucy's death leaves a tangible void in Dracula's narrative. Though her physical self remains active for some time as a vampire, her first-person perspective ends permanently. We readers have fewer angles with which to see the world. When Lucy is finally staked, her permanent death also creates a physical absence that other dead characters seem not to share. Many dead people in Dracula get replaced. Quincey Morris dies, but he is replaced by a new Quincey: Mina and Jonathan's son (368). Van Helsing stakes Dracula's three brides, but Mina, Lady Godalming, and Mrs. Seward are securely married to vampire-adjacent men in the epilogue (368). When Seward can no longer write about the deceased Renfield, he makes Mina and Dracula his subjects. And when Dracula dies, his fated enemy, Van Helsing, occupies the magnitude the vampire used to hold. In some ways, Mina replaces Lucy as the object of Dracula's interest, and so Lucy's role in the story is not left completely

unfilled. At the same time, were the story to be truly balanced, the ending would not balance out women in relationship to men, but women in relationship to other women as well. It is not enough for Mina's ending to be Lucy's polar opposite. Mina requires a female friendship to tie back to their beginning, as well.

There is no obvious replacement for Lucy in Mina's life. No other female narrator surfaces over the course of the book, and Mina writes to no other women in the epilogue. The threat of female kinship, however, does come up. Van Helsing reports the arrival of Dracula's vampire harem near the climax. He hears, "'Come, sister. Come to us. Come! Come!' In fear, I turned to my poor Madam Mina [...]. God be thanked she was not, yet, of them" (359). Van Helsing claims that Mina was repulsed, horrified at the thought of connecting with these women, but that isn't necessarily true. These "weird figures" share many traits with Lucy that might appeal to Mina (358). They were (presumably) created by Dracula, they have the desire to feed off children, and they want to be Mina's friends—a want Lucy shared at least while she was alive. Furthermore, their "weird" aspect is reminiscent of the witches in Shakespeare's Macbeth, which would elicit an idea that the sisters are either "wayward" or "having the power to control the fate or destiny of human beings" (OED). According to graduate student Katharina Mewald, "Mina and Lucy exhibit tendencies that hint at social (Mina) and sexual (Lucy) autonomy," Mina might find comfort in new friends to be wayward with (para. 5). It may also be that vampire women are fated to connect with one another—if they all spring from the same source, Dracula, then they are born to be family. As we see this scene through Van Helsing's perspective, we can't know Mina's true opinion on the matter, but she couldn't have accepted their sisterhood if she wanted to. Van Helsing surrounds her with a wedding-band-like ring of communion bread, trapping her with obligations to her husband as well as the rest of the band. Van Helsing ensures that Mina's relationships with men take precedence over the creation of new female relationships.

The fact that Van Helsing was with Mina at all, however, suggests that he could be Lucy's replacement. As Lucy's human self is dying, her last words are to Van Helsing. Seward describes Lucy, "...putting out her poor pale, thin hand, took Van Helsing's great brown one; drawing it to her, she kissed it. 'My true friend,' she said, in a faint voice, but with untellable pathos, 'My true friend, and his! Oh, guard him, and give me peace!'" (173). Lucy, in a way, identifies Van Helsing as her heir. Of course, Arthur is her financial heir, as he gets all the money, but Lucy seems to pass her spiritual and social role to Van Helsing. In the nineteenth century especially, women were heralded as the guardians of virtue and morality in their home, models for children and husbands alike. If Lucy is asking Van Helsing to "guard" Arthur, as he did when Lucy tried to bite her fiancé, then Van Helsing can continue in his wifely role. Van Helsing's preeminent role as a protector combines the masculine and feminine, which means he has potential as a stand-in "female friend."

Van Helsing's ability to protect Mina with the Eucharist further supports his power in this role. If Van Helsing functions as Arthur's spiritual wife, he also protects Mina's marriage by preventing her from running off with other women. At the very least, he is a well-intentioned wife. Yet, according to critics Charles E. Prescott and Grace A. Giorgio, as Mina's identity develops, "proper femininity itself has become unclear – all she wants is to help her husband, to solve the mystery of what happened to her friend, and to feel that her work as lady journalist is useful" (Prescott 506). Van Helsing seems to admire Mina's womanhood in a way the other men can't or don't, but

Mina herself complicates womanhood. She lives not just for her husband, but for her friends and for work as well. If Van Helsing is going to be any kind of replacement female friend, he will have to live up to those expectations, if not more. A Marxist perspective would appreciate that Mina and Van Helsing are of a more equal socioeconomic status—and Van Helsing doesn't strike me as the kind of man who preoccupies himself with the phrase "nouveau riche." But there is more to (good) friendships than money. While Van Helsing seeks to support Lucy and those united in their blood-transfusion-polygamy, he has a poor track record with his real wife. He withholds much of Lucy's mystery from Mina for as long as he can, and did not do a great job of solving it in the first place. Finally, Van Helsing doesn't seem preoccupied with journalism at all; his entries are among the fewest throughout Dracula. Mina's desire to record her experience seems to stem from an urge to memorialize and remember these events accurately. Van Helsing, in contrast, feels no pressure to prove himself "useful" in a male-dominated field. He already has that respect. Van Helsing may be Mina's friend in earnest, but one would be hard-pressed to say his femininity is on-par with hers.

     If a woman is not required to successfully replace a female friendship, then Mina has other options for companionship. She has lost a friend, but she did gain a son. Jonathan observes Van Helsing with Quincey Jr. on his knee, saying, "This boy will some day know what a brave and gallant woman his mother is. Already he knows her sweetness and loving care; later on he will understand how some men so loved her, that they did dare much for her sake" (369). Already, Van Helsing identifies something both Lucy and Quincey receive: Mina's care. As a mother, Mina will again occupy the roles of nurse and teacher, but, by her society's standards, that is as it should be. Quincey Jr. deserves Mina's parental care in a way that Lucy didn't. As far as bloodlines go, Quincey Jr. descends from his mother, who drank Dracula, who consumed Lucy (who, in turn, borrowed some of Quincey Sr.). Quincey Jr. is equipped to replace just about anybody, balance-wise. Still, parenthood is a separate endeavor from friendship. To suggest that Lucy was always a baby to Mina suggests a degree of infantilization that does not correlate with the degree of care Lucy received. Furthermore, Mina will have to wait some time before Quincey is her intellectual peer. The inherent hierarchy within the parent/child relationship will not replace what Mina had with Lucy.

     Mina could also maintain relationships with Seward or Arthur. According to Van Helsing, everyone likes Mina. "Some men so loved her," he says, "that they did dare much," resulting in Dracula itself (369). One assumes that Van Helsing's men are the vampire hunting collective, but his language is vague. These "some" are "a certain indeterminate part of something" (OED). In other words, Van Helsing's men are not only of an indeterminate number, but also of indeterminate identities. The men are not "Arthur and Quincey and John and Abraham and Jonathan" but rather "some men." These possible friends are not named, which could imply that not every man listed should be included as friends. It might also mean that there are other, unknown men in the gang these days. We can assume Van Helsing is true in his friendship to some extent, otherwise he would not be in the epilogue with Mina's son on his knee. But seven years is a long time; things change. We don't know Quincey's names—did someone get left out? Did Arthur and Seward try to go after the same woman again? Has Arthur decided not to associate with the middle class anymore? Van Helsing's language does not offer a complete picture of the relationships seven years on. His language attests to a bond that was, rather than is, and nothing more.

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Then again, Van Helsing's affectionate language also recalls his role as a spiritual wife, which he may still consider one of his commitments. He says Mina shows "loving care" to her son—as we'd hope and expect from a seven-year-old's mother. Just a few words later, though, Van Helsing says that men "so loved Mina," and it is not clear if he uses the word "love" in a different way (369). We would expect the latter love to be that which is shared between friends. We could also argue that it is a matter of erotic love that throws Quincey's paternity into doubt. If Van Helsing and his friends share a loosely-defined and nonbinding polygamous marriage, then who knows what shenanigans the five of them could get up to. But Van Helsing says "so loved." While "so" can be an indicator of something's greatness or intensity, it can also mean "in the way or manner described" or "in the same way" (OED). That means that like Quincey receives his mother's loving, parental care, the vampire hunters likewise extended a parental love to her. This would be consistent with their decision to withhold information from Mina for her protection. Mina did not experience friendship with peers, but faced infantilizing "care" her male counterparts deemed necessary. Worse, Quincey Jr. is named after all the men who offered his mother that "loving kindness." Gendered power, in this case, will permit an intergenerational structure of belittling protection to follow Mina. Van Helsing & Co. have protected Mina thus far, and when her son comes of age, he will do the same.

Even if Lucy is a problematic friend from a Marxist perspective, feminist criticism would emphasize that Lucy's role in Mina's life remains unfilled. Lucy hasn't been replaced, and, as with all people, she can't be replaced. Mina's husband, her male friends, and her son have no power to be as Lucy was to her. Lucy was something special. As Mewald points out, "Mina is never envious of Lucy's beauty and popularity with men but rather admires her friend" (para. 4). Mewald cites this as evidence of Mina as a "prototypical Victorian woman," but I find it interesting that a Victorian woman would find Lucy admirable at all. Mina has to see something more to Lucy, and Lucy saw something, too. After all, Mina was Lucy's inspiration for writing—if it weren't for their friendship, we wouldn't have heard Lucy's side of the story in the depth that we did. Lucy and Mina's childhood friendship, their mutual admiration, and their irreplaceable role in the other's life speak to the power of their bond. The fact that neither a replacement female friend nor Mina's grief at Lucy's loss fill Lucy's absence speaks more to Stoker's writing perspective than Mina's true reaction. A male author wrote a man-centric book, perhaps with an intended male audience in mind. He failed to capture the reality of a woman's experience of friendship, but Mina and Lucy remain a beacon of familiarity throughout the novel. Together, and each in her own way, Lucy and Mina could tell their stories within a meaningful friendship. That is beautiful.

The problem with marriage to the Marxist perspective in this essay is its suggestion that difference in friendship is insurmountable. This is not to say that it is easy to be friends with someone of a different socioeconomic status, or that wealth has no effect on relationships. To say, though, that class distinctions are the only motivating factors in Dracula ignores the other complex relationships and emotions that Mina and Lucy create and are subject to. Even if Lucy has more financial power than Mina, they share a feminine experience that none of the male characters can replicate with any degree of success. Lucy, for one, never infantilizes Mina. Mina listens to Lucy's concerns with respect and love. These distinctions may only seem important in the context of understanding two literary characters on a deeper level, but Lucy and Mina hold a deeper significance

to English literature. Lucy and Mina are a stepping-stone forward. Even though Stoker fails to capture women's realistic experiences, the engagement of these two women high-lights their powerful experience. In a way, it is almost more appropriate that Stoker left Lucy's death as it was, with no replacement friend, no final words from Mina. Knowing Stoker, he wouldn't have gotten it right. Instead, only Lucy's blatant absence can speak to the absence that followed Mina afterwards. Mina's untold grief matches Lucy's untold life—the person she would have been had Count Dracula decided to stay home. Mina and Lucy may not meet our expectations for how female friendship should look. But when one friend is dead, there is a hole that can't be filled. It would be futile to try.

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Dani Beckman

ALCOHOL OR THERAPY

In the 1980s, only 2–4% of Americans struggled with anxiety disorders; today, that number has risen to 18%, consisting primarily of 18–30 year olds (Geddes, 2016). Of course, this could partly be because mental illness has only recently become recognized and diagnosed. However, college-aged students in particular seem to be most at risk for developing anxiety disorders due to the stresses of college itself. Things such as home-sickness, loneliness, pressure to balance school, social life and sometimes even work, thoughts of the future, and self-esteem are all major factors that contribute to anxiety and depression in university students (Farrer, et al., 2016). In some students, these stresses alone are enough to develop anxiety disorders in college. The question then is this: how do students with anxiety disorders cope? Research shows that some students with social anxiety and general anxiety disorders cope with their illnesses through alcohol abuse. Alcohol abuse in university students in general is quite alarming; however, it can be especially detrimental in students dealing with social anxiety and general anxiety disorders. When these two extremely serious issues collide, it creates increased opportunity for mental and physical harm. Students with anxiety disorders who turn to alcohol not only fail to address their mental disorders and take steps towards healing, they also open the possibility for alcohol abuse, alcohol poisoning, self-harm, and even suicide.

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Often times, anxiety disorders arise because of stress. Students in college are particularly susceptible to all kinds of stress, which can greatly increase their chances of developing anxiety disorders. A recent study by UCLA Higher Education Research reported that students in 2015 reported the lowest sense of wellbeing since the study began in 1985. A Florida International University student, Monica Fesser stated, "I'd say I get a lot of anxiety with work, school and sorority life. It's just a lot of responsibility. Each one on its own is a job and just thinking about juggling all three at once gives me stress" (FIU, 2017). While many students battle with anxiety before coming to university, a startling amount of students report the development of anxiety disorders upon arrival at college because of the unique set of stresses that come with that. In a group therapy session at the University of Central Florida named "Anxiety 101," a diverse group of students sat together and discussed what it was like to feel anxious. Many people said they felt panicky, sweaty, lightheaded, and unable to breathe. When asked what the cause of their anxiousness was, the general responses were schoolwork, money, relationships, and continually thinking about all they had to do in the future. A study done by Penn State estimated that 100,000 students nationwide have reported having anxiety and, according to the American College Health Association, nearly one in six students has been treated or diagnosed with anxiety disorder in the past 12 months (Hoffman, 2015).

While not all students with anxiety cope through alcohol consumption, some students often feel they have nowhere else to turn to. These students are much like the impoverished Hispanics living in the slums of L.A. who turn to gang violence, as outlined in Father Gregory Boyle's book *Tattoos on the Heart*. Boyle states that oftentimes

gang members are "looking for a way out of the gang life. Perhaps gang members had always longed for this, but for the absence of a place to go, the desire had festered," (7). These gang members result to complacency in their situation because they feel like it's the only option for them; maybe they never wanted to be involved in a gang in the first place, but that was their only option; they had no place else to go. Perhaps students with anxiety have the same mindset. They believe they have nowhere else to go, that the only option is to self-medicate through alcohol abuse, much like how the "homies" in Boyle's book turn to gangs and violence. However, Boyle gave them somewhere to go. He gave them an opportunity to change. I believe universities should embrace Boyle's mindset. Colleges should recognize the hurt in their students and give them somewhere else to turn besides alcohol, such as counseling services and programs dedicated to stress and anxiety relief.

The problem though is that alcohol can be the first, and frankly, the most accessible option for students with anxiety disorders to turn to. While the increase in alcohol use is seen in many students with generalized anxiety disorder, there is also an interesting phenomenon in students with social anxiety. Generalized anxiety disorders encompass a wide variety of issues with symptoms such as worry of the future, thoughts of future consequences, and the need to be perfect. Social anxiety presents itself in some of the same ways, but it typically is associated with an inability to interact in social situations and nervousness about the idea of interacting with others (Goodman-Williams, 2017). While students with social anxiety could be drinking to relieve stress, like many other college students, they also tend to drink to lessen these symptoms and better interact in social situations. The contradiction is that people with social anxiety often want to avoid social situations, so it is expected that they would refrain from engaging in social drinking or attending social events that involve drinking. However, within the context of intoxication, this expected social anxiety behavior changes and students use drinking as a method to decrease their symptoms and interact better within a social situation.

According to Nock and Prinstein's four-function model, people drink with either positive or negative reinforcement: to feel positive emotions or to escape negative emotions. A study by two Brock University professors, Brook and Willoughby, attempted to more deeply analyze university students and the relationship between alcohol abuse within the four-function model and feelings of social anxiety. The general results of the study showed that students with social anxiety had much higher levels of alcohol use than students without social anxiety and had much higher tendencies towards negative reinforcement drinking, leading to self-harm. However, this study only analyzed the drinking behaviors of students with social anxiety. Is there still significant alcohol abuse in students with generalized anxiety disorders who suffer from different symptoms than those with social anxiety? Another study done by three professors in the medical field did just that: analyzed the relationship between alcohol abuse and students with generalized anxiety disorder. Goldsmith and colleagues measured alcohol use based on two factors: tension-reduction, drinking to relieve tension or stress, and refusal self-efficacy, resisting the urge to drink because of feelings of worthlessness or as an escape. The conclusions of the study essentially stated that students who were unable to cope with their anxiety in any other way than drinking often had higher alcohol consumption, while students who could cope in other ways drank less. But a more interesting conclusion of the study was students with high general anxiety and high-tension reduction alcohol usage showed more alcohol-related consequences, but less alcohol consumption than

those with lower general anxiety and high tension-reduction. These findings show that even though students with high anxiety were drinking less, they seemed to have more alcohol consequences than those with lower anxiety who drank more (Goldsmith, et al.). Although not specifically stated by the researchers, perhaps students with higher anxiety suffer more consequences because they spiral out of control quicker due to the intricacies of their illness. This poses an increased threat for students who cope with their anxiety through alcohol because they are less able to handle themselves under the influence than students without anxiety.

In the same way that students with social anxiety tend to stray from behavioral norms of the illness, like avoiding social interactions, students with high generalized anxiety stray from norms of worry, specifically of the future, and have more alcohol-related consequences. These two studies show the "therapeutic," so to say, effect of alcohol on people with anxiety disorders. It seems fair to draw the conclusion that alcohol does reduce anxious symptoms of both people with social anxiety and people with generalized anxiety disorder. So what are the negative effects of coping with anxiety through alcohol if it provides symptom relief? Well, the implications of social drinking, particularly in a college setting, are often binge drinking, which can lead to alcoholism or even alcohol poisoning. However, a less extreme result is simply dependence on alcohol, which leads to neglect of other coping mechanisms, such as university provided services, like counseling and other programs.

This data does not mean that students who cope with their anxiety by drinking do not also attend therapy. A study by Danielle Seigers and Kate Carey showed that "a substantial minority of students seen in university counseling centers for depression and anxiety also drink in hazardous fashion, and that hazardous drinking predicts poorer treatment attendance" (Seigers and Carey, 2010). This data shows that although there is a relation between students who attend therapy and students who drink, there is also evidence that those students who drink are less likely to attend their therapy appointments than those students who do not participate in "hazardous drinking." Rebekkah Goodman-Williams, a counselor at Regis University, stated "it is quite common that students we see [at the counseling center] for issues with alcohol often have an underlying issue with anxiety." Although not all anxious students turn to alcohol abuse, students who do abuse alcohol often have previous anxiety issues. With this in mind, it is not only important for students to attend university counseling, it is also important that the practice of regular, excessive drinking be eradicated from their lifestyle (Seigers and Carey, 2010).

Not only does alcohol inhibit students from attending therapy and overcoming their illnesses, it also plays a role on academic performance. In a study on the influences of substance abuse, specifically alcohol and marijuana, researchers found that students who continually abused alcohol and marijuana in college had lower GPAs over a cumulative two years. Even students who only abused alcohol, not marijuana, showed a lower GPA than those who did not, although it was not continually poor throughout the two-year period (Meda, et al., 2017). Not only does this study pose threats to students who abuse alcohol, it is specifically harmful to students with anxiety disorders. Often times, anxiety disorders are accompanied with test or learning anxiety. Therefore, the added factor of alcohol plays an even greater role of the decrease in academic performance in students with anxiety disorders. However, "more often than not, people with anxiety tend to be high performers" (Goodman-Williams, 2017). But this does not include those students who cope with their anxiety through alcohol. When alcohol is brought into

the equation, the students who are typically inclined to perform well in school lose that ability, which can cause even more stress in their lives because of their fear of failure. Thus, the importance of discontinued alcohol use and attendance of therapy is not only important for a student's physical wellbeing, but also their academic achievement in college.

But university counseling is not always as effective as it could be. Brook and Willoughby claim that "welcome programs and mental health services designed to help first-year students adjust to the academic and social aspects of university life should consider a more nuanced approach to helping those who are socially anxious" (843). Is the relation between the coping behaviors of social anxiety students and their more aggressive drinking habits an indication of something the university itself is not doing? This statement implies that university counseling services are not preparing socially anxious students to deal with the aforementioned stresses of college; therefore, students result to alcohol usage that may transform into alcohol abuse later in life. The effects of these abusive habits in college often cause students to feel like they are unable to deal with their anxiety in any other way and particularly for the students in the self-harm categories alcohol abuse may just be the beginning.

Self-harm can consist of alcohol abuse, but it can also be other serious issues, such as cutting or even suicide. Not only do mood disorders, like anxiety, contribute to self-harm and suicidal behaviors, but so does substance abuse, like alcohol (Garlow, et al., 2008). It can then be concluded that when anxiety and substance abuse are combined, the risks of self-harm and suicide greatly increase. According to a study of university students and suicide rates,

> anxiety, irritability, rage and feeling out of control, were [also] associated with suicidal ideation…. Psychic turmoil is a proximate risk factor for completed suicide, and therefore programs designed to identify potentially suicidal students should include specific assessments of this emotional domain. (Garlow, et al., 2008)

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Another study concluded that "among individuals reporting a lifetime history of suicide attempt, over 70% had an anxiety disorder" (Nepon, et al., 2010). This study was not conducted within the context of alcohol and anxiety, so imagine the implications of those students with anxiety disorders who also abuse alcohol and how suicide rates for those students could greatly increase.

A recent study by Penn State showed that one-third of the students attending therapy within the university have seriously considered suicide, while one-tenth have attempted suicide (Rivera, 2015). This staggering number of students shows that students with mental illnesses feel their only option to deal with these issues is to kill themselves. With this significant relationship between anxiety and suicide attempts, universities need to do more to address the issues of anxiety, whether that be through counseling or other stress and anxiety relief events. A study by two Italian psychologists attempted to analyze the various methods that universities use to help treat anxiety disorders. Monti and colleagues assessed cognitive-behavioral therapy and psychodynamic treatments. Cognitive-behavioral therapy, as defined by Psychology Today, is "a form of psychotherapy that treats problems and boosts happiness by modifying dysfunctional emotions, behaviors, and thoughts," whereas psychodynamic therapy "focuses on unconscious processes as they are manifested in a person's present behavior" (Haggerty, n.d.). The results of this study concluded that students on the SQ anxiety scale greatly decreased their scores

(with higher scores being higher anxiety, and vice versa) after both types of therapy were administered in a university mental health clinic and there were no significant differences in the effectiveness of either therapy. At Regis University, typically counselors decide which method of therapy to use "based on each individual and to what methods they respond best" and students who consistently attend therapy often see improvement (Goodman-Williams, 2017). So, no matter what route universities take to help students with mental illness, the effectiveness of doing something, rather than ignoring the issue is always beneficial.

Another way students can receive therapy for anxiety is online. Online therapy is becoming increasingly prevalent in young college students because of benefits such as cost-effectiveness ($10/week), time-sensitivity, availability, and privacy. Not only is Therapy-Assisted, Online (TAO) effective for all mental illnesses, it is especially effective for people dealing with anxiety. Often times, anxiety is life consuming and/or unpredictable. In situations where students are feeling overwhelmed with homework, homesickness, or loneliness, TAO provides immediate support, with the guidance of a medical professional. This access also contributes to continual growth and symptom relief. When patients wait a week or more to see a psychologist, their progress in overcoming mental illness can be impaired (Benton, et al., 2016).

While TAO has proven to be effective in college students struggling with anxiety, the study does not address the aspect human interaction plays on an individual's wellbeing. For some people, the personal communication that comes with interacting with a therapist face-to-face for an hour a week is a crucial part of the therapy process. When struggling with anxiety, and the many symptoms that come with it, such as worry, loneliness, and uncertainty, it can be vital for students to speak personally with someone. Especially with the additional stresses of college, like homesickness and struggles to develop friendships, having a therapist listen and sympathize is something that cannot be translated into online communication.

A study at a Brazilian public university showed that students who attended therapy for their mental illnesses, 33.2% with anxiety disorders, had overall lower academic performances but higher course completion rates and lower drop out rates than those undergraduates who did not suffer from mental illness (Campos, et al., 2017). Understandably, students who have mental illness do not perform as well in school than those who do not, but university therapy has proven to increase retention rates in undergraduate students. It can be assumed that students with mental illness would be more likely to drop out of college; however, when attending university therapy, they are more likely to stay in school.

But therapy isn't the only option for students who are suffering from anxiety. It has been established that many students develop anxiety disorders due to stress; therefore, universities can also address the problem of stress. They can create programs for stress relief as an alternative instead for students feeling like the only social events they can attend involve alcohol, and many universities are doing just that. Programs such as bringing therapy dogs during finals week, having weekly activities students can attend, and even the having "nap pods" located around campus, as seen at UCLA, are all helpful stress relievers that students can turn to instead of alcohol, or instead of therapy if they feel that is not the right solution for them. Universities are also providing better, healthier meals for students, free meditation clinics and yoga, and even free massages and acupuncture (Rivera, 2015). A study reported that for Japanese and British students "In

relation to academic performance, stress-management program produce higher grades"
(Chinaveh, 2010). This shows that universities have many options available to help
students decrease stress, anxiety and turn to other coping mechanisms besides alcohol.
While the rise of these programs dedicated to students' wellbeing is encouraging to see,
the amount of students who still feel unaddressed and helpless in their illness is still an
issue within the contemporary university.

The implications of the various studies point to that fact that alcohol abuse in
college students with anxiety disorders not only lessens their chance of recovery, but
also impairs their academic performance. Although most universities are improving their
counseling services and stress-relief programs, there are still some students who choose
drinking over professional treatment. Therefore, it is increasingly important for univer-
sities to not only provide affordable, if not free, counseling, but also make sure students
are aware of the counseling and feel safe and comfortable attending. Universities need
to discover better ways to reach out to their students or provide more care for students
with anxiety disorders who are coping through alcohol and recognize the detrimental ef-
fects these issues can have on students' mental and physical wellbeing. Anxiety and other
mental illnesses are not just going to go away for college students. But if universities are
more equipped to help students with mental illnesses, there is opportunity for change
within college; an opportunity for students to feel happier, healthier, succeed in school
and get the most out of their college experience.

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Tai Gomez

THE INDIVIDUAL IN THE METAPHOR OF *WHITE NOISE*

D on DeLillo's *White Noise* is centered on the titular motif of "white noise"—static, din, sound and fury signifying nothing. Nothing is individual or stands out, it is all lost in the sea of distraction. Anything that could be distinct is drowned out by the constantly present advertisements, tabloids, televisions, and other assortments of media. It is a commentary on the rise of rampant consumer culture in the United States, and it is still a very pertinent topic in the modern age, especially with the advent of the internet. But, some have argued that some distinctness remains as a counterpoint to all that is figuratively blurred out. In his critical essay "The Figure in the Static: *White Noise*," Arthur M. Saltzman asserts that "the DeLillo protagonist must locate some reliable avenue of free agency, some outpost of personal dimension" (480). Saltzman argues that, faced with an ocean of static, DeLillo's protagonist—Jack Gladney, in this case—fights against the noise in order to remain individual. I, however, would argue that even personal autonomy and uniqueness is questionable in *White Noise*. There are countless examples in which the lines between characters are blurred; in which people are viewed not as people but as a list of traits, a stereotype, or an object; in which people only exist as a part of a larger collective. Don DeLillo's *White Noise* makes the "figure in the static's" uniqueness and humanity ambiguous or questionable in order to further the motif of things being lost in post-modern American consumer culture. DeLillo seeks to make us question the direction our culture is headed, losing ourselves in the white noise, and dehumanizing his characters advances his point.

One of the arguments central to the Saltzman essay is that DeLillo's characters are fighting against a "flood of data, cultural debris, and otherwise indigestible stimuli that contribute to the condition that titles the novel" (Saltzman 481). That, in DeLillo's heavy use of metaphor, these characters exist independent of the "ambiguous threat disclosed...by the same sensitivities that recognize the need for aesthetic refuge" (Saltzman 480). Saltzman certainly agrees with me on the way DeLillo uses metaphor throughout the novel in everything from his language use to the shape of the airborne toxic event to drive his point of American-degradation-by-decadence home; but somehow seems to say that these characters are not a part of this metaphor. This paper will present a small selection of examples running counter to this claim.

The most interesting example of this phenomenon is the characterization of Babette. From the very beginning Jack says of her that "The point is that Babette…makes me feel sweetly rewarded" (DeLillo 5). She is an object to Jack, there to satisfy him and fill the void left by his previous wives. "This is the point of Babette," Jack later tells her, "She's a joyous person. She doesn't succumb to gloom or self-pity" (DeLillo 191). It is uncharacteristic of Babette to be conniving or hold secrets, to be sad or distressed. She serves a purpose, and she is *there* to *serve* that purpose. Anything outside of that is outside the point of Babette. While finding things to be uncharacteristic of a person is certainly not out of the ordinary, to not consider a person is multi-faceted and deals with

many emotions is simply not considering that person as an actual person. Furthermore, the fact that he is talking *about* her in the third person to her face further emphasizes the dehumanization. Instead of using "you" in conversation with her, he says "this is the point of Babette." She is not a "you," not a person, but rather an ideal, a thing, a summation of parts and features removed from humanity. But, some might argue, that Babette's individuality is in her secrecy. She does, after all, lie to her family about the drug, not to mention lie to her husband about months of affair with the unknown Mr. Grey. Yet, one must consider Babette's big secret. The reason why she's hiding Dylar and having covert affairs is her fear of death. What made Babette unique and intriguing is actually a common, if not inherent, part of the human condition. When Babette reveals this fear to Jack, he tells her "Babba, everyone fears death. Why should you be different?" (191). Not only is Babette not a person in Jack's eyes, but what makes her unique to Jack is invalidated by him. Furthermore, for the reader, what made her character compelling, the intrigue and mystery behind her covert drug habit and the associated symptoms, is not new. A surprise, maybe, but not inconceivable. Babette is not unique to her husband—especially with him having three wives before her—nor is she unique in her fear. She is unremarkable and simple. This is what Jack loves about her, but it is also what makes her awash in the sea of white noise.

Jack isn't much of an individual, either. Most of who Jack *is* seems to be based on his academic persona—J.A.K Gladney. Even when the A.T.E is imminently approaching, Jack says, "I'm not just a college professor. I'm the head of a department. I don't see myself fleeing an airborne toxic event. That's for people live in mobile homes out in the scrubby parts of the country where the fish hatcheries are" (117). The first description of Jack is "I am chairman of the department of Hitler studies" (4). He gained weight just to look more professor-like. When he is not lecturing or walking campus, he longs for his dark glasses. Outside of his classes he reads Mein Kampf at family gatherings. And if this is who Jack (J.A.K) is, then his persona is a fabrication in and of itself. He is the chair of a department in which at least a rudimentary knowledge of the German language is essential. And yet, Jack can't speak a word of it. He spends his free time trying and trying (because he is a hollow shell of a man who has nothing to do with his life but obsess over his career) to learn German, but to no avail. The most prominent reason he wants to learn the language is not because it would advance his professional career or understanding of his field, but rather that he wants to use it "as a charm, a protective device" (DeLillo 31). He has spent years studying Hitler, has read his works and is the most prominent figure on the subject in North America (DeLillo 31), and somehow he can't speak the language that the figure wrote and spoke in. The German tongue would seem foundational to understanding Hitler at such a level to be the foremost expert on the continent, and his students are required to take a year of German to attain the degree in Hitler studies (31). The foundation for his understanding of his field, and by extension the foundation for his career, are lies.

Furthermore, it seems that Jack's understanding of Hitler is shallow, or misguided. The book never touches on the horrors perpetrated by the Hitler regime, nor how awful Hitler was as a person. The most J.A.K ever says about Hitler is that he loved his mother, and this was in a context of conflation with Elvis Presley. He never calls Hitler evil. Granted, the Third Reich was a complex thing and we are living in the post-modern era where viewing someone as wholly evil is simplistic, but I don't think Jack understands this (really, if the characters understood post-modernism then the novel wouldn't hap-

pen). Rather, I think Jack's understanding of Hitler as incomplete plays into DeLillo's white noise motif. Jack's knowledge of his whole field is incomplete, both in the language and understanding of the man he studies. The whole of Jack Gladney is based off his fabricated persona; who, in turn is constructed on lies about his language skills and view of Hitler. To use his own words, "I am the false character that follows the name around" (DeLillo 17). Without Hitler, Jack would be nothing. J.A.K is all noise with no substance, and Jack without the robes misses being J.A.K. But neither are truly human, both of them lost in the white noise.

Murray Jay Siskind is also not exempt from this metaphor. He is a professor in the American environments department, a department "composed almost solely of New York émigrés" (DeLillo 9). All the professors are described as "smart, thuggish, move-mad, trivia crazed" and "all…male, wear rumpled clothes, need haircuts….Together they look like teamster officials assembled to identify the body of a mutilated colleague" (DeLillo 9). They are all described in a group, all having the same features as one another. Murray is only "an exception to *some* of the above" (DeLillo 9, italics mine)—he contains most of the same features the rest of the pop-culture department does. He himself is a New York émigré, and while he doesn't understand how there are "professors in this place who read nothing but cereal boxes" (DeLillo 10) he can spend hours in a supermarket shopping for generic canned goods. Jack is friends with Murray because he perceives him as somehow different than his colleagues, when in fact Murray embodies all the characteristics Jack finds strange about the department. He is not unique; he is just another one of them. On top of this, Murray is clearly DeLillo's satire of the academic who finds *meaning in everything*. Murray spends hours watching television, studying food packages, staring at children, trying to find more and more layers of meaning that can't possibly there. He is the personification of a stereotype, of the obsessive professor who finds arbitrary "meaning" in everything. In addition Murray, unlike Jack, who at least is confused about who he is, is always this way. Forever taking notes or analyzing a bus stop for deeper meaning. He has no human traits nor qualities that the reader can empathize with. He is just this character of a professor, nothing more. He even describes himself in terms of stereotypes, whether it be those of New Yorkers (DeLillo 290) or of Jews (10), and where he lives: the stereotypical idea of an insane asylum (49). He is surrounded by meaningless and shallow ideas, and he himself is shallow. There is nothing more to Murray Jay Siskind than his academic-almost-sexual-obsession with the "only avant-garde we have left" (DeLillo 10), the mundanities found in supermarket aisles and on television sets. He is just another New York émigré obsessed with food labels and smelling pill bottles, not unique to the College-on-the-Hill.

Saltzman asserts that DeLillo, in his reliance on metaphor, has his characters fight against the proverbial tide. They do not get lost in the metaphor. These examples show otherwise. DeLillo's characters are not humans. Rather, they are like televisions or cereal boxes, in that they are simply mediums through which certain ideas are communicated. Through each, selected traits are emphasized and thoughts uttered, but they are just means of transmission of these things, for there is nothing behind these utterances. DeLillo's characters are not unique, they are not discernable, they are not real people—in some cases all three. They are simply transmitters of the white noise that DeLillo is warning us against. Maybe, through them, he is warning us that we ourselves, as participants in our culture, are not just passive onlookers to the consumer culture taking over. This could be what happens when we become complacent and view the white noise as

normal, we become unremarkable and hollow, we lose ourselves in it and become a part of it. We become consumers, we become demographics, a target audience. We become viewed, just as I have viewed DeLillo's characters, as amalgams of traits and ideas simplified to where that is what embodies your existence. And that, I believe, is scarier than any airborne toxic event.

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Laura Spiegle

FEAR AND MOTHERHOOD IN BRAM STOKER'S
DRACULA

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What is so scary about vampires? This is the question and the lens I used while reading Bram Stoker's *Dracula*. With critics discussing the fears of heterosexuality (and most sexuality in general), fears of the "other," the change of the new world, the "New Woman," and/or monsters in general, there were lots of different fear elements, and it is difficult to determine what was the main fear embedded in this novel. However, after looking deeper into the novel, I would argue the prominent fear is none of the above-mentioned themes, but rather the fear of failed motherhood because of changing gender roles. To prove this point, I will use psychoanalytic theory, queer theory, and a little bit of feminist theory to dissect the roles of women and Dracula in the book.

To begin this argument, let us first remind ourselves of the state in which women were placed during the 1800s and before. Women were "scarcely human" creatures who were to have sex when their husbands wanted, have all the babies, and stay home to care for the house, children, and men. No jobs, no votes, scarcely any rights, and almost no freedoms. They were reliant on men because of a male constructed world. This all began to change in the 1890s as feminists like Sarah Grand began to talk and change the role of women. During the second half of the nineteenth century, changes that helped the social and legal position of women began to arise, like wives being able to inherit land, and women even began to have access to higher education. It was in 1894 when Sarah Grand coined the word "New Woman," although consensus to what she embodied was not coherent. These changes "to definitions of woman's nature and role brought concomitant questions and anxieties about masculinity" (Eltis, 453). Anxieties about a changing woman — changing the world.

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In her paper about gender criticism and *Dracula*, Sos Eltis argues that the fear in Dracula comes in the form of the fear of the "New Woman" as it allows for gender fluidity, and role reversals; however, this fear is defeated by the mixture of genders which still preserves femininity/reproduction. In her words,
Aggressive female sexuality is a source of terror in *Dracula*, but it is the old-fashioned Lucy who becomes a predatory vampire, while the professionally skilled Mina remains demurely monogamous… Mina's masculine skills and intelligence, like the men's feminine compassion and tenderness, are a vital part of the struggle against the debased vampire breed… [the vampires] are defeated by a fluid and surprisingly modern combination of masculine and feminine qualities… proving that the New Woman's manly skills did not damage [Mina's] womanly virtues. (Eltis, 464-465)
Eltis is arguing that because Mina can play a manly role in Dracula, and still be one of the heroines of the story. Stoker creates a story that is modern in its meaning by saying that the New Woman is less scary than the old. Overall, Eltis's argument is convincing, except on her idea of what Mina becoming a mother at the end of the book means. Eltis believes it shows Mina's ability to work on both teams. I disagree with Eltis here because Mina gives up her manly qualities needed to destroy Dracula, in order to be the tradition-

al woman again as wife and mother. Thus, Mina returns to a state of false consciousness, and goes back to the duties of women of that time, and no longer plays on the team with the boys. Moreover, Mina is more a traditional woman than the other women in this book because she is the only one who seems to not fail motherhood, but be the best one.

This brings me to the idea of failed motherhood in *Dracula*. The argument of failed motherhood within *Dracula*, does not come of my own accord, but rather through a history of readers demonstrated through Brigitte Boudreau in her essay, "Mother Dearest, Mother Deadliest: Object Relations Theory and the Trope of Failed Motherhood in *Dracula*." In her essay, Boudreau uses a psychoanalytic approach to go through the novel's women characters to see in which ways they demonstrate mothers, as well as where they fail. She argues that there is a dyadic relation between mother and child figures throughout the novel ("object relation theory") and "many of the relationships in the novel may be understood as mother/son and mother/daughter binaries, and examined from an object relations approach" (Boudreau, 1). Each character is either playing the part of mother to child, or child to mother. While these roles get switched around throughout the course of the novel, the dynamic always remains. So then, how does one see the women as mother figures?

Starting with the vampirettes, Boudreau argues their maternity is seen with their first reaction with Jonathan Harker. When Harker goes into the forbidden room of Dracula's castle, he sees the vampirettes for the first time, and notes on one of them, "I seemed somehow to know her face, and to know it in connection with some dreamy fear, but I could not recollect at the moment how or where" (Stoker, 61). Boudreau says that because this idea of remembrance is contradicted to the idea of Jonathan being seduced to the women, he could "be said to remember his mother in the bodily form of these vampiric seductresses, since 'love and desire are born through an erotic union with [the] mother'" (Boudreau, 2). However, the vampirettes then go on to fail as this motherly figure to Jonathan, because of their consumption of the baby Dracula brings. This is because "the 'living thing' represents Jonathan's double, who, like a helpless babe, is overpowered and devoured by the forces of evil. In this sense, the women consume him, just as they feast upon what appears to be a young infant" (Boudreau, 2). While I can see why Boudreau's argument of the vampirettes being a mother figure to Jonathan is a bit far fetched, it does make sense to why he is pulled into these women, like the children are to Lucy.

Speaking of Lucy, she may also represent the idea of failed motherhood, but, unlike the vampirettes, in more than one way. The first way in which we see Lucy as a mother-figure, is in the lack of creating her to be a mother figure. Lucy has three men (John Seward, Quincey Morris, and Authur Holmwood), all of which wish to marry her, and thus creating a sexual relationship with all three. They all give her blood, and this causes Van Helsing to refer to her as polyandrous. Blood being in replace of semen, and therefore sexual in nature (let's not forget that sexual staking scene), so to say that if she were to survive and become the mother they wish to make her, the child would have all the boy-bands' blood (see Mina's child later in the book). But, Lucy relates as a similar mother-figure as the vampirettes, after becoming a vampire. She is to children as the vampirettes are to Harker. The children are attracted to Lucy, calling her the "bloofer lady," meaning beautiful lady, and feel safe to come to her. However, like the vampirettes, "Lucy becomes a bloodthirsty predator who brings about death orally and who reverses

the natural role of the mother by feeding off her young victims" (Boudreau, 3). Therefore, becoming a vampire forces Lucy to fail as a mother-figure and instead makes her a predator.

At this point, I would like to mention that before Lucy becomes a vampire, Van Helsing could have saved her with his original plan if it were not for her own mother's failure. I am referring to the scene in which Lucy's room is filled with garlic to keep out Dracula, but her mother decided, "that the heavy odour would be too much for the dear child [Lucy] in her weak state, so I took them all away and opened a bit of the window to let in a little fresh air" (Stoker, 148). By taking down the garlic from the room, and Lucy's neck, Dracula was now able to come into the room and drink more of Lucy's blood. This was one of Lucy's mother's last interactions with her, and an example of the generation before being a group of failed mothers as well. Lucy's mom failed because her own mental and physical health was failing, and thus she was unable to help her child, but then also goes the extra step in actually putting her child more at risk. This failure of motherhood might be an unconscious way in which Stoker brings up his own mother's failure.

What I am referring to here, is the idea that Stoker, as a child, possibly had Munchausen Syndrome by proxy. Now this is a new diagnosis, not explored much until the 2000s, but it is the idea that one can have Munchausen Syndrome (a mental disorder in which a person repeatedly and deliberately acts as if he or she has a physical or mental illness when he or she is not really sick) by a parental figure, or other close relation forcing it upon them. As a child, Stoker was bedridden until he was seven years old. After that he was magically better and went on to be a star athlete in college. While it cannot be proven that he had Munchausen's by proxy, some have concluded this as the best explanation. Again, since this disorder was not a concept back in the 1890s, I do not believe that Stoker thought of his mother forcing sickness upon him, but am rather saying that he might have known something was wrong with her. He might have seen her as a failed mother when he was young, and then shows us this through Lucy's failed mother, and the failed mother troupe in general, whether he planned on it or not.

Speaking of psychoanalytic/motherly things, I also just want to briefly mention oral fixation. Oral fixation is a Freudian term used for those who breastfeed for too long, and thus have some sort of fetish connected to oral fixations. What is more oral than a vampire bite? Therefore, the act of eating someone becomes sexualized as well, and so does the act of the vampirettes and Lucy eating the children. This leads me to ask what really happened in the bedroom between Stoker and his mom during the first years of his life. Was there something sexual there, or is this just due to him being bedridden with his mom during the Oedipus complex years?

Going back to the concept of motherhood in *Dracula,* take a look at Mina. Mina seems to be the only woman in the novel who does not fail at motherhood, but has a baby boy who "knows her sweetness and loving care" (Stoker, 369). According to Harker, Mina turns out to be a great mother, and I will not try to dismiss this, because Mina is not (like the other women) a failed mother-figure, but rather a tainted one. This is because "Mina's role is shifted to that of a child in the episode where she is attacked by Dracula and forced to drink his blood" (Boudreau, 5). This is not because she drinks blood, but the way in which she is forced to do it:
Kneeling on the near edge of the bed facing outwards was the white-clad figure of his wife. By her side stood a tall, thin man, clad in black… we all recognized the Count — in

every way, even to the scar on his forehead. With his left hand he held both Mrs. Harker's hands, keeping them away with her arms at full tension; his right hand gripped her by the back of the neck, forcing her face down on his bosom. Her white nightdress was smeared with blood (Stoker, 283).

Dracula forced Mina to become the child and breastfeed on his blood, tainting her with the blood of a monstrous mother figure, "and thus loses her ideal mother status" (Boudreau, 7), because she must now pass down this monstrous blood. While Dracula does bare most of the blame for this tainting of Mina, it must not be forgotten that Mina did have to invite him in, for he is a vampire. Well, technically Renfield did, actually, but a psychoanalytic critic would agree that Mina probably did some inviting

Speaking of monstrous blood, let us turn our eye to the maternal figure of Dracula himself, and his gender fluidity. Dracula is the most gender-fluid character in all the novel. From his looks: long beard and mustache, red lips, and long pointed nails, to the fact that he is both head of house and housekeeper, Dracula has more "otherness" than just his foreignness. This fluidity of gender allows the readers to see more in scenes with Dracula than you get at first glance. First looking at the moment where Dracula saves Jonathan from the Vampirettes: "With a fierce sweep of his arms, he hurled the woman from him… 'How dare you touch him, any of you… This man belongs to me" (Stoker, 62). In this scene, Dracula not only shows his power by pushing the girls back, but also shows a parent like authoritativeness in the way that he scolds them. At first glance this scene might seem to be only Dracula saving Jonathan for a sexual reason, "I promise you that when I am done with him you shall kiss him at your will" (Stoker, 62-3), but since there is no scene where the two have an explicit sexual moment together, I am leading to believe that it is a different type of relation between them: A mother-son relation in fact, where Dracula must let Jonathan grow into the best son before he can be kissed by the wives.

To continue this theme as Dracula as mother, turn back to the scene of Mina breast feeding on Dracula. While this is when Mina's motherhood gets tainted, it is not the corruption of motherhood, but rather the reversal of motherhood. The male is now the mother figure. This is the moment where the idea of Dracula making children by vampire-ing them is the most explicit, and the point in which we think of male as mother. This is why Dracula is so scary. It is not women being manlier, but men being more motherly. If it was the other way around, Mina would be the one who needed to be killed, not Dracula, but in killing Dracula, the one feminized man in the novel is killed.

With this, I want to take a moment and go back in time to another novel about men becoming the mother. I am of course referencing Mary Shelley's *Frankenstein*. Released in 1818, this novel, written by a woman, does not describe the fear of the male-mother, but rather of the child. The child is the obscene creature that must be murdered (but not before becoming a murderer); however, this male-mother still disgraced from society. Society thinks that Dr. Frankenstein has gone crazy. The two books parallel each other in a lot of concrete ways, but are also vastly different in others, like individuals versus groups. Overall both the male and female authors can see the monstrosity of womenless-motherhood. For Shelley, this could be for the fear of males being mothers, and therefore can create children. Consequently, the need for women would vanish, and they would be even less human in a male dominated world. For Stoker, the issue is much more complicated.

When Stoker writes about the fear of male-motherhood, there could be a variety

of different reasons. One, perhaps Stoker hates women, and the thought of being compared to one was terrifying. Males becoming female-like would be a disgraceful fall from society, and death is better than this fall. But, if Stoker really hated women so much, why is Mina such a strong a likable character? It just does not add up. What would add up is if Stoker himself found himself to have more feminine qualities, but lived in a society (which he did) where this was seen as a bad thing, so the only way to live with this knowledge would be to repress it. He had to kill his Dracula in order to play a proper role in his society. But not before Dracula already tainted Mina's motherhood. Not before Dracula's blood became a part of Quincy the second.

So how about that ending. Dracula is dead, or at least believed to be dead (keep repressing Stoker), Mina is no longer vampirized, Mina and Jonathan have a baby boy, Quincy, and the rest of the gang gets married and live happy lives. Cute, happy, bow-tied ending. But what if it's not such a bow-tied ending? What if Harker's letter ends the novel because Mina is still tainted with Dracula's blood, and can't write about her child? Mina had the blood of all the men, but she also had the blood of Dracula. Her motherhood was tainted with her male-mother. The repression still exists, so what if the boy grows up to be the return of the repressed? What if you can never really kill Dracula?

Overall, the theme of motherhood is embedded throughout Bram Stoker's, *Dracula*. With failed motherhood being represented through the vampirettes, Lucy's mother, and Lucy, tainted motherhood represented through Mina, and reversed motherhood through Dracula himself, it is clear that Stoker has some sort of mother issue. The fear of failed, and new motherhood in a time of the "New Woman," begs us to ask the question, was society ready for a New Man? Moreover, can society ever truly repress this New Man?

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Alexis Jas

ANTHROPOLOGY OF LANGUAGE IN
POST-SOVIET UZBEKISTAN

When the Soviet Union formed the Uzbek Soviet Socialist Republic in 1924, just two years after the creation of the USSR itself, Stalin had clear goals to develop the Central Asian cultures alongside Russian culture ("Country Facts," n.d.; Fierman, 2009). In order to do so, the Soviet party easily gained control in some of the most prominent facets of Uzbek life: education, science, arts, literature, and language ("Country Facts," n.d.). However, their achievements as a party were heavily strewn with political connotations as they sought to mold Uzbekistan into Russia's example. The USSR recognized the power of language in shaping national identity, and so manipulated the Uzbek language in order to gain complete control over the Republic they created. Over a period of about 60 years the USSR altered the Uzbek language, orthography, and alphabet to more closely identify with that of Russian.

Initially, Stalin sought to distance Uzbekistan from its roots in Islam and its general "Central Asian-ness" that differentiated it from "Russian-ness," so by the end of the 1920s, Stalin had changed the Uzbek alphabet from Arabic script to Latin (Fierman, 2009). In doing so, he shifted Uzbekistan's identity to something more Russian and less Turkic. However, the Latin alphabet was short-lived seeing as in the late 1930s, the Uzbek alphabet was changed again – this time from Latin script to Cyrillic, to match that of Russian (Fierman, 2009).

Along with a migration of Russians to Uzbekistan, Russian and the titular Uzbek language inevitably competed until Russian gained enough ground to be more prominent; Russians did not need to learn Uzbek for any reason, but Uzbeks needed to learn Russian. Especially if they wanted a better job or to enter into higher education (Fierman, 2009). In 1938, Russian became a required school subject in all USSR controlled schools within Central Asia, and over the next thirty years, Russian became the "second mother tongue" of Uzbeks (Fierman, 2009, p. 10). It was spoken most commonly in work environments and professional settings, but soon, locals began using Russian in non-formal situations even if they did not speak it well (Fierman, 2009). Not only does this show the USSR's control of the workforce, but that their control seeped into the day-to-day lives of Uzbeks and other Central Asians.

In addition to changing the alphabet and status of Uzbek, the USSR implemented change within the vocabulary and terminology. Echoing Stalin's initial dislike of the Arabic script and its ties to Islam, the USSR disliked the use of Persian, Turkic, and Arabic loan words within the Uzbek language and their tie to Turkic tradition. Around the 1930s, most of these words were replaced with the Russian equivalent, especially in work-related fields (Fierman, 2009). In fact, in 1940 the Central Asian languages together held around 500 Russian loan words, but by the late-1960s over half of the common vocabulary was comprised of Russian words (Fierman, 2009). The USSR sought to distance the Central Asian countries from the Western world and develop them within a more Russian sphere.

In 1989, however, Uzbekistan, along with other Central Asian countries, implemented state laws which sought to "[raise] the status of their titular languages in education, media, public services, and administration," thereby reducing the domain for Russian language use overall (Fierman, 2009, p. 11). These laws included one which officially named Uzbek as the national language of Uzbekistan (Landau & Kellner-Heinkele, 2012). The USSR seemingly would have objected to such laws, yet the Uzbek president at the time, Islam Karimov, demanded from Moscow that Uzbekistan be granted more independent control of its state; presumably by this time the USSR realized that trying to strengthen Soviet control would no longer work ("About Uzbekistan," 2014).

Following the collapse of the USSR and Uzbekistan's gaining independence in 1991, Uzbekistan's government implemented new laws encouraging the development of their national language. In 1993 Uzbekistan began the process of Latinizing their alphabet once again; in fact, they were one of the first Central Asian countries to do so (Tolipov, 2017). The shift away from the Cyrillic alphabet was a largely symbolic shift for the Uzbek people; the USSR had a heavy presence in Central Asia, and the Uzbek government sought to renew their traditions and customs away from a Russian influence (Schlyter, 2014). Once again altering the alphabet, and with a lesser capacity than the USSR had, would come with inevitable social, economic, and political consequences. Despite such consequences, however, Uzbekistan ultimately wanted to develop their national identity and language away from the Russian control which plagued them for so long.

Perhaps the most serious social and political effects of switching the Uzbek alphabet to Latin and reducing the use of Russian language, is that the Russians living in Uzbekistan began to feel excluded. Many Russians, and Russia itself, sensed that Uzbek people only wanted to rid themselves of Russian identity (Fierman, 2009). Denoting an entire language as unimportant to Uzbek nationalism would naturally heighten feelings of unrest among the residents who depended on the language most, especially considering that the vast majority of Russians living in Uzbekistan made no effort to learn Uzbek. They would inevitably feel disconnected with the people and country during its transition into a more collectively nationalistic mindset. But of course, Russian and Cyrillic could not be disregarded so completely or so suddenly, and Russian remains to be used in highly formal and educational settings. Yet the movement of Uzbekistan away from Soviet-era regulations was a symbolic move of independence which left Russians feeling neglected.

In addition to switching the alphabet to Latin, Uzbek language officials also switched out Russian vocabulary words for those with Persian, Turkic, and Arabic roots that the USSR deemed unsatisfactory and removed in preceding years (Fierman, 2009). In adding the vocabulary back into dictionaries and common use, Uzbekistan connected with their geographical and social roots. In following years, the government began to promote the Uzbek language through offering courses and adjusting curricula in schools, and also including Uzbek in mass media (Landau & Kellner-Heinkele, 2012). However, many newspapers and magazines in Uzbekistan, while published in Uzbek, continue to use the Cyrillic alphabet (Schlyter, 2014). Also in the realm of publishing, the citizens' interactions with literature greatly depended on which language or alphabet they were more comfortable with, and which language or alphabet the book was published in (Schlyter, 2014).

Economic restrictions played a role in determining the language of publication

for many media outlets, and also determined the prevalence of updated educational materials. The government kept up their efforts to provide classes and updated curricula to the Uzbek citizens, but such an undertaking was not so simple, and economic burdens continued to set back Uzbekistan's government during the process of Latinization (Fierman, 2009). However, by 2007 all educational materials were being published in Latinized Uzbek (A. Mavlonov, personal communication, December 19, 2017). The government also set out to change public signs and street names – to replace Cyrillic with Latin, and Russian words with Uzbek ones (Landau & Kellner-Heinkele, 2012; Kurzman, 1999). Now in Uzbekistan, all public signs and communications use the Latin alphabet, especially in larger capital cities; it is rare to see Cyrillic script used in public (A. Mavlonov, personal communication, December 19, 2017).

Critics claimed that moving away from Russian and the Cyrillic alphabet was too nationalistic, and that it detracted from the aspects of Uzbekistan's cultural heritage that were rooted in Russian heritage (Landau & Kellner-Heinkele, 2012). Also, most adults who were comfortable with Russian and the Cyrillic alphabet, more so than Latin, felt no desire to switch to Latin (Landau & Kellner-Heinkele, 2012). Some felt that switching was too complicated to be worth the trouble, where others, including the government, felt that it was an important, symbolic switch; Uzbekistan had gained its independence with the collapse of the USSR and it should revive its overridden culture, heritage, and language. Many Russians, however, saw and continue to see these efforts as discriminatory and anti-Russia, despite the fact that Russian is still widely spoken among Uzbek citizens (Tolipov, 2017).

It is clear that, in modifying the Uzbek alphabet so severely, the USSR only wanted to draw Uzbekistan and the other Central Asian countries away from an international sphere. If the Uzbek alphabet was in Cyrillic, then Uzbekistan would find a neighborliness in Russia – something the USSR wanted to foster. However, switching to the Latin alphabet makes Uzbekistan more internationally available, especially when translating. The current Latin alphabet contains no special letters or characters, so it is more internationally fit than it was with Cyrillic script, especially since the majority of the world's languages use the Latin alphabet. Switching the alphabet back to Latin is a symbolic step in Uzbekistan defining themselves as an independent country, and not a USSR creation.

Among Uzbek citizens, Russian remains a powerful and relevant language, yet more cultural significance is connected to the Uzbek language (Fierman, 2009). Efforts to revive it have been slow, but steady, since the early 1990s; seemingly no government power has held as much authority over language as did the USSR throughout Central Asia, leaving the state's governments at a disadvantage to undo what a more powerful influence did before (Fierman, 2009). However, the Uzbek language continues to gain dominance with each year, and the Latin alphabet has steadily become more prominent despite setbacks and uncertainties. It is not a simple feat to significantly alter the language of an entire country so frequently, yet Uzbekistan only seeks to unify their national language – the most crucial component to an ideally unified society.

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Andrianna Veatch

AMBISAGRUS[1] ALIVE

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Of all the literary characters to never exist, the poor weather must be the most ignored and overlooked. It is often employed in literature, not least of all in Jane Austen's acclaimed 1795 novel, *Sense and Sensibility*. However, Austen isn't just using the weather as a character; she is also designing her own unique twist on a theme that had been employed for a long time before her.

Alexander Pope, in his quite poetic piece An Essay on Criticism, offers the sage advice that

> You then whose judgment the right course would steer;
> Know well each ancient's proper character;
> His fable, subject, scope in every page;
> Religion, country, genius of his age… (543).

Pope uses the subjects of "subject" and 'scope' as the key words that capture the heart, the essence, of all stories. Stories that are immortal become so because of the relevancy of their subject as well as the size and depth of its scope on that subject. Those stories are the real masterpieces. Pope knew that, and tells us that one only becomes a 'genius' in one's time if one can comprehend the heart of a masterpiece, often through years of study.

It is a universally recognized fact that the weather and its seasons determine the operation of almost all pastoral aspects. Based on the season, snow will either designate free time, or it will kill crops; the land could present the cheerfulness of spring or the bleakness of winter. This fact is exemplified through The Great Duck's[2] poem "The Thresher's Labour". In it, the speaker tells how

> …the Winter hides his hoary head,
> And Nature's face is with new beauty spread;
> The Spring appears, and kind refreshing showers,
> New clothe the field with grass, and deck with flowers…
> Before the door our welcome master stands,
> And tells us the ripe grass requires our hands…(892).

The Great Duck has chosen his words carefully, not only creating a personality, but also giving the weather a physical substance, a seemingly solid existence. His use of the word "face" serves to personify the weather; "clothe," and "deck" give it a body, one that has to be dressed, and looked after, like a real life person. He calls it beautiful and described it as having snow-white hair; each word that Duck uses is planted so as to conjure a personified figure in his reader's minds. The Great Duck's words give life to a concept, a term generally used in summarization ("Today is wet and windy. The weather is cold."). He is able to take as broad an idea as weather, fashion for it a form and make it a living character in a mere handful of words.

Jane Austen, being the genius of her age, also employs subtle characterization of the weather in *Sense and Sensibility*, but with her own style. She tackles it from a person-

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[1] Ambisagrus: an influential Gaulish weather god during the Roman occupation of Britain.
[2] This nickname comes from a line in Mary Collier's poem "The Woman's Labour," which was in itself a reply to his "The Thresher's Labour."

ality perspective instead of Duck's physicality. This can be best seen in its interactions with Marianne. On more than one occasion, the weather is on hand to turn Marianne's impulsive choices into life defining moments that will eventually get Marianne the happiness and love she desires so deeply. Her decision to go on a walk with Margaret is one such example of this influence: "They gaily ascended the downs, rejoicing in their own penetration at every glimpse of blue sky…suddenly the clouds united over their heads, and a driving rain set full in their face.—Chagrined and surprised, they were obliged… to turn back" (27). Beginning pleasantly enough, Austen shows her weather to be of a temperamental disposition, with its happy "blue sky" then turning sulky with a "driving rain,". Her weather is much inclined to these mood swings as it happens more than once in the novel.

Like a true gentleman, the weather introduces Marianne to one of his acquaintances, Willoughby, with the end that Marianne comes to love the man who truly loves, cares for and protects her. Through these actions, Austen effectively characterizes the weather as a more fatherly figure, looking out for the best interests of the young lady from behind a 'rainy' attitude. The weather even goes so far as to contribute to Marianne's near death experience and change of heart by getting her wet during her "Two delightful twilight walks…where the trees were the oldest, and the grass was the longest and wettest…[it gave] Marianne a cold so violent…" (209). As a character, Austen uses the weather just as effectively as she uses Mrs. Jennings, for example. Dear Mrs. Jennings' personality, that of the perpetual gossip, provides much needed background now and then, and propels the plot forward on more than one occasion. Austen has put the weather to a similar use, though its plot function mainly serves as catalysts for emotional occurrences in Marianne. Without the influence of the weather, Marianne would have undoubtedly never have met Willoughby, and the rest of the story would likely never have happened. Through weather, Austen has wrought a character who is never seen or considered, but may in fact be the most important character in the entire story.

It is inarguable that Austen is one of the best writers the world has ever known. Taking the words of Pope to heart, she studied the masters who came before her and learnt their scope and subjects with the consequence that in the end she surpassed them all. Unlike The Great Duck, whose personified weather in "The Thresher's Labours" is actually given a face and whose influences in the workers' world are understood, in *Sense and Sensibility,* Austen has woven another, practically invisible, character into the tapestry of her story without whom the entire complex plot would be in danger of crumbling. To realize that takes intense reader participation. It is these levels of complexity, unimagined by those before her, that truly mark Jane Austen as the Greatest.

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Ferris Fynboh

WE'RE ALL THE SAME: COLLAPSING DICHOTOMIES TO CREATE ONENESS

Samuel Taylor Coleridge, in *Hints Towards a More Comprehensive Theory of Life*, speaks of the unity and duality of nature. According to Coleridge, "Life, then, we consider as the copula, or the unity of thesis and antithesis, position and counter position,—Life itself being the positive of both; as, on the other hand, the two counterpoints are the necessary conditions of the *manifestations* of Life. [sic]" (51–52). In other words, Coleridge believed that life itself represents the unity of all opposites, and that existence itself depends on this unity. By saying so, Coleridge labeled the theme that would become pervasive in his works of literature: the false consciousness of binary tensions, and the rightful and natural collapse of all dichotomies. From such an author, it is perhaps no wonder that he also believed in what Virginia Woolf later identified in *A Room of One's Own*: the idea of the "androgynous mind" (97), a concept that collapses the dichotomy between man and woman, simultaneously creating equality, balance, and empathy between the genders. Later, Earl Shorris expanded on this idea by discussing the "moral life of downtown" (50), or an education in the humanities, as the road out of poverty and into kinship with all of humanity. By incorporating the philosophies of Coleridge, Woolf, and Shorris, we can see that collapsing the dichotomies between classes and genders will lead to a more unified and essentially human society.

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After much discussion of what it means to write as a woman and of how women ought to write, Woolf comes to the conclusion that women must be able to incorporate masculinity into their writing and that men must, in turn, be able to incorporate femininity into theirs. She muses that Coleridge "meant, perhaps that the androgynous mind is resonant and porous; that it transmits emotion without impediment; that it is naturally creative, incandescent and undivided" (97). The essence of Woolf's argument is that balancing the dichotomy between men and women within ourselves creates more balanced and well-rounded ideas. Adding to Woolf's argument, I would point out that this balance, in addition to laying the groundwork for the higher ideals, fosters greater empathy and understanding between genders, which in turn creates even more balance. This lays the groundwork for a more equalized society with fewer binary tensions between classes and genders alike. In this way, we become more inclusive of worldviews which are not our own, more accepting of diversity and diverse ideas, and, ultimately, more human.

In his essay "In the Hands of the Restless Poor," Earl Shorris shows the application of Niecie's proposed solution to poverty, which she identifies as "the moral life of downtown" (50), or the humanities. Niecie (and later Shorris, by the end of his social experiment) believe that an education in the humanities enables a person to better understand reality and therefore to change it for his or her own benefit. These conclusions add weight to the argument that Woolf developed from Coleridge's philosophy. Shorris shows one particularly meaningful interaction between his students, saying, "Samantha and David stood in the middle of the group, still arguing over the answer to the

problem. I leaned in for a moment to catch the character of the argument. It was even more polite than it had been in the classroom, because now they governed themselves" (57–58). In showing this moment, Shorris illustrates the power of "the moral life of downtown," clearly illuminating its relevance to daily life. Samantha and David's discussion illustrates the relationship with reality that an education in the humanities develops: the students of the Clemente Course are able to balance their own minds and become more androgynous. This makes their immediate society that much more human.

A humanistic society is formed by well-rounded individuals who possess the ability to balance their own minds, see each perspective in a fair way, and come to their individual conclusions rationally and empathetically. In short, it is formed by the collapse of dichotomies which divide us: between genders and classes, and between races, political or religious opinions, and cultures. In turn, such a society fosters an environment wherein individuals, recognizing their common humanity with one another, may cultivate their own uniqueness by building upon shared ideals. Fittingly, this is perhaps best demonstrated by the relationship between the ideas that Coleridge, Woolf, and Shorris expressed individually, each building upon his or her predecessor to create his or her own, unique idea. Coleridge expressed the idea of the androgynous mind in 1832 as another facet of his philosophy, in which he identified binary tensions as false consciousness—called "mind-forg'd manacles" by his contemporary, Blake, and "surround of force" by Shorris over 150 years later—and sought to collapse dichotomies in the name of higher consciousness. Virginia Woolf, in 1929, identified the androgynous mind as the collapse of the dichotomy between men and women which would foster a society in which men and women are equal and, being the same, may understand one another's perspective. In 1997, Shorris implicitly identified the humanities as the collapse of the dichotomy between logic and emotion, and therefore between reason and empathy, and asserted that a mind trained in the humanities would gain the ability to be accepting but also discerning when dealing inclusively with diverse minds, experiences, and worldviews.

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In 2017, we have inherited the collaborative philosophy of Coleridge, Woolf, and Shorris: that security and balanced education are needed to foster a humanist society; adding to these writers' arguments as they have done for each other, I would point out that such a society is a kind of utopian ideal, but that this hypothetical could only remain paradisiacal if individuals, while acting as humanists, also embrace individualism. But let me define each of these terms. The "humanism" to which I refer is an understanding of our common humanity with one another, and the mutual respect and sense of kinship that develops from the idea that all human beings are made equal by their shared, innately human nature. By "individualism," I am referring to the concept, perhaps best expressed by Ralph Waldo Emerson throughout his essay "Self-Reliance," that every human being is and ought to be separate and distinct from every other human being, and that this innate difference is superior in many ways to society's demands of conformity. I believe that the best way to attain humanism is through Coleridge's concept of dismantling binary tensions, because, as demonstrated by Woolf and Shorris, this necessarily leads to empathy and inclusivity, which in turn foster equality and kinship with our fellow man. However, I believe that such humanism, if practiced collectively, would also lead logically and indisputably to a higher form of individualism, in which we embrace our own unique identities, ideas, and perceptions while simultaneously embracing our humanity and the humanity of our fellow man. In this way, we must necessarily also respect and cultivate a kinship with the individuality of all humans.

However, does the evidence I've cited prove conclusively that such a humanistic, individualistic utopia could exist or would indeed prove to be a utopia if ever it did? Of course not. A particularly astute critic may cite as refutation of these ideas the certainty that such a society would depend on the complete adoption of this philosophy and that, due to individualism itself, this need to eliminate exceptions renders this ideal impossible. There will always be someone wishing to distance oneself from humanity—one who sees the *other* before the humanity, and finds the two irreconcilable. Indeed, one may argue, how could such a society, even if it did find a way to exist, maintain any form of humanism while surveying, say, the results of the Holocaust? How is anyone able to find and cherish shared humanity with an individual like Adolf Hitler?

All of these are excellent points, and yet the idealist in me finds it impossible to relinquish the vision of this utopia even in the face of stout realism. My reasoning? The point of a utopia is not achievement. Perfection cannot exist on Earth: the moment we achieve any utopia is the moment in which the sun dies and devours the galaxy, or the moment in which the universe implodes on itself. We cannot achieve utopias, but we can strive toward them as a powerful ideal. In regards to the Holocaust, I would counter that the ability to find common humanity with Nazis and Jews alike would have been of great benefit to the Allies following World War II, as it would have allowed the Allies to become truly better than the Nazis. To understand Hitler's humanity would have been to understand how he destroyed his own humanity and distanced himself from all other humans: this would have been to pity him, and to find him subhuman. The Allies could have wrought justice as empathy rather than vengeance, and would have attained the higher ideal of justice.

Imagine such a place. Imagine a place in which every human being exalts in the shared experience of being completely unique. Imagine a place in which every human being possessed an androgynous, balanced mind which embraced the "moral life of downtown." By incorporating the philosophies of Coleridge, Woolf, and Shorris, we can see the humanistic and individualistic society that would come from collapsing dichotomies. All binaries would implode and in this way every human being could be equal and united, and could become perfectly, humanly unique. Then, the final dichotomy could collapse: the one between sameness and otherness.

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Emily Romero

MOTIVATION AND MATH PERFORMANCE:
EFFECTS OF INTRINSIC AND EXTRINSIC MOTIVATION AND
MATHMATICAL PERFORMANCE

Abstract

Mathematics is an area of academia with which many students struggle through-out their educational careers and the author wished to further the search for the ideal balance between intrinsic and extrinsic motivation which would serve to generate the best possible score on a mathematical task. The participants in this study were 24 undergraduate students from Regis University who either participated for class credit, for extra credit, or purely as volunteers. The author administered a five-question survey to participants to assess their level of intrinsic motivation to perform mathematics and then administered a ten-question math task, promising a reward to one group of partic-ipants upon completion of the task and not promising anything to the other group of participants. All participants then received a reward at the end of the procedure. The researcher did not find a significant main effect of intrinsic motivation; $F(1, 20) = 2.154$, $p = .158$, $d = -0.0354$; *neither did the researcher find a significant main effect of extrinsic motivation;* $F(1,20) = 0.369$, $p = .550$, $d = -0.0061$.

The purpose of the research was to see whether the undermining effect of intrinsic and extrinsic motivation influenced mathematical performance on a moderately difficult computation task. Whereas the undermining effect states that extrinsic motiva-tion (i.e., the promise of a reward) will cancel out intrinsic motivation (i.e., enjoyment as the primary motive for engaging in a behavior), and whereas there is conflicting research on whether this effect applies to different groups of people, the investigator endeavored to see if this effect applies to mathematics, an area of academia where many students struggle throughout their educational careers.

Differing levels of extrinsic and intrinsic motivation tend to elicit differing levels of performance on academic tasks, and often a lack of intrinsic motivation is responsible for a student's academic struggles. It is widely accepted that ele-vated levels of motivation result in elevated levels of performance, but how might one optimally balance intrinsic and extrinsic motivation to achieve the desired result of high academic achievement? While it is generally accepted that the addition of motivation, whether extrinsic or intrinsic will result in an in-crease in performance, the literature currently available on the optimal balance between these two types of motivation sends mixed messages about when extrinsic motivators (i.e. rewards for a person having engaged in a desired be havior) are and are not appropriate. Many studies have found that the addition of an extrinsic motivator into a situation wherein a person would have otherwise completed a task for no other reason than internal gratification will undermine the intrinsic motivator – i.e., the internal drive to perform the task is eliminat-ed by the external motivator. This phenomenon is known as the undermining effect (Carton, 1996; Cooke, Chambers, Añez, & Wardle, 2011; Cook Et. Al.,

2011; Ma, Jin, Meng, & Shen, 2014; Murayama, Matsumoto, Izuma, & Matsumoto, 2010; Sarafino & Stinger, 1981; Wehe, Rhodes, & Seger, 2015). The undermining effect causes a decrease in performance on previously enjoyable tasks once an extrinsic motivator is introduced (Li, Sheldon, and Liu, 2015). However, other research suggests that intrinsic and extrinsic motivations can both make positive contributions to performance, i.e., that each has a role to play and that extrinsic motivation does not automatically take away all the influence of intrinsic motivation (Bruno, 2013; Cerasoli, Nicklin, & Ford, 2014; Hagger & Chatzisarantis, 2011; Sturman & Thibodeau, 2001).

The researcher investigated the stability of intrinsic motivation of an adult population of undergraduate students. The researcher was also interested in the ways in which a promise (or lack thereof) of a reward after the task's completion would impact performance. Students were asked to complete a short questionnaire assessing their previous experiences with math and how much they enjoyed mathematical tasks. They were then asked to complete ten mathematics questions. Before they did this, some of the participants were told they would receive a reward for completing the math problems, and others were told nothing. However, in an effort to make the procedure of the experiment as uniform as possible, all students were given the same reward upon completion of the task regardless of whether they had been promised a reward or not.

The researcher had three primary hypotheses:

1) There would be a main effect of intrinsic motivation such that those with higher intrinsic motivation for mathematics would have higher average scores on the mathematical task than would participants with lower intrinsic motivation in mathematics.

2) There would be a main effect of extrinsic motivation such that participants who had been promised a reward for completing the mathematical task would have higher average scores on the mathematical task than would participants who were not promised a reward.

3) There would be an interaction such that those with low intrinsic motivation would have significantly higher math scores when promised a reward than when not and those with high extrinsic motivation would have slightly higher math scores when promised a reward than when not.

Method

Participants

The participants in this study were 24 undergraduate students at Regis University who either participated for class credit or extra credit in introductory courses in psychology or neuroscience or purely as volunteers. The participants who participated for class and extra credit were recruited by their professors and were notified of study availability via a sign on a bulletin board in Regis University's department of psychology and neuroscience. Those who participated as volunteers were recruited by the researcher and were notified of study availability via the same method as their counterparts who participated for credit. There were no exclusion criteria for participants. The researcher assigned eleven participants to the experimental condition wherein they were promised a reward, and thirteen to the control condition wherein they were not promised a reward--random assignment was used to separate the participants. The experiment had a two by two fully between subjects factorial design.

Procedure

Participants each attended one 45-60-minute session with the researcher wherein the following things happened: The participants were asked to complete a five-question math task assessing their intrinsic mathematical motivation. The questionnaire asked participants to rate their enjoyment of mathematics classes, their enjoyment of implicitly mathematical recreational activities (cooking, crafting, playing strategy games, Etc.), explicitly mathematical recreational activities (such as Sudoku puzzles and tan grams), and whether they frequently assisted other students in completing mathematics course work. After this questionnaire was completed, the researcher next administered a ten-question set of math problems to all participants. Participants in the experimental group were told before the task was administered that they would be receiving a reward at the end of the math task, and participants in the control group were not told this. All participants completed the mathematics task and were then given the same reward, which took the form of index cards. A Median split was then used to determine which participants had been in the high intrinsic motivation group and which participants had been in the low intrinsic motivation group.

Results

The means and standard deviations for each group are presented in Table 1.

Group	Mean	SD
Low intrinsic motivation	10	8.957
High intrinsic motivation	14	5.453
Low extrinsic motivation (control group)	12	7.671
High extrinsic motivation (experimental group)	12	7.972

[68]

The researcher did not find a significant main effect of intrinsic motivation such that those in the high intrinsic motivation group did not have significantly higher math scores than those in the low intrinsic motivation group; $F(1, 20) = 2.154$, $p = .158$. The effect size of low intrinsic motivation versus low intrinsic motivation was small ($D = -0.0354$). There was also not a significant main effect of extrinsic motivation such that those who were promised a reward not have significantly higher math scores than did those not promised a reward; $F(1,20) = 0.369$, $p = .550$. The effect size of extrinsic motivator was also small ($D = -0.0061$). There was not an interaction between intrinsic and extrinsic motivation.

Discussion

The factors which contributed to the lack of significant main effects of intrinsic and extrinsic motivation were numerous and varied. The first of these was the sample size, which consisted of only 24 participants. Secondly, the type of reward participants would receive was not specified to them; in future experiments participants should be told what they will be receiving, or they should be able to choose from a selection of rewards for the completion of the math task. There was also no scale to determine how well participants respond to extrinsic motivators in general; it was impossible to tell which participants were most and least aided in being motivated to complete the math problems by the promise (or lack thereof) of a reward. In future, an initial assessment of participants' mathematical abilities at the beginning of a similar experiment would prevent floor and ceiling effects with regards to math scores.

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Hannah Creasman

MOVING WITHOUT MOVING: THE TRAP OF BLACK AMERICAN IDENTITY

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American culture is created on a backbone of contradiction. Nowhere is this seen more clearly than with the Black community. The fact that American culture is inextricable from Black culture, along with the fact that said culture was created on slavery, segregation, legal oppression and systematic discrimination, is a contradiction that White Americans happily live with. The question of whether there is a human condition, or anything unique to and common across humanity seems to have at least one answer: we are the only species who oppress entire groups of our own based on arbitrary identifiers. Ralph Ellison's narrator in _Invisible Man_ rightly asks, "old woman, what is this freedom you love so well?" (Ellison, 11). Due to the lack of it, humans question what freedom is and how to get it, most often arriving at a conclusion that freedom, in some way, is the ability to move without restraint. In Ellison's _Invisible Man_ one encounters an individual, not meant to be a representative of his black race, but struggling through common traps presented to his black race. A recrring theme, hitting the reader over and over upon the head, like a boomerang if you will, is the impossibility of "moving without moving." The novel questions how any systematically oppressed group, but specifically Black individuals, can move out of the shackles of their past if only presented with new snares for the future? How can one be free in a society that wants you to dance, but lie dead at the same time? The American Journey is transformed by systemic oppression into a Black Trap of immobility in Ralph Ellison's _Invisible Man_.

　　　Robert J. Butler rightly analyzes Ellison's apparent adherence to the American literary tradition of movement: "one might validly distinguish American literature from that of other Western countries in terms of this quest for pure motion" (Butler, 6). Instead of a quest with a destination, as a European author may have written, the Invisible Man seems to move randomly, just as other great American heroes move for the sake of moving. Yet Ellison complicates this, because he is writing a specific American narrative – a Black American narrative. For this reason the book is also a counter narrative, due to the fact that the Invisible Man is not a Huck Finn, drifting down the Mississippi River simply for the sake of "pure motion". The narrator does not have the freedom to get up and go on a Whitman "perpetual journey." His movement is generated by the fact that he must move, yet it is random because moving forward is prohibited. Both of these factors are placed against each other by White men, and the men in power in the novel. "Afro-American writers, whose cultural history consists in no small way of large-scaled movements (the journey from Africa, the escape from slavery, the Great Migration, etc.) have also made extensive use of this picaresque mode" (Butler, 6). Yet another paradox of America, we see the movement in one's history being so pervasive that one's culture is based on principles of adaptation, while at the same time the principles of compliance.

　　　The first is evident from Black art and accomplishments and scientific breakthroughs and physical prowess. The second is evident from the survival of the race. If Black individuals blatantly lose the ability to "overcome 'em with yeses," they are placed

in deadly crosshairs. For this reason our narrator cannot ever achieve anything, though he doesn't know what to achieve anyways. He is stuck in a cycle, as seen by the boomerang repetition of the first chapter "Battle Royal." Throughout the novel we see violence upon his own race, we see near paralysis, we see him forced to dance literally and figuratively for the White man, and we see his struggle with being forced to look at White women by those who forbid him from looking. All of this is continually reiterated from the Battle Royal. "Finally, the Harlem Riot at the end of the novel brings his actions full circle, enacting on a large scale the absurdities of his home town" (Butler, 12). We see that though the North is 'free' and full of movement, it is still just as stagnant and oppressive as the Southern town. The contradictions and hypocrisies are still there, and for that reason the Invisible Man is still trapped, immobile.

It was Trueblood who first put words to this entrapment. While describing an act that is only one step better than sleeping with a white woman, he says: "But once a man gits hisself in a tight spot like that there ain't much he can do. It ain't up to him no longer. There I was, tryin' to git away with all my might, yet having to move *without* movin*" (Ellison 59). Trueblood raped his daughter, an act that Ellison suggests, through Norton's reaction, is both disgusting and desirable to the White man. Ellison chooses to use this moment of incestuous rape to introduce such a crucial theme because it speaks to the fact that black men are pigeon-holed into a stereotype of raging sexuality, while at the same time not allowed sexual freedom, the freedom of choosing who to love. This monstrous act recounted in a sympathetic narrative is when we see the truth of the Black man's predicament, therefore tempting the audience, reader and characters alike, to disregard the truth of a monster. But it is truth. Trueblood is speaking of getting himself into a tight spot, but in reality his life is a tight spot manufactured by the Nortons of the world. In addition, he points out the lack of control over his own life, the lack of agency. Movement and mobility are associated with confidence and agency, but the Invisible Man is allowed neither – always second guessing himself, having his life direction chosen for him by mayors, Bledsoe, Brother Jack – and that is why he is enslaved. He must move without such confidence or agency.

The Invisible Man is not only enslaved in an endless cycle of exhausting unmoving motion, he carries the shackle of his enslavement with him everywhere, literally. The brief case which was given to him at the end of the Battle Royal contains his death sentence: death by running to nowhere. For throughout the novel the narrator fills this briefcase, which is foretold to hold important documents for his people, with the very tools to keep him immobile. In the final boomerang of the Battle Royal where he received the briefcase, this fact confronts him. "'What's in that brief case?' they said, and if they'd asked me anything else, I might have stood still. But at the question a wave of shame and outrage shook me and I ran" (565). The narrator is shaken by shame for not letting go of those symbols of his oppression, and outrage that those who oppress him would have the audacity to ask him why he keeps them. The answer is obvious: he must remember both his reality and his history, even while this remembrance does nothing to change his future. The items that is arguably the most damning are his high school diploma, his scholarship to the Black university where he is meant to become a public figure keeping his race form moving, and the letter from Bledsoe to Emerson, all writing essentially what his grandfather prophesized in a dream: "keep that nigger boy running." As Eric J. Sundquist explains, this demand echoes as loudly as the impossible demand to move without moving. "The line recurs to Ellison's narrator… and the idea dominates

the remainder of the novel, from his migration north to the moment he drops into a coal cellar while running down the street during the riot" (Sundquist, 117). Those who are directing the narrator's life- everybody but himself- want him to run fast enough to forget he is stuck in the same place achieving nothing. And once again, we see this is more than a struggle for one Black individual, it is the struggle for all Black individuals, created by institutional racism. Furthermore, Sundquist reminds us that this sick game is not new, nor was it new at the time of the Invisible Man, because with "the protagonist's continual movement, at once forced and futile, Ellison recapitulates a common theme in black folklore" (Sundquist, 117). Sundquist provides the evidence of such folklore:

<blockquote>
Dis nigger run, he run his best,
Stuck his head in a hornet's nest,
Jumped de fence and run fru de paster;
White man run, but nigger run faster.
(Sundquist, 117)
</blockquote>

The political statements of such a song are hidden away, so Black slaves could communicate without revealing. The Black man must run fastest, but has nowhere to run to. In addition to these damming documents, the narrator keeps in his briefcase the sambo bank and the sambo doll from Clifton, reminders of the constant demand for Black people to make themeselve a spectacle for White amusement; the shackle from Brother Tarp, a reminder of both slavery and the new enslavement of targeted incarceration; the broken green glasses of Rineheart, which demonstrate the broken ability to be everything and nothing; and the threatening "anonymous" letter and the written name Brother Jack gave him, still soaked with the perfume of a white woman. "That he, or anyone at that late date, could have named me and set me running with one and the same stroke of the pen was too much" (Ellison, 568). While the narrator is mistaken if he thinks Jack was the only one who gave him an identity while making his existence impossible at the same time, he does seem to finally acknowledge that he is trapped "like Trueblood's jaybird that yellow jackets had paralyzed in every part but his eyes" (Ellison, 568). This harkening back to Trueblood is no accident on Ellison's part.

In addition to not being able to move in a situational or physical sense, the narrator is also in a state of stagnant identity. He has many near epiphanies, such as the moment he realizes "I yam what I am!" (226), but the Invisible Man can never really escape the self-doubt and indoctrination of his upbringing, of the university, or even of the Brotherhood. It seems only in Ellison's epilogue when we see his narrator's new "complex double vision," that he finally learns how to exist in a world where he can only move without moving. It harkens back to the prologue, where a "man with vision" gave him all of the lights illuminating his hole in the ground. The fact that this enlightenment is helped along by another enlightened individual is much more powerful than a revelation brought on by stewing over all those who have wronged him. This glimpse into the ability community has to break the false consciousness of moving without moving is a wonderful moment for a narrator whose primary objective has been himself. It suggests that social responsibility is possibly the only way to be able to truly grow in identity, to truly move forward, just as Plato's *Allegory of the Cave* suggests that once enlightened, we must return to teach others, continuing the common good.

In the prologue, when the Invisible Man instructs the reader to "Bear with me" (Ellison, 14), he is actually referring to his own current hibernating bear-state, and implying that to learn what freedom is, we must hibernate, or in other words, stop moving.

To understand freedom and mobility, we must give it up. For Ellison's readers who have lived the trap that the book records, this command will resonate, but for those who were born with privilege and freedom, with the ability to exist without being told to stay in one place yet run and run and run, these readers may feel themselves trapped with the narrator in an uncomfortable, unfamiliar paradox. But we must get out of our own sense of freedom, or as the narrator puts it, time, in order to understand. We are given an experience of moving without moving, of trudging through a long novel in a sense of surreal confusion and real frustration, only to be at the same place we left off at the end. But is it the same place? Or have we realized that we are trapped in our own heads just as much as any group we oppress, and though that slavery is comfortable, it is still enslavement. The Invisible Man realizes that the White and powerful people in his life are running as well: "(oh, yes, they're running too, running all over themselves)" (Ellison, 574). Though they are enslaving themselves as well as others in one move, "white man run, nigger run faster." If the whole world is running to nowhere, all must stop moving in order to see their immobility.

While the prologue tells all readers to "bear with him," the epilogue ends with the suggestion of "who knows but that on the lower frequencies, I speak for you?" (Ellison, 581). Yet if oppressed peoples are being spoken for, can they actually ever move themselves out of oppression? No, he is not speaking for oppressed peoples, he is again singling out those with who are most blind, speaking on the lower frequencies for those who manufacture and participate in the game. To end this novel speaking for the White man is bold, and he does it in fear. Fear of the fact that his newfound purpose in movement and freedom of knowledge and need for social responsibility dictates that he educate his enemy. Yet he is also moved away from the thought that the White man is a God, and this allows him to write and move forward, because though he is oppressed by this system of people, they are just that, people. While not excusable for their privilege, they have allowed their privilege to blind them, and therefore keep them running from reality, without ever achieving the absolute lack of fear they desire. The White man is still afraid of the Black man, and the Muslim, and the Native, and the Immigrant, and the Empowered woman, and the Transperson, and the Impoverished. And in this fear those inside the system refuse to acknowledge the other as human, creating devastating effects on this "other." Just as the refusal to acknowledge his identity makes him invisible, the refusal to acknowledge the Invisible Man's history or potential makes him unable to truly move while in motion. But he has escaped this endless cycle. "He is no longer riding on the iron rails of other people's expectations. Instead, he has come to the Whitmanian realization that he may create his own road and travel on it in any number of directions" (Butler 17). And with his final words he is telling us we do not have to ride those rails either, whether they were created by us or for us.

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Nicholas Isbell

MIDDLESEX: THE HORROR OF STEREOTYPE AND THE GENRE-BREAKING TACTICS TO AVOID THEM

Jeffrey Eugenides' sophomore hit, *Middlesex*, is an intertextual extravaganza balancing history, Greek tragedy, comedy, sexuality, film, and so much more. Eugenides carefully examines style and format with each and every chapter sashaying from third person to first writing romance in the 1930's or noir in the 1980's. Each theme gets played out in tensions with what is happening in the text and Eugenides consistently challenges concepts that are deemed black and white. The text calls for hybridity and it balances it all in such a way that there is never a moment where one theme or aspect overpowers another. He challenges the concept of freakishness and monstrosity by putting it in the foreground up close and personal with his characters. Eugenides is confident enough in his craft to practically label Calliope "monster" and still have readers reject that nomenclature and find humanity in him. This tight tension between genre, horror, and reality constantly rages violence over the text and somehow androgyny equals it all out and the text becomes respectfully charged without shutting down any specific viewpoint. All sides are plausible and equal in *Middlesex* and only by carefully reading between the lines can a reader hope to discern the difference. This essay will closely examine how Eugenides specifically handles the horror genre and breaks down stereotypes and tropes to reveal progressive truths about how to move forward and escape haunting labels.

[76]

In the chapter appropriately titled "Flesh and Blood" Eugenides transforms his coming of age story into a fully-fledged horror film. The section begins with Milton driving all of his friends out of the house with his political views and Callie is driven out to the Object's summer house by the Object's increasingly troubling father. Like any horror film, the trip begins pleasantly as Callie recalls, "I drove up with the Object's father to their summer house near Petoskey. It was a grand Victorian, covered with gingerbread, and painted the color of pistachio saltwater taffy" (364). The language is light and playful. The spectacle of the moment, of the escape from home and into the arms of her beloved friends, catches Cal's wildest imaginations. However, much like Evil Dead, once this idea settles in her mind the darker reality creeps back into her life. Cal recalls the Object's father "his hair had been bleached almost colorless now, like a dandelion gone to seed. His freckled skin looked blown out, too… After he picked me up, we stopped at a party store… where Mr. Object bought a six-pack of Smirnoff cocktails" (364). The colorfulness fades into the periphery as Cal begins to realize that for the next several hours she must drive with Mr. Object. Five hours into the drive Cal describes Mr. Object as "not at all sober" (365). In a smaller more subtle way the landscape of Cal's trip has turned menacing. Drinking and driving, the same thing that caused Rex Reese to foolishly drive into a lake which killed his girlfriend. A death hangs over the section from the very get-go and the, once sweet and innocent, people begin to transform into monsters.

From the initial set-up, the novel then moves into horror trope city. This section of the novel takes place in 1974, the same year *The Texas Chainsaw Massacre* was released. Perhaps this is just a coincidence, however, the adult Cal telling the story would have

probably noticed the significance of this date and the film that would kick start the "Bronze Age" of the horror genre leading into the 1980's including classic horror films like *Friday the 13th, Nightmare on Elm Street, Evil Dead, The Thing,* and *Halloween.* It would be easy to include dozens more to this list just based on the fact that the horror genre is set up with its various tropes and stereotypes to be all inclusive. Eugenides knows this and so exaggerates the references to share his knowledge on the genre as well as reveal his plan for using it. It was there, historically, where the majority of horror tropes were established and the majority of them come into *Middlesex* at this moment. The Object and her brother, Jerome, laugh about their father's drunkenness and with Rex's cliché "let's party" (367) the action begins. Instead of staying in the safe and warm summer house the gang thinks it would be a good idea to search for "some old hunting lodge out in the woods." This imagery should invoke plenty of horror movies with its cabin in the woods allusion (*Evil Dead, The Cabin in the Woods, Texas Chainsaw Massacre*). As dictated by the genre the group of teens will go out to party, have sex, and then the monster will be revealed. Then, only a page later, we have another immediate reference with the Object standing before a mirror "picking at some dry skin on her cheek," this being a reference to *Poltergeist* and the face peel scene. And so, after that, the friends gather together and journey off into the night with flashlight in hand. As they walk through the woods, which Cal describes as having a "graveyard feeling," the boys noticeably make morbid jokes out of fun. They appear as follows; Jerome pretends to drown in quicksand, "Rex [imitates] animal sounds that [sound] like no animal," Rex holds up "a mousetrap dangling [a] jellied mouse" (369), and then Rex implies bears can smell menstrual blood (371). This, again, being a major standard in any horror movie at the beginning because it shows a lighthearted side to the characters, establishes a bond between them, builds up audience empathy, and jokingly plays down the horror to come. Then, immediately following their access into the cabin the two boys and girls separate and have sex. During sex, Calliope describes herself as "dissolving, turning to vapor" (374) and she slips out of her body and occupies Rex's and simultaneously has sex as Rex with the Object and as herself with Jerome. This moment is in reference to Tiresias experiencing sex as both man and woman, but it is also the moment where Calliope begins transforming into the "monster." As soon as intercourse begins Cal explodes in terror thinking, "Jerome knew what I was, as suddenly I did, too, for the first time clearly understood that I wasn't a girl but something in between" (375). This revelation, at her age and with her upbringing, is equated to becoming a monster, which gets perpetuated throughout the rest of the novel leading Cal to run away in the future.

The monster tropes of *Middlesex* have been taken very literally leading some people to believe that Eugenides it ultimately doing more harm than good with his approach to hermaphroditism and intersexuality. Sarah Graham in her essay, "See synonyms at MONSTER," believes "while the novel may be defended for bringing to light the exploitation of intersex people, the metaphors and inter-textual references it uses suggest that it is also complicit with that exploitation" (Graham 3). Graham would argue that sections like "Flesh and Blood" do more harm than good. Playing up a horror story and revealing the intersex character as the monster is doing no favors to real intersex people. She acknowledges the texts overwhelming use and exploration of hybridity but claims it "does not extend to its intersex narrator" (Graham, 4). She claims the novel expresses the desire to have either one or the either in terms of gender. Not only that, but Graham claims that whenever intersexuality is used it is linked to monstrosity. She writes, "For

example, [Cal's] intersex status is caused by sibling incest, something often perceived as deeply transgressive even when consensual" (Graham 4). This statement, of course, seems to suggest that Eugenides has downplayed incest or at least that it is wholly undesirable and criminal. Therefore, as a child of incest Cal must be monster-like or socially degraded since he couldn't have the fortune of being born of normal circumstances. Graham also looks at the "Sixty-Niners" club where Cal briefly performs as Hermaphroditus and due to his need to be intoxicated before performing draws out that "the 'monster feeling,' far from 'fading,' reasserts itself throughout [Cal's] adult life, causing a string of failed relationships and an endless migration around the world that reflects his unbelonging" (Graham 12). The drugs are needed to dull his sense of depression and shame and this same moment is what carries him to have trouble accepting himself later in life. He is made out to be a monster, he feels like a monster, he is a monster.

However, this close-reading of Calliope's life exclusively is doing Eugenides and Cal no favors. So much effort was put into explaining how Cal came to be the person he is and implying that certain actions made by Cal or felt by Cal could make him a monster is making a victim out of the victim. Cal should have the right to be confused or ashamed and coming from an incestual relationship does not degrade the status of being intersex or human. Tying this back to the horror chapter, the chapter that should technically be called out the most, it is important to keep in mind that this is primarily a coming of age story. The scary world Cal enters is not one of intersexuality and the shame does not spring from this either, rather the shame and monstrosity come from entering the regular world of sexuality. Growing up is freaky and being raised by parents that cling to the past and who seem like they would openly reject Cal's intersexuality or regular active sexuality, it is clear how someone might want to be someone else.

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The monster of *Middlesex* is not intersexuality, but rather tropes and stereotypes that might lead someone to think it is. In "Flesh and Blood" Eugenides is so self-aware that he is writing a horror chapter that it's painful. He doesn't approach the genre with fresh ideas to truly scare the reader away from Cal, instead, he makes it so blatantly obvious that it's almost hysterical and what he is doing is actually disintegrating those stereotypes. Cal is not a monster. Cal is simply unaccustomed to her body at that time. To her, she was a girl not going through puberty right and instead of coming out of that section appalled by her, the reader should feel closer. It is important to keep in mind that "Calliope was also a virgin that night" (373) and that she still had yet to experience that side of her life and physical being. She may have discovered her intersexuality, but what may have been more shocking was the virgin sacrifice. Intersexuality was never the target. In fact, Jerome "hadn't noticed a thing" (376) and the next day Cal herself felt the idea "beginning to fade, to become part of the drunkenness in the woods of the night before" (377) and instead began worrying about whether or not she was a slut or if she would get pregnant. Eugenides builds up the moment with gripping anticipation and reveals a "Hello, it's me. The same Cal as before." Nothing to be afraid of. The trope has been deflated. Just as Milton is not the epitome of a noir hero and just how Lefty and Desdemona's marriage is not the epitome of a romance film Calliope is not the epitome of horror. Those constructs are stereotypical and misrepresentative and being a little different is a very good thing.

The real monsters are those that force her into uncomfortable situations. Her parents, Mr. Object, Rex Reese and Jerome, Dr. Luce, etc. They do not force her physically or psychologically (at least not always), but they force her by reinstating stereotypes.

Rex and Jerome play their roles perfectly for a campy horror show. They are the horny dudes that want action. Dr. Luce is the superstar doctor shooting for fame and wealth over ethics. Cal's parents want her to have the same life they had growing up. This issue is brought to light through a different film genre; the home video. A very young Cal is subjected to all of her parent's thoughts and dreams and gets encapsulated on grainy video as that projection forever. As Cal recalls, "Tessie went a little overboard in dressing me. Pink skirts, lace ruffles, Yuletide bows in my hair. I didn't like the clothes…" (224). In that moment, Cal was Tessie's sweet little darling girl. That is how she will always look. The home video sets up a time capsule quality that leads to parents forgetting who their children actually are. It is a snapshot in time and not the real representation. Cal, later, says, "This was the thirty-five-second segment that, Luce insisted, proved out his theory that gender identity is established early on in life" (226) all because of the clothes and a doll.

The danger of sentimentality in home videos is also carried out through Chuck Palahniuk's *Invisible Monsters*, which paints a very similar dysfunction with the medium. Chuck Palahniuk does not hold back and delivers his message on Chapter 2 in clear and clean written prose:

> Jump back twenty years to the white house where I grew up with my father shooting super-8 movies of my brother and me running around in the yard.
>
> Jump to present time with my folks sitting on lawn chairs at night, and watching these same super-8 movies projected on the white side of the same white house, twenty years later. The house the same, the yard the same, the windows projected in the movies lined up just perfect with the real windows, the movie grass aligned with the real grass, and my movie-projected brother and me being toddlers and running around wild for the camera.
>
> Jump to my big brother being all miserable and dead from the big plague of AIDS. (Palahniuk 21).

It is all marked in this scene and the overwhelming danger is stasis. The reason the parents continuously play these home videos is because they feel guilty for their son's death that they involuntarily started with their poor handling of his having AIDS. Their guilt and their inability to cope with their tragic loss have them neglecting any hopes of a future and instead has them scrambling to fix the past. However, during the super-8 movies, everything goes completely back to normal and they still have their beautiful and happy son. Palahniuk emphasizes the word "same." Everything is lined up perfectly just how it was 20 years before and life will go on the same. The trope of the home movie is nostalgia and sentimentality, which both Palahniuk and Eugenides would say are the death of moving forward. Palahniuk would also see their vision as complete false consciousness that is unreal and distant. Invisible monsters in this sense are what you don't look at, the neglected and marginalized. Cal, Shannon, and Brandy are not actual monsters nor are they represented that way, but in a society that constantly says otherwise it can be difficult to tell. Whereas Sarah Graham read doubt and shame as acceptance of being marginalized everything else operating, Cal's story itself is saying otherwise. Both of these novels want the reader to abandon any stereotypes or tropes they might have about intersexuality or literature. They want you fresh and free of sentimentality. They want to go back and literally rewrite history to explain exactly where they are coming from. Both Cal and Shannon go back to the beginning of their respective stories to

show, from the ground up, how I came to be the person I am now and not here is who I wanted to be or once was. Embodied in the time capsule film is the literal projection of a desired life. It is static. It is dangerous. It is the one genre Cal cannot escape because she is ingrained in the style itself. It is both the "saltwater taffy" and the "graveyard feeling."

  The horror genre is not the only place that Eugenides finds ways to escape labels and tropes. Throughout the novel, Eugenides samples styles from romance literature, war stories, noir, religion, Greek tragedy, German expressionism, and consecutively he finds ways to perfectly replicate the style and deviate from it just enough to show how genres don't make real life what it is. Genres are tools to replicate fiction and although we make think and write in them we do not represent them. *Middlesex* cannot be described by any specific genre because Eugenides understands the world is multi-faceted and requires understanding on a much larger scale and platform. Calliope, as well as Oly, Shannon, and Kathy, could only tell his story if he told all of it. The nature of freak literature is to create enough context to give a character enough space to be themselves no matter what that might look like. The genres aren't fixed and the parts aren't static. These characters grow and transform and being there to see how that comes to fruition is everything. By actively reading this type of fiction one avoids doing what Milton and Shannon's parents do. The reader gets to dodge nostalgia and sentimentality as they are forced to participate braving a whole new world that might be just a little too scary and a little too new, but always rewarding and always eye-opening.

[80]

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Ali Meehan

COFFINS AS CLOSETS: AN EXAMINATION OF VAMPIRISM AS
A RESULT OF NON-CONFORMING SEXUAL IDENTITIES

While the phrase 'to come out of the closet' was not used as slang for revelations of sexual orientation until its coinage by Sylvia Plath in 1963, its subsequent rise to popularity occurring in the 1970s, the imagery of hiding and locking away secrets such as sexual orientation is not by any means new (OED). In fact, it could easily be theorized that the act of 'closeting' one's sexuality was already well-known in the English vernacular at the time of *Dracula's* conception. According to the Oxford English Dictionary, the concept of a 'skeleton in the closet' was already well in use before its print debut in 1845 and the explicit usage of the term 'closeted skeleton' in *Harper's Magazine* in 1883. The usage of 'skeleton' in this colloquialism is interesting, especially when connections are drawn to a potential spiritual or emotional death of the person keeping such a secret. In other words, if left in the closet, a part of that individual suffers a death of self. Perhaps this partial death, this internal death, is what Bram Stoker had in mind when he too coined a new phrase, 'the Undead. Vampires, being neither fully dead nor fully living, occupy the same liminal space as a closeted individual. Throughout *Dracula*, various individuals experience full or partial vampirization, each of whom express significantly non-conforming identities. Ultimately, this vampirization results more from an interior division of self than any exterior forces acting upon the individual.

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For Lucy, the battle against conformity is reflected in the text as being equal parts internal and external. Beginning with the external, Lucy is explicitly locked into her room at night for fear of her escaping. For a series of weeks, Mina and Mrs. Westenra conspire to keep Lucy in her room at night in an effort to protect her well-being. As she sleepwalks, Lucy "tries the door, and finding it locked, goes about the room searching for the key," a key which Mina eventually takes to tying around her own wrist, locking them both within a nocturnal prison (Stoker 94, Stoker 112). When Lucy eventually escapes physically from her bonds, Mina reasons that "she cannot be far, as she is only in her nightdress" (Stoker 109). For Victorian women of Lucy and Mina's stature, "Dressing-gown would mean house; dress outside" (Stoker 109). Lucy, far more in touch with her id in her unconscious state, clearly does not give a damn about these societal functions, foregoing even shoes, which would have been an expectation in either locale. It is in this moment of unadulterated freedom that Lucy encounters Dracula, beginning her conversion toward 'undeath.'

In her sleepwalking, Lucy is able to act on the urges of her unconscious mind. She clearly wants out of the oppressive Victorian box her mother and Mina are working so hard to keep her confined to. These rebellious, id-focused desires slip out as fantasies at points in her letters to Mina, such as when she remarks, "Why can't they let a girl marry three men, or as many as want her," and "why must a man like that be made unhappy when there are lots of girls about who would worship the very ground he trod on? I know I would if I were free," immediately reeling herself back in, clarifying, "only I don't want to be free" (Stoker 80, Stoker 81). Lucy's polyamoric inclinations, while still

rather taboo today, would have been unheard of in the Victorian era. The societal expectation for her to commit permanently to only one of her suitors forces her to kill off that non-conforming part of herself, ultimately leading to her complete vampirization. Mina, supposedly Lucy's closest friend, completely misses this, theorizing that "it is the waiting [for her fiancé to arrive] which disturbs her; she will be all right when he arrives" (Stoker 93). Even when she receives evidence to the contrary such as improvement in Lucy's palor and the loss of the "anæmic look which she had" as soon as Holmwood is called away on business, Mina refuses to accept that Lucy could be anything other than normative (Stoker 94). Since even her closest confidant cannot understand the battle occurring within Lucy, it is not surprising that the group of men they bring in to help have absolutely no possibility of correcting Lucy's closeted liminality and resulting vampirization.

This same active awareness of non-conformity is visible in the character of Dracula. He is well-known in his native land as someone to be avoided. Jonathan notes that, "every known superstition in the world is gathered into the horseshoe of the Carpathians" (Stoker 28). The natives are "reticent" and "frightened" by Dracula who they refer to as a "stregoica" or witch, making references to both hell and Satan to round out the descriptors. When Harker makes it clear that he is still making his way to the castle, the whole town makes "the sign of the cross and [points] two fingers towards [him]" in an effort to "guard against the evil eye" (Stoker 32). While these reactions are generally seen as a response to Dracula's vampiric nature, what if they were instead the cause? In a culture as superstitious and orthodox as the one presented by Stoker, there can be no doubt that a man with homosexual, or even merely effeminate qualities, would have been ostracized from society.

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Harker's journal paints a picture that is, at least initially, contradictory to what he has been led to expect by the locals. At worst, Dracula is over-welcoming. He clearly has not had guests in some time and is excited, welcoming Harker inside three separate times in what probably amounts to three minutes at most (Stoker 41). He "insist[s]" on carrying Harker's luggage and offers him "an excellent roast chicken…with some cheese and a salad and a bottle of old Tokay" to be followed by a cigar, none of which Dracula partakes of himself (Stoker 41, Stoker 42). From this we can surmise two things. First, that Dracula is an "excellent" cook. It is later revealed in the text that "there [are] no servants in the house," meaning Dracula does everything from "making the bed" to the cooking (Stoker 51). Thus, everything that is given to Harker has been prepared personally by Dracula. In the Victorian period, this concern for one's guest would have been seen in itself is a feminine trait. Dracula, as seen in Harker's journal, is initially presented as host, a man to drink and smoke with while discussion politics and the like. It is only when Harker notes that he has not seen "the Count eat or drink" that he becomes truly suspicious, referring to Dracula as "a very peculiar man!" (Stoker 50). In this moment, a shift occurs in Harker's perception of Dracula. He is no longer the über-masculine host Harker is trained to expect, becoming instead its female counterpart, the hostess, who is concerned with everything from sheets to the brand of cigar provided for post-supper drinks. This is the turning point for Harker, who never again sees Dracula as anything but an abomination.

Harker, the man Dracula invited into his home without reservation, reacts in the exact same manner as the townspeople. He immediately assumes that the bolts on the doors are to keep him in, without pondering for even a moment what they might

be keeping out. By treating Dracula's vampirizaton as an effect of his ostracization as opposed to its cause, we see the earlier usage of terms "stregoica" and hell as queer-phobic in origin. In Castle Dracula, Dracula has built, if not a fantasy world, at least a safe haven away from the degradations and judgements of his former community. He, like Lucy, has accepted that he does not conform. He "threatens" simply by being "sexually 'other'" (Hatlen 84). By existing in that same liminal space of the undead, neither here nor there, never fully himself, Dracula embodies what Hatlen claims is the "real subject of the book…the relationship between psychosexual repression and social oppression" (95). Despite this, in his castle he has always been safe, that is until he let Jonathan Harker inside. Jonathan Harker, the embodiment of sexual repression and denial, who, when Dracula reaches out to touch him, is overcome by "a horrible feeling of nausea" which he "could not conceal" (Stoker 43). This overt rejection of Dracula's advances is obviously hurtful. Dracula "evidently noticing it, drew back; and with a grim sort of smile… sat himself down again on his side of the fireplace" eyes noted to "gleam," perhaps with unshed tears (Stoker 43). From this moment, it becomes quite clear that Harker could never become a fully-fledged vampire, as he cannot accept his sexuality as an integral part of himself.

This same intentional ignorance is seen in Mina. While Mina's exact sexual orientation is a bit ambiguous, what is clear is that she is most assuredly not a straight flying arrow. At first, she appears to regard Lucy and Jonathan as having equal standing in her affections, remarking, "I am unhappy about Lucy and about Jonathan" (Stoker 93). However, as more and more time passes without word from Jonathan, Mina's feelings for Lucy come into stronger focus. While watching Lucy sleep (I see you Twilight), Mina muses that Lucy "has more colour in her cheeks than usual, and looks, oh, so sweet" (Stoker 109). In the very next line, however, her Victorian upbringing takes over. Mina appears to overcorrect her potentially homosexual train of thought saying, "If Mr. Holmwood fell in love with her only in the drawing-room, I wonder what he would say if he could see her now" (Stoker 109). By attempting to convince both the reader and herself that she was merely admiring Lucy's loveliness as Holmwood's proxy and for his benefit, Mina forces away an inner truth about herself.

This same avoidance and repression is seen several pages later when Lucy reveals to Mina how she felt during her momentary flight to freedom during which her "soul seemed to go out of [her] body and float about the air" (Stoker 117). Instead of treating this as a learning moment, Mina reacts to Lucy's joy in the same fashion Harker reacted to Dracula's advances, both embodiments of the pleasure principle, avoiding discomfort caused by the appearance of repressed desires. Although "breathless" herself, Mina verbalizes her discomfort saying, "I did not quite like it, and thought it better not to keep her mind on the subject, so we drifted on to other subjects, and Lucy was like her old self again" (Stoker 117). For Mina, it is not enough that she repress her own desires, she wants Lucy to do the same, becoming uncomfortable when she does not.

In the very next paragraph Mina backpedals hard. The letter about Johnathan's hospitalization has arrived and Mina snaps fully back into her carefully crafted façade, trying desperately to convince herself of its legitimacy. She cries over the letter, whether the tears be for Jonathan, Lucy, herself, or all three we cannot be sure. She places it "against her bosom" as a reminder of her 'reality,' forcing herself to recall that it "must be next to [her] heart, for he is in [her] heart" (Stoker 117). This excessive emphasis established, Mina runs. Unable to handle the potential shattering of her seemingly perfect self, she

continues on the "journey" she and Jonathan have had "all mapped out" for who knows how long, only packing one change of clothes in her haste to escape uncertainty (Stoker 117).

The next time we see Mina, she is encountering vaguely shrouded references to her fiancé's homosexuality. The nurse, by crossing herself and refusing to speak of the "dreadful things" Harker "raved…whilst he was off his head," is behaving identically to the native response to Dracula. While it could easily be assumed that Harker was ranting about Dracula's vampirism, the sister's assurance to Mina that "it was not about anything which he has done wrong himself" and that "he has not forgotten you for what he owes [her]," indicates that the ravings were quite likely of a homosexual nature (Stoker 122). Despite this, Mina remains unconcerned. It is in this moment that the reader must begin to question exactly how much Mina knows about her affianced. In her first letter of the text, Mina tells Lucy that "when [they] are married [she] shall be able to be useful to Jonathan" (Stoker 75). Overtly, this is a reference to her stenography skills, but the unromantic nature of this belief potentially implies a state of conscious beard-dom. Is it possible that Mina is already fully aware of Jonathan's 'tendencies?' Probably, if not consciously, then at some lower level of awareness certainly. She all but laughs at the possibility that the sister thought she might be jealous of "any other girl," affronted at "The idea of [herself] being jealous about Jonathan!" (Stoker 122). As such, it is perhaps not too much of a stretch that, while Jonathan appears completely oblivious to his own and anyone else's sexualities, Mina's partial understanding combined with her phenomenal feats of repression, is why she is only partially converted to vampirism in the end. The Harkers choose to begin their marriage on the basis that ignorance is bliss. While "he is so incapacitated by his visit to Dracula's castle" and the homosexuality it represents "that, when he does marry [Mina], simply staying alive takes all his energy," Jonathan elects to fully suppress his homosexual desires and "take up" a new "life… with [their] marriage" (Stoker 486, Stoker 123). Mina agrees to this initially, concluding her letter to Lucy with what appears to be a heartfelt ending to any potentially romantic relationship they might have had, alluding that Mina is happy "now" that she is in a committed heterosexual relationship in ways that she was not before, urging Lucy not to forget her "duty," before dashing off because she "must attend to [her] husband!" (Stoker 124). Mina remains committed in this manner for some time, the perfectly dutiful wife. She has repressed her feelings for Lucy so thoroughly that, upon Renfield's rather crass reference of Lucy's death, "Mrs. Harker" finds it in herself to "smile sweetly" (Stoker 238). When she joins the vampire hunters, it is not out of self-interest, but in an effort to protect her poor, delicate husband. This situation appears to be beneficial to all, Mina seeming to be able to achieve 'superwoman-like' status while still remaining within her bubble of false consciousness, up until the moment Van Helsing points out her liminality. Immediately following his comments on her possession of a man's brain" and a "woman's heart," she is excluded from any further conference. Van Helsing cites concerns for her feminine nature such as bad "dreams" and weak "nerves," closing with the cherry on top, that somehow hunting vampires might cause infertility (Stoker 240). At this time, Mina returns to her role as a dutiful wife, allowing Jonathan to answer for her, and further, allowing him to make yet another "solemn compact" in an echo of the "solemn pledge" that is their marriage, this time, however; Jonathan is committing his life fully to a group of men (Stoker 243, Stoker 123).

After this transferal of Jonathan's vow away from her, Mina is once again forced

to confront her inner desires. While she and Jonathan were committed entirely to each other, she had a partner in her quest for conformity. She knew that, while she might not be completely fulfilled, at least Jonathan was in the same boat right alongside her. But with his abandonment, Mina finds herself adrift once again, this time without either Jonathan or Lucy as her oars. It is in this empty confusion that Mina begins her conversion to vampirism. It is assumedly subtle, since experienced vampire hunters don't appear to notice. Or perhaps they are simply too focused on attempting to transfer their homosexual urges into acceptable forms of expression such as stabbing, grave desecration, and murder.

Mina falls quickly into a depression, feeling "strangely sad and low spirited" (Stoker 160). She spends her time alone reflecting on her marriage to Jonathan, which clearly has not been a good experience for her as she notes feeling "powerless" as though she were being "weighted" down (Stoker 261). Allusions to their sex life indicate that she "lay still and endued; that was all" (Stoker 261). It is now that Dracula comes to her, seemingly a "wonderful…trick" of her dreams (Stoker 261). Dracula, and by extension vampirism itself, serves as both an escape and a trap for Mina. She, unlike Dracula and Lucy who have no other option than to be aware and Jonathan who is either completely oblivious or unalterably traumatized, has the potential to retreat into one category or the other. Mina is at a crossroad. She could, like Lucy and Dracula, become aware of her entire self, ultimately being forced to live a half-life. Or, she can pull back even further into herself, repressing with greater ferocity, hoping against hope that this time her forbidden desires won't return to haunt her.

The battles being waged consecutively throughout the text, both internally and externally, are in actuality battles against the self. In his critique of Dracula, Foster argues that, "At the heart of psychoanalysis is the claim that we are fundamentally divided on a psychic level. We become who we are—we take on our subjective identities—by denying, refusing, or negating the other person we might have been" (Stoker 483). Lucy, Dracula, and Mina are each fighting a battle within themselves. Dracula and Lucy have both accepted that they do not conform to the expected norm. Unfortunately, this acceptance is bittersweet since, although they are aware of themselves in ways Mina does not appear to have fully grasped, they are unable to act in a fulfilling fashion within the constructs of Victorian society. Dracula and Lucy are no longer fighting against the so-called "other person, the Not-me," rather they exist in the liminal space between death and existence as the undead, neither one nor the other, until they are ultimately released from their torment (Stoker 483). They are not haunted, because they are the haunter and the hauntee at the same time. On the complete other side of the spectrum, Harker lives in terror of secrets he might discover. For him "the Not-me does not die off, but lives on within [his] psyche…beyond the reach of the rational, reflective, articulate mind. [It] becomes the wild, perverse, desiring, violent creature of [his] nightmares" (Stoker 483).

This leaves Mina floating, yet again, somewhere in the middle. She is assuredly not completely vampiric in nature, a benefit to her as all the uncloseted and semi-closeted 'vampires' have been wiped out by the end of the text. However, despite Stoker's attempt at the perfect, heterosexual wrap up, marriages and all, the ambiguity surrounding Mina's child opens up a variety of questions. It appears that Mina may not have completely abandoned the knowledge she gained about herself throughout the course of the novel. Perhaps, as Schaffer claims, the child "is Dracula's son" (419). Perhaps, since Dracula and Quincey died on the same day, the "friend" whose "spirit" passed into

the child was not Quincey's, but rather Dracula's (Stoker 368). With this in mind, Mina's secret belief in the "brave" nature of her child takes on a new meaning (Stoker 368). It is possible that Mina, known to be fairly intuitive by nature, is like many mothers, the first person to be aware of her child's sexual orientation. If this is the case, perhaps Mina, by choosing to keep that part of herself completely closeted, by choosing to live despite her potential suffering, made the right choice. Perhaps, by choosing to hide that part of herself from her Victorian peers, Mina, and the other closeted individuals of her time, Stoker most-likely included, enabled the next generation to be born in a world a little better than the last.

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