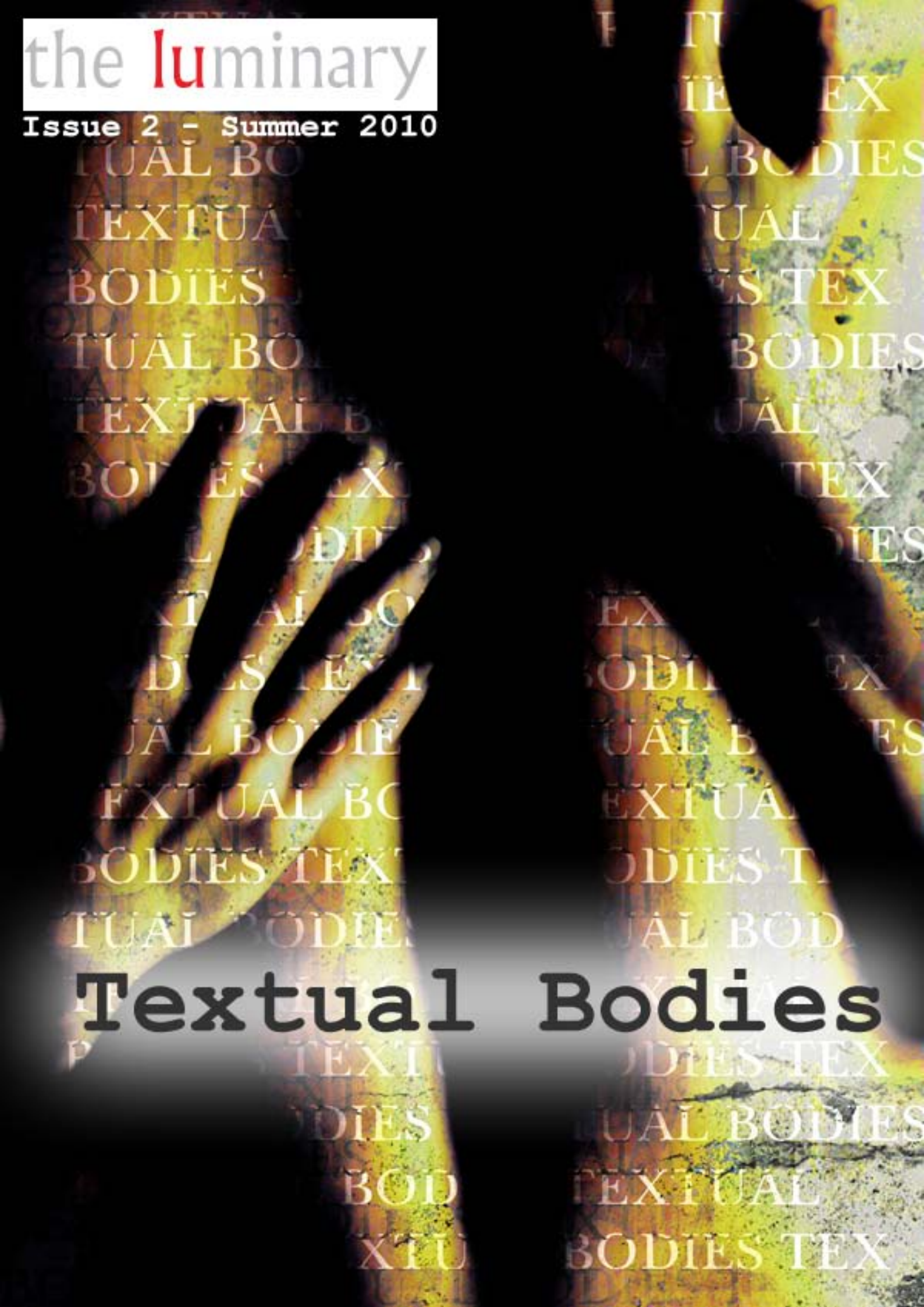
the luminary
Issue 2 - Summer 2010



Textual Bodies

Our second issue is the result of a range of varied submissions from various contributors, all responding in their own unique way to the title 'Textual Bodies'. We would like to thank all our contributors and reviewers for their work in producing this interesting and stimulating issue of *The Luminary*.

ABSTRACTS

'Horror Bodies: The Disapproved Of' Thomas Hawes

The Sun painstakingly constructs a synthetic reader 'community' comprising not only its projected readership but also specific groups of people and individuals it approves of, presumably thought to represent the values of News Corporation and its readers. At the same time it builds up an anti-community, comprising those it disapproves of, who are subjected to systematic 'othering' in the sense of Lacan's alienated 'Other' or the enemy state in Orwell's *Nineteen Eighty-Four*. In this world of 'us and them' it is the latter ('them') who present by far the more colourful and interesting group, depicted in a way often reminiscent of pantomime villains, or comedy horror shows such as *The Munsters*, except that the newspaper is clearly serious in its ideological dissemination, however ridiculous the caricatures sometimes appear. The anti-values these horror bodies symbolise provide *The Sun* with opportunities to work on the subconscious of its readers indirectly, to turn them against the 'others' without having to spell this out or state its own position overtly. This article provides some relevant theory before focusing in detail on othering, particularly in issues of *The Sun* from 2008.

'A Tale of Two Lamias: The Representation of Lamia's Passions and Transformation in John Keats and J. W. Waterhouse' Chiung-Ying Huang

The question of translation stemming from the artist's attempt to use a particular poetic moment as a means of artistic articulation is significant in exploring the interconnection between the worlds of textual and visual art. This paper explores how the image of Lamia, understood as a serpentine woman whose passion to win Lycius's love impels her to undergo a painful transformation in John Keats's Romantic text, has been translated through J. W. Waterhouse's creative imagination in his illustration of female sexuality and erotic power. In discussing the significant bond between passion and pain in the metamorphosis of Keatian Lamia, this paper argues that in Waterhouse's attempt to translate this textual material visually through the figure of serpentine woman, his Lamia in metamorphosis appears less of a threatening and monstrous presence. Waterhouse's Lamia is no longer the archetypical fallen woman abandoning everything for erotic passion, identifying herself through the union of heterosexual love with Lycius in Keats's poem. Instead, she becomes a more self-contained and auto-erotic woman with the ability to celebrate passion and desire on her own. This paper concludes that as a painter at the transitional period of late Victorianism and early Modernism, almost one-hundred-year later than Keats's time, in the painter's constant association of female beauty and erotic power with the image of half-animal and half-woman, Waterhouse represents the impasse women face in late-Victorian Britain – freer, less constrained, but still trapped.

''The Secret Springs of Action': The Anatomy of Prejudice in Maria Edgeworth's *Harrington*' Inna Volkova

"'The Secret Springs of Action?: The Anatomy of Prejudice in Maria Edgeworth's *Harrington*' is concerned with the relationship between a mind obsessed with prejudice and a body of oral and written discourses that circulated anti-Semitic stereotypes in England. I examine Maria Edgeworth's motivation behind writing this novel and her attempt to illuminate the interdependence between prejudice in psychological, social, and literary contexts. The paper also investigates the workings of prejudice through the power of a secret. I challenge a commonplace reading of *Harrington* as an anti-climactic novel by arguing that Edgeworth makes a bold statement about the anatomy of prejudice in what seems to be a 'weak' ending.

'Can a Ravished Hero Still Laugh? The Trope of the Stone in Christopher Marlowe's "Hero and Leander"' Kristen Renzi

''I would keep my own dress': Self-Determination and the Roles of Power Dressing in *Villette*' Nicole Bush

Through a close reading of Charlotte Brontë's *Villette* (1853), this paper will examine the importance of dress and costume for discussions of gender and self-construction in the novel. By analysing Lucy Snowe's reaction to and use of differing styles of dress, I contend that the text exhibits a more complex understanding of Victorian ideas of self-definition and female empowerment than critics have previously allowed. Reading the text through theories of dressing and gender performance, I argue that Lucy displays an evasive and changeable structure of gender identity through her involvement with theatricality and role-playing. By knowingly costuming herself, Lucy can navigate between extremes of character, never settling decisively on one

role, but shifting between multiples for her own advantage. She negotiates the power structures at play within the foreign locale of Villette using dress as a tool for concealment and empowerment. This can only be effected by her close observation of the rules, and roles, of dress. Further, I suggest that Lucy's veering tactic of evasion and display is paralleled in the textual self-determination of her narrative. By holding back information, altering chronology, and mirroring her grey, shadowy robes in the text itself by regulating what she makes visible, she ensures that even the reader cannot imprison her within descriptive boundaries. This paper shows Brontë re-dressing the body, and hopes to allow for a reinvigorated discussion of self-construction and role-playing in the mid-Victorian novel.

''alle his fetures fol?ande, in forme þat he hade': Recovering the Body and Saving the Soul in Sir Gawain and the Green Knight' Devani Singh

Focusing on medieval theories surrounding the human form, this paper traces a correspondence between corporeal integrity and spiritual wholeness in the Middle English alliterative poem *Sir Gawain and the Green Knight*. In Sir Gawain, moments of potential moral crisis are accompanied by physical suffering or discomfort. I argue that the promise of decapitation by the Green Knight represents a threat to Gawain's 'trauþe', the term used by the poet to characterise Gawain's virtue, as embodied in the pentangle which he bears on his shield. The paper also treats several traditionally problematic points within the poem, including the amorphous nature of the Green Knight himself, the symbolism of Gawain's wound, and the role of the green girdle within the narrative. I argue that each of these episodes indicates an anxiety about the stability of the body, as a microcosm of the more perfect body of Christ. My argument concludes by identifying a symmetry between Christ's and Gawain's bodies, since the former provides the means by which Gawain's physical wholeness and spiritual security are recovered.

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Acknowledgements

Cover Art by Tim Hall

Horror Bodies: The Disapproved Of

Thomas Hawes

Introduction

Day by day sections of our media make the beautiful ugly and the ugly beautiful. Good looking and sometimes talented young people are routinely transformed into celebrity idols, hoisted like statues onto lofty pedestals, initially acclaimed but soon subjected to fierce criticism that they had not expected. Finally they are thrown down in the mud when found to have feet of clay because this celebrity frenzy has corrupted them. On the other hand, ugly 'values' such as the glorification of militarism are presented as if they were so self-evidently necessary and noble that to oppose them must of itself be wicked and unnatural. Today's media are, in addition, so influential that they have arguably rendered soldiers and police almost redundant when it comes to controlling the masses. The latter now seem to be more than amenable to indirect pressure, through media role-modelling and life-styling in chat shows and reality TV, as well as - more directly - in the news.

The way this functions is that 1. a cult of celebrity is encouraged, if not necessarily created, by the media; 2. internet sites, TV and radio channels, newspapers and other media organs exploit this cult of celebrity by including or excluding, highlighting or demoting specific news items in line with their own general ideological priorities; 3. particular individuals and groups of people are singled out for transformation into icons of what they consider positive or negative values; 4. extra elements may be attached at will to these icons in order to endorse or attack political and other opinions of the moment. What is important is that all this may be less than obvious to consumers while they are concentrating on the said celebrities.

This article will first review some basic critical theory about newspaper ideology, before outlining its central concepts of 'outsidering' and of 'the word'. After a brief explanation regarding the data and methodology employed, it will discuss how discourse participants may be used to vary and manipulate the writer's profile in this respect, to either include or exclude other parties. Finally, in the main section of the paper, outsidering will be analysed and exemplified in two specific issues of The Sun.

Newspaper Ideology

What passes for 'news' has become, in the early twenty-first century, a naturalized staple of our cultural diet. It is something we must keep up with if we aspire to being considered informed. News is also strongly habit-forming, like a drug, to the point where we may feel unsatisfied or inadequate if we neglect it for too long. We rarely stop to consider this phenomenon, but an observation by Fairclough offers an insight into what is going on: 'The constant doses of "news" which most people receive each day are a significant factor in social control'.[1]

Therefore, as the word doses implies, news has become one of our social drugs, or at least a form of placebo imbibed on a daily basis like vitamin tablets. We cannot forgo it without courting withdrawal symptoms, even if these are merely imagined. Moreover, our seemingly unquestioning news consumption appears to operate rather like eating – that is, as a society, we tend increasingly to consume it in a hurry, without full concentration. Though we may focus on particular news items from time to time, just as we might pay more careful attention to the menu when in a restaurant, much of the news we consume goes through our system almost unnoticed.

This happens the more easily because the doses remain constant, as Fairclough also notes above. The proportions of the different content areas within a given newspaper have been found to vary only minimally and the proportions of the various news categories likewise remain surprisingly stable. For example, Tunstall (1996), cited in Reah (2002), assesses The Sun's balance as: 35% advertising, 29% sport & entertainment and 28% news. [2]In other words, it is not the news (if there is, such a thing, objectively speaking) on any given day that dictates the coverage. Instead, as with drugs, there is a prescription to be adhered to and the usual news slots must be filled, whether or not there is anything of note to fill them with. Worryingly, the decision as to how to fill a particular slot is political, for 'the news story… is not a neutral vehicle, nor is news production a neutral process'.[3]

Fairclough suggests that the underlying purpose of this whole news circus is not so much to keep us informed as good citizens but to give voice - albeit in a disguised manner - to those in power.[4] Yet the precise ideology that is dominant in any given newspaper is best left understated, Ng & Bradac claim, because 'influence attempts' become more palatable to their targets when depoliticised by indirectness or camouflaged as something else.[5] The extent of The Sun's influence today may be debatable but, since it remains the best selling British daily, we can assume that it is significant. Its use of metaphorical models to simplify and frame its news presentation is therefore noteworthy. Ng & Bradac explain:

Metaphors are models for thinking about social and physical objects and for communicating a complex set of attributes in a shorthand that can be readily understood… models call our attention to some features of experience and blind us to other features… metaphors come to seem natural and inevitable and, therefore, no more objectionable than one's own field of vision .*(Ng & Bradac, pp. 138-141)*

'OUTSIDERING'

Among the metaphorical models employed by The Sun, us and them, friends and outsiders appear to be primary. The polarity created between us and them, between friends and outsiders, sets up the stark perspective of a binary world. All that is then needed is to foster an association between any given person or persons and one or other opposing pole, and one has a ready-made argument for or against them. This paper will therefore argue that these symbols constitute a secular 21st century version of medieval iconicity, presenting us with a sacred family and its mirror opposite from hell. They prepare the reader ideologically for their subsequent manifestations, so that they will be readily accepted as conforming to a familiar pattern and digested without too much detailed examination. In this way readers may be ideologically positioned. By placing them in the role of 'implied reader' and by creating a 'system of shared values' a newspaper may evoke the illusion of an extensive group of people who think alike. (Reah, pp. 45, 50) This amounts to uniting the readership in opposition to a given individual or group of people, which has traditionally been known as 'othering'.

'Othering', in essence, refers to the assertion of the self through the denigration of the Other and has almost certainly been practised throughout history. As an academic concept it probably originated with the German philosophers Fichte and Hegel and in present day Europe the notion is most closely associated with Lacan and Derrida. Lacan's psychoanalytic theory posits a child's entry into a mirror stage, in which s/he first becomes aware of being a separate self, distinct from the rest of the world, upon acquiring language, which is the site of the signifier, the symbolic order, or a third party – hence the Other.[6] The notion has been adopted by feminists, amongst others, to criticise male patriarchal thinking for being incapable of perceiving woman except as man's negative mirror image or 'other'.[7]The concept also has a bearing on the question of what is 'meaning' and whether it exists in itself or is merely a function of comparison, or deferral. Moi (1985) provides an accessible summary of Derrida [8]on meaning deferral:

'Meaning is never truly present, but is only constructed through the potentially endless process of referring to other, absent signifiers. The "next" signifier can in a sense be said to give meaning to the "previous" one'.[9]

Since one's identity is bound up with the thoughts one is able to express and since, as the Sapir-Whorf hypothesis holds, language and thought are inextricably connected, the very use of language simultaneously implies both a self-asserting identity and also, necessarily, self-alienation. One defines oneself as that which is not Other and, thereby, becomes dependent upon the Other, without whom, in a sense, one would not exist. The claim here is that, when it comes to ideological dissemination in The Sun, the generalised phenomenon of othering takes the more specific form of outsidering, by which I mean designating individuals or groups of people not as members of one's in-group but of an out-group, in other words as 'outsiders'.

Reah hypothesizes that such role modelling may be achieved through differentiated naming, i.e. assigning to 'us' the more positive, to 'them' the more negative names. However, while this is undoubtedly a factor, readers sensing bias might well be inclined to resist any perceived indoctrination. Therefore, a more effective method in the long term would simply be to present enough examples of friends and outsiders in consistently positive or negative contexts, respectively, for the reader to know exactly which types are which without it having to be spelled out. This applies especially to anti-role models. Praising particular people could be interpreted as merely polite endorsement of current fashion or a laudable awareness of public opinion. However, an attack on specific elements immediately gives rise to the supposition that it is revealing of the paper's own position.

'THE WORD'

Althusser's (1971) thesis that print media organs are among the Ideological State Apparatuses[10] remains explanatory if we make allowances for the end of the Cold War and resulting advances by capitalism, as well as privatisation and today's generally lower (though not necessarily less powerful) profile for the State. Seen against this background, Sun journalists are arguably members of an influential socio-political elite or at least working in alliance with such an elite, whether by overt agreement or otherwise. Nevertheless, as Ng & Bradac explain, it is in their interests to cultivate an appearance of 'solidarity' with their overwhelmingly working class readership. This is where gossip and Hodge & Kress' (2006) concept of 'the word' are useful.[11]

The creation of solidarity, and cultural transmission more generally, through spoken gossip has been widely recognised. Riley (2007) categorizes social knowledge into three types, namely knowing that (which relates to political and religious beliefs); knowing of (which applies to current events, news and gossip) and knowing how (which refers to people's skills and competencies). The most relevant to ideological dissemination in the media is Riley's second category, knowing of, which he describes in terms of familiarity with certain 'values'. 'Conversation, and in particular, the kind of conversation we often denigrate as "gossip", is by far the most important channel for the constant reaffirmation of shared values', he asserts.[12]

In a similar way to friends or family negotiating through the medium of gossip which of their acquaintances belong to a favoured in-group and which they disapprove of, newspapers consistently portray specific people as favoured or disfavoured, thereby progressively introducing their readers into a synthetic in-group 'community'. Riley refers to this as a 'membershipping' strategy, explaining: 'Social identity is made up of a configuration of memberships and each membership is knowledge-and-language based… each individual's identity is made from… "a moral narrative"… consisting of the experiences and knowledge acquired as a member of that configuration of groups'. *(Riley, p. 113)*

It should be noted that 'knowledge', in this sense, is a sociolinguistic construct rather than an empirically observable phenomenon. It is the story told by a particular culture to, as it were, put its collective mind at rest regarding any potentially worrying issue. For knowledge is, after all, only belief based on either what others have told us or our own experience. By way of example, humans thought they 'knew', for millennia, that the sun moved relative to a stable earth. Whether individuals had been taught this or had observed the sky long enough to have 'seen' the sun slowly moving across it for themselves, the matter seemed beyond question. And, yet, it wasn't so.

Hodge & Kress *(p. 151)* illustrate further by reference to an Aboriginal subculture. The harmony of the group in question, living on the outskirts of Darwin, Australia, is traditionally maintained by the adoption of a united position on any significant disagreement. Once this version of the truth, known as 'the word', becomes official, the group can then speak as one. Any individual refusing to accept 'the word' can if necessary be excluded from the community, thereby eliminating dissenting versions. While this may at first be surprising, our British social network in fact functions quite similarly, whether thanks to the legal decisions of a court or, more informally, as we move in and out of various social circles, leaving voluntarily or being excluded when we refuse to accept the equivalent of 'the word' as defined by others. The notion is more explicit in certain other cultures. In north-western Morocco, for instance, the world is divided into family and friends, on the one hand, and 'outsiders' (the Arabic word may be transliterated as 'beranieen', from 'berah' outside), on the other. The author has witnessed visitors knocking at house doors and, upon being questioned, replying that they are people who are 'close', i.e. not outsiders.

By constantly introducing readers to new 'friends' and 'outsiders', newspaper reader 'communities' can also be constructed in a similar way. For instance The Sun of 24th September 1981 linked a Page 3 glamour model with the Royal Family in the person of Prince Andrew, then in the RAF, by juxtaposing their photos on the page, thereby combining the stereotypes of 'sexy' girl and 'heroic' boy into a friends role-model team. Meanwhile The Sun's political opponents, who in 1981 were primarily Labour left-wingers such as Tony Benn, conveniently slotted into the role of 'outsiders'. The newspaper continues to choose its readers' positive and negative role models for them as a parent might encourage a child to befriend certain children but not others because they are, say, Catholics or Protestants, as the case may be. *(Riley, p. 140)*

DATA AND METHODOLOGY

By volume, newspapers are probably still the most read of all text types if we count their online versions, even though today's reader might have to deal more frequently with emails. The data for this investigation were taken from Britain's most popular newspaper, The Sun, daily selling approximately 3 million paper copies alone. The corpus analysed comprised ten issues of the whole newspaper from consecutive days (i.e. Monday through Saturday) in September 2008. At this point in time, a Labour government had been in power for eleven years but was visibly faltering in opinion polls. Then, in the autumn of 2009, The Sun publicly announced it was withdrawing its support from Labour and would henceforth support the Conservative Party. One might therefore predict that the articles in the corpus would reveal an ideology in a state of flux. It should be interesting to discover who was included among us and most especially interesting to see who was 'outsidered', as them.

An earlier study by the same author concluded that from 1991 to 2008 there were major changes in approach among the various Murdoch newspapers. In 1991 The Times and The Sun had divided a pro-Conservative agenda between them as follows: while The Times bolstered the then Tory government by according a disproportionate amount of space to its activities and pronouncements, The Sun concentrated on attacking the increasingly popular Labour opposition by ridiculing its leader, Neill Kinnock. These roles and also the language employed were clearly polarised in style and substance, with The Times posing as impartial and The Sun posing as disarmingly frank. By 2008, however, there had been a marked process of

tabloidisation in the former and of broadsheetisation in the latter. It appeared that their styles were converging towards a style mixing formal and informal features and perhaps more akin to that of the *American Time* magazine.[13]

It was against this background that the present study became necessary. If The Sun had somewhat toned down its demagogic rhetoric of 1991 and could no longer be said to have a defined role in party-political terms, how could one gauge its ideological stance? One plausible answer seemed to be an analysis of the metaphorical types, particularly the 'friends' and 'outsiders' discussed above. The methodology was relatively simple. It involved:

1. identifying a set of leading metaphorical types;
2. searching for intertextual repetitions or transformations of these a) from one day's issue of The Sun to the next and b) from one page to others within the same issue;
3. determining whether these fitted positive or negative categories (us and them, respectively);
4. analysing what it was that linked given examples to a specific category;
5. formulating hypotheses as to the rhetorical motivation behind the use of these.

INTRODUCING THE 'OUTSIDERS'

Approximately one in ten grammatical subjects in The Sun thematises a friend, while outsiders account for about one in every fifteen. Of the former there is a colourful range, from ordinary 'Brits' acting heroically to Royals and, most typically, soldiers or sportspeople considered to serve Britain well. What is perhaps surprising is that even these friends are often placed in a context of conflict, reinforcing the underlying polarity and increasing the pressure to conform by suggesting that there is no middle ground, that you are 'either for us or against us'. An example is:

LEWIS Hamilton and Andy Murray showed true Brit grit yesterday… They call it the bottle of Britain (The Sun, 8.9.08:8).

Here the achievements of the racing driver Lewis Hamilton and the tennis player Andy Murray are described in language that recalls World War II rather than an amicable sporting event. An illuminating co-text for the 'bottle of Britain' pun is to be found in The Sun's daily Striker comic strip, which shows that the paper remains nationalistically anti-European and provides a classic example of 'othering'. The on-going Striker story revolves around an overpaid German footballer whose accent is reminiscent of 1960's World War II movie villains. As a sample:

Nein – ve are ze victims… zat is vot zer police vill find out… (The Sun, 11.9.08:44).

Grouping friends and outsiders together in the same metaphorical package is more suggestive than if they are unrelated in the reader's mind. The link in this case is the key patriotic mechanism symbolised in the Battle of Britain. If there is any discernible agenda it is probably one of preserving Britain's alliance with the USA as the priority in foreign affairs and keeping its involvement with the EU to a minimum. It may be no coincidence that the Murdoch empire is now based in America.

As for 'outsiders', we shall see below that in September 2008 they were predominantly Islamic fundamentalists in the UK (e.g. nasty plotters, 9.9.08), criminals (e.g. callous Emma Last, 12.9.08), celebrities behaving badly (eg Amy Winehouse… the bongoed zombie, 13.9.08), old-style left-wingers (union dinosaurs, 9.9.08) or the pro-European Liberal Democrats (the sandal-wearers, 16.9.08). Through such choices as participant themes, and without necessarily adopting an overt political stance, The Sun clearly seeks to socialise the readership into its favoured ideological positions.

BLURRING WRITER AND READER: DISCOURSE PARTICIPANTS

Central to othering, as well as to reader community building more generally, are discourse participants, which are grammatical subjects, or potential subjects, that present the writer in particularly high profile as a participant in the narrative (in this context, for example The Sun, or we) rather than hiding her/him in the role of omniscient narrator. These permit writer visibility[14] to be manipulated, thanks to a phenomenon we could call referent slippage, or variation in the degree of inclusiveness. For instance, The Sun and we are both used to refer unambiguously to the paper itself, as in the example below from an article on utility costs:

The Sun will be watching to make sure energy firms don't pass on the costs (The Sun, 12.9.08:8).

Building on this, a commonly employed strategy is to blur the referent of we among a) the newspaper itself, b) a given group of people and c) the entire nation, as in:

In London, The Sun films Islamic fanatic Anjem Choudary ranting that Muslims must take over Britain and bring in Sharia law. We are at war in Afghanistan (The Sun, 13.9.08: 8).

In this example, the slippage in referent from the paper alone to the whole country is so abrupt, and the implied association between The Sun and the nation so strong, that an uncritical reader might be forgiven for imagining that the paper's staff were personally and physically fighting a war. Finally, disguised - or dummy – participants represent another form of referent slippage, as in They call it the bottle of Britain, above, where the Subject they appears prima facie to refer to third parties but is in fact a dummy referent expressing The Sun's own view.

OUTSIDERING IN TWO SPECIFIC ISSUES OF THE SUN

1. The 12.9.2008 issue of The Sun

In this section, othering is exemplified and commented upon by reference especially to articles focusing on 'friends' and 'outsiders' which appear in juxtaposition. We begin with an article entitled Monsters' Ball on page 1, the bulk of which comprises a photo of women dressed up as Halloween vampires for a party in Holloway Prison. The Sun demonstrates its conservative perspective on what Chouliaraki[15] refers to as 'the moral power of representation'. Its stance on crime and punishment has always been one in favour of retribution rather than rehabilitation. Criminals are condemned uncompromisingly simply because they 'are' criminals and all thinking appears to end there. Any possibility that a party for prisoners might conceivably help improve their attitude for the day when they re-enter civil society is ignored, as is the fact that the £500 spent on 30 inmates - presented here as a scandalous waste of taxpayers' money - actually works out at less than £17 per head. The Sun's arguments in fact appear depressingly wooden until one realises that this event and the individuals involved are merely token 'outsiders', symbolic of the outgroup and, in this case, representative of an anti-model, or unholy 'family'. Comments by the paper include:

'sickest jail knees-up ever'
'a horror-themed party for some of Britain's most evil killers'
'lifers-only bash which cost tax-payers £500… outraged staff at London's Holloway Prison'
'an insult to victims' families'
'It was obscene' (The Sun, 12.9.2008:1).

A larger article on pages 4-5, under the title 'Slammer House of Horror' provides an ideal outsiders icon. Occupying a full double page spread, it principally comprises the same photo of Holloway lifers (see 'Monsters' Ball', above), enlarged and complete with arrows from the main picture to smaller photos of

the individual women around the outside, as well as short texts outlining their crimes. It is doubtful whether the information provided justifies the label some of Britain's most evil killers. For instance, Alison Walder killed a man while he was fighting with her boyfriend, an act which in other circumstances might possibly have drawn praise for courage or loyalty. Clearly the 'news' details are less important from the paper's point of view than their suitability as symbolic outsiders. The paper's comments are all in the style of:

'TWISTED Amie Bartholomew…'
'CALLOUS Emma Last…' (The Sun, 12.9.2008:4-5).

This double-page 'monster' feature is juxtaposed with a double-page 'heroes' feature based on Theo Walcott's hat-trick in England's 4:1 football victory over Croatia. On the very next pages after the Holloway lifers, the Walcotts are portrayed as an ideal family, compared to the lifers as a holy family versus an unholy family. Texts entitled The Mum, The Dad and The Girlfriend serve as evidence that this family includes all the right members to make it an intact domestic unit. In contradistinction, the title, Wonderboy Walcott, by his Loved Ones, particularly the words 'Loved Ones', implies that the Holloway 'monsters' are creatures of hate, even though one suspects that Walder's motive in defending her boyfriend might have been a more positive one.

Two pages later, outsidering turns to a different social ill. A cartoon and caption under the heading Amy moves to a Farm depict the singer Amy Winehouse as a scarecrow in a field. Two farmers are leaning over the gate to the field and one says to the other:

'I won't hear a word against her! Since she arrived… no more crows!' (The Sun, 12.9.2008:8).

The Sun's rather old-fashioned morality is on display in this and similar instances of what it considers to be celebrities behaving badly. Its authoritarianism can ome across as jarring when one recalls that the paper rose to pre-eminence itself by baring young breasts on Page 3, an activity perhaps not so far removed from the exuberant antics of certain modern celebrities. Given that Winehouse's reason for moving to the countryside was to lead a healthier life, avoiding drugs and other temptations of the city, it is arguably regrettable that The Sun's message was not more encouraging. At times its outsidering, which it probably intends to be a 'moral' stance, looks more like a vicious vendetta for its own sake.

2. The 13.9.2008 issue of The Sun

The following day's issue of The Sun stays with the theme of substance abuse (intertextually carried over from 12th September) on the front page in an article entitled Gazza Drugs Overdose. This focuses on the plight of former England footballer Paul Gascoigne, who is hospitalised following an overdose. The rhetoric is less harsh than that directed against Winehouse. It includes:

'Exclusive: Agony of legend'
'… pills and booze binge'
'The fallen soccer idol' (The Sun, 13.9.2008:1).

However, the discourse links back to the scarecrow cartoon of the previous day and forward to a feature on page 3 of the same issue, which compares Gascoigne with Gary Lineker, his colleague in the 1990 England football team. Despite the fact that Gascoigne had almost died, the implication appears to be that there is still hope for him, perhaps because The Sun classifies his abuse as less brazen or wilful than Winehouse's or because it dares not attack an ex-football hero beloved of so many too fiercely. Alternatively, the newspaper might consider the behaviour of Winehouse to be more serious simply

because she is a woman. At any rate the comparison of Gascoigne with Gary Lineker is the most explicit instance of outsidering vis-à-vis the preferred model in this Sun corpus. The central argument is expressed as follows:

'18 years on from their defining World Cup moment… Gary's a rich, healthy television star with a beautiful fiancée… Gazza – Now a sad, lonely alcoholic without a job and in hospital' (The Sun, 13.9.2008:3).

Again, it is striking that Page Three, once a controversial feature attacked for damaging the quality and reputation of journalism, is deemed appropriate for such conservative moralising. Here it permits a comparison of the two ex-footballers, who are assigned to the in-group and the out-group, respectively. The Page Three photo - in this case a swim-suited Danielle Bux, Lineker's fiancée, rather than the usual topless model - therefore functions as an ideological site with varying associations rather than merely a titillating end in itself.

What one should note here is that Gazza is not a classic 'outsider' in the strongest sense of an outright enemy, although for the newspaper he is clearly an anti-role model to Lineker's positive example. The words sad and lonely suggest that he is to be pitied rather than attacked as a force for evil. This begs the question whether our analysis requires an additional category for people who are neither (or no longer) 'us', nor 'them'. Gazza is a prime example of an ex-hero whom The Sun has no great wish to cast as an 'outsider', who is nevertheless at risk of crossing into that category. It might usefully enhance a critical discourse analysis of outsidering to include what we could call a 'warned' or 'on-trial' group between the in-group and the out-group. Members of this group would comprise those who have been 'us' but are at least temporarily suspended, like ice-hockey players who are sent off for a fixed time after committing fouls, or like footballers who have received a yellow card and risk being sent off definitively if they reoffend.

From the outsidering of ex-heroes deemed guilty of 'wrong' behaviour, we progress to a category whose members are, for The Sun, apparently 'wrong' people in themselves, namely islamists. Following on intertextually from an editorial on page 8 of the same issue, which includes the above cited mention of Choudary as an Islamic fanatic and the assertion that 'We are at war in Afghanistan' (which seems to imply that for a Muslim to be keen on Islam is, in the circumstances, unpatriotic), there is an article entitled We need more Muslim Babies… then we can take over Britain. This is accorded two pages (12-13), indicating that, like the Holloway 'criminals' who also received a double page spread, these particular 'outsiders' are taken very seriously. In fact, the islamists are arguably taken so seriously that the usual puns and jokes become scarce. Four Muslim clerics, including Choudary, attending a conference are photographed from quite close up. Excerpts from the accompanying text include:

'A HATE fanatic has boasted that Muslims will one day conquer Britain – by having more babies' 'Undercover Sun investigators secretly recorded [an Islamist] telling a young and impressionable audience that they would eventually rule under strict Sharia law… Last night Scotland Yard asked The Sun for a copy of our video showing Choudary and Islam's rants. Cops from SO15, the Yard's Counter-Terrorism Command, will study the footage… to see if any laws were breached' (The Sun, 13.9.2008:12-13).

That this is outsidering is abundantly clear from the expression hate fanatic. Moreover it is revealing of the police's stance, as well as The Sun's, that they are looking 'to see if any laws were breached', i.e. seeking a potential charge where there may be none, as opposed to responding to an already committed known offense. Attempting to have babies hardly qualifies as a crime, after all. Nor does the photo of the four clerics in a row appear as menacing as the tone of the article might lead us to expect. At any rate, the iconicity of the unholy family is unmistakable. The presumption that some crime may have been committed suffices to link the four clerics to the Holloway prisoners, and thus to the outgroup, thematically. More than this, The Sun's purported active role, suggesting that it is almost doing the work of

the police in protecting the British public from islamists, seems to imply that the newspaper will save the country. What is surprising is that, by extension, The Sun is publicly trumpeting a claim that it is performing the task of outsidering for us.

At the right-hand edge of the same feature on the clerics, a different Muslim view to Choudary's is expressed by Anila Baig. In her article My View, she states:

'You [Choudary] betray the millions of Muslims who live peacefully in this country and want nothing to do with killing and destruction' (The Sun, 13.9.2008:13).

This can therefore be seen as a case of reinforced or 'double' outsidering of the islamists, by The Sun and by Anila Baig simultaneously. Again, it appears somewhat excessive to even indirectly equate Choudary's encouragement for Muslims to have more babies with Baig's 'killing and destruction'. However, it clarifies The Sun's rhetoric. The underlying message is not merely that islamists are to be counted among 'them' rather than 'us', but that they are the people against whom the UK is fighting a war.

Two pages later, an article entitled Party's over again links back to the previous day's Monsters' Ball and Slammer house of horror features. It suggests that the British Government acts at The Sun's cue, in this case in putting a stop to parties like that disapproved of by the newspaper. An official-looking stamp which reads Party's over is shown partially cancelling out the same photo used on page 1 of the 12.9.08 issue. Thus, intertextuality pertains both among texts and photos. It also pertains among claims. As the article on the islamists claimed that The Sun was doing the work of the police, this article claims that the paper even does the work of the government:

'Jack straw BANNED jail parties yesterday after The Sun told how women killers held a sick Monsters' Ball' 'Mr Straw acted after we published chilling pictures of more than half a dozen vicious murderers at a gruesome fancy dress party' (The Sun, 13.9.2008:15).

A final noteworthy instance of outsidering in The Sun of 13th September 2008 is found under the heading Winehouse of Horror. References have thus advanced from 'Hammer House of Horror' to 'Slammer House of Horror', to 'Winehouse of Horror', the word 'monster' making this thematic link more explicit:

'AMY WINEHOUSE looked a right fright on her latest night out. The bongoed zombie took to London's Camden with monster mate' (The Sun, 13.9.2008:18).

CONCLUSION

The Sun's general strategy of ideological dissemination through role modelling has hardly altered for decades. It notably includes outsidering as a central strategy. 'Friends' and 'outsiders' are compared ever more explicitly, as with Gascoigne and Lineker. What is more, the caricatures of those who incur the paper's disapproval seem to be increasingly extreme. The horror metaphor at first looks like a joke and the multiple associations created by the journalists are, indeed, most impressive. In the end, however, this strategy pushes the discourse in the direction of ever greater hyperbole, or overkill, and is arguably weakening in effect. Perhaps, as suggested, a third role-model category ('on-trial') is needed, both to accommodate individuals such as Gazza, who are in between 'us' and 'them', and also to modify the sometimes excessively stereotyped rhetoric.

Meanwhile the newspaper's own role in its narrative is ever more interventionist. Whether with regard to the threat of Islamic fundamentalism or what it sees as the overly lenient treatment of prisoners, The Sun does not hesitate to depict itself as a prime mover. This may be overt, as in The Sun will be watching… It may be blurred, as with the referent slippage of its discourse participants. It may also be disguised, as in

They call it the bottle of Britain. To conclude, outsidering requires not only a mechanism for categorizing the in-group and the out-group, but also a mechanism for varying the narrator's point of view. A final comment, in this regard, relates to the long-held concern of media reformers such as Frank Allaun (1988) that 'voice' is accorded to only a select few, or that too great a proportion of the British press is controlled by too few people, and that this is arguably unhealthy for democracy. Allaun warns:

'It may be acceptable for one or two people to control the margarine factories, but is it acceptable for one or two people to dominate our way of thinking?'[16]

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A Tale of Two Lamias: The Representation of Lamia's Passions and Transformation in John Keats and J. W. Waterhouse

Chiung-Ying Huang

The second half of the nineteenth century sees the blooming of English Aestheticism, of which the principle of 'art for art's sake' foregrounds the significance of the autonomy of art. The promotion of 'art for art's sake' is specifically pointed out by Walter Pater. In his conclusion to The Renaissance, Pater advocates 'the poetic passion, the desire of beauty, the love of art for its own sake', for 'art comes to you proposing frankly to give nothing but the highest quality to your moments as they pass, and simply for those moments' sake'.[1] Calling for a passionate pursuit of beauty as well as a zealous response to beauty, Pater emphasizes the importance of art, which shall be self-sufficient in itself, whose value is complete in its own form of artistic creativity, not tied to any didactic imperative, moral purpose and social expectation. Pater writes in 'The School of Giorgione':

Art…is…always striving to be independent of the mere intelligence, to become a matter of pure perception, to get rid of its responsibilities to its subject or material; the ideal examples of poetry and painting being those in which the constituent elements of the composition are so welded together, that the material or subject no longer strikes the intellect only; nor the form, the eye or the ear only; but form and matter, in their union of identity, present one single effect to the 'imaginative reason,' that complex faculty for which every thought and feeling is twin-born with its sensible analogue or symbol. *(p. 88)*

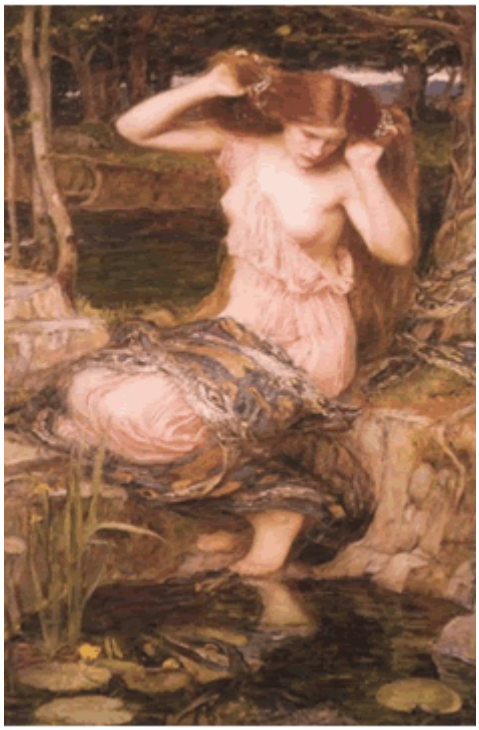
Pater's consideration of 'art for art's sake', the sense of art as an autonomous 'pure perception' of beauty, freed from any finished or destined state of interpretation and explanation influenced many artists of the latter half of the nineteenth century, particularly the Pre-Raphaelites and their followers. The Pre-Raphaelites imbue their work inspired from the textual source with pictorial qualities, inviting the mingling of senses in the experience of art. Also, instead of targeting the literal meaning of a work of art, in their seek for artistic autonomy, artists at that time transform fine poetry into visual art and show no difficulty melding the two media, providing a broader range of artistic imagination beyond textual space. Although most of the forms for artistic articulation are dressed up in the costume of myths, legends, allegory and fine poetry, frequently derived from Shakespeare's, Keats's, and Tennyson's, visual artists of the nineteenth century tend to identify their art as the embodiment of supreme beauty, complete in itself.

Most notably, in using the classic or literary past to highlight Britain's new vision of visual arts, the Pre-Raphaelites tend to turn women into visuality for the expression of beauty in their artistic creativity. Devoted themselves to the beauty of flesh-and-blood in art, the Pre-Raphaelites create a heavily eroticized aura of beauty in work, in which the image of femininity becomes the vision of beauty itself. Many paintings of sensuous women are produced by basing on particular female personages such as The Lady of Shalott, Ophelia, and many other female figures of Greek mythology. Moving these literary women away from the textual space to the Victorian visual world, the Pre-Raphaelites make the depiction of beautiful women one dominant subject in their painting, creating idealized images of beauty with erotic sensuality.

One vision of art being self-sufficient itself through the image of woman is well developed by J. W. Waterhouse in his painting of Lamia (1909). Though not a member of the Pre-Raphaelites, Waterhouse shares the Pre-Raphaelites' interest in myth and Romantic poetry, depicting his ideal vision of female beauty in his composition of Lamia. Understood as an attractive, seductive and disastrous woman in Greek mythology and Keats's Romantic text, Lamia constitutes an important part of Waterhouse's painting. In addition to serving as the vehicle for the articulation of female beauty, sexuality and erotic power, the

presence of Lamia in Waterhouse's painting reveals to the perceiving eye an unique metaphorical vision of art going away from the simply textual representational, enough for itself.

Appearing through the image of serpentine woman, in ancient Greek mythology, Lamia is the name for a female demon, who sucks children's blood; nevertheless, Waterhouse's Lamia appears less of a threatening and monstrous presence than a more lovely and desirable creature. In this painting, Waterhouse demonstrates his passion for depicting distinctive female beauty, creating the image of a serpentine-woman on the pond raising her hair and staring at her reflection in the water, examining her new born body, with an aura of narcissism:



Lamia, 1909, Oil on canvas, 36 x 22.5 cm

In depicting the serpent-woman turning away from the viewer and looking at her own body reflected in the pond, Waterhouse creates a self-conscious world of female narcissism in which Lamia is detached from the outer world. Immersing herself in the world of self-reflection, Lamia holds and contemplates her own image, enjoying her self-admiration and taking pleasure outside heterosexual desire. In short, she is for herself only. Apparently, Waterhouse reveals a fully auto-erotic woman who finds herself self-complete in a world detached from heterosexual desire.

A fully self-sufficient woman of independence, Waterhouse's Lamia brings to mind Keats's poetic description of Lamia, whose transformation implies a degree of self-agency and a facet of individualism as well, though in an entirely different fashion. In 1819, the Romantic poet John Keats made Lamia the focus of his poetic narrative, relating the legend of the serpent woman whose passions[2] to win Lycius's love impels her to transform into a beauty in true human form. Apparently, different from Waterhouse's Lamia who is detached from the realm of heterosexual exchange, Keats's Lamia is a woman hungry for heterosexual love. Realizing her inward passions but bound in a serpent form, Lamia's desire results in an act of exchange with Hermes, in attempting to transform from the serpent-girl to a real woman's shape, to satisfy her desires for 'love' and 'pleasure'. Yearning to be liberated from her miserable 'wreathed tomb', Lamia cries out in anguish:

'When from this wreathed tomb shall I awake!
When move in a sweet body fit for life,
And love, and pleasure, and the ruddy strife
Of hearts and lips! Ah, miserable me!'(I. 38-41) [3]

As Keats puts it, Lamia is a 'virgin purest lipp'd, yet in the lore / Of love deep learned to the red heart's core' (I. 189-90). Love alone is her strength to live. Also, Jeffrey N. Cox suggests, Keats's Lamia is 'a kind of erotic Athena born from the desirer's mind into the art of love.'[4] In her attempt to enjoy human love with Lycius, Lamia is compelled to transform; she 'threw the goddess off, and won his heart / More pleasantly by playing woman's part' (I. 336-7). As Karla Alwes points out, '[Lamia] is, after all, the one who is infatuated with [Lycius], pursues him, and is willing to transform herself for him'. [5]

Longing to be released from her imprisoned serpentine state and to transform from an immortal to a mortal, Lamia is willing to experience the 'scarlet pain' (I. 54) to obtain a human form. Accompanied by pain and suffering, the change which Lamia undergoes from a snake into a 'lady bright' (I. 171) is torturous and dreadful, filled with fierce transformative violence. Lamia's transformation takes place in tumult and madness, with the currents of excruciating contortions overwhelming her. Struck down by the violence of transformation, Lamia is galvanized from this torment, with her body writhing and squirming in agony: 'her elfin blood in madness ran, / Her mouth foam'd, and the grass, therewith besprent, Wither'd at dew so sweet and virulent' (I. 47-49). What Lamia suffers is like grisly torture, intense and sharp, acute and convulsive. With pain dominating her, her body is as of on fire, wherein emanates a heat not felt before: 'Her eyes in torture fix'd and anguish drear, / Hot, glaz'd, and wide, with lid-lashes all sear, / Flash'd phosphor and sharp sparks, without one cooling tear' (I. 50-52). In the process of transformation, there is nothing but a distorted and deformed body in pain: 'Nothing but pain and ugliness were left' (I. 164).

Lamia's violent response to pain in her writhing not only suggests that the price for submitting to passions is dearly paid, but also signifies the great intensity of her desires. In a cruel fashion, the meanings behind Lamia's terribly painful transformation are her desperate need for individualism and her violent urge towards the liberation of desires. Lamia's transformation can be understood as her pursuit of passions, and her desperate endeavors to achieve union with Lycius. In other words, Lamia's transformation accompanying a sensual tremor of pain significantly incorporates a response to the strength of her inner desires.

Yet, what Lamia desires to achieve through the anguish of pain can be understood as an attempt to replace 'the bad blood' with 'new blood', to saturate 'the channels created by pain with a renewed capacity for passions',[6] as Anita Phillips writes in A Defence of Masochism:

Finally, there is the moment of sublime joy that compensates for everything the masochist has suffered. You have gone through the valley of death and emerged relatively unscathed. Your aching body longs for nothing as much as the release of erotic contact, the sublime… Release into the sublime is rebirth. *(pp. 163-164)*

Pain, as Keats tells us through the transformation of Lamia, is not always as deadly as poison. Somehow, it can serve as something that brings forth the feeling of new-born delight. To put it differently, the pain Lamia suffers has its vital overtone, involving the anticipation of renewed pleasure and beauty. In a sense, Lamia's passions for love are kindled on the desire for the sublimity of beauty, coming to life as 'a transfiguring force, something beyond delight and pain, an ardent beatitude'.[7]

From the general discussion of the significance between passions and pain in Keatsian Lamia's metamorphosis, I want to drive an important point for the following discussion on Waterhouse's creative decision of representing Lamia in metamorphosis in painting. Although it is possible that Waterhouse

consults Keats's poem before setting his ideas to the canvas, it is also clear that the presentation of passions imbued with the meanings of pain in Keats's narrative becomes problematic in the painter's representation of Lamia. Apparently, in developing a textual material visually through the figure of serpentine woman, Waterhouse dilutes the elements of suffering, pain and torture in Keatsian Lamia's transformation. If Keats's depiction of Lamia's transformation accompanying a sensual tremor of pain is understood as Lamia's response to her strong desires to unite with Lycius, Waterhouse's portrayal of the same serpentine woman seems more self-contained and auto-erotic in comparison. Viewers of Waterhouse are thus offered a more pleasant graphic portrayal of female erotic power which, compared to Keats's narrative of Lamia's terribly violent transformation, defuses the sexually aggressive image in the pursuit of passions, as well as the destructive effect – in the process of transformation.

In other words, in painting a different version of Lamia's transformative body, Waterhouse offers a different vision for the demonstration of passions in women. Waterhouse seems to tell us that the representation of female passions can be modelled in an entirely different way. To some extent, Keats's poetic sketch of Lamia's painful transformation for the fancy of feverish love suggestively unveils the poet's personality, reflecting Keats's inherent morbid and violent sensitivity to the very idea of passions. In comparison, as Anthony Hobson puts it, Waterhouse has 'the Northerner's love of legend and mystery', however, 'his Italian birth [lends] a warm personality to his rendering of the classical myths', creating in his artistic imagination 'the perennially attractive image of the young innocent girl'.[8]

In addition, in pointing out that '[t]here are no monsters in Waterhouse's story-telling' *(p. 9)*, studying Waterhouse's painting, Hobson also suggests the unstable nature in Waterhouse's translating a legendary story into a visual image. Hobson writes:

The Victorian compulsion to tell a story was inescapable, but although Waterhouse was clearly developing the ability to compose a satisfying picture, he had not yet acquired that combination of an appropriate setting with the pose and gesture of the figure. *(p. 19)*

Hobson's remark on Waterhouse's painting suggests the problematic elements in translating a textual work into a visual image, involving questions such as the artist's departure from poetic work, the gaps between textual and visual representations, the discrepancy in meaning or the divergence of aesthetic effect when texts are used as an inspiration for artistic expression and are represented as an aesthetic visual mode.

In fact, if we contemplate the term of translation seriously, this word does denote the sense of transformation or metamorphosis. As the Oxford English Dictionary tells us, in addition to demonstrating text or words that have been changed into a different language in a linguistic sense, to 'translate' something can also mean to 'convert' something 'into another form or medium', in an act similar to transformation. Obviously, the theme of transformation is easily perceivable in Waterhouse's Lamia. However, Waterhouse demonstrates that his work is more than an imitative copy of a story of female metamorphosis. Instead, his art is itself an incarnation of transformation, going away from the textual past and reaching to a metamorphosed vision of visual art, in which the artist's ideal vision of self-sufficient art is symbolically realized through the image of transformative Lamia. To put it differently, the theme of Lamia in transformation represented in Waterhouse's work is not merely a manifestation of female physical change, but rather a demonstration of the transformative powers of pigments and paints carried out by the artist's passions, driven by the Paterian spirit of aestheticism in the pursuit of supreme beauty in artistic creativity.

Nevertheless, as the question of translation brings to mind the meaning of departure, the importance of changing from one state to another in a transformative sense, what is the significance of articulating the vision of transformation by means of placing a female figure into the state of metamorphosis? As the

image of Lamia is pictured as being autonomous and self-contained, however, what Waterhouse demonstrates in Lamia is a female body in a form of incomplete or unfinished metamorphosis. Obviously, in this painting, we see Lamia raising her hair while burying herself in human clothes, with her shining serpentine skin falling about her legs in blue-black which looks like part of her garment. Frankly speaking, Lamia is not yet entirely 'undrest' from her serpentine form as she is in Keats's text.

Accordingly, all themes and forms are always purposeful. Although mythological subjects in Romantic texts are often used by the Pre-Raphaelites and their followers as vehicles to express their ambition to replace old materials with new life in a transformative sense, I argue that one pivotal effect of Waterhouse's representing Lamia bound in serpentine form is to produce a meaning intelligible in terms of women's place at the turn of the century. Almost one-hundred-year later than Keats's time, in the painter's attempt to reconstruct a visual space of the past by fitting female imagery into an old text, this manner of translation is itself a transcription of the present.

Waterhouse's Lamia reflects women's struggling for power through the image of female body in metamorphosis, marking out a vision of precariousness in the transitional period when Victorian Britain is caught between two worlds, the old Victorian and the new modern. This period is characterized as a time of instability when British aestheticism sees its influence extended to a broader cultural movement. The notion of aestheticism itself has gone through a process of transformation: from aestheticism as art for art's sake to the question related to gender politics, which is perhaps the most destabilizing issue in this period. Though the female image is prevalently deployed and fixed by male painters in the name of female portraits in Victorian visual culture, the crisis in gender relations along with the rise of New Woman in the late nineteenth century signals an ongoing challenge to the stabilization of gender hierarchy.

Most importantly, Waterhouse's Lamia is pictured as being autonomous and yet at the same time defined as the idealized image of beauty which appeals to male sexuality and erotic fantasy, in that Lamia's gaze is turned away from the viewer, but her body is not. Specifically, the visual existence of Waterhouse's Lamia poses a vision of public display that invites the act of voyeurism. What unveils to the viewer is not a disfigured body in transformation, but a voyeuristic portrayal of female beauty. However, ambiguously, Waterhouse's Lamia is shown as more than a passive spectacle for men's voyeurism, but an auto-erotic creature with a will of her own, empowering herself by attracting the male viewer to her visual realm and yet refuses to involve in the interaction of heterosexual passions. Symbolically, Waterhouse's painting of Lamia in metamorphosis serves as a crossing-line, which signifies the transformation of female body demanded by patriarchal control into a powerful vehicle for self-expression and female assertiveness. She is for no man.

In conclusion, setting up a paradigm for comparison through the question of passions and transformation in the bestial woman of Lamia, in examining Keats's poem and Waterhouse's painting respectively, how far can we make a connection between the two representations of Lamia? Michel Foucault suggests, the gap derived from all attempts of representation exists in an infinite space, be it the mode of 'images', 'metaphors', or 'similes'. Foucault writes:

But the relation of language to painting is an infinite relation. It is not that words are imperfect, or that, when confronted by the visible, they prove insuperably inadequate. Neither can be reduced to the other's terms: it is in vain that we say what we see; what we see never resides in what we say. And it is in vain that we attempt to show, by the use of images, metaphors, or similes, what we are saying; the space where they achieve their splendor is not that deployed by our eyes but that defined by the sequential elements of syntax. And the proper name, in this particular context, is merely an artifice: it gives us a finger to point with, in other words, to pass surreptitiously from the space where one speaks to the space where one looks; in other words, to fold one over the other as though they were equivalents. [9]

In other words, understood as texts written and preoccupied by a certain specific position, the image developed from language makes itself inscribed with meanings and equipped with its own elements of visual syntax. Both Keats and Waterhouse shape the image of female metamorphosis, positing a serpentine woman called 'Lamia' making her way for authority. In his poem, Keats demonstrates Lamia trapped in an oppressive condition from which she is powerless to escape, except undergoing a painful ordeal of transformation. In comparison, with the name of Lamia as his 'artifice', Waterhouse in his painting unveils a different image of Lamia from Keats's. Waterhouse makes his painting a performance of speech in which he addresses a more pleasant view of female transformation, also presenting a more promising vision for women's assertion of passions and power. A painter at the period of late Victorianism and early Modernism, in his association of female image with half-serpent and half-woman in transformation, arguably Waterhouse is representing women's increasing power in late-Victorian Britain – freer, less constrained, and the struggle for safe and solid subjectivity remains a work in progress.

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[1] Walter Pater, *The Renaissance: Studies in Art and Poetry*, ed. by Adam Phillips (New York: Oxford University Press, 1998), p. 153. Further references are cited by page in the text.

[2] Pointing to 'the vicissitudes of plenitude' of 'passions', David Punter in *Writing the Passions* notes, it is important to draw distinctions between 'passion' and 'passions', 'because everything else is a matter of "the passions" and here we come into a world, the world of separation, where the passions can be and are separated out synchronically so that we can identify lust, anger, pain…'(p. 21). Also, 'The Oxford English essays a representative list of passions which runs: "ambition, avarice, desire, hope, fear, love, hared, joy, grief, anger, revenge"' (p. 19). Following Punter's words, what I should like to question here is the idea of pain inherent in the presence of Keatian Lamia's 'passions', which I intend to restrictively define as strong emotions related to female sexuality and desires.

[3]Keats's poem of 'Lamia' in this paper is derived from Earl Reeves Wasserman, *The Finer Tone: Keats' Major Poems* (Baltimore: Johns Hopkins Press, 1953), pp. 138-157. All further quotations are cited by line in the text.

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'The Secret Springs of Action': The Anatomy of Prejudice in Maria Edgeworth's *Harrington*

Inna Volkova

I.

January 1818 issue of *North American Review and Miscellaneous Journal* commended Maria Edgeworth's talent on the occasion of the newly published *Harrington*:

She does not idly amuse herself and her readers with the forms and exterior show of life, but penetrates to the secret springs of action, and discloses the sources of the passions and the innumerable circumstances that contribute to their accumulating depth and swell—she scientifically demonstrates the almost imperceptible tendencies of opinions and maxims of conduct—and describes with philosophical accuracy the gradual stealing on of habits, of which we are apt to be unconscious till we find them indelibly fixed and wrought into our most intimate composition.[1]

While Edgeworth's penetrating insight into the secret origins of prejudice are justly remarked on, what escapes the reviewer's critique is precisely her engagement with the 'show of life', the circulating and passing appearances and fictions in the masquerade of life. Her preoccupation with representations, which range from the theatrical, the literary, and the artistic to the psychological (i.e., inside the mind) is manifest throughout the novel. Waging an attack on false representations that take root in the mind's imagination and make it hostage to anti-Semitic stereotypes, Edgeworth writes the anatomy of prejudice in an attempt to demystify its secret power. Her penetrating look into the 'show of life' is of a piece with her attention to Harrington's mind filled with haunting representations of the Jews as well as her interest in the theater where the image of Shylock claims all the power of the show-effect.

What the reviewers called 'philosophical accuracy' and her 'scientific' approach do indeed allow Edgeworth to strip away the appearances, 'natural' sympathies and antipathies, and deconstruct the multilayered composition of prejudice. As the history of *Harrington* shows, she had first to perform such philosophical analysis on herself. In 1815, a Jewish-American woman Rachel Mordecai Lazarus wrote a letter to Maria Edgeworth 'complaining of the illiberality with which the Jewish nation had been treated in some of Miss Edgeworth's works.'[2]Accused of prejudiced opinions, Edgeworth composed *Harrington* as an apology for her own previous pedagogical works in which she authored a range of stereotypical Jewish characters. Lazarus's letter that triggered an impulse for self-reflection transferred into the novel's protagonist. Thus the protagonist William Harrington in his self-analysis takes on the role of a 'philosopher.'[3] Besides Edgeworth's apologetic gesture, however, *Harrington* represents a larger scale of literary politics, namely the Jewish question in relationship to the English nation.[4] As Michael Ragussis explains, 'it was the profound investment that the English had in their reputation for religious tolerance and political liberty that made the issue of intolerance toward the Jews so vital a concern to conceptions of English national identity.[5] At any rate, Edgeworth profusely employs her philosophical assets in creating two central "philosophers"—Harrington and Mr. Montenero—in her version of rewriting the English nation.

Although Ragussis justly points to Edgeworth's overturning of stereotypes by means of subverting the master-text of *The Merchant of Venice*, this paper will take a different angle to articulate her subversive gesture. Specifically, I will argue that the novel denies stereotypical representations a reality status by exposing their foundation upon nothingness. My argument will show how Edgeworth's philosophical anatomy of the prejudice operates through nothing, and the novel's subversive logic is hinged on the insolvent-from-the-start economy of prejudice. To be sure, her exposition of the distorting nature of

representations and critical take on association of ideas aim to point to precisely nothing that upholds prejudice on its quicksand ground. While the novel treats prejudice in terms of a secret, this secret, once opened, ironically reveals nothingness at its heart. This nothingness built into the core of prejudice accounts for the possibility to deconstruct it, to peel the onion, so to speak, by stripping away fictions and representations. Moreover, Edgeworth is in fact suggesting a self-destroying economy of prejudice that cannot infinitely sustain itself on a secret. As the climax effectively demonstrates, prejudice ends in an open secret that no longer holds as secret the very fact that it has no secret to hide. The underlying nothingness informs not only the structure of prejudice, but also the vacuity of representations that feed it. Hence, comes Edgeworth's manoeuvre to scrutinize the workings of prejudice in close conjunction with the metaphor of a theatre, a stage of representations. Modelling the mechanisms for a social change, *Harrington* heralds both an individual and societal move away from chimeras of a prejudiced mind and illusions of theatricality to the supremacy of reason.

II.

Harrington begins his personal narrative from the time when he is a six-year-old boy who has recently arrived in London. The story of his childhood allows us to trace the development of his 'idiosyncratic' perception of the Jews from a concrete incident. The boy falls victim to Fowler, the nursery-maid, when her malicious invocation of Simon's 'great bag' with macerated bodies of children is reinforced with successive anti-Semitic horror stories (Edgeworth, p. 70). While she finds this methodology of affecting the child with terror an effective disciplinary measure, she secures her power even more by turning the incident into a secret. Harrington recalls that 'she extorted from me a solemn promise that I would never tell anybody the secret she had communicated' (Edgeworth, p. 71). He soon finds himself both affected by and effecting the power of the secret. On the one hand, he becomes 'her slave and her victim' (Edgeworth, p. 72) and, on the other, he discovers the ability to puzzle and amaze the public because he 'alone knew the real, secret, simple, cause' (Edgeworth, p. 75). The aura of secrecy that emerges around the prejudice suggests an inherent, complex connection between Harrington's being the cause and the effect of his own prejudice.

Yet, secrecy alone does not suffice for Edgeworth to tap into the workings of a growing prejudice. She invests in the theory of association of ideas as an explanation for the tenacity of prejudice. Due to the associative power of prejudice, Harrington points to Fowler's futile attempts to reverse the process: 'its terror was in that power of association, which was beyond her skill to dissolve' (Edgeworth, p. 73). David Hartley was the foremost source of the associationist theory for Maria and her father.[6] Moreover, David Hume, her older contemporary, if only for eight years, whose *History of England* she cites in the novel, discussed association of ideas as 'some universal principles' in his treatise on human understanding.[7] Entrapped with associations, Harrington becomes not just a victim of Fowler, but a hostage of his own mind. Something that originated through the power of association will later take the shape of a 'natural antipathy' to the Jews (Edgeworth, p. 75). With a close attention to the *origins* of ideas, Edgeworth takes off from Locke who rebuts a once popular thesis on innate ideas.[8] Edgeworth, like Locke, contests the opinions of Harrington's 'natural' prejudice that the scientific circles concocted regarding the boy. Associationism allows her to get to the origins of prejudice that are otherwise lost in the haze of the secret. This move will be crucial both with Harrington's getting to his own beginnings and Edgeworth herself going back to examine the original literary sources of prejudice: 'We must be content to begin at the beginning if we would learn the history of our own minds' (Edgeworth, p. 78).

Tapping into Harrington's juvenile mind promises a discovery of the origins of prejudice and its secret workings. It is clear then why Edgeworth in the beginning examines a single human mind rather than society as a whole. The readers observe the most overwhelming manifestations of Harrington's sensibility

at the moment of his isolation from everyone else, when he is left vis-à-vis his fancy in the darkness. Harrington is particularly afraid of being alone in the darkness that costs Fowler many hours by his bedside as well as many candles. Elsewhere, Harrington recalls the cook's daughter 'leaving the room to darkness and to me—and there I lay in all the horrors of a low nervous fever, unpitied and alone' (Edgeworth, p. 77). The imagery of a dark room and the need to imagine the mind in spatial terms evoke parallels with Locke's and Hume's accounts of the human mind. We are ready to accept the slippage between Harrington's mind and the dark room he is in because we are aware that he is unable to distinguish between his self and the world outside. As his earlier confession shows, 'I really often did not know the difference between my own feelings, and the descriptions I heard given of what I felt' (Edgeworth, p. 76). Then, the dark room outside seems to merge with his inner world thus presenting us with a spatial metaphor of the mind.

Locke's model of human understanding is that of a dark room; yet, the darkness is only a backdrop for images that are deposited into this space and remain there until being retrieved on demand. For him, 'external and internal sensation' functions as 'the windows by which light is let into this dark room' (Locke, p. 100). Harrington's mind is not just a dark room. The spatial image that we encounter in the novel is that of prison. As he refers to it, 'I never betrayed the secrets of my prison-house' (Edgeworth, p. 72). A prisoner of his own mind, he is bombarded with images of the Jews when asleep: 'I saw faces around me grinning, glaring, receding, advancing, all turning at last into one and the same face of the Jew with the long beard and the terrible eyes. . .' (Edgeworth, p. 72). Locke gives a strikingly similar description of the mind's manipulation of images and representations of the outer world: 'the understanding is not much unlike the closet wholly shut from light, with only some little openings left, to let in external visible resemblances, or ideas of things without; would the pictures coming into such a dark room but stay there, and lie so orderly as to be found upon occasion, it would very much resemble the understanding of a man, in reference to all objects of sight, and the ideas of them' (Locke, p. 100). However, if in Locke the "dark room" of a rational mind is ordered, Harrington's distressed mind stages a jumble of uncontrollable images.

In addition to the problem of representation in the workings of the mind, Locke makes another curious observation that links nicely to *Harrington*—namely, construing the mind as a theater. It is precisely in the theatre, or other venues functioning as a theatre, that Edgeworth most acutely performs the anatomy of prejudice. Locke explains that sense organs convey ideas 'from without to their audience in the brain,—the mind's presence-room' (Locke, p. 72). The 'audience', representations, and the 'presence-room' play as key elements in a whole range of significant episodes. Similarly, Hume allows us to see the validity of Edgeworth's enterprise—employing the concept of a theatre to anatomize prejudice nurtured by appearances or representations. Hume claims: 'The mind is a kind of theater, where several perceptions successively make their appearance; pass, re-pass, glide away, and mingle in an infinite variety of postures and situations' (Hume, p. 165). The metaphor of a theater cuts into the essence of prejudice because it becomes a space of blurred reality and fiction. As Katherine Gallagher observes, it is not only the Jewish characters, but Harrington himself dwells in 'this theatrical twilight zone between being and representation'.[9]

The first instance of Harrington finding himself involved in such theatricality is when (after Simon's disappearance) he is confronted with proliferating representations of the Jews: 'Jews I should not call them, though such they appeared to be at the time; we afterwards discovered that they were good Christian beggars, dressed up and daubed for the purpose of looking as frightful and as like the traditionary representations and vulgar notions of a malicious, revengeful, ominous-looking Shylock as ever whetted his knife' (Edgeworth, p. 79). Harrington goes on to underscore the theatricality of this incident: 'The figures were well got up; the tone, accent, and action suited to the parts to be played; the stage effect perfect, favoured as it was by the distance at which I saw and wished ever to keep such personages. . .' (Edgeworth, p. 79). The beggars representing Shylock (a theatrical representation himself) seem to join in a theatrical

masquerade, a play of signifiers, without a tenable attachment to the signified 'the Jew.' In *Harrington*, these anti-Semitic signifiers are represented as self-sustainable and self-replicating through literary works and in the English popular imagination at large.

What does this scene suggest about the relationship between prejudice and performance? In fact, the stakes of both lie in the realm of representations, a 'show of life'. Moreover, just as performance of the beggars circulates representations without a deep investment in the origins (but reproducing Shylock[10] as a given) so is prejudice concerned with its circulation and proliferation rather than looking back at its origins. Thus, performance shares with prejudice a parasitic power of proliferation. The proliferation of beggars dressed up as Jews (exploiting the Shylock archetype) parallels the proliferation of prejudice that 'not only grows on what it feeds upon, but converts everything it meets with into nourishment' (Edgeworth, p. 183). Notwithstanding, a sense of emptiness haunts both performance and prejudice. This defective nothingness threatens to undermine the affective power of the beggars passing for Jews. Therefore, a prejudiced image in the mind and a theatrical personage on stage sustain themselves insofar as the secret of their fictional origins remains hidden.

The metaphor of a theatre reemerges when Harrington plays the role of an audience watching his father's and his constituents' passionate debate on the Naturalization Bill. Not only does the table discussion in many ways adhere to the conventions of a play, but the rule of passion rather than reason reinforces the underlying theatrical imagery. Harrington recollects this convention in terms of spectator experience: 'I remember one day sitting for an hour together, *turning from one person to another as each spoke,* incapable of comprehending their arguments but fully understanding the vehemence of their tones, and sympathizing in *the varying expression of passion*. . .[my emphasis]' (Edgeworth, p. 85). Like characters on stage, the speakers gather around the table. Each utters his speech as if rehearsed according to a script. Passing judgments about who is his father's friend or enemy, in other words 'A Jew' or 'No Jew', Harrington employs the basic reactions of a spectator, sympathy or antipathy with the personages. The child cannot articulate the arguments used during the discussion, yet is precociously correct in his Jew/No Jew identifications because he perceives the action on a purely emotional, affective, plane. To be sure, focusing on the reasons is beside the point in a space that operates according to the theatrical practice. It is this theatrical mode of sociality and Harrington's anti-rational engagement with the represented ideas that become two sides of the same coin whose social currency Edgeworth attempts to subvert.

As her anatomy of prejudice explodes the boundaries of the mind and acquires a social dimension, Edgeworth takes up the question of party-spirit. It is already evident in the Jew/No Jew scene that party-spirit accounts for the persistence and contagiousness of opinions. In other words, in the realm of crowd mentality, the mass production and circulation of anti-Semitic images counts more than the truthfulness of representation. Reason and party-spirit in this scene form a pair of opposites. While we are not shown concrete manifestations of reason, since they slip away from Harrington's attention, the pinnacle of party-spirit becomes a joining together for a toast: *'The Jews are down, and keep 'em down'* (Edgeworth, p. 85). Yet, the implicated communal power of the toast quickly comes to nothing given that Edgeworth incriminates party-spirit as an empty construction, nothingness, and pitches it against the positive powers of individual reason.

She attempts to demystify this social component of prejudice—party-spirit—drawing on Bacon's idea of contagiousness noting that he emphasized the importance of an inquiry into 'the history of the power and influence of the imagination, not only upon the mind and the body of the imaginant, but upon those of other people' (Edgeworth, p. 77). In this move of hers, we can trace the same overarching logic of disempowering the secret that scaffolds prejudice. Once the mechanism of the party-spirit is dissected and challenged by reason, the opinion that is supported by the inexplicable power of multitudes is viewed as a contagion spreading from body to body, or better, mind to mind, by physiological laws. In his reading of

Harrington as a narrative of the nervous body, Peter Logan has aptly articulated Edgeworth's stakes in reason and her foregrounding of 'the transformation of an entire society from one ruled by the nervous body of a mobbish past to an enlightened utopia ruled by objectivity.'[11] The reflexivity of the crowd and the tyranny of the mob illuminate the logic of the "audience" in the theatrical settings where Edgeworth investigates the performance of prejudice.

The incident when Lord Mowbray humiliates Jacob and manipulates the sensibilities of his 'audience' offers one more setting in which to investigate prejudice as a theatricalized performance. Here the nature of party-spirit and that of a theatrical performance merge together to illuminate the social mechanics of prejudice. Assuming leadership over the 'anti-Jewish party' (Edgeworth, p. 94), Mowbray creates a live wall of his partisans as if indeed to circumscribe Jacob in an enclosed space of a stage from which there is no escape. Thus, everybody gets assigned a role: ' "Only give me fair play," said Mowbray, "and stick close, and don't let the Jew off; for your lives don't let him break through you. . .' (Edgeworth, p. 94). To get a real start with this 'play', Mowbray evokes the image of Shylock to address Jacob, which immediately transforms Jacob into a representation and surrounds him with the aura of the contemptible archetype. When Jacob mentions his dying father, Mowbray continues to carry out his dialogue in the same performative mode: 'Why now, Jacob, that's bad acting out o' character, Jacob, my Jew' (Edgeworth, p. 95). Although continuously contained in the performance conventions, the dynamics of this squabble quickly moves away from the watches to a much more powerful organizing focus—the absent figure of Jacob's father.

As Jacob avoids telling Mowbray the name of his father, the anonymity of the father figure constructs a secret around which the performance revolves. This secret is necessary for Mowbray so that he can proceed with his own interpretations, such as 'father of straw', (Edgeworth, p. 95) and reinforce the prejudiced opinion among his cohort. The building up of curiosity goes along with the amassing of spectatorship around the place of action. Catching up with Mowbray's supporters, 'the Jewish party' 'had by this time gathered in a circle at the outside of that which we had made round Jacob, and many had brought benches and were mounted upon them, looking over our heads to see what was going on' (Edgeworth, p. 95). Now at the center of Mowbray's verbal attack, Jacob's absent father whose name is concealed as the secret creates a situation that foments the boys' prejudice. The secret supplies nourishment for Mowbray's hate rhetoric, makes Jacob defenseless before the public, and exerts a magical power over the schoolboys. After the incident is over, Harrington recalls that 'we made many attempts to trace him and to discover his secret; but all our inquiries proved ineffectual: we could hear no more of Jacob, and our curiosity died away' (Edgeworth, p. 99). The incident with Jacob and the secret about his father, the old Simon, is important because the scene emphasizes once again the relationship between secret and prejudice. Secrecy proves an organizing structural element in performing prejudice for the public.

Mowbray's invocation of a long-circulating Shylock stereotype and attaching it to his victim, Jacob, contrasts against Macklin's active choice of going back to the original Shylock and offering a revised representation to the public. Macklin's theatrical success with his 'serious' Shylock implies a deeper inquiry into the workings of representations. Macklin's commitment to his revised personage overcomes societal rigidity, which signifies that not only representations can overpower human mind, but human mind can have control over revising, producing, and circulating certain kinds of representations. Here again, it is not accidental that Edgeworth chooses to subvert the circulation of prejudice on a *theatrical stage*. Macklin's innovation marks a meaningful turning point of reversing social conventions:

A play altered from Shakespeare's, and called *The Jew of Venice*, had been for some time in vogue. In this play, the Jew had been represented by the actors of the part as a ludicrous and contemptible rather than a detestable character; and when Macklin, recurring to Shakespeare's original Shylock, proposed in the

revived *Merchant of Venice* to place the part in a serious style, . . . it was with the utmost difficulty he could screw the manager's courage to the sticking-place, and prevail upon him to hazard the attempt. (Edgeworth, p. 115)

Macklin presents his image of Shylock to the public eyes, but he just as much observes them: 'I eyed them [critics] through the slit in the curtain, and was glad to see them there' [in the pit] (Edgeworth, p. 116). Similar to Harrington's 'experiments . . . *concerning sympathies and antipathies'* (Edgeworth, p. 78), Macklin is ready to conduct his own experiment with representations on his *'special jury'* (Edgeworth, p. 116), and the new image of Shylock comes into being when Macklin is 'dressed for the part, with my red hat on my head, my piqued beard, my loose black gown, and with a confidence which I had never before assumed' (Edgeworth, p. 116). Even though Macklin's acting by no means subverts the stereotype as such, his manipulations with representation begin to destabilize prejudice and expose its highly mutable, if not yet obviously empty, essence.

Shylock who can either be 'ludicrous and contemptible' or 'detestable' repeats himself as a theatrical personage without alignment with the audience's unmediated experiences or reason. Yet, to exercise reason and rely on personal experience, as Edgeworth calls for, is as much human as to fall under the spell of Shylock's aura. Interestingly, for Hume the formation of prejudice seems to be a natural phenomenon:

A fourth unphilosophical species of probability is that deriv'd from *general rules*, which we rashly form to ourselves, and which are the source of what we properly call PREJUDICE. An *Irishman* cannot have wit, and a *Frenchman* cannot have solidity; for which reason, tho' the conversation of the former in any instance be visibly very agreeable, and of the latter very judicious, we have entertain'd such a prejudice against them, that they must be dunces of fops in spite of sense and reason. *Human nature is very subject to errors of this kind* . . .[my italics] (Hume, p. 99-100)

Hume talks about prejudice in the vein of juxtaposing custom/belief to experience, and education to natural reason. He notes, 'tho' custom and education produce belief by such a repetition, as is not deriv'd from experience, yet this requires a long tract of time, along with a very frequent and undesign'd repetition' (Hume, p. 96). Elsewhere, he develops the dichotomy education/reason: 'education is an artificial and not a natural cause' and 'its maxims are frequently contrary to reason and even to themselves' (Hume, p. 81). Unlike Hume, however, Edgeworth does not leave prejudice even an ambivalent claim for naturalness. If for Hume prejudice is a natural error, for Edgeworth this (pseudo)nature should be afforded no tolerance. In the novel, it is the experience of meeting a range of Jewish characters from under Edgeworth's pen as well as his novel-long journey of mastering his emotions and attaining rational self-control that allows Harrington to estrange himself from custom and Fowler's 'education'. Altogether, the origins of Harrington's prejudice are unnatural.

Reason, however, ironically does not prove to be sufficient in Harrington's metamorphosis into a rational prejudice-free individual. Macklin's performance of Shylock affects Harrington not by means of reasoning but, ironically, by means of emotions. At first, his emotional experience is entirely concentrated on Macklin: 'Shylock appeared—I forgot everything but him' (Edgeworth, p. 136). As the play unfolds, Harrington's emotional admiration of Macklin's acting transforms into his emotional identification with Berenice's response as a viewer. Harrington's inability to distinguish between his own sensibility and that of others (as we observed in the beginning of the novel) now is at work to show his compassion with Berenice: 'I could no longer enjoy Macklin's incomparable acting; I was so apprehensive of the pain which it must give to the young Jewess. [. . .] I shrunk as though I had myself been a Jew' (Edgeworth, p. 137). Sympathy for the other, even a complete stranger, (not reasoning for the other!) lends itself to upturning the structures of prejudice. Why does Edgeworth, to the point of compromising her faith in reason as an antidote for prejudice, opt for this exception? The emotional relationship with Berenice acquires for

Harrington a reality principle that exposes the nothingness behind Macklin's conjuring of theatrical appearances. This scene allows for a moment of distinction between truth and fiction, reality of the other human and chimerical representations on stage.

But the clear-cut line between reality and performance is blurred again when Mowbray and Harrington compete for Berenice. Somewhat following Macklin in his footprints, Mowbray becomes an insidious mastermind of appearances. With Mowbray's skillful acting and Harrington's genuine feeling, Berenice faces a challenge: 'How could Miss Montenero, the most unsuspicious and least practised of women, discern the difference between the real and the false lover; between the perfection of art and nature?' (Edgeworth, p. 207). This is one more crux dramatizing the relationship between art and nature, reality and performance, truth and fiction as a critical point in the novel. The genuine feeling of Harrington is pitched against the artificial appearances of Mowbray and the nothingness of his pretentious courtship. Mowbray puts on his own show, which accommodates his anti-Semitism together with a pursuit of Berenice's fortune through marriage. To be sure, for a man without content his prejudice is just as much a part of him as it is not. From a staunch anti-Semite, Mowbray turns into a man without content. The nothingness of his character seems to shed new light on the nature of prejudice. Hence his persona becomes a site of pure performance, when Harrington recalls: 'I scarcely knew him, though I had been, as it were, behind the scenes, and had seen him preparing for his character. Though he knew that I knew that he was acting, yet this . . . never gave him one twinge of conscience, or hesitation of shame in my presence' (Edgeworth, p. 207). Because Mowbray's nature *is* performance, his show of true love for Berenice is bound to end in debacle.

If there is a hint of something real in Mowbray underneath the veneer of performance, it is nothing but representation. Once Harrington sees through Mowbray's artificiality, he sees no other but Shylock—a representation in itself: 'Lord Mowbray found it often difficult to conceal his real feelings of resentment, and then it was that he began to hate her [Berenice]. I, who knew his countenance too well to be deceived by his utmost command of face, saw the evil turn of the eye. . .looks of hatred, malice, vengeance, suddenly changed to smiles, submission, and softness of demeanour' (Edgeworth, p. 219). The evocation of Shylock here is unmistakable; it dovetails with Harrington's almost identical description of Macklin's Shylock: 'Such a countenance! Such an expression of latent malice and revenge, of everything detestable in human nature!' (Edgeworth, p. 136). On stage and in real life, Harrington finds himself surrounded with appearances only to once again challenge their inadequate tools to construct reality.

Two secrets—that of Berenice's non-Jewish identity and Harrington's 'insanity'—become the culminating case-studies for Edgeworth to inquire into the nothingness that subtends both the Harringtons' prejudice against Berenice and Montenero's suspicion of Harrington. Mowbray's plot to represent Harrington as pathologically enthusiastic to the point of hysteria is proven a fraud, that is, a malicious fabrication out of nothing. Yet, before it is disclosed, it fully exercises the power of a secret, the appealing something that escapes everybody as an intangible nothing. Mrs. Harrington, for example, readily falls under the spell of the secret that she dies to find out when Mr. Montenero seems reluctant to accept the young Harrington as a future son-in-law: ''What can this obstacle—this mysterious obstacle be?' (Edgeworth, p. 264). Fowler's confession in her involvement with the conspiracy clears off the way for Harrington to marry Berenice. Meanwhile, one more secret is revealed: Berenice is not only non-Jewish, she is an English Protestant. The heavy aura of Jewishness that accompanies Berenice and operates as her identity for the outsiders becomes nothing that puts an end not only to the secret about her identity, but the existence of prejudice per se. The authority of appearance is once again challenged: her public persona was constructed on nothing but who she appeared to be. This turn of events has been often criticized as anti-climactic[12], not to mention the fact that Ms Mordecai was very reserved in expressing encomium to the novel. However, this ending becomes just what the novel's logic demands. By making Berenice a non-Jew,

Edgeworth writes nothingness into the center of prejudice to expose its vacuity under the masquerade of appearances.

Besides revealing the nothingness behind appearances, Edgeworth continues to act on another front critiquing the arbitrariness of association of ideas. Indeed, Berenice is assumed to be Jewish by association with her Jewish father, Mr. Montenero. The narrative is peppered with many other instances of false judgments exercised by this principle. For example, the mob takes Lady de Brantefield and Anne Mowbray to be Catholics by association with the Catholic chapel they happened to be near: 'The mob had seen the carriage stop at the chapel, and the lady and her confessor get into it, and this led to the suspicion that Lady de Brantefield was a Catholic, or in their language, a concealed papist' (Edgeworth, p. 238). The same hasty judgment is at work in Lady de Brantefield's accusations against Jacob regarding the loss of Sir Josseline's topaz ring when she 'recollects having left it in the hands of one of Mr Manessa's shopmen, a young man, she believes, of the name of Jacob, the only person, except Mr Manessa, who was in the little parlour while her ladyship and Lady Anne Mowbray were there' (Edgeworth, p. 268). Obviously, her ladyship is too quick to connect the dots while omitting a more complete picture of the event, including her ladyship's ill-fated muff. Subverting these false associations with faith in sound reason, Edgeworth seems more optimistic than Hume in regards to human nature. While she celebrates progressive reason over emotions and prejudices in the novel, Hume arrives at a much more pessimistic expostulation: 'We have . . . no choice left but betwixt a false reason and none at all' (Hume, p. 174).

And yet, however divergent their takes on the prospects of human understanding may be, Edgeworth and Hume are involved in the same project—envisioning a society free from prejudice. A staunch believer in 'the progress of human knowledge and reason" and "the perfectibility of human nature' (Edgeworth, p. 171), Edgeworth steps into Hume's shoes in order to deconstruct the world of traditional systems of prejudice. Hume announces the end of superstition to mark a moment of possibility for a new societal common sense:

For as superstition arises naturally and easily from the popular opinions of mankind, it seizes more strongly on the mind, and is often able to disturb us in the conduct of our lives and actions. Philosophy on the contrary, if just, can present us only with mild and moderate sentiments; and if false and extravagant, its opinions are merely the objects of a cold and general speculation, and seldom go so far as to interrupt the course of our natural propensities. (Hume, p. 176)

Harrington then signifies something more than an apology to Rachel Mordecai Lazarus or a narrative of recovery from anti-Semitism where the protagonist and the author herself curiously mirror each other. The novel delineates a possibility for a social change that looms large on a range of scales: from undergoing an inward psychological drama of cultivating one's rationality to transforming popular sentiments fuelled by xenophobic representations.

Harrington presents an anatomy of prejudice on two fronts: the human mind and society at large. In both dimensions, Edgeworth's exploratory moves are preoccupied with the metaphor of a theatre. Looking into the secret springs of the human mind through the lens of theatricality, Edgeworth in many ways bears on Hume's philosophical tenets, that is, his vision of a human mind as a theatre. Penetrating into the social dimension of prejudice, the novel further engages in theatricality (at the actual theatre as well as in surrogate settings) to study the proliferation of prejudice in the world of emptied-out representations. The nature of circulating representations suggests the underlying nothingness, the uncontrollable play of signifiers whose origins are forgotten in history or blurred by secrecy. Thus, representations—the vehicles of prejudice—are grounded in nothingness just as much as nothingness lies at the heart of prejudice itself. Edgeworth is drawn to the secret origins of prejudice only to deconstruct its edifice and expose the fictional nothing at its core. In summary, it is precisely the fictional nothingness of performance and

prejudice that explains the novel's intertwined treatments of theatricality and prejudice. Moreover, the power of prejudice lies in the power of a secret. Pursuit of the secret, a desire to explode prejudice, drives the plot of *Harrington*. Once we find out that the secret hides only its own absence; once we learn that Berenice is not a Jew, the prejudice momentarily loses its ground. The "empty" climax of *Harrington* demonstrates how much import nothingness bears in the novel's method and message. By all means, for Edgeworth, once the system of mass-reproduced judgment implodes into the void of nothingness, the possibility of social change looms on the horizon.

References

[1] 'Harrington and Ormond, Tales of Miss Edgeworth (Book Review)', *North American Review and Miscellaneous Journal*, 6 (1818), p. 153.

[2] Richard Lovell Edgeworth, 'To The Reader', in Maria Edgeworth *Harrington*, ed. by Susan Manly (Peterborough, Ontario, Canada: Broadview Press, 2004), p. 67.

[3] Maria Edgeworth, *Harrington*, ed. by Susan Manly (Peterborough, Ontario, Canada: Broadview Press, 2004), p. 69.

[4]Eve Tavor Bannet underlies this problem of rethinking the English nation in *Harrington* and connects it to the potentialities of representation of the other. Bannet claims *Harrington* to be 'a prophetic guide to the conditions of possibility for assimilating Jews like Rachel into English society, and a damning reexamination of the role played by the imagination in understanding and representing the other' (p. 33). While Bannet focuses on the correspondence between Maria Edgeworth and Rachel Mordecai Lazarus, this paper explores the problem of representation based on the metaphor of the theatre employed in Harrington. (see Eve Tavor Bannet, 'Maria and Rachel: Transatlantic Identities and the Epistolary Assimilation of Difference', *New Essays on Maria Edgeworth*, ed. by Julie Nash (Burlington: Ashgate, 2006), p. 31-56.

[5] Michael Ragussis, 'The 'Secret' of English Anti-Semitism: Anglo-Jewish Studies and Victorian Studies', *Victorian Studies*, 40, no. 2 (1997), p. 298.

[6] Michael Ragussis, 'Representation, Conversion, and Literary Form: 'Harrington' and the Novel of Jewish Identity', *Critical Inquiry*, 16, no.1 (1989), p. 123.

[7] David Hume, *A Treatise of Human Nature*, ed. by David Fate Norton and Mary J. Norton (New York: Oxford University Press, 2000), p.12.

[8] John Locke, *An Essay Concerning Human Understanding*, ed. by Maurice Cranston (New York: Collier Books, 1965).

[9] Katherine Gallaher, *Nobody's Story: The Vanishing Acts of Women Writers in the Marketplace, 1670-1820* (Berkley: University of California Press, 1994), p. 314.

[10] While Shylock is perhaps most frequently mentioned anti-Semitic literary image in *Harrington*, Edgeworth is acutely aware of a slew of similar personages. The Wandering Jew is another example of a circulating stereotype in the novel. Carol Margaret Davison addresses the problem of origins and further circulation and permutation of the Wandering Jew in the literary realm (see Carol Davison, 'The Rise of the Vampiric Wandering Jew: A Sinister German-English Co-Production', in Carol Davison, *Anti-Semitism and British Gothic Literature* (Palgrave Macmillan: New York, 2004).

[11] Peter Melville Logan, *Nerves and Narratives: A Cultural History of Hysteria in the Nineteenth-century British Prose* (Berkley; London: California University Press, 1997), p. 134.

[12] Ragussis describes the ending as "Jewish identity is once again exiled" ('Representation', p. 133). He discusses exile and conversion of the Jew as two alternatives that constitute the same process of deciding a Jew's place in a community. Berenice then becomes a converted Jew, and through this conversion gains a place in the community.

Can a Ravished Hero Still Laugh?
The Trope of the Stone in Christopher Marlowe's "Hero and Leander"

Kristen Renzi

A woman without a body, dumb, blind, can't possibly be a good fighter. She is reduced to being the servant of the militant male, his shadow. We must kill the false woman who is preventing the live one from breathing. Inscribe the breath of the whole woman.
(Hélène Cixous, "The Laugh of the Medusa", p. 880)

A trans-historical Western tradition of heterosexual seeing and desiring often erects the following artistic circuit: a powerful male gaze transforms the represented female from an image of a body into an object of art by way of the topoi of statuary, surface, and stone. At first, the "circuit" described above might appear to present nothing new; feminist criticism has long bemoaned the tendency of writers and artists to easily and simplistically reduce women to embodied matter and preserve the active agency of the mind for male representations and subjects. Yet what this model of circuitry can suggest, and what this essay's epigraph also emphasizes, is that the female *body* is precisely what such a history of seeing and desiring denies. In what has become a touchstone for feminist revisionist theory, Hélène Cixous, in "The Laugh of the Medusa," launches an impassioned critique of a masculine linguistic history that has denied women access to communication through condemnation of their bodies; in response, she urges women to write themselves, using their bodies as the basis for their communication.[1] Only then, in Cixous's model, will women be able to have "whole bodies" that "breath[e]" rather than "false" bodies that exist as shadows to men. (p. 880) These "false women" or "shadows," I argue, most often exist in language and literature in the form of the art object. Thus, when feminist critics argue that representations of women demean them by reducing them to "bodies," we might critique this language for its own reduction that too easily blurs the distinction between representations of female bodies and representations of female objects. In place of such blurry language, I argue that we turn to the above circuit in order to consider the female body that both this feminist reduction and this anti-feminist tradition of seeing and desiring too often displaces.

In order to provide a clearer map of the circuit this essay will return to throughout as it attempts to first locate, then "inscribe the breath" of Cixous's "whole woman" in Christopher Marlowe's poem "Hero and Leander," it might be helpful to first turn briefly to a concrete, visual model of the abstract dynamics of masculine gazing and desire. (p. 880) While there are several such models in the Western tradition—both contemporary to Cixous and Marlowe—perhaps one of the most instructive and helpful to this essay's specific ideas comes from modern artist Pablo Picasso. In the early 1930s, Pablo Picasso vividly rendered a visual map of trifurcated interaction between male and female, subject and object, art and life in "The sculptor's studio" section of his *Vollard Suite*, a series of etchings and line drawings composed for his art dealer Ambroise Vollard. These various etchings often feature the (always male) artist in naked, seemingly intimate proximity with an unclothed female, sometimes designated as a model. The two "live" human bodies are then seated or found lying in front of an object of art the male artist has presumably created—statue, bust, head—that depicts a frequently ambiguously gendered, mythic, or female body. Picasso connects the three bodies through contact, both of the flesh and of the eyes; the art object faces or "looks at" both the humans, suggesting interface spatially, while the live bodies establish contact with each other through physical touch. (Picasso)

Of most interest for our model, however, are the differences Picasso draws between male and female eye contact in the drawings that depict male artist, female model, and female art object. In these drawings, the male gaze is almost always focused on the statue itself; the female gaze, by contrast, only occasionally

rests on the statue that depicts her. Instead, she is often shown gazing straight out from the drawing or, at times, at the male artist, who seems incapable of returning her gaze. It is this circuit—in which the male artist, during a moment of physical intimacy with a woman, looks not at her live body but on the stone female he has created in her image—that interests me; we might, I suggest, view this circuit as a figurative model for reading not works of art but rather Renaissance literatures of sexual and physical desire, which at odd frequencies feature the textual transmutation of the bodies of such live women into something metaphorically like stone.

One particularly rife site for viewing this patrilineal circuit of petrification is the English tradition of Petrarchan courtly love poetry, which often features the male lover as poetic artist attempting to woo the unresponsive loved one, to soften her disdaining hard heart, and to bend the "sencelesse stone" woman—as Edmund Spenser's speaker in the *Amoretti* terms her—to the will (and love) of the male. (LIV, line 14) Indeed, other critics have found the conceits of Petrarchan love poetry to be easily encapsulated by popular art not only in the Renaissance but also in contemporary culture; Nancy J. Vickers writes about the Petrarchan concepts memorialized in Survivor songs like "Popular Girl" and "I See You in Everyone," and she notes that another critic, Leonard Forster, has seen an American advertisement for an "ice cube mold in the form of a female body" called "Miss Sexy-Ice" as a form of popular Petrarchism. (p. 185)[2] Both examples illustrate the way in which contemporary commonplace figurations of unrequited love often feature an unattainable fantasy woman who, when literalized in Forster's example, is more object of ice than warm flesh. But as suggestively Petrarchan as "Miss Sexy-Ice" might be, this tellingly single, feminized, ice cube embodiment does not in itself provide a visual model of complex dynamics of the woman's petrification within Petrarchan tradition; instead, it seems to signal that embodied "women" essentially do not exist if not as ice: formed of ice out of water by some unspecified hand and existing only for a male touch (a male mouth) that thaws them and returns them to such watery disembodiment.

Within the Renaissance tradition of Petrarchan poetry, however, a focus on the male consideration of the both the value and the limitation of female hardness provides a valuable context in which we might read such women of ice as more than temporarily glorified liquid. "Sonnet 51" of Spenser's *Amoretti,* for instance, begins with a description of an actual statue in the speaker's attempt to work through not the weaknesses but the potential virtues of his beloved's literal and figurative hardness; here, the speaker asks rhetorically "Doe I not see that fairest ymages/ Of hardest Marble are of purpose made?" (1-2). This "purpose" is next qualified, as the explanation for why these two superlatives are causally linked (why the fairest image is also the hardest): "For that they should endure through many ages, / Ne let theyr famous monuments to fade". (3-4) The hardness of a beautiful image is thus explicitly connected to the ability of the image to age well, to be constant in its beauty as a tacit refusal to weather the effects of time on its surface. Extrapolating on this rumination, the speaker surmises that he should, in his own (presumably living) lover, "more commend" her hardness, since this hardness or difficulty in "atchiv[ing]" her will stand as proof of her "excellen[ce]". (5, 8, 7) Just as he values highly the hard statue that will not yield to time, the speaker deems most valuable the "hard" woman whose surface—flesh—will not erode or be corrupted under the constant grasping of others. The marble, the body, and the art of the image—its value and virtue—must stand in the face of all the natural forces, such as time and desire, that might seek to compromise its worth.

Yet the living lover must differ from the statue in one crucial way: she must, to one force, yield. The speaker describes the "hardness" he would praise in a woman as, crucially, circumstantial, one that "Ne ought so hard, but he that would attend,/ Mote soften it and to his will allure". (9-10) Here, then, the speaker describes a type of marble, inviolable body whose material substance would weaken as a response to attention from a particular, and crucially singular, "he". (p. 9) As the speaker imaginatively lures durable art under the control of his lone male will, the substance of the art "to [be] ben[t]" changes from the marble image to the "stubborn hart". (11) It is explicitly not, then, the surface body that will succumb to

the male attention, but the inner heart. And it is power over this heart, which, for its hardness, “more stedfast will endure” (12), that will ultimately bring the speaker “the greater” “joy”. (14)

Here, it is not the male’s skill as a bodily lover of a woman that matters; instead, he, like Sir Phillip Sidney’s Astrophil, must “looke in [his] heart and write” as the sole means by which he could mold his woman into a statue of his own choosing or perform any potential stone-bending. (Sidney 1, 14). And though it is the female heart and not the body that is supposedly seduced, as Spenser’s speaker describes the stony woman, important connections are constructed between surface and interior, between physical and emotional access to and penetration of the loved one. In the transmutation of the seat of hardness from the statue’s body to the woman’s heart, any direct threat of the speaker’s physical seduction, assault, or even rape of his love is elided—the “hart” not the body is “ben[t]” and seduced. (“Sonnet 51”, 11) Yet the trace of the body’s, as well as the heart’s, softening under its attraction to the man’s will is maintained through the metaphorical language of surface. A statue has no “internal” nature or spirit; it is composed solely of the material of which it is physically formed. Thus, in comparing the woman to the statue of stone, her “heart” becomes not a separate, ethereal seat of attraction but rather a physicalized locale, made of the same essential material as the body.

Thus, the trace of the body’s softening under its responsiveness to the artist’s touch is maintained in the Petrarchan tradition, even as its bodily aspects are pushed aside and seemingly forgotten. In bending the heart to his will, the male speaker of “Sonnet 51” could also be seen to bend the body, even as the insistence upon ornamental beauty and the idea of “hardness” introduce a metaphorical language of surface that circumvents descriptions of body—activity, process—in favor of static art. And it is because of these imbrications of body with heart, flesh and spirit with stone, that the figure of the stone woman, the living yet static statue, can stand as a model for understanding other gendered linguistic and bodily power plays, especially those which occur between the male lover and the female love object that may less explicitly take up the language of the stone.

Christopher Marlowe’s unique, even “transgressive” poem “Hero and Leander” both significantly diverges from and falls in line with the rhetorical trappings of bodily signification as they appear within the courtly love genre. (Brown, “Breaking”, p. 64) As critics such as Georgia E. Brown and Warren Boutcher have noted, Marlowe’s poem differs in both content and tone from the Petrarchan rhetoric of constant unconsummated desire.[3] The poem is at times comic, it does not end with the deaths of the main characters, and Hero is presented as a woman who is not merely “the silent passive female object of desire who is pursued by the dominant male”. (Brown, “Breaking”, p. 64) Yet to emphasize too strongly these moments of “poetic trail-blazing” would force one to ignore the ways in which Marlowe’s poem is still imbedded within a circuit of male looking, female display, and the displacement of the live woman for the female object. (Von Koppenfels, p. 127)[4] By reading “Hero and Leander” in light of this petrifying circuit, one can more readily illuminate these gendered inequalities, as well as their consequences in terms of Hero’s ultimate speech, shame, and exposure. For in the visual circuit of desire, it is the female body that suffers; Hero, who starts the poem desiring and speaking is, by the end, made by Leander’s eyes into the mute and suffocated “uncanny stranger on display” that Hélène Cixous describes in her “The Laugh of the Medusa”—a symbol of the woman chained within patriarchal systems rather than one who remains free to counter such myths. (p. 880) Ultimately, I argue, it is only by acknowledging the poem’s transforming displacement—from body to art—that we as readers can uncover Hero’s actual body long enough to ask what speech, what flesh, and what laughter remain to Hero aside such bodily estrangement.

Though the love poetry out of which “Hero and Leander” is born does deploy a version of Picasso’s petrifaction circuit that champions the stone form over the living woman, this poetry is certainly not the first, or even the primary literary model that mixes female bodies and stone. Marlowe’s “Hero and Leander” is highly indebted to Greek and Roman literature and mythology, especially the mythic landscape

of Ovid's *Metamorphoses*. This landscape forms much of the version of Hero and Leander that Marlowe tells; more particularly, however, it explicitly forms the backdrop of Venus's temple within which Hero worships. Notably lacking, however, in the litany of "gods in sundrie shapes/ Committing headdie ryots, incest, rapes" that surround Hero there are two of Ovid's most stone-centered tale—that of Pygmalion, and that of Medusa. (143-144) In Ovid's Pygmalion myth, the artist-driven aspect of Picasso's circuit is highlighted: here, Pygmalion, who couldn't "fynd in hart to take a wyfe," used his artistic skills to compose himself a perfect mate, one "of such proportion, shape, and grace as nature never gave/ nor can to any woman give". (X, 264, 266-267) The eventual transformation of Pygmalion's ivory woman into real flesh through the grace of Aphrodite elides his preceding obsession with "his Art," the stone creation that he kisses, clothes, bedecks with jewels, and even sleeps beside. (X, 271) In this myth, the perfect sculptural body about which Pygmalion obsesses is not a realistic artistic rendering of human beauty. [5] Rather, art and humanity are split by the statue, and Pygmalion's work of art surpasses humanity in the creation of a body that is truly his—totally under the control of the male will as sculptor—and more beautiful than living flesh because of this.

By contrast, the Medusa myth could demonstrate the abject other of Picasso's circuit: the uncontrollable female body that, instead of giving itself up to be rendered in stone by the male artist, becomes itself the wielder of the stone. [6] Medusa, the "ougly" Gorgon monster "bespread with snakish heare," is given the ability to transform "living things to stones" when they look at her hair and face. (Ovid, IV, 859, 953) Initially, then, we might read this myth as one that signifies male insecurity about gazing on the female body. Rather than submitting to the sculptor's scalpel of control, in the Medusa myth, the object intended to be beheld looks back; unlike the benign statue Picasso draws, however, Medusa looks back with a vengeance—transfixing the *male* body, ravishing *him* with her gaze, turning *him* into stone.[7] Indeed, this hint of Medusa's deadly gaze aligns with the Renaissance usage of the term ravishment, which Deborah Burks notes signified not only "rape" but also to "carry away" or "'transport with delight,'" a verbal confusion in which a woman can be said to be ravishing, in control, and the one who carries away males with her physical presence by the same term that signals her own violation. (769-770)

The danger of this confusion—that the woman might be blamed or held responsible for any ensuing physical violation because of her "ravishment" of the male—is not lost in the Medusa myth itself. For Medusa only gains her power to astonish through her own physical violation: she was, according to Ovid, once a renowned beauty who was, because of her beauty, "abusde by Nepune…/in Pallas church". (IV, 975) Rather than punishing her rapist, Pallas (Minerva) transformed Medusa into an ugly Monster, in particular turning "hir seemely heare," her once most prized attribute, "to lothly Snakes" (IV, 977-978); power, for Medusa, is gained at the cost of both her beauty and any actual persecution of her rapist. Moreover, this ambivalent power is bestowed in the myth only to be subsequently surmounted by male trickery. As the *Metamorphoses* continues, Medusa is eventually slain by Perseus, and her decapitated head becomes not a means by which Medusa can "put hir foes in feare" but rather a weapon that Perseus, her killer, wields in battle against his own foes. (978) The spectre of power in the abject female body is resurrected only to be subsumed under eventual male control. Medusa is only powerful when she is looked at, and the men circumvent her anger by averting their eyes and concentrating, instead, on their own tools. Perseus views Medusa through "his monstrous brazen shield," the tool of a warrior; likewise, the male artist has a means of countering her physical presence through his own distinct version of the inoculating mirror—the stone statue. (IV, 954)

Marlowe makes explicit the mythic debts of "Hero and Leander's" physical renderings of the female body from the first moments Hero is described. The narrator depicts her as "*Hero* the faire,/ Whom young *Apollo* courted for her haire." (5-6) Like Medusa, Hero's crowning glory is her mane, and these locks are the locale of both women's particular desirability, a physical attractiveness that makes them objects of not only men's, but also gods', affections. Apollo becomes so enamored of Hero that he "offred as a dower his

burning throne,/ Where she should sit for men to gaze upon". (7-8) Thus, from the start, the poem bestows upon Hero the static role of one looked-upon by the male gaze. The beauty that the narrator ascribes to Hero sits oddly between nature and artifice. On the one hand, we are told that Hero is so beautiful that "nature wept, thinking she was undone;/ Because [Hero] tooke more from [nature] than she left,/ And of such wondrous beautie her bereft". (46-48) Such statements seem to claim that Hero's and nature's beauty are derived from the same substance; yet, instead of a bodily blazon of Hero's anatomical attributes, the narrator gives us a description of "garments," "sleeves," "kirtle," "vaile," "peble stone," and "buskins," suggesting that, ultimately, she is more surface than anatomy. (10, 11, 15, 17, 25, 31)

As the narrator displaces the traditional bodily blazon for one of clothing, the reader is left with a text that, as Cindy L. Carlson notes, leaves the flesh of the female body "unexplored, undescribed, absent from the text that is presumably much concerned with Hero's physical desirability".(p. 32) This mock-blazon stands in contrast to the blazon of Leander, in which the narrator praises Leander in the nude. Like Hero's blazon, Leander's begins with the "dangling tresses," then moves on to praise his "bodie"—specifically the "neck," "shoulder," "brest," "bellie," and "backe," the last of which sports an erotic "heavenly path, with many a curious dint". (55, 61, 64, 65, 66, 69, 68) Many critics have importantly discussed the homoerotic transgression of such a male-centered blazon, yet what seems most essential to recognize here is that Leander's body, though objectified and described, is left *as a body*.[8] Hero, who is offered a throne as a pedestal for the beauty she's stolen from nature, is transformed by the blazon into a merge of flesh and clothing that emphasizes not her active body, but the image of ornament.

Hero, as a female image, is initially granted a power to act, affect, and even encroach upon the male body. Taking up the Medusa myth, Hélène Cixous declares as part of her passionate entreaty in "The Laugh of the Medusa," that men have "riveted us [women] between two horrifying myths: between the Medusa and the abyss" (885). "Hero and Leander" joins these myths, visually fixing them in the figure of the ravishing woman who manages to kill men without a body from which to kill. Hero's aggressive history is documented not on her hands but on her skirts, which are stained with "the blood of wretched Lovers slaine," and David Lee Miller notes that the narrator's description of Hero's stricken lovers who await her death sentence "transform[s] the rapture of gazing on feminine beauty into the horror of beholding death, as if their emotional subtext were the myth of Medusa". (Marlowe, 16, Miller, 765) This connection, I contend, is more than subtext. When Leander first sees Hero, she (like Medusa) is worshiping in a temple; however, rather than worshiping the god of wisdom, Hero is doing honor to Venus, the goddess of love. In this temple decorated with stone carvings and images of sexually violent mythic scenarios referenced above, Hero is explicitly situated as a part of the decor: "And in the midst a silver alter stood,/ There Hero sacrificing turtles blood". (157 –158) The conjunction "and" serves to accentuate her placement as one in a list of violent aggressors; Hero, as one of the stone carvings, takes on the central role of the three-dimensional statue—the keenness of her danger dulled via her petrification. Yet she is also a statue with a difference: she can still open her eyes and look.

As Hero looks up from her bloody past and gazes at Leander, he in turn seems initially relegated by the narrator to the position of Medusa's victims—the "ravished" stone statue—as action for him stops and he stands "stone still" to "gaz[e]" "evermore" (163). Here, Leander remains under Hero's Medusa-like power without any narrative of response—for one line. But, unlike Medusa's own victims, Leander is ravished by "Loves arrow," not a monstrous woman. (161) Thus, out of the depths of his stony stillness, he is able to retaliate by the next line and strike "Heroes gentle heart" with "the fire that from his count'nance blazed". (165, 164) The two, struck so suddenly by what the narrator tells us is "true love," remain "mute" and "stan[d]" "amazed," and Marlowe here provides a moment of mutuality in his poem of sexual conquest. Interestingly, this moment takes place in silence. As both Hero and Leander exhibit stone-like postures in which their "power" and "will…is over-rul'ed by fate," neither are made into static statues; though they have lost their tongues, they "parled by the touch of hands" (167, 168, 185). These "dum signs" allow for a

linguistic exchange outside of the poem's visual power circuits—as Leander regains his control over his astonished body, and as Hero descends into astonishment, there is a moment of meeting in which "their yielding hearts entangled". (186) After the poem leaves this space, such equal exchange becomes impossible. With Leander's ascent out of stoniness and into flesh, it becomes clear that Medusa's permanent sentence of male petrification is the stuff only of myths. Leander thaws, regains emotive agency, and "display[s]/ Loves holy fire, with words, with sighs and teares," while the sentence of stone returns to the female, Hero. (192-193)

Once Leander revivifies, he begins the process of "accost[ing]" Hero; as he seeks to conquer her as the object of his sexual desire, he seems to also understand her as an ornament.[9] Her chastity is likened to aesthetic wealth—an "idoll," "jewell," "inestimable gemme"(269, 535, 562). Claude J. Summers comments that Marlowe's "materialist perspective" acts as his "refusal to place love within a transcendent vision" like Petrarchan idealization (p. 139). Yet this material commodification of the loved body perpetrates its own version of transcendence, as Leander transmutes a body of organic material into a valuable object of art. He begins to transform Hero and seek ownership over her wealth with the courtly scalpel of "Rhetoricke," his own articulations that are designed to "deceive". (338) Here, Leander is allowed to jump from one myth to another; no longer prey to Medusa's vicious gaze, he becomes Pygmalion the artist, and with his words, Leander attempts to form, from the material of Hero, his own living statue. She, as the ivory woman, cannot engage equally in this type of parlay and must either "tur[n] aside" or "cut him off". (195, 196) When she does speak, she places herself in jeopardy.

Miller describes this difference between Hero and Leander by declaring that "Leander is the subject of speech, and Hero is its object": Leander, according to Miller, can "'display' passion (192–193)," while Hero can "only betray it". (769) For though, as Hero is describing her home to Leander, she beckons him to "come thither," according to the narrator, these words are spoken against Hero's conscious will. (357) The narrator claims the following:

As she spake this, her toong tript,
For unawares (Come thither) from her slipt,
And sodainly her former coulour chang'd,
And here and there her eies through anger rang'd. (357–360)

Unlike Leander, who uses words to win what he wants, Hero's words of seduction, her "come thither," are admitted against her conscious mind, and to her shame (357). Words, then, not only betray Hero's desire which she would keep secret, but, as undesigned utterances over which she has no control and that she cannot take back, they make her an unwitting accomplice to her own petrification.[10] Leander, on the other hand, retains his control over his speech in his own moments of seduction. As Leander swims in the Hellespont to reach Hero in her tower, he finds himself accosted by Neptune as the god attempts to seduce him. Leander's vocalized rebuff of Neptune may be based on a naïve assumption of the god's heterosexuality ("You are deceav'd, I am no woman I"), but it contains a serious truth underneath the humor. (676) In the wooing of men, "deepe perswading Oratorie" can "fail[e]" to bend them, and Leander, who is neither stone nor woman, is allowed to refuse Neptune's suit. (710) Leander's assertion that he is not a woman, then, might be understood to be less about the assumed heterosexuality of the god than about the distinct disadvantage that the female gender faces in moments of seduction.

In keeping with this difference, we see that in contrast to Leander's linguistic—and thus physical—freedom, Hero increasingly becomes entrapped by her physical form as the poem advances, a form that in turn becomes progressively less of a body and more like the stone image of Pygmalion's fashioned lover. As the poem continues to deny her will and constrict her linguistic agency, the final scene of Hero's seduction takes on, as many critics have suggested, a valence of rape rather than mutual lovemaking.[11]

When the naked Leander, fresh from his swim, enters Hero's bedroom at night, she is "afrighted" and flees from him, "seeking refuge," only to hide herself in the most dangerous of sanctuaries—her bed. (737, 728) The bed becomes the temple in which Hero, like Medusa, loses her jewel of virginity; however, rather than this jewel being "once lost, lost for ever" as the narrator earlier suggests, Hero's virginity, once lost, is replaced with another aesthetic treasure—the silent, stone body of the woman herself. (570) Significantly, the poem's seduction scene directly inverses the myth of Pygmalion's erotic animation of his ivory lady. Both Leander and Pygmalion transform their lovers in their lover's own beds through physical contact with the lips and breasts; however, whereas sexually intimacy in Pygmalion's myth vivifies the stone woman, Marlowe's Leander mobilizes sexuality as a weapon against Hero; he, taking on the powerful petrifying role of Medusa, transforms the object of his gaze into a stony object.[12] For while "the Ivory" of Pygmalion's statue's breast "wexed soft" and "yielded underneathe his fingars" into the first signs of her burgeoning life (X, 308, 308, 309), Leander's touch upon "the rising yv'rie mount" of Hero's "quivering" breast prefigures her full displacement to the shamed, sexually experienced body, petrified and on display under Leander's Medusa-like eye. (757, 773)

The sexually initiated Hero quickly becomes static stone victim to her potential shame and ruin. In the moment of consummation, Hero cannot respond "yes" to Leander's demands for sex; instead she can merely "yeeld her selfe" bodily to his influence (766).Their sex is not romantic; Leander's artistic tools of love are "deaffe and cruell, where [they mean] to pray," and the image of the sexual female is conflated, through metaphor, with a bird being wrung in someone's hands. (782)[13] By way of this metaphoric victimization, the poem returns to an anxious and vulnerable Hero, who, "knew not how to frame her looke,/ Or speake to him who in a moment tooke,/ That which so long so charily she kept" (791–793). In the face of such disabling petrification, Hero still tries to avoid becoming a further victim and attempts to run. She doesn't get far. Caught immediately by Leander's "cling[ing]" self, she spills out on the floor, then "stood upright," finally taking her place in Picasso's circuit on the pedestal that Apollo would have given her as a worshipped, yet immobile and silent, stone image. (798, 801)

No longer a responding subject but the nude form of art, Hero becomes more valuable than any single jewel when she is "all naked to [Leander's] sight" displayed; the narrator tells us that from Hero, "his admiring eyes more pleasure tooke,/ Than Dis, on heapes of gold fixing his looke". (808, 809–810) Tellingly, it is Hero's reddening surface material that allows this aesthetic objectification. It is her *blush*—her "ruddie cheeke"—that breaks the "twilight" as a false morning, heralds the day's inevitable exposure, and compromises her value as a human woman who has lost her virtue. (807, 803) Hero, who once might have been granted Medusa's power to transform men to stone, has thus herself been transfixed by the daylight that her own shame calls forth. The man she once ravished with her eyes has physically ravished her, and the difference in power accorded to each leaves her stripped of her power to petrify back. No longer even a weapon that can harm other men with her in-tact virtue, Leander's sexual intervention allows her to be formed into an image of pleasure, not fear.

How then can such a Hero laugh? In her revision of the Medusa myth, Cixous pinpoints the crux of the issue for gendered entrapment in the following explanation of men's fears regarding women:

Wouldn't the worst be, isn't the worst, in truth, that women aren't castrated, that they have only to stop listening to the Sirens (for the Sirens were men) for history to change its meaning? You only have to look at the Medusa straight on to see her. And she's not deadly. She's beautiful and she's laughing. (p. 885)

Cixous's Medusa's laughter—out in the open, yet often undetected—signals that many of our modes of understanding texts, including everything I've thus far written, reside within a history of female representation that is invested in not quite seeing straight. In Picasso's circuit of petrification, the physical body of the woman—like the laughter of the Medusa—is literally set aside. Not viewed. Though the

modernist circuit splits the bodies available to us as viewers of Picasso's "Sculptor's Studio," these two figures are more accurately, within Marlowe's poetry, doubles of one form. The model and mold are here joined within one body, making Picasso's art object and live woman two facets of the same creature. It seems conceivable, then, to view the "Hero betrayd" as just one of the two possible bodies of Hero that we, as readers, could see manifested in that single closing image that Marlowe gives us of Hero by the bedside. (807) And it is the flesh-and-blood option, the woman who Picasso depicts as present physically but ocularly absented by the male gaze, who is neither the deadly Medusa who is rendered inert nor the dead stone of Pygmalion's creation. This fleshly woman is the Hero that a history of petrification doesn't display, and it is this Hero who might, I contend, be able to laugh.

By displacing the onus of transmuting bodies into art onto the petrifying circuit, I have sought to allow us access not only to this stony Hero, valuable to men for her artistic worth, but also to the abject body, the remainder of flesh, of will, of speech, and of laughter that exists, forgotten, to the side of Hero the blushing statue.[14] I have demonstrated the ways in which the Medusa myth that purports to give women the power to ravish men is used rhetorically in "Hero and Leander" to justify male incursions upon, commodifications of, and petrification of what is, ultimately, a more limited female body like the one created in Pygmalion's studio. Through the topos of stone, the female body becomes controllable and benign under male eyes and hands; however, the stone woman that Marlowe's poem leaves us with is only, we must recognize, an artwork: the false shadow woman to the whole, fleshly Hero we might still find available to us if we take Cixous's caution seriously.

What, then, of the Medusa herself, the Hero we might see when we view her head-on? In the final image of the poem, one could read Marlowe's indication of this whole woman. Hero's face, like Medusa, shines "through the heare" and "betray[s]" her to Leander's sight—but what exactly is betrayed by the blush if not death, and what version of "her" does he see? (803, 807) Marlowe's evasive language that we've read as surface and art could also be evidence of an embodied Hero, one whose blush and nudity could signal, instead of the exposed, statuesque Hero, Leander's first visual acknowledgment of the bare, beautiful woman who has experienced with him "the pleasure of this blessed night" (788). It is betrayed, perhaps, that Hero finally does have a body that cannot be contained in stone or statue, and that Leander's simple act of seeing her in the light—a light, moreover, created by Hero herself—helps to banish the night's negative emotions of "anguish, shame, and rage" to a hell that attends not sexual experience but the refusal to see. (818)

If we were to acknowledge Hero as a body, far from denying the real violence done to women like Medusa (who are raped by men, then later destroyed by a system put in place supposedly to protect them), it would be possible to see and emphasize such violation. Such emphasis could take place since by moving away from the woman as stone object to a consideration of the fleshly woman herself, we might allow for an investigation and consideration of female humanity rather than inviolable stoniness. By reading Marlowe's poem for evidence of *both* of these Heroes, the stone woman and the living body, we enable ourselves to *read* rather than to *accept* the circuit of petrification; what might at first appear to split Hero into disparate selves, I argue, is the best means we have of actually seeing her. Cixous cautions: "censor the body, and you censor breath and speech at the same time". (p. 880) A blush is certainly not a voice with which to speak back to Leander, back to the audience. Yet it could be the fledgling signal of a *body*, one we could look toward for strains of Hero's displaced laughter. For her voice, the one that Picasso's circuit can only ever bring to our eyes as silence.

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[1] Cixous particularly takes on the psychoanalytic treatment of images and representations of female bodies and sexuality. For an apropos example of the kind of treatment to which her essay responds, see Sigmund Freud's "Medusa's Head," reprinted in *The Medusa Reader*, pp. 84–85.

[2] See Forster's *The Icy Fire: Five Studies in European Petrarchism*, p. 191, for his interpretation of "Miss Sexy-Ice".

[3] See Georgia E. Brown's article "Breaking the Canon" for an exploration of the way Marlowe's work diverges from both literary and gender norms in Renaissance England. See Warren Boutcher's article "'Who taught thee Rhetoricke to deceive a maid?'" for a comprehensive discussion of the ways in which various versions of the Hero and Leander story compare to the Musaeus original, particularly Marlowe's divergent comic treatment of a serious textual lineage.

[4]Of course, there are many critics, even ones who emphasize Marlowe's transgressive aspects, who also discuss the more limited components of "Hero and Leander," including Werner Von Koppenfels, in his article "Dis-covering the Female Body." Such negotiations between "Hero and Leander's" aspects of "sexual comedy" and its "penumbra of tragedy" are also discussed by Claude J. Summers in his article "'Hero and Leander': the arbitrariness of desire" and Pamela Royston Macfie's "Marlowe's Ghost-Writing of Ovid's *Heroides*" (Summers, p. 133).

[5] "Hero and Leander" is certainly not the only English Renaissance text to feature the Pygmalion myth. Most notably, Shakespeare's *The Winter's Tale* could be seen in part as a rewriting of this myth. For a broader discussion of the myriad moments in which the trope of the living statue arises in art and literature, see Leonard Barkan's article "'Living Sculptures': Ovid, Michelangelo, and *The Winter's Tale*."

[6] For a thorough history of the many ways in which Medusa has been appropriated and represented from antiquity to contemporary discourse, see *The Medusa Reader* by Marjorie B. Garber and Nancy J. Vickers.

[7] For a discussion of the rhetorical and vocal rather than the visual aspects of Medusa's vengeance, see Lynn Enterline's chapter "Medusa's Mouth: body and voice in the *Metamorphoses*" from her book, *The Rhetoric of the Body from Ovid to Shakespeare*.

[8] For discussions of the homoerotic, androgynous, and gender-bending aspects of Marlowe's blazon of Leander, see Cindy L. Carlson's "Clothing Naked Desire in Marlowe's *Hero and Leander*," Georgia E. Brown's "Breaking the Canon" and "Gender and voice in 'Hero and Leander,'" and David Lee Miller's "The Death of the Modern."

[9] See Miller's discussion of Hero as ornament and treasure of male virility and the male gaze (pp. 769–779).

[10]See Carlson's comments regarding Hero's betrayal in these lines: "It is one of many instances when Hero's speech simply slips past what she might have intended to say and so betrays her or when speech is simply duplicitous, for the narrator is sure that her 'no' means 'yes'" (pp. 34–35).

[11]See Barbara J. Baines, "Effacing Rape in Early Modern Representation" and Werner Von Koppenfels, "Dis-Covering the Female Body."

[12]Here, though Hero can comfortably embody the "victimized" Medusa, the latent feminist power implicit within the Medusa myth to turn men to stone who look at her is, significantly, denied to Hero and appropriated by Leander.

[13] One could consider the metaphor here an allusion to another common myth from Ovid, that of Philomela—the raped woman who was deprived of speech after her violation by a rapist who cut out her tongue, and who was later transformed into a nightingale. See Pamela Royston Macfie's "Ghostly Metamorphoses."

[14]Francisco Calvo Seraller, critic of the *Vollard Suite*, writes about the self-involved sculptor's depicted "forgetting" as a "creative incursion into madness, an indecipherable absolute because it obeys no law other than the delirious monologues of its own, absolutely self-engrossed creator" who only looks at his artwork (Picasso, p. 38).

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‘I would keep my own dress’: Self-Determination and the Roles of Power Dressing in *Villette*

Nicole Bush

After the ‘two hot, close rooms’ of life with Miss Marchmont, Lucy Snowe’s introduction to the ‘vastness and strangeness’ of the metropolitan ‘wilderness’ of London understandably causes her some mental trauma; ‘confused with darkness [and] palsied with cold’, she handles this manifestation of insecurity by splitting herself in two.[1] Referring to ‘Common-sense’ in the third-person, Lucy’s narrative tells that this being ‘spasmodically executed her trust’: it ‘paid the porter [and] asked the waiter for a room’. It is also this disassociated self who ‘bore, without being overcome, a highly supercilious style of demeanour’ from the chambermaid:

I recollect this same chambermaid was a pattern of town prettiness and smartness. So trim her waist, her cap, her dress – I wondered how they had all been manufactured. Her speech had an accent which in its mincing glibness seemed to rebuke mine as by authority; her spruce attire flaunted an easy scorn at my plain country garb. ‘Well, it can’t be helped,’ I thought, ‘and then the scene is new, and the circumstances; I shall gain good’. (p. 106)

This early introduction to Lucy reveals certain things which will become key for her future in Villette. Orphaned, and possessing fifteen pounds, Lucy must engage herself with some course of action; prompted by a housekeeper she decides to set off for London and then on to the Continent, hoping to find work as a governess. As Lucy’s experience upon first arriving in the city shows, she quickly develops mechanisms to help her cope with the expanded horizon she has chosen. By erecting ‘Common-sense’ as a device to help her cope under duress, Lucy can protect herself from the vulnerability of being in a foreign land alone. The above passage also demonstrates that throughout the text Lucy increasingly turns to modes of dress as a further method to help her integrate into life in Villette. Her dealings with the chambermaid are indicative of the way fashion is used in the novel: Lucy, ever the astute observer, (Catherine Spooner has argued this amounts to her ‘obsessively recount[ing] the dress of others’[2]) turns her eye quickly to dress, measuring its ability to endow status and authority, and imbuing dress with the power to ‘gain good’.

Our introduction to the physicality of the narrator centres not on facial features or bodily characteristics but on her choice of dress, ‘plain country garb’ in Lucy’s case. Further, as Sara T. Bernstein has recognised, this attention to dress is not purely descriptive, but rather is an ‘emotionally-loaded account’.[3] The passage quoted above also draws attention to the problematics of surface appearance and reality which will be drawn out by Brontë in her text. The chambermaid’s readiness to direct ‘easy scorn’ at Lucy’s dress is countered by her retrospective foreshadowing that ‘the scene is new’, alerting us to the slippage of theatrical role and reality, the playing of character, and the place which dress occupies as a site on which these discussions can be played out.

It is my intention in this essay to consider some of Lucy’s formative moments in her narrative, arguing that her attention to dress and fashion enable her to construct herself in this new and foreign locale in an image which is wholly her own. She negotiates the power structures at play within the *pensionnat* using dress as a tool for concealment and empowerment. This can only be effected by her close observation of the rules, and roles, of dress – she knows when to adhere to and when to work around these structures, which leads ultimately to her having ‘gain[ed] good’.

On the boat sailing to Villette, Lucy is deeply interested in the clothing of her fellow-passengers. The description of the Watsons, with their ‘velvet cloaks and silk dresses [which] seemed better suited for park or promenade than damp packet-deck’ alerts us to Lucy’s preference for a modest style of dress. (p. 113)

She fails to be interested in their finery, mocking instead of applauding. Her approval goes to another's 'simple print dress, untrimmed straw bonnet, and large shawl [which] formed a costume plain to Quakerism'. (p. 113) This female traveller is introduced as Ginevra Fanshawe, the frivolous friend Lucy will associate with in the pensionnat, and, as some critics have put forward, her double.[4] Use of the word 'costume' here alerts us to the problematics of Lucy's retrospective narrative, and her awareness of the use of dress as costume, for it is only the older Lucy who would recognise Ginevra's plain clothes as a costume, garments donned only for the rough sea voyage, and utterly at odds with the 'flourishing and fluttering' silk dresses and 'jewels' which are her normal fashion. (p. 153)

For her own part, it is Lucy's 'homely mourning-habit' which we are introduced to, and which will form her wardrobe for the start of her time in Villette. (p. 114) Her modest, unadorned style of dress is indicative of her desire to pass unnoticed. The 'gown of shadow' she prefers to wear allows her to feel 'at home and at ease' in her unsettling surroundings. (p. 200) In a new country, and faced with teaching in an unknown language, Lucy must engage in the same 'surveillance and espionage' practices as Mme. Beck in order to learn and progress. (p. 135) The 'soundless slippers' of Mme. Beck mirror the drab garments Lucy chooses to wear: both enable the women to sneak and snoop and observe without drawing attention. (p. 133) Passing wordlessly on the stair, Mme. Beck nods approval at Lucy's dress, both garments being 'almost as quiet' as one another. (p. 200) This style of dress, the *robe grise*, allows her to pass unnoticed, and also to 'avoid […] categorisation' as Bernstein argues. (Bernstein, p. 216)[5] By extension, her narrative can be read as an avoidance of such categorisation; for example, in her resistance to surveillance, and by the textual games she plays with the reader. By holding back information, altering chronology, and mirroring her 'gown of shadow' in the text itself by regulating what she makes visible, she ensures that even the reader cannot imprison her within descriptive boundaries.[6] Susan Watkins asserts that 'it is particularly through the slippage of language that the feminine subject is questioned and destabilised' in the text. My reading, though, sees the 'slippage' in Lucy's narrative not as a destabilisation of female identity, which implies an element of passivity, but as a wilful attempt to determine her own version of feminine subjectivity.[7]

I have argued that Lucy uses a plain style of dress to enable her to successfully engage in practises of surveillance. Additionally, the choice of a 'quiet' dress is indicative of Lucy's lack of confidence in the image of herself. Describing the other girls' neat attire for the fête ('a clean white muslin dress [and] blue sash' – hardly ostentatious) as a 'diaphanous and snowy mass', Lucy demonstrates what extreme modes of being can be evoked for her by different styles of dress. It is almost a dysmorphia to compare these fête dresses to the idea of a heaped, fibrous, chaotic knot of threads. Lucy does not have the 'courage' to put such a thing on, preferring to search tirelessly through 'a dozen shops till [she] lit upon a crepe-like material of purple-grey - the colour, in short, of dun mist, lying on a moor in bloom'. Is Lucy afraid that the 'snowy mass' will engulf her fragile sense of self? It is not until much later into her narrative that she feels able to wear such a fashionable and colourful dress, when her place within Villette is secured, and she is cultivating and shaping her emergent self. For now, Lucy uses plain dress to conceal herself to her own advantage, ensuring she is as unnoticed as 'a mere shadowy spot on a field of light'. (p. 200)

The pertinent question put forward by Ginevra: 'Who *are* you, Lucy Snowe?' gets the reply: 'Who am I indeed? Perhaps a personage in disguise. Pity I don't look the character'. (p. 393) The laughter Lucy initially responds with shows her glee at being able to baffle her peers, and at successfully avoiding categorisation and operating between the lines of a demarcated and fixed identity. Note Brontë's modification of the stock phrase here: 'pity I don't look the *part*' becomes the awkward 'pity I don't look the *character*'. Lucy's sense of self revolves around not one 'part' but multiple 'characters', or roles. The teasing, almost coy tone employed in her answer to Ginevra hints at her enjoyment of playing a character 'in disguise', the same enjoyment which will later be given expression in the *pensionnat* play, and will 'gift [her] with a world of delight'. (p. 211)

Joseph Litvak's thorough study of the modes of theatricality in Villette puts forward that her desire for a 'sheltering shadow' posits 'not an antitheatrical position but an intensely theatrical penchant for disguise and dissimulation'.[8] Her evasion of categorisation, highlighted by Ginevra's question, is for Litvak 'aggressively […]strategic'. (Litvak, p. 476) Lucy's understanding of using dress to create the 'look' of a 'character' is also in play here. As we will see later, by using the grey robes, or the pink dress, Lucy can navigate between extremes of character, never settling decisively on one role, but shifting between multiples for her own advantage.

Perhaps the most decisive event of Lucy's autobiographical narrative comes when she is requested by M. Paul to take on a role in the *vaudeville de pensionnat*. At first aghast, then strangely tempted by 'an appeal behind [his] menace', her 'lips dropped the word 'oui'' and she is led away by M. Paul to rehearse alone in the attic. (p. 203) Quickly adapting to the idea of acting, it is when she realises she must be dressed for her part that Lucy shrinks away in discomfort and agitation. In response to Zélie St Pierre's mocking exclamation of '[d]ressed – dressed like a man!' she plans her stubborn argument:

To be dressed like a man did not please, and would not suit me. I had consented to take a man's name and part; as to his dress – *halte là!* No. I would keep my own dress; come what might. M. Paul might storm, might rage: I would keep my own dress. I said so, with a voice as resolute in intent, as it was low, and perhaps unsteady, in utterance. (p. 208)

It is her female dress which Lucy cannot countenance parting with for the *vaudeville*. Willing to act, perhaps even willing to dress the part of a woman, but to 'consent' to wear the whole costume of a man is beyond her agreement. Compromising, she tells M. Paul that whatever costume she is to wear 'must be arranged in my own way: nobody must meddle; the things must not be forced upon me. Just let me dress myself'. Here she asserts her own artistic eye for costume, and argues successfully against being dressed by another. To do so would be an act of oppression, and, 'under theatre's emboldening stimulus' she stands up to the joint might of Zélie and M. Paul, thus empowering herself and foreshadowing the 'delight' she will get from 'taking courage' and 'act[ing] to please [her]self'. (p. 211)[9]

Her chosen costume ('retaining my woman's garb […] I merely assumed in addition a little vest, a collar, and a cravat') plays with the definitions and boundaries of gender, enacting upon her body a site on which gender can war – she is very literally half woman, half man. The breakdown of a full sense of womanhood is so complete that before she has started to act she has assumed the characteristics of her other, masculine, half: to Zélie's sneer, Lucy responds: 'I was irritable, because excited, and I could not help turning upon her and saying, that if she were not a lady and *I a gentleman*, I should feel disposed to call her out'. (my emp., p. 209)

This episode has interested many critics, and garnered diverse responses. Luann McCracken Fletcher founds her argument in the 'essential femininity' of Lucy, and reads her refusal to don a complete male costume as a 'need to remain Lucy Snowe, as though to cross-dress involves a loss of her feminine identity'. The male costume then is 'merely an adopted disguise'. However, she problematises her argument with reference to the scene, quoted above, of Lucy's temptation to 'call [Zélie] out', which destroys the 'distinction between assumed role and understood identity'.[10] Lynn Voskuil asserts a similar argument, stating that Lucy's desire to dress herself marks the boundary between 'essential identity' and costume – the fop's clothes are put on over her female dress, and can be taken off, not affecting the 'authentic core' of the self beneath the costume. For Voskuil: '[i]f Lucy's resistance to a full male costume can be read as a threat to unyielding gender roles, it can also be interpreted as a reaffirmation of Brontë's reliance on essential interiority'.[11]

I would argue, however, that based on multiple events in the text, described above and later with reference to Lucy's pink dress, Brontë uses this text to assert an even more evasive and changeable

structure of gender identity and role-playing than critics have allowed for. The transvestism of this episode, displayed by the costume cut in half at the torso at the exact mid-point of the body (and at the space associated with the reproductive organs), pushes gender into a completely liminal space. It does not display preference for one gender, as although the masculine costume *could* easily be taken off, revealing Lucy as wholly woman, the female dress could *equally* be removed, leaving only the masculine. Referring to Lucy's choice of grey and shadowy garments, but equally relevant here, Bernstein advances that 'Lucy Snowe's sphere is thus composed of liminality: neither light nor dark, but the shade in between'. (Bernstein, p. 163) The sphere of Lucy's gender is likewise constituted of the overlap between two opposites, becoming the slippery 'shade in between'.

The lack of a fixed identity can be read through Judith Butler's theories of gender and performativity. If 'the effect of gender is produced through the stylisation of the body', then as such it is these 'bodily gestures, movements and styles of various kinds' which work to 'constitute an illusion of an abiding gendered self'.[12] Butler's language here – illusion, effect, movement, gesture – speaks of the performativity of gender roles, of the playing, acting, and 'stylisation' of gender (all of which Lucy utilises in the text). The dialectic movement between male and female, illustrated by Lucy's costume, mirrors the construction, for Butler, of 'woman', which she figures as 'a process, a becoming, a constructing that cannot rightfully be said to originate or to end'. (Butler, p. 33) Lucy's narrative of self-determination reflects this construction of gender through dress and costume, and through the continually changing (changing in both senses of the word: changing vogues, and literally the taking on and off of clothing) fashions of dress which Lucy employs to play with and construct a definition of the self.

Although Lucy deigns 'never to be drawn into a similar affair' again after acting in the *vaudeville*, that it gave her a 'keen relish for dramatic expression' is undeniable. She, the 'mere looker-on at life' must 'retire into [her]self and [her] ordinary life'. This retreat is pictured in terms of costume and its attendant associations: 'My dun-coloured dress did well enough under a *palêtot* on stage, but would not suit a waltz or a quadrille'. (p. 211). However, she soon acquires a prop, the pink dress, which enables her to rescue her acting pleasures from 'retire[ment]' and brings the empowerment she gained through theatrical expression into her daily life, infusing the 'colourless shadow' with vibrant colour, and experimenting with new roles and costumes. (p. 226)

It is Mrs Bretton who initiates the buying of this dress for Lucy, who, although initially steadfast in her disapproval, wears the garment often during her narrative from then on. Mrs Bretton insists Lucy 'must have a new one' and returns with 'a pink dress!'. 'That is not me', Lucy insists, worrying about the ostentatious colour and feeling she would 'as soon clothe [her]self in the costume of a Chinese lady of rank'. The root of her concern is here explained: 'I knew it not. It knew not me. I had not proved it'. (p. 283) What Lucy must prove is that she is worthy of such a vivid display of colour and show (the affirmation of which we see later from that most confusing of admirers, M. Paul). Additionally, she needs to believe her sense of self will not be swallowed by such flamboyance, to prove her own worth to don such an expressive garment.

Echoing her quick relent when tasked with a request to perform on stage, Lucy appears unconsciously 'led and influenced by another's will, unconsulted, unpersuaded, quietly over-ruled' into wearing the dress. (p. 283) It is only the approval of Dr John, the man closest to a brother-figure for Lucy, that 'calmed at once [her] sense of shame and fear of ridicule'. (p. 284). However, she is unsettled enough that the outfit feels like a costume. Walking into the concert, she describes walking towards a group of three figures, and the uncanny situation of not recognising her own reflection:

For the fraction of a moment, [I] believed them all strangers […] before the consciousness that I faced a great mirror […]. Thus for the first, and perhaps only time in my life, I enjoyed the 'giftie' of seeing myself

as others see me. No need to dwell on the result. It bought a jar of discord, a pang of regret; it was not flattering, yet, after all, I ought to be thankful: it might have been worse. (p. 286)

Her level of self-awareness was so insubstantial that her physical body was not recognised when its external garments were changed, bringing a 'jar of discord'. Realising though that 'it could have been worse' brings her to an awareness of the role of dress, and its potential for changing the physical self, so as to enable the playing of characters, of disguise, and of creating multifarious ideas of self. It is at this moment that she 'proves' the dress.

During the period of time when her affection for Dr John is waning, she confesses: 'His "quiet Lucy Snowe", his "inoffensive shadow", I gave him back; not with scorn, but with extreme weariness: theirs was the coldness and pressure of lead; let him overwhelm me with no such weight'. (p. 403) The dress as prop empowers Lucy: no longer needing the sanctuary of shadow she delights in the lightness and freedom of expression costume has revealed to her. It is no longer Dr John's approval she seeks.

That he 'took no further notice of [her] dress' than a 'satisfied nod' (p. 284) alerts her to an incompatibility between them both. The ability of dress to enact changes to the physical body is something which Lucy enjoys engaging with – for Dr John, dress must only satisfy his expectation. He does not participate creatively in the practise of costuming like Lucy does, and as her future suitor, M. Paul, will also do. This is confirmed by John's later comments on the actress, Vashti: '[i]n a few terse phrases he told me his opinion of, and feeling towards, the actress: he judged her as a woman, not an artist: it was a branding judgement'. (p. 342) As I have demonstrated above, Lucy's discovery of the power of dress leads to her acceptance of a fluid, not fixed, sense of self, one that can be moulded, the creation of which becomes akin to an artistic practise. For Dr John to judge the actress (the very distillation of role-playing and costume) as a 'woman' is indeed 'branding' as it constrains her within a category, the very thing which Lucy, throughout her narrative, moves away from steadily. Dr John could never allow her to operate outside such definitions as 'woman', nor would he ever judge her as an 'artist', but it is this which she needs, and actively enacts upon her body. The distinction between Lucy as child and Lucy as woman is shown through her empowered use of dress and is emphasised by the reaction to such creative costuming of the character which bridges both these spheres, Dr John.

It is another who takes her attention from now on; no longer playing to Dr John, she directs her costume towards M. Paul, he who tutored and first engaged her in dress and performance at the *vaudeville*. Inevitably then, the pink dress attracts the attention of M. Paul's 'dart-dealing spectacles': 'He was looking at me gravely and intently: at me, or rather, at my pink dress'. Lucy has not previously suffered from his 'strictures on the dress' at the *pensionnat* until now, largely because '[her] sombre daily attire [was not] calculated to attract notice'. (pp. 409; 299) Once satisfied with the 'gravity, the austere simplicity' of Lucy's shadowy dress, the change to 'flaunting, giddy colours' now makes him 'sigh over [her] degeneracy'. For M. Paul, the observance of drab dress equated to 'highest hopes' of moral and intellectual worth; what he insists on calling her 'scarlet' dress is tarnished with connotations of corruption and degradation. (p. 419) The contradiction of M. Paul, and, if we take him to be representative, of Victorian male desire, manifests itself here, in that 'he would not be understood to speak in entire condemnation of the scarlet dress [yet] he had no intention to deny it the merit of looking well'. (p. 420) He advises Lucy to wear the colourful dress, yet to imagine she were wearing her previous grey robes, requesting that she simultaneously play two roles. Brontë uses the dress to illustrate the conflict inherent in male desire, also seen in the *Cleopatra* episode, of the wish to have both a serious, demure figure of woman, alongside (even within the same body) a more colourful, daring and wicked example. The problematics of this issue are explicated by Bernstein: '[w]omen were expected to be the visual embodiment of tradition, religious purity, and material wealth, all while staying within the limits of good taste'(Bernstein, p. 156), and it is this inherent contradiction which Brontë engages with in her text through the problematic figure of Lucy Snowe;

problematic in that she works both within and outside of this discourse, supporting and destabilising it through dress. Lucy wants to be serious, educated, and focused on teaching, and sets herself up in contrast to the fripperies of Ginevra and Paulina, yet also fraternises often with these 'ornament[ed]' girls, and, as I have shown, enjoys the pleasure of costume, playing at character, and arousing desire through dress. (p. 155)

Lisa Surridge argues that, as seen earlier in the text, 'Lucy's refusal to don tights or trousers [for the *vaudeville*] may thus be understood as her refusal to perform as a sex object'.[13] I think Lucy is much more complicated a character than this allows, in that her refusal is matched by acquiescence, and even enjoyment, at certain points in her narrative. Just as M. Paul does and does not like the pink dress for the decadent associations it brings to Lucy, so Lucy does and does not comply with this male desire, choosing when to act, or perform, as sex object and when to refuse. This can be seen in Lucy's description of an excursion out to have breakfast in the country, headed by M. Paul. This day out occasions a change of dress for the pupils: 'a clean fresh print dress, and the light straw bonnet […] was the rule of costume'. (p. 469) Lucy prefers to walk hidden from the sight of M. Paul 'for a reason I had'. This reason is revealed as: 'the circumstance of the new print dress I wore, being pink in colour – a fact which, under our present convoy, made me feel something as I had felt, when, clad in a shawl with a red border, necessitated to traverse a meadow where pastured a bull'. (p. 470) Lucy plays the role of temptress here: knowing that M. Paul had previously admired first pink dress, she purposely wears another of the same colour, aware that she will be a thing of attraction to him. The animalistic language employed by Brontë imbues the scene with an overt feeling of sexual danger and bestial passion. It works to alert the reader to how much more developed Lucy's sense, and empowerment, of self is. She knowingly constructs herself in a role, donning costume to ensure the scene plays out as she wants it to. She treads the same line of empowerment and submission as the matador figure she evokes in her language does.

Reflecting the conflicted compound of male desire seen in M. Paul earlier, Lucy continues playing two roles: in displaying her dress so confidently and provocatively: 'I shook out the long fringe, and spread forth the long end of my scarf', she incites desire from M. Paul: 'A-h-h! c'est la robe rose!', then counters repeatedly with coy assertions of her naiveté: 'It is only cotton [and is] cheaper, and washes better than any other colour' and 'ma robe n'est pas belle, monsieur – elle n'est que propre'. ('my dress isn't pretty, Monsieur, it's only neat', p. 471)[14] Her performed coquetry gives lie to her own assertion that she would not act again. With M. Paul she re-enacts her fascinated reaction to watching Vashti: 'instead of merely irritating imagination with the thought of what *might* be done, at the same time fevering the nerves because it was *not* done, [the actress] disclosed power like a deep, swollen, winter river' and it is this power and tension which she is able to bring about using dress and performance in her temptation of M. Paul. (p. 341)

Lucy notes, while acting at the vaudeville, that '[t]he spectacle seemed somehow suggestive'. She has seen her fellow actress Ginevra directing her performance towards Dr John, and, entering into a triangulation of gazes and characters, Lucy extends her own performance, to the end that her portrayal of a male fop 'out-rivalled' Dr John for Ginevra's attention. As the muddying of the role/reality boundary stretches from life, onto the stage, and back to the audience, Lucy becomes 'animated': 'I drew out of it a history; I put my idea into the part I performed […]. Retaining the letter, I recklessly altered the spirit of the role'. (p. 210) Along with the obvious sexual connotations of the 'suggestive' spectacle, what else is 'suggestive' to Lucy is the opportunity of re-writing, and re-righting, a role, thus providing a parallel narrative that comes closer to the story that she desires to tell. Using the tools and props of theatricality – character, disguise, costume – Lucy learns she can enact this in her own reality. Dress empowers her to experiment with different roles, to her advantage: grey and pink, shadow and light participate in a switching interplay, with Lucy both cloaked and disguised, and 'teas[ing] […] with an obtrusive ray'. (p. 421) Her unreliable narrative is a product of this empowerment; by dramatically altering, concealing and exaggerating what she allows the

reader to know she can act out both the role of author/director and protagonist/actress. Lucy's 'heretic narrative' undercuts assumptions about gender and power, displaying that 'there is no singular truth, no certain identity, no answer to the enigma waiting to be unveiled', as Christina Crosby summarises, and that such fixities can be dressed up or dressed down, their fundaments dramatically altered to suit.[15] The 'real truth' which Lucy desires to penetrate is ultimately ambiguous: 'I liked seeing the goddess in her temple, and handling the veil' – is truth behind this veil, or does Lucy allude to truth physically *being* the veil, the cloth, itself? (p. 564) I would suggest the latter. Note the language Lucy uses on discovering that the apparition of the nun, far from being a ghostly spectre, is revealed to be a costume, an 'artifice' empty of a fixed identity: 'all the movement was mine, so was all the life, the reality, the substance, the force; as my instinct felt. I tore her up. […] And down she fell - down all around me - down in shreds and fragments - and I trode upon her'. (p. 569) Under the costume lies nothing, the garment is just that.

Lucy enables Brontë to explore ideas about the ambiguous definition underneath the 'covered […] aspect' of truth, and to question whether the 'awful sincerity' it reveals is a physical presence or, echoing the nun, an absence:

...the covered outline of thine aspect sickens often through its uncertainty, but define to us one trait, show us one lineament, clear in awful sincerity; we may gasp in untold terror, but with that gasp we drink in a breath of thy divinity; our heart shakes, and its currents sway like rivers lifted by earthquake, but we have swallowed strength. To see and know the worst is to take from Fear her main advantage. (p. 564)

What this unveiling reveals may bring a 'gasp [of] terror' but it is necessary: it gives 'strength' and destroys 'fear'; unveiled, Lucy can begin again, in a cyclical movement (mirroring the changes of fashion), veiling the body in dress, taking off, putting on again, creating a myriad of selves, breaking rigid definitions and constantly creating anew.

References

[1] Charlotte Brontë, *Villette* (1853; Harmondsworth: Penguin, 1985) pp. 97; 106. All further references to the novel will be placed in parentheses within the body of text.

[2] Catherine Spooner, *Fashioning Gothic Bodies* (Manchester: Manchester Univ. Press, 2004), p. 56.

[3]Sara T. Bernstein, '"In This Same Gown of Shadow": Functions of Fashion in *Villette*', in *The Brontës in the World of the Arts*, eds. Sandra Hagan and Juliette Wells (Ashgate: Hampshire, 2008), pp. 149-168 (p. 150).

[4] See Robyn R. Warhol, 'Double Gender, Double Genre in *Jane Eyre* and *Villette*', *Studies in English Literature 1500-1900*, 36:4 (Autumn 1996), 857-875, for a reading of Lucy and Ginevra as doubles.

[5]Bernstein reads *Villette* as working within and without discourses of fashion, and has very interesting things to say about anti-fashion and the modernity of Brontë's text, linking dress in the novel to contemporary medical concerns and the romanticisation of illness. My argument works alongside hers, but her reading differs from mine in that she sees Lucy as unwilling to put herself on display, whereas I argue that as her narrative progresses, Lucy becomes more involved with the empowering nature of display, by playing at roles and costume.

[6] See Joseph A. Boone, 'Depolicing *Villette*: Surveillance, Invisibility, and the Female Erotics of "Heretic Narrative"', *NOVEL: A Forum on Fiction*, 26:1 (Autumn, 1992), 20-42, for a deeper reading of this issue.

[7]Susan Watkins, 'Versions of the Feminine Subject in Charlotte Bronte's *Villette*', in *Ethics and the Subject*, ed. Karl Simms, (Amsterdam: Editions Rodopi, 1997), pp. 217-225 (p. 225).

[8]Joseph Litvak, 'Charlotte Brontë and the Scene of Instruction: Authority and Subversion in *Villette*', *Nineteenth-Century Literature*, 42:4 (March, 1988), 467-489 (p. 475).

[9]Anne W. Jackson, '"It 'Might Gift Me with a World of Delight": Charlotte Brontë and the Pleasures of Acting', in *The Brontës in the World of the Arts*, eds. Hagan and Wells, pp. 125-148 (p. 139). My argument is closely aligned with Jackson's, in that this experience of acting empowers Lucy throughout the rest of her narrative.

[10]Luann McCracken Fletcher, 'Manufactured Marvels, Heretic Narratives, and the Process of Interpretation in *Villette*', *Studies in English Literature 1500-1900*, 32:4 (Autumn 1992), 723-746 (p. 728).

[11]Lynn M. Voskuil, 'Acting Naturally: Brontë, Lewes, and the Problem of Gender Performance', *ELH*, 62:2 (Summer 1995), 409-442 (pp. 429-30). See also John Maynard, *Charlotte Brontë and Sexuality*, for a reading of Villette as attempting to 'uncover an essential human sexual nature', p. 214.

[12]Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity* (New York: Routledge, 1990), p. 179.

[13] Lisa Surridge, 'Representing the 'Latent Vashti': Theatricality in Charlotte Brontë's *Villette*', *Victorian Newsletter*, 87 (1995), 4-14 (p. 6) quoted in Anne W. Jackson, "It 'Might Gift Me with a World of Delight': Charlotte Brontë and the Pleasures of Acting", p. 135.

[14]Translation by Mark Lilly, in Charlotte Brontë, *Villette*, p. 617.

[15] Christina Crosby, 'Charlotte Brontë's Haunted Text', *Studies in English Literature, 1500-1900*, 24:4 (Autumn 1984), 701-715 (p. 715).

‘alle his fetures fol?ande, in forme þat he hade’: Recovering the Body and Saving the Soul in Sir Gawain and the Green Knight

Devani Singh

In contrast to the three companion poems with which it is bound in British Library MS Cotton Nero A.x., *Sir Gawain and the Green Knight* (henceforward *Sir Gawain*), it has been noted, is ‘a Christian poem, but it is not a religious one’.[1] Yet the Arthurian world of this poem, too, is host to theological concerns and moral dilemmas as experienced by the principal figures in *Pearl, Cleanness, and Patience.* In particular, the poet of *Sir Gawain* demonstrates a preoccupation with the taut line between the inevitability of death and the promise of eternal life in heaven.[2] In attempting to negotiate this tension, Gawain must ultimately relinquish his status as the knight of the pentangle, and chooses instead to adopt the girdle as an overt reminder of his excessive pride.[3] In his scar,[4] however, he bears an additional sign of his faithlessness: ‘Þis is þe bende of þis blame I bere in my nek [this is the ribbon of this reproof which I carry in my neck]’ (2506).[5] Since this bodily fissure results from the shattering of Gawain’s ‘trawþe’, or honour, represented in his failure to return the green girdle to Bertilak, the blow may be thought of as psychological as well as physical. It is not just Gawain’s body, but his spiritual unity, which has been rent by his misdeed. I intend to argue that Sir Gawain maps out a correspondence between corporeal integrity and spiritual wholeness, recognising the human body as ‘a lost principle of unity, a meaning-laden spatial centre, a microcosm’.[6]

Before turning our attention to the text itself, it is essential to inquire into the idea of the body in the Middle Ages. As Kevin Marti succinctly observes, ‘medieval man’s body constituted his single most important aesthetic and perceptual framework’ (p. 4). And this physical primacy is unsurprising, for the individual medieval body was seen as a microcosm of that Ultimate body: *corpus Christi* (Marti, p. 6). As a series of concentric circles connected to the mystical body of Christ, individual bodies of Christians achieve salvation by virtue of this common membership: ‘man fell and is raised again as one body’ (Marti, p. 14). Thus, the result of this mystical union is the embodiment of Christ in man, and of the spatial macrocosm of the universe—at which Christ is centred—within the microcosm (Marti, p. 11). In a schema where ‘every Christian’s body becomes a new centre of the universe’ (Marti, p. 11), the implications of bodily violence and dismemberment are accordingly momentous.

It has become almost a critical commonplace to note that Sir Gawain presents a fundamental paradox regarding the nature of Christian chivalry: while God demands that believers renounce the flesh, the society of Arthurian romance is redolent with the trappings of the material world.[7] My argument focuses on the poem’s exploitation of this paradox, observing that Gawain’s physical body, like the painted emblem of the pentangle itself, is bound up with spiritual values and symbolic valences ultimately threatened by an agent of alterity.

In his excursus on Gawain’s shield, the narrator unequivocally reveals the significance of the pentangle to his audience, ‘þof tary hyt me schulde [though it will delay me]’ (624). The pentangle employs a succession of five symbolic fives which together represent the knight’s ‘trauþe’: Gawain’s five wits; his five fingers; Christ’s five wounds; the five joys of the Virgin; and a pentad of personal virtues—‘fraunchyse [liberality]’, ‘fela?schyp [brotherly love]’, ‘clannes [cleanness]’, ‘cortaysye [courtesy]’, and ‘pité [compassion]’ (652-654). The narrator equates these five units of five with Gawain himself:

> Now alle þese fyue syþez, for soþe, were fetled on þis kny?t,
> And vchone halched in oþer, þat non ende hade,
> And fyched vpon fyue poyntez, þat fayld neuer,
> Ne samned neuer in no syde, ne sundred nouþer,

> Withouten ende at any noke I oquere fynde,
> Whereeuer þe gomen bygan, or glod to an ende. (656-661)

Now all these five groups [of five] were indeed fixed on this knight and each one interlaced with another, so that none came to an end, and were established on five points that never failed, nor were ever brought together in any side, nor separated either, without end in any angle that I find anywhere, where the process ever began or came to an end.

The properties of the pentangle are 'fetled' onto Gawain's person, marking his body as one with the symbolic perfection the pentangle represents. Gawain's five-fingered perfection also carried resonance of his virtues for the poet's medieval audience, with each digit from the thumb to the fifth finger representing justice, prudence, temperance, courage, and obedience respectively (Green, p. 187). These ideological correspondences between the body and one's spiritual fortitude indicate the severity of the threat of bodily injury to Gawain. A further symbolic valence of this presentation of Gawain's body is related to the idea of the number five. The symbolic correspondence between the body and the number five was not foreign to the Middle Ages, but prominent in the religious doctrine of the time:

The doors to the Holy of Holies, the doors to eternal life, are hinged on pentagonal posts five cubits high (III Kings 6: 31-32). Bede's comment, repeated in the *Glossa Ordinaria* and therefore standard throughout the Middle Ages, explains that the pentagonal posts signify the body with its five senses which is destined to be admitted to heaven, and the five cubits signify that this destiny is achieved only by those who serve God with the five senses of the body and the five senses of the heart. (Green, p. 157)

In *Pearl*, the poet effectively deploys medieval numerology theory to catalogue the layout and architecture of the Heavenly Jerusalem. And so Bede's exegesis, which conceives of the sacred pentagonal posts as the human form, may be a further analogue to the fives by which the poet deems Gawain to be perfect. The symbolic qualities of the pentangle, the poem implies, are 'fetled on þis kny?t' by way of his body, since it too is associated with the number five. The pentangle may thus signify not only Gawain's virtues, but reflect the way in which the medieval body is inextricably linked with one's spirituality.

The figure of alterity which threatens Gawain's corporeal integrity is an example of a 'meruayle [marvel]' (94) about which the youthful Arthur wishes to hear before he will eat at the Christmas feast. Yet for all his marvellous nature, there is enough ambiguity surrounding the figure of the Green Knight to enable us to conclude, with Burrow, that the surprise visitor to Camelot is less otherworldly than he may initially seem, since he reflects courtly ideals of the medieval male in his attire and physical constitution.[8] The narrator experiences a similar indecision as to the nature of the intruder: 'Half etayn in erde I hope þat he were, | Bot mon most I algate mynn hym to bene [I think he was half-giant on earth but at any rate I declare him to be the biggest man]' (140-141). Like Gawain himself before his exploits at Hautdesert, 'alle his fetures fol?ande [every part of him matching completely]' (145) with each other, and he is perfect in form. There is, of course, a caveat to this elegant stature, but the narrator reserves it for the climactic final lines of the 'wheel':

> For wonder of his hwe men hade,
> Set in his semblaunt sene;
> He ferde as freke were fade,
> And oueral enker-grene. (147-150)
>
> For people were amazed at his colour, ingrained in his outward appearance; he behaved like a bold warrior, and bright green all over.

The 'wheel' stanza focuses almost exclusively on the wondrous hue of the knight, but curiously includes a comment on the green man's bold, knightly behaviour. The incongruity of this line amidst the suspenseful progression to the revelation of the Green Knight's colour reinforces his status as a knight, though it is ultimately qualified by his greenness. Notably, this revelation of the knight's colour would have been as dramatic to the poem's medieval audience as it is to Arthur's court, for the illustrations in the manuscript do not depict the Green Knight's skin itself in his eponymous hue, but in that fleshly colour shared by all the other characters featured.[9] I am attempting to show that the Green Knight is not portrayed by the poet as an absolute Other, despite his green skin. Rather, his horse and his green and gold clothing reinscribe him into the realm of chivalry, producing a '"second body," whereby the ornamentation of the enclosure epitomises the character of the enclosed' (Marti, p. 160).

But if the Green Knight loses some of his supernatural difference because of his courtly garb, it is only to assume another form of qualified alterity when he is beheaded by Gawain. In a medieval context, to lose one's head is to disrupt the intricate rings of corporeal and metaphysical unity within which the universe is ordered (Marti, p. 14). The Green Knight defies this model. For Helen Cooper, his Otherness consists precisely in his ability to avoid complete transformation after the beheading. 'That the Green Knight's decapitation makes no difference to his behaviour, speech, or control of his own actions,' she concludes, 'makes him much more terrifying' (Cooper, p. 288). The episode is rich with paradox: his severed head continues to speak after it has rolled on the floor, yet memorably, he bleeds red—'Þe blod brayd fro þe body, þat blykked on þe grene [the blood spurted from the body, shining on the green]' (429)—just as Gawain does later in the poem, and indeed, as the Lamb does in *Pearl*.

Because it belongs to the most ominous figure in the poem, the problematic identity of the challenger is worthy of closer investigation. His body resists simple interpretation in its permutations, thereby constituting exactly the sort of qualified Otherness identified by Cooper. In his greenness and his ability to survive decapitation, the Green Knight is Other—distinctly different from Arthur's mortal knights. In his clothing, his physical build, and his mounted position on his horse, he is remarkably similar to any of the knights of Camelot. Thus, he can be said not to signify in any concrete sense and ultimately, 'The power of the image is its emptiness, for the reader to fill with meaning if he or she wishes' while 'unity is shown as broken' (Brewer, p. 10). What, then, is the function of this nebulous figure within the poem? I would like to suggest that the Green Knight is the first manifestation of a fractured form in *Sir Gawain*, since his physical instability is symptomatic of, or perhaps even precipitated by, a hermeneutic disunity. As the above discussion has shown, he appears to be neither fully knight nor giant; neither mortal nor immune to bleeding; neither Bertilak de Hautdesert nor Knight of the Green Chapel.[10] Accordingly, his encounter with Gawain replicates this disunity in Arthur's knight and, by way of his wound, exposes Gawain as an imperfect microcosm of a more perfect mystical universe.

Despite certain parallels between the two figures, Gawain's body differs from that of the Green Knight in crucial ways. These differences are the result of their fundamentally distinct roles in the poem: while the Green Knight is the aggressor, quickly deemed suspicious by Camelot and readers alike because of his bizarre appearance, Gawain is the hero of the romance, whose physical form is expected to be flawless and whole in a way which that of the Green Knight is not. As the knight of the pentangle, Gawain is said to be perfect in a constellation of five fives, a combination of physical and moral qualities 'in bytoknyng of trawþe [as a sign of truth]'(626). Indeed, both the pentangle and the human body consist of a series of pentads. Accordingly, Marti confirms that the pentangle is an emblem of corporeal unity: 'Based on the body as *minor mundus*, the pentangle itself contains five parts which reiterate the structure of the whole: it is a group of five fives, a microcosm enclosing five microcosms' (Marti, p. 161). The Green Knight, by contrast, suffers no lasting blemish on his person; his identity is more malleable than Gawain's, since he does not simply inhabit the poem's allegorical realm. The narrator may furnish an interpretation of the significance of the pentangle because, in the poem at least, its meaning is static.[11] But unlike Gawain, the

Green Knight is not defined by a rigid symbol; the narrator cannot tell whether he is a giant or a man because he fails to signify. He is the hermeneutic opposite of the pentangle and thus, of Gawain. Defined in the scheme of the poem by an emblem of perfection, Arthur's knight does not have the capacity to adapt to a change in his bodily makeup without changing something of his essential nature in turn.

Because the medieval body is thought of as a microcosm of the universe as ordered by the divine, throughout the poem Gawain's suffering is manifest in physical form, thereby reflecting the reciprocal relation between bodily and spiritual fragmentation. His extended ordeal in the wilderness is particularly trying, not because of the battles he must wage with otherworldly creatures, but because of the inhospitable climate itself:

> For werre wrathed hym not so much þat wynter nas wors,
> When þe colde cler water fro þe cloudez schadde,
> And fres er hit falle my?t to þe fale erþe;
> Ner slayn wyth þe slete he sleped in his yrnes
> Mo ny?tez þen innoghe in naked rokkez,
> Þer as claterande fro þe crest þe colde borne rennez,
> And henged he?e ouer his hede in hard iisse-ikkles. (726-732)
>
> For fighting did not trouble him so much that winter was not worse, when the cold clear water was shed from the clouds and froze before it might fall to the faded earth; nearly slain by sleet, he slept in his armour more nights than enough, on bare rocks where the cold burn runs clattering from the crest, and the frozen water hung high over his head in hard icicles.

However, this episode is another *spiritual* test for Arthur's knight, which he can successfully overcome only through his appeal to 'lorde | and Mary' (753-754)—that is, through a display of faith achieved by commending himself to the protection of Christ: 'He sayned hym in syþes sere, | And sayde "Cros Kryst me spede!" [He crossed himself several times and said: "Christ's cross speed me"]' (761-762). Yet the dangers of this episode are figured in physical terms: Gawain must sleep 'in his yrnes [in his arms]'; the 'naked rokkez' remind us of the frailty of the knight's own body; and the icicles which 'henged he?e ouer his hede [hung high over his head]' ominously evoke the axe of the Green Knight, which has by now been lingering in Gawain's mind and threatening dismemberment for a full year. When it does materialise on the horizon, Hautdesert castle appears 'pared out of papure [cut out of paper]' (802) and indeed, may possibly be interpreted as a form of divine aid. But this detail is less significant for our purposes than the fact that Gawain endures bodily hardship in a time of potential spiritual crisis; only when he has exhibited faith in Christ and in the Virgin is he restored to physical security, by virtue of the appearance of Hautdesert.

The bedroom scenes in which Lady Bertilak attempts to seduce Gawain support my argument that the desire to contain and clothe the body is a move towards effecting a corresponding stability in the microcosm of one's self. In battle or during travel, Gawain's body is protected by his elaborate suit of armour, which for a medieval knight was evocative of the 'armour of God' and the 'shield of faith' described in Ephesians (Green, p. 181-182). Gawain's shield alone, a physical object doubly fortified against penetration with the pentangle on one side and the image of Mary on the other, exemplifies the dualism through which a medieval knight's armour could represent spiritual enclosure. In the bedroom with Lady Bertilak, however, Gawain is stripped of this protective vestment. In these comical episodes, he hides under the bedclothes and requests permission to get out of bed so as to 'busk me better'—to properly array himself (1220). This seems to me to suggest more than a modest embarrassment about his nakedness. Intertwined with the Lady's sexual advances is the threat to Gawain's chastity, for he is no less than the knight of the Virgin.[12] The image of a timid Gawain hiding under the covers, occasionally peering through the curtains at the Lady, is incongruous with his reputation as one skilled in amorous affairs and

'hendelayk [courtesy]' (1228). [13] And so Fitt III, with its elaborate symbolism and symmetry, suggests the similarities between the scenes of Bertilak's hunt and the Lady's attempted wooing of the knight. For the first time in the poem, the reader has an insight which Gawain lacks, since the parallels between the two types of hunt are made clearer by the structure of the text itself. Crucially, this vantage point serves to heighten the reader's awareness of the possible crisis which Gawain may face; unlike the knight, we witness the physical violation of the deer, boar, and the fox, realising the imminent threat to Gawain's chastity and spiritual well-being in turn.

Upon her first visit to his chamber, the Lady flirtatiously remarks to Gawain, 'I schal bynde yow in your bedde' (1211). We might compare this aggression to the corresponding action on the hunt, where Bertilak butchers the deer: 'To hewe hit in two þay hy?es, | Bi þe bakbon to vnbynde [To cut the carcase in two, dividing it along the backbone]' (1351-1352). The two processes of binding and unbinding seem to be semantic opposites but, with Gawain, we later find out that they are contextually similar. Gawain appears to be safer from harm remaining in bed than out on the hunt with Bertilak. The narrator is complicit in this deception of the reader, remarking,

> Whyle oure luflych lede lys in his bedde,
> Gawayn grayþely at home, in gerez ful ryche
> of hewe. (1469-1471)
>
> While our gracious knight, Gawain, lies in his bed, comfortably at home in bedclothes splendid in hue.

Yet the uncomfortable proximity of the Lady paradoxically threatens to unbind his endless knot, to un-do his 'trauþe' in much the same way that Bertilak's hunt results in the physical unbinding of the deer's carcass. Indeed, to allow Lady Bertilak to bind him in his bed would be to cleave through the intricate knots of the pentangle. With its wealth of signs and hermeneutic ambiguities, Sir Gawain illustrates that even the seemingly most secure positions can become one's undoing. In the case of the bedroom scenes, that which seems to secure the body (the chamber set up as it is in contradistinction to the more violent milieu of the hunt) is actually more perilous to the knight, and that which is explicitly framed in terms of bodily security is, in fact, hazardous to his spiritual well-being.

To end my discussion of the body in *Sir Gawain*, I will now address one of the most symbolically rich elements of the poem: Gawain's wound. Because of the vigorous scholarly debate on its interpretation and implications for the outcome of the text, it is first necessary to briefly outline the principal arguments advanced on the topic. Paul Reichardt has been a chief contributor to the dialogue, and associates Gawain's wound with Aquinas' belief that bodily wounds correlate with what Reichardt terms 'the faculties of the soul'.[14] He notes the belief that Christ's physical wounds can heal our spiritual imperfections, which are wounds of a different, lesser sort (Reichardt, p. 156). Reichardt also identifies the site of Gawain's wound, the back of the neck *(cervix)* as the locus of pride in Biblical anatomy (Reichardt, p. 157). While I find his application of these and other aspects of medieval theology to *Sir Gawain* illuminating, I must disagree with his reading of the pentangle: 'Read in relation to each other, the pentangle and the sacred wounds are opposites; one is the proud sign of human sufficiency and the other a reminder of the need for divine aid' (Reichardt, p. 159). It is not difficult to challenge this oversimplification, as the text furnishes several examples, the most cogent of which is the fact that the pentangle is only half of the symbolism carried by the shield, for 'In þe inore half of his schelde [Mary's] ymage [is] depaynted [the knight had (Mary's) image fittingly painted on the inner side of his shield]' (649). Christianity and courtliness, represented by the pentangle, are not presented as irreconcilable in Sir Gawain (Brewer, p. 12). Reichardt, however, interprets the wound in the poem as a reminder of Gawain's propensity to err. Later

commentators have variously identified Gawain's wound as a manifestation of original sin, the inevitability of human imperfection, and divine grace. [15]

As noted above, the wound is a result of the third swing of the Green Knight's axe, a retaliation necessitated by Gawain's concealment of the girdle from Bertilak: 'At þe þrid þou fayled þore, | And þerfore þat tappe ta þe [On the third (occasion) you failed in that respect, and therefore you must receive that tap]' (2356-2357). But it is also a pseudo-beheading, or at least a replacement of that act, since the Green Knight should have decapitated Gawain if he wished to adhere to the rules of the game. Within the iconographic tradition of depicting St. Thomas Becket, beheading is a popular representation of the saint's last moments, since an eyewitness account relates that Becket was stabbed in his head, with his blood and brains leaking onto the cathedral floor.[16] But whereas Becket's beheading ensures his martyrdom, Gawain's pseudo-beheading—the nick on his neck—reveals his faithlessness. 'It is a sign of the saint's faith that she can withstand, often without flinching or registering any sign of frailty, all manner of bodily assaults short of beheading', notes Owens. Gawain is unable to exhibit similar fortitude: he 'schranke a lytel with þe schulderes for þe scharp yrne [shrank a little with his shoulders on account of the sharp iron]' (2266). Gawain's flinching indicates that he lacks faith in the protection of God; this faithlessness is also the reason he accepts the Lady's girdle. However, as a devout knight, he should also be aware of the inconstancy of life itself, and affix his mind to the eternal realm. But Gawain failed to hand over his winnings on the third day because he 'lufed [his] lyf [loved his life]' (2368) and consequently desired to keep the girdle. Ironically, his desire to protect his physical being from death results in both a bodily and spiritual decline.

At this point, I would like to make a subtle but important distinction between Gawain's wound and Gawain's scar, since the disambiguation of these terms may assist in elucidating the implications of the Green Knight's blow. Spearing notes that Gawain keeps the girdle because he is unable to forgive himself even after the wound heals, but I believe that the reason Gawain keeps the girdle is precisely *because* the wound behind his neck has healed, becoming a scar.

> 'Lo! lorde,' quoþ þe leude, and þe lace hondeled,
> 'Þis is þe bende of þis blame I bere in my nek,
> Þis is þe laþe and þe losse þat I la?t haue
> Of couardise and couetyse þat I haf ca?t þare (2505-2508)
>
> 'Look! Lord,' said the knight, and took hold of the belt, 'this is the ribbon of this reproof
> of this reproof [i.e. the scar] which I carry in my neck. This is the injury and the damage
> which I have obtained because of cowardice and covetousness, which infected me there';

Gawain introduces the girdle in relation to his scar, as a more tangible band of the guilt he bears in his neck; it is a physical object, capable of being 'hondeled'. Since the medieval paradigm of the body dictates that one's corporeal integrity reflects the larger macrocosm of the universe, it is not illogical for Gawain to wear the girdle as a reminder of the concealed scar; the scar itself is a remnant of his wound, which is, by extension, a memento of his faithlessness to Bertilak and to both the pentangle and the Virgin. The concentric circles upon which the medieval universe was structured support such an interpretation.

What are some of the interpretive implications of reading the girdle as a reminder of the scar? For one, it qualifies the Green Knight's declaration of Gawain's purification at the Green Chapel:

> Þou art confessed so clene, beknowen of þy mysses,
> And hatz þe penaunce apert of þe poynt of myn egge,
> I halde þe polysed of þat ply?t, and pured as clene
> As þou hadez neuer forfeted syþen þou watz fyrst borne (2391-94)

> You are confessed so clean, your offences acknowledged, and have had penance plainly from the point of my blade. I consider you cleansed of that guilt and purified as completely as if you had never transgressed since you were first born

Although Bertilak pardons Gawain and he reclaims a form of corporeal unity with the healing of his scar, he nonetheless bears a new blemish on his person. Whether the Green Knight's clemency at the Green Chapel constitutes a macabre Sacrament of confession remains disputed. Assuming that this is the case, however, does not preclude the possibility that Gawain remains fundamentally changed by his misdeed. Although sinners in *Pearl* are eventually forgiven through the mercy of Christ, that poem privileges moral spotlessness—in the form of virginity[17] —and within its theological framework, only those who have never sinned may become Christ's brides: 'Forþy vche saule þat hade neuer teche | Is to þat Lombe a worthily wyf [Therefore every soul that never had a stain is an honoured wife of that Lamb]' (*Pearl* 845-846). In the Heavenly Jerusalem, these bearers of pearls are 'maydennez an hundreþe þowsande | And fowre and forty þowsande mo [a hundred thousand virgins and forty-four thousand more]' (869-870). And the poet has repeatedly conveyed the immaculate nature of the Pearl, as in the first group of five stanzas, where the concatenation phrase is 'withouten spotte' (24). Arguably, Gawain may no longer attain the same moral cleanness which the Pearl possesses.

At the moment of confession, as noted by Jill Mann, 'The integrity of Gawain's "prys" is recreated' and he assumes a new value within the poem.[18]Indeed, the Green Knight's reference to effect of 'þe poynt of myn egge' implies that he, too, realises Gawain is now changed, at least physically. *Pearl's* brides of Christ also bear a bodily inscription which reflects their value: 'On alle her forhedez wryten I fande | þe Lombez nome, Hys Faderez also [I noticed the Lamb's name written on all their foreheads, and also His Father's]' (*Pearl* 871-872). Their bodies are defined in terms of their relationship with the divine, and this inscription confirms their pure status. By contrast, Gawain's scar is delivered within the human realm, and is a reminder of his moral fallibility. He may be 'polysed of þat ply?t, and pured [. . .] clene', but his body, even with its healed scar, remains less perfect than before. This leads us to a further implication of interpreting the girdle as an overt reminder of the visually obstructed scar: the Green Knight is content to forgive Gawain only after having effected a new type of unity between his physical and spiritual states. The encounter in the Green Chapel may thus be viewed as a reckoning in which Gawain's punishment is commensurate with his new 'pris'. The Green Knight is satisfied at the instant of the blow, now that Gawain's body once more equates with his physical symbol (the girdle/scar). He is now 'clene' in spirit, and his scar facilitates his ongoing process of contrition in much the same way that the Lamb's flowing blood in *Pearl* renders him more perfect because of this imperfection. [19] Gawain has sinned against God and Bertilak alike, but he confesses, and his cleaved flesh gradually becomes fused. Smitten by the Green Knight's axe and made to suffer physical pain, Gawain is now 'polysed als playn as parchmen shauen [polished as plain as shaven parchment]' (1135), the expression the God of *Cleanness* employs to describe those who are redeemed. With the blow from his challenger, Gawain receives a wound which becomes a scar, a permanent reminder of his shame. Employing the girdle as a further token of his scar indicates Gawain's meditation on his faithlessness, and the corporeal unity of the knight's body is thus restored.

Not only was the body of Christ thought to enclose the body of Christendom in medieval theology, but Christ's wounds themselves represent a prominent aspect of the period's religious iconography. Christ's side-wound was often mandorla-shaped, and many *mappae mundi* and cosmological diagrams were drawn in like manner, so as to evoke the containment of the universe within the figure of Christ.[20] These depictions of 'the all-encompassing body of Christ' reflect the fact that people frequently used their own bodies as spatial referents for the mystical body of Christ (Areford, p. 236). Because of the concentric spheres thought to constitute the universe, the divine wounds were often characterised as textual matter written on the body of Christ. 'Thy body is lyke a boke written al with rede ynke; so is thy body al written with rede woundes', writes Richard Rolle (Marti, p. 53). The poem's treatment of Gawain's injured body

reflects a similar attitude to the wound; not only does his wound evoke those of Christ, but the Green Knight's comment comparing Gawain to parchment is an explicit reference to his *body*, which is like a clean writing surface from which the text has been scraped. The reference to bodily writing indicates that this redemption is achieved through Christ, whose own bodily inscriptions—his 'rede woundes'—facilitate the human return to grace.

As a permanent mark borne on the body, the scar is necessarily inseparable from the knight, as he acknowledges even after the wound has healed. The girdle-scar pair enables Gawain to understand his misdeed and to fuse the fragmented components of his bodily microcosm back into order. Moreover, Gawain's wound evokes the eternally-bleeding wounds of *corpus Christi*, the means through which he is redeemed and which, in the poem's religious scheme, offer Christians eternal life. In this way, his eventual comprehension of his wrongdoing and lack of faith amounts to a type of restorative force, akin to the Green Knight's uncanny ability to replace his head after decapitation. Gawain has discovered that repentance, in the form of reflection on the 'token of vntrawþe [token of infidelity]' (2509), permits him to reclaim his bodily and spiritual integrity; for all its ephemeral nature, it is the girdle which now protects Gawain's body, re-covering its wholeness, and rebinding what was undone.

References

[1] Helen Cooper, 'The Supernatural', in *A Companion to the 'Gawain'-Poet*, ed. by D. Brewer and J. Gibson, (Cambridge: Brewer, 1997), pp. 277-291 (p. 285).

[2] Following Malcolm Andrew, and in the absence of compelling evidence to the contrary, my arguments function in keeping with the theory of common authorship. See M. Andrew, 'Theories of Authorship', in *A Companion to the 'Gawain'-Poet*, ed. by Brewer and Gibson, pp. 22-33.

[3]R.A. Shoaf, 'The 'Syngne of Surfet' and the Surfeit of Signs in *Sir Gawain and the Green Knight*', in *The Passing of Arthur: New Essays in Arthurian Tradition*, ed. by Christopher Baswell and William Sharpe (London: Garland, 1988), pp. 152-167.

[4]The distinction between the wound and Gawain's subsequent scar is discussed below.

[5]All *Sir Gawain* quotations and translations are from J.R.R. Tolkien and E.V.Gordon, eds., *Sir Gawain and the Green Knight*, 2nd edn, rev. N. Davis (Oxford: Clarendon Press, 1967).

[6] Kevin Marti, *Body, Heart and Text in the Pearl-Poet* (Lewiston: Edwin Mellen, 1991), p. 1.

[7]Derek Brewer, 'Introduction', in *A Companion to the 'Gawain'-Poet*, ed. by Brewer and Gibson, pp. 1-20 (p. 12).

[8]John Anthony Burrow, *A Reading of Sir Gawain and the Green Knight* (London: Routledge and Kegan Paul, 1965).

[9]A.S.G. Edwards, 'The Manuscript: British Library MS Cotton Nero A.x', in *A Companion to the 'Gawain'-Poet*, ed. by Brewer and Gibson, pp. 207-213.

[10]Nickel dismisses the notion that the Green Knight's analogue in medieval literature is a vegetation or solar god, the Devil, or Death itself, and identifies human counterparts instead. See Helmut Nickel, 'Why was the Green Knight Green?', *Arthurian Interpretations*, 2.2 (1988), pp. 58-64.

[11]For a reading of the pentangle as an ambiguous emblem affording both necromantic and religious protection, see P. Hardman, 'Gawain's Practice of Piety in *Sir Gawain and the Green Knight', Medium Aevum*, 68.2 (1999), pp. 247-262.

[12]For Brewer, chastity is the "magic" talisman that protects Gawain. See p. 19.

[13] A slightly different version of this image is reproduced as one of the illustrations in British Library Cotton Nero A.x. Gawain's naked body is visible from the shoulders up.

[14]P.F. Reichardt, 'Gawain and the Image of the Wound', *PMLA* 99.2 (1984), p.156.

[15]For the former two views see the exchange of notes between T. Farrell, P. Murphy, R. Osberg, and P. Reichardt, all in 'Gawain's Wound', *PMLA* 100.1 (1985), 97-99. For the lattermost position see A.C. Spearing, *The Gawain-Poet: A Critical Study* (Cambridge: Cambridge University Press, 1976), p. 220.

[16] M. Owens, *Stages of Dismemberment* (Newark: University of Delaware Press, 2005), pp. 37-38.

[17] In this respect, it differs from *Cleanness*: see *Cl* l. 697-708.

[18] See J. Mann, 'Price and Value in *Sir Gawain and the Green Knight*', *Essays in Criticism* xxxvi (1986), 199.

[19] H. White, 'Blood in *Pearl*', *RES* xxxviii (1987), 1-13.

[20]D. S. Areford, 'The Passion Measured: A Late Medieval Diagram of the Body of Christ', in *The Broken Body: Passion Devotion in Late-Medieval Culture*, ed. by A. A. MacDonald, H.N.B. Ridderbos and R.M. Rchluseman (Groningen: Egbert Forsten, 1998), pp. 211-239, (pp. 228-235).