Re:Search

The Undergraduate Literary Criticism Journal
at the University of Illinois

Volume 5, Issue 1 | 2018

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EDITOR'S NOTE

The fifth year of *Re:Search, the Undergraduate Literary Criticism Journal at the University of Illinois* has now come to an end, and we could not have been luckier to act as the leaders of such an unforgettable year for the journal. This issue passed through many hands as the year progressed, with each person involved making a critical contribution to the final result that you're reading today. We would first like to thank our executive board; without their hard work, we would have no copy editors or a way to format the journal, nor would we have had any organized events like we did this year. Of course, without our dedicated authors, we would not have a journal to present to you. Their interests and the passion through which they pursue them is what keeps this journal full every year. From the first concepts in their proposals to the final edits, we have truly enjoyed working with them and seeing their hard work culminate in such profound ways. Just as important as our authors, we would like to thank every faculty member who has helped us this year. From the faculty members who took time to offer personalized advice to our authors to our very own Lori Newcomb, who has been guiding this journal since its inception in 2014. Our graduate advisor, Brandon Jones, and Professor Newcomb contribute greatly every year to our copy editing process and beyond. Their guidance has helped us in creating a journal worthy of praise year after year.

This issue also would not have been possible without the help and support from the following people and organizations outside of the English Department: Paula Carns, Head of the Literature and Languages Library; Merinda Kaye Hensley, Digital Scholarship Liaison and Instruction Librarian; Billy Tringali, graduate assistant; and the Office of Undergraduate Research. All of you have given us the support critical to a successful issue year after year. In our own department, we would like to thank Andrea Stevens, Director of Undergraduate Studies; Vicki Mahaffey, Head of the English Department; and, of course, everyone in the English Advising Office: Kristine McCoskey, Anna Ivy, Kirstin Wilcox, and Nancy Rahn. Having this immense support from within the department that houses the journal plays a large role in its success. We were proud to receive eighteen proposals this year, from which we selected seven for publication. These papers range from studies of literature, to music and lyrics, and even to films. We are extremely proud that *Re:Search* has become a place of critical conversation not only for literature, but also for other forms of media. Each and every one of our authors have done a tremendous job with their pieces, and we are proud to be given the opportunity to publish them this year and give them a platform from which they can make their voices heard. We are also

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pleased to have published papers from English, Creative Writing, and related majors, emphasizing that *Re:Search* is a place for critical conversation across a variety of studies.

Lastly, we would like to extend our thanks to Ana V. Fleming and Marilyn MacNamara, last year's Co-Editors in Chief and leaders of *Re:Search.* We could not have done any of this without the guidance and aid you gave to us last year. Thank you for laying the groundwork for such a successful year and continuing to uphold the vision of the journal as a place for students in the humanities to share their work and research on such a wide variety of subjects. We look forward to seeing the kinds of work that authors publish with *Re:Search* in the future, and are proud to have been a part of the journal for the 2017-18 year.

Hannah Downing and Zoe Stein
Co-Editors in Chief

LETTER FROM DEPARTMENT HEAD

It is a special pleasure to welcome you to the 2018 issue of *Re:Search: The Undergraduate Literary Criticism Journal at the University of Illinois*. This year's journal is the biggest yet, with seven strong articles. Each issue is the outcome of collaboration between students who carefully select, edit, and publish the essays. Faculty members serve as mentors for individual authors as well as providing general guidance for research and writing. Professor Lori Newcomb, the journal's faculty advisor, supports the executive board and authors throughout the year. As Professor Newcomb can attest, this year's co-editors-in-chief, Hannah Downing and Zoe Stein, were "fantastic" and "tough-minded." In addition, this spring (as he has done in past years), graduate advisor Brandon Jones has helped to guide the publication to completion.

Re:Search is a key part of a departmental and campus-wide effort to promote research by undergraduates. Students who contribute to the journal can serve as authors, editor, peer reviewers, copy editors, or members of the executive board. Many earn credit toward the Undergraduate Research Certificate offered by the Office of Undergraduate Research. Papers published in the journal have also been presented at the Undergraduate Research Symposium.

The students who contribute so much time and effort to the process of publishing research essays are curious, creative, and dedicated to accuracy and fluency. They take the undergraduate major in English to the next level, in which scholars, editors, and colleagues work together to present significant, polished work to a wider audience. This year, I had the privilege to be a faculty mentor for one of the essays, which was an added pleasure. Overall, I am delighted to introduce this volume, which gives ample evidence of the high quality of undergraduate research being conducted on our campus.

Vicki Mahaffey
Kirkpatrick Professor and Head of the Department of English

LETTER FROM FACULTY ADVISOR

This is the fifth annual issue of *Re:Search*, a landmark in the life of any publication and the perfect occasion to take stock of all that our undergraduates have accomplished with this journal. From the start, it has been an undergraduate initiative. A group of ambitious English majors sought a venue for their critical writing beyond the classroom just when the department, the Office of Undergraduate Research, and the University Library's Scholarly Commons all were eager to create a platform for undergraduate work. The intellectual design of the journal, however, was the students' through and through. Rather than accepting static submissions, they wanted student authors to develop their proposals into articles over months, drawing on feedback from peers and faculty mentors. To prevent a closed shop, they agreed that executive board members would not propose articles. We devised a triple-blind proposal system so that even the editors did not have proposers' names. Finally, they built in chances for other students to make meaningful smaller commitments to the publication process, as peer reviewers and copy and format editors. The result is a journal where literary interpretation and entrepreneurship develop hand-in-hand, and students and instructors share expertise outside the grading system.

When I agreed to serve as the journal's faculty advisor, I did not anticipate the job becoming the most inspiring experience of my teaching career. The editors and authors are so motivated to excel that they have done their own shepherding. My role is to help editors and authors communicate the excitement of disparate literatures, genres, and phenomena that they, much less our readers, may never have encountered or imagined analyzing. Browse this issue and past issues: you'll see revenge tragedy, street fashion, liner notes, silent film, dance, and contemporary theater, analyzed in their social and historical contexts using a range of theoretical lenses. Most of all, I've loved seeing how students turn interpretive skills into broader values: research models not just individual conviction but inquisitiveness, tolerance, and collaboration. The care with which the students treat their peers and their work is remarkable, and it has been an honor to work with them.

Lori Humphrey Newcomb
Associate Professor of English

AIMS & SCOPE

Re:Search: The Undergraduate Literary Criticism Journal at Illinois is an undergraduate produced, peer-reviewed open-access online journal designed to annually publish works exclusively by undergraduate students. We seek to create a place for undergraduate students to showcase and publish literary criticism within a greater academic discourse while nurturing a collaborative community between faculty, administration, and undergraduate students. All published work is by Illinois students; students from any discipline may submit to *Re:Search* as long as the submissions are in accordance with our vision of the journal as a site of critical analysis. We encourage undergraduate students to submit literary, media, or cultural criticism. We accept revisions of papers written previously for a class, current or completed honors theses, and even projects conceived outside the classroom. The most important criterion for acceptance is that the author offers fresh, new critical analysis of a text, film or other work. We welcome an analysis of texts from any period or language, given that modern English translation is provided for any material quoted within the submission. Although theory is not the journal's primary topic, we encourage submissions that refer to, reflect on, and engage with theory to provide richer and more nuanced analyses. Our audience includes university students, instructors, administration, alumni, and prospective students.

Re:Search is unique among journals of its type in supporting students throughout the research and publication process by working closely with the Illinois English Department, the Office of Undergraduate Research (OUR), the English Student Council (ESC), and the Scholarly Commons in the University Library. The process includes faculty mentorship, in which students work side-by-side with a faculty advisor throughout the writing process. The OUR and ESC will offer opportunities to share work-in-progress and train students in the Open Journal Systems online platform to participate in the peer-review and copy editing processes, and the Library will provide a fully-indexed platform for completed articles. This journal fosters collaboration between faculty, administration, and undergraduate students, and we hope for this to flourish as a long-lasting joint project.

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Hamilton's Shoutout: On a Trope that Silences

Miranda Brookshier, University of Illinois at Urbana-Champaign

ABSTRACT

Lin-Manuel Miranda's Grammy-winning musical, *Hamilton*, is praised for its integration of a diverse cast in the production of "a story about American then, told by America now." This show is applauded for its use of contemporary rap and hip-hop music and its portrayal of Founding Fathers by men of color, thus allowing all viewers to revel in a shared, triumphant past. Despite *Hamilton*'s renown, critics have challenged the hypocrisy in Miranda's casting, which allows people of color to portray the very white men who perpetuated a cycle of oppression through chattel slavery. While critics question the racialization of characters and the music, these historical analyses have failed to consider the lyrics' influence in recapitulating a vision of the Revolutionary era as "whites only," regardless of who is cast. In this essay, I argue that *Hamilton*'s success hinders on an incomplete view of the Founding Fathers, opting to memorialize their noble legacies and elide a troubling history with slavery. Through a close analysis of the show's lyrics and a consideration into the intersections of race and gender, readers will see how this production ultimately centers white men and minimizes the experiences of enslavement for black women.

KEYWORDS

Hamilton, Hamilton Musical, Lin-Manuel Miranda, Slavery, Race, Gender, Intersectionality, Representation, Casting

Following the cast's performance of *Hamilton*'s opening number and Lin-Manuel Miranda's acceptance of the Grammy for best musical theater album during the 2016 Grammy Awards, *Google* experienced a spike of queries, whiched asked "Who is Alexander Hamilton?" (Kircher). Since that broadcasted performance of "Alexander Hamilton," the show has become a phenomenon throughout the United States, often praised for its integration of a diverse cast in the production of "a story about American then, told by America now" (Kail qtd. by Miranda and McCarter 33[1]). The musical is known for its use of modern rap and hip-hop music, its contemporary dance styles, and its portrayal of the Founding Fathers–Alexander Hamilton, Thomas Jefferson, and George Washington–by men of color. Ticket sales, album sales, and social media trends provide evidence of *Hamilton'*s success in the United States; critics also point to its blending of hip hop and casting choices as dynamic keys to that success. However, beyond the spectacle of the musical as a Broadway hit, its actual content fails to challenge a whitewashed history of America.

Instead, *Hamilton* serves as a twenty-first-century reproduction of eighteenth-century pastoral depictions of Revolutionary America, such as the scenes in paintings by John Trumbull. This effect is achieved in the show's presentation of an idealized, inclusive American history through the show's multiracial cast. Audiences seem to be completely invested in the diverse cast, claiming it allows the show to be more engaging for all–white people and people of color alike. Even cast member Leslie Odom, Jr., who played Aaron Burr, noted that "playing a Founding Father has made him feel newly invested in the country's origins, something that always seemed remote from his life as a black man in America" (Miranda and McCarter 160). However, in portraying this image of a diverse early Republic, the show mitigates the plot's whiteness. John Trumbull's paintings and Miranda's musical seek to memorialize an honorable American history, yet, as Miranda writes in *The Hamilton Mixtape*, "The reality is messier and richer, kids / The reality is not a pretty picture, kids" ("No John Trumbull"). This paper will show how *Hamilton*'s lyrics recapitulate a vision of the early republic as "whites only,"

[1] Throughout this paper, references are given to three separate works by Lin-Manuel Miranda, including: 1) the original soundtrack, *Hamilton: An American Musical (Original Broadway Cast Recording)*, 2) the supplementary book that was written in conjunction with Jeremy McCarter, *Hamilton: The Revolution*, and 3) Miranda's work on the album, *The Hamilton Mixtape*. Parenthetical citations provide page numbers for quotations that are taken from Miranda and McCarter's book, while individual song titles are given for material from the two music albums.

regardless of who is cast. Notably, even when the play attempts to critique characters like Jefferson for enslavement, it does so in a fashion that ultimately centers white men, rather than enslaved people, and minimizes the experiences of enslavement for black women.

Twinkle, Twinkle Little Star: Actors and their Characters' Presence and Absence

Miranda's casting choices for *Hamilton* give the impression of a diverse narrative where none exists. The presence of actors of color covers the absence of characters of color. In *Hamilton: The Revolution*, Lin-Manuel Miranda dedicates individual chapters to descriptions of how he recruited certain actors to perform in his musical due to their near perfect alignment to their portrayed characters. In an appropriately titled chapter, "On the Perfect Union of Actor and Role," Miranda elaborates on how Renee Elise Goldsberry amazed him with her natural ability to "think pretty fast" with a "whirring brain" like her character, Angelica Schuyler (Miranda and McCarter 78-79). This is only one of the many instances in which Miranda finds shared qualities between characters and their performers; others include Christopher Jackson and George Washington's innate strength and Leslie Odom, Jr. and Aaron Burr's cool elegance. Despite the shared qualities of actors and characters, University of Illinois theater professor, Dr. Jeffrey E. Jenkins, explains how it is still understood in theater that the actor and character are not equivalent. According to theater theory, "absence constructs presence" in that viewers recognize that the presence of a performer on stage is directly linked with the absence of the actual represented figure (Jenkins). For example, as Christopher Jackson claims the role of George Washington, there is an unspoken understanding that this substitute denotes the absence of the real person of Washington on stage (Jenkins).

This presence-absence theory follows Jacques Lacan's work that surrounds language and the signified chain. Lacan argues that language operates within a signifying chain, where one is never truly able to arrive at the underlying essence of a concept because of the perpetuation of signifiers relying on other signifiers. Through the continual chain of representation and use of metonymy and metaphors, the "function of speech is…that of 'disguising the thought'…of the subject" and "indicating the place of the subject in the search for the true" (Lacan 1176-1177). In other words, Lacan claims language can create a barrier to truly accessing reality, much as an actor's performance, regardless of how many shared qualities exist between the actor and her character, maintains a wall between appearances and reality.

Lacan's theory shows how the casting of *Hamilton* ultimately "disguises" the absence of women and people of color in the actual narrative; however, *Hamilton* further complicates theater's presence-absence theory in that the presence of actors of color enable an erasure of racial and gender tensions that were present during the Revolutionary era. Historian Annette Gordon-Reed argues that *Hamilton'*s casting ultimately allows its producers and viewers an easy pass when it comes to racial representation ("Blacks and the founding fathers"). Rather than celebrating the lives of black activists or generating conversation on the social and political issues of that time, the casting enables viewers to "celebrate without discomfort because black people are playing the men who have been, of late, subjected to much criticism," and this "excuses the failure to portray black historical figures" (Montiero). In supporting her case, Gordon-Reed notes the paradox of the black and Asian Schuyler sisters, who are "proclaiming how 'lucky' they were 'to be alive' during a time of African chattel slavery" or the irony in Christopher Jackson's stepping into the boots of George Washington, who not only owned slaves, but also created an underground tunnel system to enable the continued use of them once he moved to the slave-free North ("Blacks and the founding fathers").

Though Miranda incorporates minute acknowledgements of such slavery, including a reference to Jefferson and Hemings' relationship, which he calls his "Sally Hemings shout-out," this shout-out only serves as a manifestation of the presence-absence effect. The essence of a "shout-out" relates to moments of acknowledgement, often seen in the acceptance of an award or in allusions to another person within media, which is often fleeting and inconsequential. Miranda's language of the shout-out here enables him to give a brief concession to the historical background without delving into too many details–serving as polite acknowledgement without the obligation of opening an undesirable can of worms. Miranda offers his brief recognition of a heavy issue, and in giving a nod to it, he is excusing himself from initial criticism for his lack of elaboration. The shout-out functions in a similar manner as the color-affirmative casting in how the recognition is present, yet confrontation with race, gender, and enslavement are absent. The musical *Hamilton* has the potential to serve as a starting point for rich conversations from which people may "Rise up" and use history to aid in fighting today's oppression. To do so, however, one must strip away the initial glamour of the songs and dance to reveal the density of information covered in songs that not only highlight the Founding Fathers' positive attributes, but also minimize critical moments regarding slave, gender, and inequality.

The rest of this paper argues that each character serves a specific purpose in relation to Alexander Hamilton, but more importantly, in the narrative of slavery the show does not immediately foreground. In viewing the main characters of the play, one can see the different roles they serve for the plot and in terms of social messages delivered. Alexander Hamilton represents an upwardly mobile immigrant narrative from which the audience can draw inspiration, while Aaron Burr shows the harm in failing to form personal convictions. In relation to Alexander Hamilton, Thomas Jefferson and George Washington function as foils with differing effects on the recognition and accountability of slave ownership in this period. While Washington aids in Hamilton's upward, political mobility by serving as a mentor figure, Jefferson's goal is "destroying Alexander Hamilton" (Miranda and McCarter 148). Despite the differences in their affiliations with Hamilton, Jefferson and Washington share multiple qualities including their roles as president (Washington being the first and Jefferson the third), origins in Virginia, and ownership of plantations and slaves; however, these commonalities, particularly regarding slave ownership, between the two are not equally represented in their on-stage depictions. By the end of this paper, I will demonstrate how the characters' language–especially what is unsaid–complicates one's understanding of American history and the idea of whose story is truly able to be told.

Jefferson Had a Little Lamb, Little Lamb, Little Lamb

Jefferson's place as the singular antagonist due to slavery compared with Washington and Hamilton's elision contributes to the false revisions of American history that neglect confrontation with a past filled with strife. Throughout the show, Jefferson functions as the sole adversary to Hamilton concerning matters of abolition, which serves as Miranda's acknowledgement of slavery's presence in the Revolutionary era. At the same time, the purpose of this opposition is less about the issue itself–enslavement–and more about creating an adversary for Hamilton. While viewers rightly critique Jefferson for his slave holding, the critique focuses more on Hamilton's ability to one-up Jefferson during cabinet battles. This omission of slavery in the show means that audience members to be "neither challenged nor discomforted, and can leave the theater without having to confront any unpleasant truths" and also impacts the way viewers understand present racial tensions (Nichols). Hamilton's camaraderie with abolitionist John Laurens, by contrast, suggests that Hamilton is likewise active

in the anti-slavery movement; however, the show's depiction of many of the main characters' stances on slavery is historically inaccurate. Even though the respectable George Washington and Schuyler family owned multiple slaves while Hamilton participated directly in slave dealings, Thomas Jefferson's character is the only one in the play to truly receive criticism for his support of slavery. And yet, while *Hamilton* pays homage to the existence of Jefferson's slaves, its portrayal of Hemings and Jefferson's relationship creates a distortion of slave treatment between male owners and their female slaves. As Thomas Jefferson appears in the second act, subtle hints of his dealings with slaves, particularly his own slave, Sally Hemings, also become apparent.

The act opens with Jefferson's jazz-themed entrance as he is returning to America from France. Viewers also witness the flippancy with which Jefferson treats others. As Jefferson bounces nonchalantly across the stage, he gives the first nod to Sally Hemings as he sings, "Sally, be a lamb, darlin', won'tcha open it?" ("What'd I Miss?"). The way Jefferson addresses Hemings as "a lamb" and "darlin'" offers insight into his and other slave owners' mindsets, especially regarding female slaves ("What'd I Miss?"). Terms that Jefferson uses in relation to Hemings could initially be read as charming, playful banter, but based on the historical context of their relationship, they instead convey negative connotations associated with a condescending tone. According to the online *Oxford English Dictionary,* in relation to a person, the term "lamb" can be interpreted as a "term of endearment," but it also describes "One who is as meek…or weak as a lamb" and "A simpleton" ("lamb, n. 1"). Calling Sally a lamb highlights their relationship as potential lovers, but still is a master and slave relationship. The added layer of Hemings' female identity further complicates Jefferson's speech by exhibiting a misogynistic mindset in relationships that favors the patriarch. The word "darlin'" similarly juxtaposes their relationship in that it is used for "A person who is very dear to another" and "a lovable creature, a 'pet'" ("darling, n. 1 and adj."). This use of "darlin'" in which a pet-like quality further supports how Jefferson viewed Hemings as less than human in her servitude to him. Through the definitions given by the *Oxford English Dictionary*, "darling" can be equated to "a pet," while calling someone a "lamb" denotes the simplistic nature of actual lambs. Jefferson's use of these "pet names" demonstrates the complex nature of relationships between female slaves and their male owners, which is complicated further due to the intersection of gender and race during this period and how language can be used to negate one's humanity.

Further study into the personhood of Hemings beyond Miranda's fleeting "shout-out," raises deeper questions concerning who she was in relation to and as property of Thomas Jefferson (152). Jefferson inherited Hemings and her family upon the death of his father-in-law, thus making her his legal property (Gordon-Reed, "Sally Hemings, Thomas"). In addition to her position as slave, Jefferson also used Hemings to satisfy sexual desires, resulting in descendants with his genes (Gordon-Reed, "Sally Hemings, Thomas"). Many question the extent of Sally Hemings and Thomas Jefferson's relationship by arguing whether to consider Hemings as a consenting "mistress" or forcefully seduced under the dominion of Jefferson (Danielle). Britni Danielle argues that viewing Hemings as a "mistress" to Jefferson implies that her engagements were consensual and allows for a whitewashing of history as opposed to an acknowledgement of her slave conditions. Danielle writes that Hemings's position as Jefferson's property means that Jefferson had the power to force himself upon her, and that phrasing this any other way diminishes the true master-slave relationship. On the other hand, Annette Gordon-Reed responds by writing that Hemings should be viewed as more than property, and as a conscientious person. Gordon-Reed claims that Hemings and other slaves "often acted to shape their circumstances to the extent that they could" ("Sally Hemings, Thomas"). Gordon-Reed notes how Hemings was with Jefferson in Paris, where she "had seen a different world, with different possibilities in it" ("Sally Hemings, Thomas"). Past the age of consent, Hemings was fully aware of the implications and possibilities of her engagements with Jefferson. Whether as a mistress, slave, or both, Sally Hemings is highly relevant to Thomas Jefferson's biography and this is only seen briefly in *Hamilton*, which can be interpreted as showing a more consensual Hemings that aligns with Annette Gordon-Reed's argument.

A song cut from the show's final set gives a second nod to Sally Hemings as Hamilton and Jefferson engage in a debate over the issue of slavery. In this song, Hamilton clearly lobbies against institutional slavery, while Jefferson, Madison, and Washington stand in its favor. Here, Hamilton articulates his rebuttal to Jefferson and passionately makes his point through a series of taunts. In this instance, the most poignant blow comes in mentioning the speculated relations between Jefferson and Hemings. Hamilton accuses Jefferson of having been "hee-hawing with Sally Hemings" ("Cabinet Battle #3"). The language used in this accusation, with its similarity to the "hee-haw" description of a donkey's braying, returns to the animalistic "pet names" given to Hemings in "What'd I Miss?" Such abrasive language creates a highly carnal view of the way in

which Jefferson used Hemings' body and sexuality, thus minimizing Hemings' personhood and adding more provocativeness to Hamilton's claim. However, in retaliation to Hamilton, Madison and Jefferson ask Hamilton if he is truly ready to "have that conversation" about adultery ("Cabinet Battle #3"). This question raised by Madison and Jefferson is an allusion to Hamilton's infidelity with Maria Reynolds, which promptly quiets Hamilton. The exchange between the three men creates a silent moral equivalency between Jefferson's actions and Hamilton's. Each man is aware that his actions would discredit him if known to the public, and each is aware of the hypocrisy to the expected Republican virtue. A call to young men to demonstrate qualities of leadership and good faith while building the nation encapsulates the ideal of Republican virtue, which is endangered by acts of unfaithfulness.

This exchange shows the need to consider the moment intersectionally, in terms of both race and gender. Although the men's infidelity troubles the national ideals, the intersection of race and gender for Sally Hemings creates an imbalance when she is equivocated to Maria Reynolds, thus serving an injustice to Hemings, a black female slave with different standards than Jefferson, Hamilton, and Reynolds. Although scholars speculate on the level of consent by Hemings, at the end of the day, Hemings is, indeed, a slave–property–to Thomas Jefferson. The language of the insult to Jefferson in "Cabinet Battle #3" hinges on the view of Hemings as a seductress, which holds unequal expectations of purity compared to those that surround Reynolds. At the same time, while all women in this era were called to adhere to the culture of true womanhood in their purity, the intersectionality of race and gender complicate this calling for African American female slaves. Hazel Carby writes that African American women were viewed to have a more "rampant sexuality" than white females, thus causing white male masters to be seduced by the female slave, "who was held responsible for being a potential, and direct, threat to the conjugal sanctity of the white mistress" (27). This lens enables Jefferson to give a more severe rebuttal to Hamilton than Hamilton to Jefferson. While Hamilton's accusation has the power to discredit Jefferson's historical claims in *Notes on the State of Virginia* about the unattractiveness of black women, ultimately Hamilton's insult can be dismissed on the premise that Jefferson had no control because of Hemings' supposed overt sexuality. On the other hand, Hamilton's confession of his affair with Reynolds leads to his lost position in the cabinet, because he should be able to resist a (white) woman's advances.

Hamilton's approach to Jefferson is among a history of texts that have also critiqued Jefferson's hypocritical actions as a slave owner. William Wells Brown's *Clotel; or, The President's Daughter* (1853), for instance, targets the instability and hypocrisy of relationships between white men and their subordinate African American slaves. This illustrates the imbalance between Reynolds and Hemings despite the scholarly debates that consider the extent of Sally Heming's relationship with Jefferson as consensual or lacking agency. The novel directly addresses the hypocrisy of Jefferson's ideals within the Declaration of Independence against the backdrop of his speculated sexual engagements with his female slaves and dismissal of his descendants by them. Although Jefferson would later speak against slavery in the Virginia legislature, many people struggle to reconcile this with Jefferson's actions as a slave owner and father of later slaves. Throughout the novel, Brown clearly works with the image of Jefferson as one, who "left his own children to die slaves" despite having "spoken high-sounding words in favour of freedom" (154-155). *Hamilton* echoes this image in its representation of Jefferson as an adulterer yet "a president of the United States; a man distinguished as the author of the Declaration of American Independence, and one of the first statesmen of that country" (218). *Clotel* shows the discrepancies that many felt toward Jefferson in the same way that viewers are meant to view Jefferson in *Hamilton*, yet more complexities exist concerning gender roles, race, and intersectionality.

Browns' character, Clotel serves as a comparison to Sally Hemings, who may have imagined herself as loved by Jefferson, yet in reality lacked the right to stake this claim due to her identity as a black female slave. Clotel, navigates life as a mulatto slave, who is purchased endearingly by Horatio Green yet is later abandoned and sold when Green legally marries another. Green buys Clotel "to make her mistress of her own dwelling" in the hopes of "emancipation and freedom," yet Clotel would later learn that this union would never be legally recognized (Brown 61). In Clotel's experience, her purchase by and relationship with Green are a means to a hopeful end in freedom. This is a similar premise that some argue on behalf of Sally Hemings as a permissive mistress to Jefferson, yet as seen by Clotel's narrative, this still would not guarantee a "legal hold on Horatio's constancy" (Brown 80).

While Green claims to have loved Clotel more dearly than his legal wife, Green's legal, white wife still exerts more power over Clotel's final standings. Similarly, the stakes are unequal in the accusations about Hamilton and Reynolds compared to Jefferson and Hemings. While

Hamilton's affair with Reynolds could have detrimental impacts on his career, the mention of Jefferson's encounters with Hemings are merely insulting remarks. Understanding the forces of race and gender determining Sally Hemings choices (or lack of choices) disrupts any equivalencies made with Maria Reynolds; one may see the damage that is done by *Hamilton* in trying to put the two on the same plane. This issue derives from a temptation by many to consider only one dimension of a person's identity rather than how multiple sectors merge to create a complex subject. Unique and tricky situations are created through the navigation of multiple identities, and *Hamilton*'s attempt at equivocating Reynolds and Hemings negates this and erases of Hemings' experience as an African American woman and enslaved person.

Father Washington had Many Slaves, and Many Slaves had Father Washington

As a political rival to Hamilton, Jefferson's slave ownership serves as another way in which the two differ, making Jefferson a natural target for criticism; however, the musical downplays Washington's equal role in the institution of slavery because of *Hamilton*'s need to preserve his image as not only aligning with Hamilton, but also as a reputable leader. While Jefferson was in France and introduced to the show in act two, George Washington was "first in war, first in peace, and first in Lin's imagination" (Miranda and McCarter 58). Miranda's representation of Washington follows a broad historical narrative that encapsulates his deeds as an honorable war hero, exemplary first president, and paternalistic leader, thus priming Washington to be a "friend, mentor, and father figure" to Hamilton (207). Miranda and McCarter devote several chapters of *Hamilton: The Revolution* to the Washington character and the qualities that made Broadway actor Christopher Jackson an ideal portrayer of this Founding Father. In describing Jackson, Miranda claims he had the ability to "project greatness, an aura of command" (58). As Jackson took command of the stage during his performances, George Washington appears taking command of the Continental Army as general and later the nation's capital as president. What is not present on stage includes Washington's command over his Mount Vernon plantation and the slaves who maintained it. This representation of Washington made him "a hard character to bust out of the marble shell in which history has encased him," according to Miranda, and caused an "inward struggle" for Jackson, who "tried to rationalize Washington's slaveholding" (120 and qtd. by Miranda and McCarter 208).

These more difficult aspects of Washington's career appear briefly in the musical, most prominently in Jackson's head bow during the final song as Eliza Schuyler reflects on more that could have been accomplished in Hamilton's lifetime. To many viewers, this head bow serves as reconciliation for Washington's defects. By offering viewers an image of Washington as regretful for his deeds as a slave master, viewers are not challenged to reconstruct their reverence for Washington that would consider his less desirable actions. This fleeting moment of staged shame allows audiences to preserve an unrealistic picture of Washington and is detrimental in the realization of the less virtuous aspects that were part of America's history. The overarching representation of George Washington in *Hamilton*, then, fortifies the idealistic view of him as a Republican, paternal leader to the nation, Hamilton, and indirectly, Washington's own slaves.

Washington's first appearance during "Right Hand Man" establishes both the public's view of him as an upright and paternal leader and his private concern about his self-image. Striding forward into a scene of frantic military activity, Lin-Manuel Miranda writes that he is "*heralded by soldiers*" (58). This stage direction shows the authority and respect that Washington's presence elicits among the troops. As Washington enters, the entire ensemble stands at attention, chanting an anticipated "Here comes the general," while Burr announces him with the same fervor as one who is introducing a celebrity ("Right Hand Man").

Miranda intentionally chose to introduce Washington in a time of frenzy, thus forcing his urgency to establish a right hand and Hamilton's need for a calming presence in his own life, as opposed to his impatience in stealing British cannons (58). As Washington looks to partner with Hamilton, viewers see how the familial relation begins to unfold as Washington sees himself in Hamilton, saying "I was just like you when I was younger," in a similar manner of a father to his son ("Right Hand Man"). In addition to being considered a father figure to Hamilton, Washington is also accredited to be the Father of the Nation, which Hamilton earlier describes as "young, scrappy, and hungry" ("My Shot"). As Washington's relationship with Hamilton is solidified through his adopting Hamilton as his aid and into the role of "Son" and mentee, Washington identifies with both, Hamilton and the emerging country, thus stepping into the role as father to Hamilton and the country's Founding Father. This relationship continues to unfold throughout the musical, contributing to the combined perspectives of Washington's leadership and enduring honor.

While many regard Washington as a highly renowned leader, he still shoulders the weight of the public's expectant eye, impacting his obsession with his appearance. Sociologist Dr. Erving Goffman, who specializes in microsociology, provides a framework for Washington's concern with his self-representation in his book *The Presentation of Self in Everyday Life*. According to Goffman's work, Washington, who bears the scrutiny of the nation, is compelled to "incorporate and exemplify the officially accredited values of the society" through "a well-designed impression" for those who look up to him (6, 35). This plays out in the show as Washington only allows himself to "Let down [his] guard" for "just a millisecond" during a time of military uncertainty ("Right Hand Man"). This is a rare moment of transparency for Washington, who throughout the remainder of the show seeks to appear untouchable, as witnessed in a later confrontation with Hamilton, as Washington explicitly demands that he "is not a maiden in need of defending" ("Meet Me Inside"). As Goffman writes, in this instance Washington employs "defensive and protective practices…to safeguard [his] impression" (14).

Importantly, these defensive measures reappear in the second act during "Cabinet Battle #1" when Hamilton, in a moment of indignation, inadvertently associates Washington with Jefferson and fellow Southern slaveholders. Washington quickly silences Hamilton's faux pas and reprimands him by saying "watch your mouth" ("Cabinet Battle #1"). As a figure in the public eye, Washington understands the need to maintain an acceptable presence for the benefit of those who look to his leadership, but also for the continued balance of political power in the eyes of all – slaveholders and abolitionists.

Although the musical and history obsess with Washington's virtuous, public image, representations of his slaveholding role remain underdeveloped. Washington's lack of introspection and the show's creator's "shout-out" attitude concerning abolition are due, as Goffman writes, to how "If an individual is to give expression to ideal standards during his performance, then he will have to forgo or conceal action which is inconsistent with these standards" (41). Washington becomes hyperaware of his public persona in moments when his character is questioned based on associations with other Southern slaves; however, this concern does not alter his actions in a way that would allow him to live with a free conscience, because the allure of slave labor is too enticing.

Historically, Washington's slaveholding was not completely discrete, as he personally posted advertisements for numerous escaped slaves in newspapers, yet the way history–through

paintings, plays, and now *Hamilton*–has chosen to remember Washington neglects this aspect of his character (Dunbar 99-111). In addition to Washington's public advertisements for escaped slaves, he also had tunnels constructed to enable the passage of slaves between the President's house and his office in Philadelphia and oversaw the transport of many slaves between the two places (66-74). While Washington's slaveholding practices were widely known and unquestioned during the Revolutionary period, the elision of these details today illustrates a dependence by modern Americans on an incomplete image of Washington that only highlights desired qualities.

History's remembrance of Washington has sought to memorialize his honorable deeds for the country and evade his slave dealings, which would tarnish the popular view of him as America's exemplary leader and father. Junius Brutus Stearns's 1851 painting, *Washington as a Farmer, at Mount Vernon,* depicts Washington as a plantation slave master at Mount Vernon as he delegates tasks to another. This image portrays Washington as a noble master through its use of smooth strokes, neutral colors, the slaves' nonchalant postures, and Washington's dignified stance. The setting of the painting on Mount Vernon shows an idyllic day with blue skies, wispy clouds, abundant fields, and the picturesque plantation house nestled in the background. A sense of calmness is generated through the stillness of the scene–the lack of blustery winds, amiability of the children, and moment of rest for the slaves. While the artistic technique required meticulous, individual brushstrokes to access the details, an overall feeling of unity surrounds the finish product–both as a painting and as a given impression of Washington's relationship with his slaves.

Contrasting harsher circulating images of slave life, Stearns's painting enables Washington to transfer his role as Father of the Nation to father of the home and slave, continuing to "suggest slavery was a benevolent and natural institution" (McInnis 89). Multiple staged plays continued this theme, showing black slaves who were proud to be working in the same country that Washington built (Jones 85-98). The encompassing trope for historical plays in the nineteenth century directs attention to the ideal of pastoral relations between slave owners and their slaves (Jones 86). This "idiom of racial paternalism" served to create "the state of domination as an ideal of care, familial obligation, gratitude, and humanity" (Hartman qtd. by Jones 86). Viewers who witnessed plays like *Kings Bridge Cottage, The Revolutionary Soldier*, and *The Patriot* were shown depictions of slaves who pledged themselves to Washington and

chattel slavery or extolled the symbolism of artwork of Washington (Jones 86, 97-98). Believing that these staged representations of life were true for all slaves in America, audience members could leave the theater optimistic about the experience of chattel slave life under the paternal leadership of owners like Washington. What this view neglects is the physical, mental, and emotional trauma that was commonly dealt to those in bondage (Jones 86).

Presently, *Hamilton*'s representation of Washington and race contributes to this pervasive cycle by drawing inspiration on Washington solely for his paternalistic image, ignoring the injustices also occurring. In *Hamilton*, Washington designates Alexander Hamilton to be his "right hand man" in both, war and politics ("Right Hand Man"). While Washington shamelessly calls upon the aid from Hamilton, the truthful matter of his favored slave, William "Billy" Lee, who served as Washington's literal right hand in everyday life, is ignored. This absence is also a theme *Hamilton* repeats from historical depictions of Washington. As literary critic Douglass A. Jones notes, John Trumbull's painting, *George Washington* (1780), depicts the slave Lee in detail from his turban to his facial expressions, whereas in Edward Savage's depiction of the *Washington Family* (1796), Lee "recedes into the background" with a face that is "listless and lacks particularity" (105). He lacks the visual individuation and honor despite the slave's presumed position in the "family" (106). Similar to Savage's art, *Hamilton* offers no distinguishing characters to fill the space of Washington's true right-hand man because acknowledging his work as a slaveholder would metaphorically remove Washington from his "pedestal" by generating acknowledgment of America's strife with slavery and racial issues and the Founding Father's failure to resolve matters then ("Right Hand Man"). In leaving a staging of *Hamilton*, viewers are encouraged to take active roles in revering their nation and those who created it, much like viewers of nineteenth-century plays. Yet, following a history of American plays and paintings that give slight recognition to the presence of slavery, *Hamilton* also continues its use of shout-outs to note moments of slavery while also minimizing its horrors.

In addition to overt character representation, the staging and costuming decisions are pivotal to how a story unfolds and is understood. The costuming choice by Miranda and costume designer Paul Tazewell further shows how *Hamilton* also makes issues of slavery indistinct. Due to the multiracial casting choices, the play would have needed to find more intentional ways to denote slaves and freemen, so in costuming the cast, Tazewell decided on "putting all of the actors in parchment-toned clothes, and adding colors only when they distinguished themselves as

specific characters" (Miranda and McCarter 116). The only direct allusion to the presence of an enslaved character comes in a Sally Hemings reference in act two, when ensemble dancer briefly swirls to Jefferson's side; however, this fleeting moment is easily missed since the actress lacks distinction in her clothing and character. Likewise, the Continental Army, consisting of "Black and white soldiers," played by the multiracial ensemble, would have been a comprised of free people and those who saw military service as a means for obtaining freedom, yet their individuality is lost in the blending of all participants and the erasure of the presence of free black men in the revolution ("Yorktown"). Through the indistinct representation of supporting characters in the historically mixed-race Continental army, there is no recognition of the black lives actively serving the nation, only the view of African Americans within slavery.

Although black soldiers were instrumental in the success of the Revolutionary War, even contributing the first martyrdom to Crispus Attucks, this does not ultimately guarantee their freedom, thus creating "an endless / Cycle of vengeance and death with no defendants" ("My Shot"). In the song "Right Hand Man," the entirety of the represented Continental Army-including black and white soldiers–willingly submits to Washington's leadership; however, contradictions arise when Washington sings in his farewell that "They'll be safe in the nation we've made,"; when those protected in safety do not include the African American soldiers who equally worked to create an independent nation ("One Last Time"). *Hamilton* acknowledges how abolitionism was distant in Washington's mind as he quickly disregards John Laurens' question of freedom for "Black and white soldiers…alike" by replying with an abrupt "Not yet" ("Yorktown"). This response provides a brief glimpse into how Washington was unwilling to address the slave debate, to the extent that in the staged cabinet battles, Washington takes the role as the neutral moderator while Jefferson and Hamilton deliberate. The allusions to Washington's Mount Vernon plantation are found throughout the show, and especially in his farewell song, "One Last Time," to which he seeks to retreat to "a moment alone in the shade." Yet, as the Jefferson-Hamilton debate in "Cabinet Battle #1" makes clear, and as Washington is quick to keep hidden in the play, this retreat is made possible due to the continued work of slaves.

According to actor Christopher Jackson, George Washington is "*the* great American icon," which heightened the magnitude of the role for Jackson in the original productions (qtd. by Miranda and McCarter 58). Lin-Manuel Miranda's description of Washington's disposition as

"taller, older, quieter, more reserved, and more experienced" echoes the pervading views of Washington that had been developed throughout prior years of paintings and staged plays. While *Hamilton* does not function as justification for slavery in the Revolutionary era, as Jones writes about for many nineteenth-century plays, the 2015 production continues to immortalize the patriarchal leader of George Washington through the representation of him as a "friend, mentor, and father figure" to Hamilton and the young nation (207). By fixating on these positive attributes for Washington, *Hamilton* continues to frame its own John Trumbull-inspired image of Washington that blurs the reality of historical violence and the lives of enslaved people.

The S-L-A-V-E, Yes, That's the Book for Me: The Use of the Slave Narrative

While the Jefferson and Washington narratives handle slavery in varying degrees and for differing purposes, their stories of slave ownership–whether perceived as promiscuous or honorable–have nevertheless been referenced throughout literature, art, and theater. On the other hand, Hamilton's narrative, which sets him up as a "prototype for millions" of later immigrants is one that "America forgot" ("Alexander Hamilton"). *Hamilton* resurrects the legacy of an aspirational immigrant whose account mirrors the traditions of slave narratives, but whose whiteness and freedom reveal the strengths and limitations in the power of writing.

An underlying theme for Lin-Manuel Miranda's musical is its focus on the shaping of history and one's legacy. In his last moments on stage, Alexander Hamilton asks, "What is a legacy? It's planting seeds in a garden you never get to see" ("The World Was Wide Enough"). Following Hamilton's exit, the musical returns to George Washington's leitmotif of "Who lives, who dies, who tells your story" in its namesake closing song, "Who Lives, Who Dies, Who Tells Your Story," which "drives home the importance of the creation of historical narratives" (Miranda and McCarter 120; Montiero 91). In writing this line, Miranda knew that "it would be the key to the whole musical" because "It's the fundamental truth all our characters (and all of us) share" (Miranda and McCarter 120). In enacting this "fundamental truth" that Miranda claims, *Hamilton* is telling a progress narrative of immigration and the realization of the American Dream; however, in its condensation of the people and events of the Revolutionary era, *Hamilton* ignores the "inconvenient fact" of slavery, racial prejudice, and those who upheld the system of inequality, including the Founding Fathers (Nichols).

Miranda's focus on celebrating Alexander Hamilton's legacy relies on the view of Hamilton as a testament to an upward immigrant narrative–a narrative that has become especially compelling in contemporary politics. In the creation of *Hamilton,* Miranda acknowledges the impact of immigration on Alexander Hamilton, President Barack Obama, and "the first of the founding fathers of hip-hop," DJ Kool Herc (Miranda and McCarter 15). Miranda pays special tribute to his father, Luis A. Miranda, Jr., who traveled to the United States in 1973 from the Caribbean (15). As a first-generation immigrant, Lin-Manuel Miranda directly witnessed how America opened new opportunities to him through the bravery of his father, who journeyed "from Puerto Rico, learned English, started a family, and, one night in 2009, watched his son receive a standing ovation from the president" (15). Miranda identifies with Hamilton, who was called an "immigrant striver," while Miranda is a self-proclaimed "outer-borough striver" in New York (38). Both men are described as "hard-working, ambitious, desperate to prove [themselves]" (38). This personal connection provided insight that allowed Miranda to relate to the challenges of being considered an outsider and the need to provide recognition to those who break the institutional barriers to success.

Surrounding the 2015 release of *Hamilton* on Broadway, the political climate was fraught with concerns about foreign policy and immigration. 2015 experienced surges of migration as displaced people sought asylum from political terror, religious unrest, and natural disasters ("Top 10 Migration"). As legislation was being debated and restricted while racial and social turmoil resounded, *Hamilton* offered an optimistic view of the "American Dream" journey that many continue to cling to while living in the United States.

Through a dialogue based on ambition and an emphasis on pulling oneself up from the bootstraps, *Hamilton* creates an "idealized" space for Americans, "where people of many races and backgrounds dance together" in unity (Miranda and McCarter 40). Miranda's word "idealized" perfectly denotes how this aspiration has yet to be achieved, and due to the multiracial casting, Miranda and viewers fail to recognize how Alexander Hamilton's privilege evokes assistance from others in ways that are unequal to his African American counterparts in this period.

In telling an influential narrative on the power of writing and independence, *Hamilton* mirrors many tropes from the late eighteenth and early nineteenth-century slave narrative tradition, which not only offers glimpses of success but also shows their limitations. Shared traits

between Miranda's *Hamilton* and works like Olaudah Equiano's *The Interesting Narrative of the Life of Olaudah Equiano, or Gustus Vassa, the African. Written by Himself* include the prominence of literacy and authorship and images of a self-made man. While *Hamilton* uses these themes to tell a story of personal, American triumph, the stakes are higher for black writers, who see authorship as a means to altering unjust circumstances and restoring their stolen humanity.

For both, Hamilton and Equiano, the acquisition of literacy is the catalyst that propels them onward. In the first act of *Hamilton*, the "young, scrappy, and hungry" protagonist seeks an "accelerated course of study" to supplement him as he yearns for glory ("My Shot", "Aaron Burr, Sir"). Hamilton's life is permeated with losses followed by success, including his displacement as an orphan, his comrade's struggle in battle, and his wooing of and infidelity to wife, Elizabeth Schuyler. In these moments, Hamilton achieves personal victory through his cunning and charisma. Had Hamilton not acted even at a young age, Miranda writes that "He woulda been dead or destitute without a cent or restitution" ("Alexander Hamilton"). The opening number, "Alexander Hamilton," paints a picture of the hardships previously endured by young Hamilton–his father's abandonment, his mother's death, and a devastating hurricane near the Caribbean island of St. Croix–followed by his redemption "By working a lot harder. By being a lot smarter. By being a self-starter." Hamilton's writing on the ruin of the hurricane catalyzes people to collect an offering to bring him to the United States. Similarly, Hamilton's urging to Congress during "Right Hand Man" generates the motivation needed by the Continental Army to "Rise up" in a frantic time. In his private sphere, Hamilton's love letters cause Elizabeth Schuyler to fall helplessly in love, as he "built [her] palaces out of paragraphs" ("Burn"). In these instances, Hamilton harnesses the power of language as he claims to "write [his] way out" ("Hurricane"), and this self-determination resonates with audience members, encouraging them to leave the theater, thinking, "I want to have *that* kind of ambition"–to be able to pick oneself up from despair and construct a brighter future (Miranda and McCarter 257).

While Hamilton focuses on increasing his education for his social and political mobility, enslaved Africans sought to use their knowledge "to challenge the subhuman status assigned to Africans by…pseudo-scientific arguments" (Gunn 2). To justify racialized slavery, Europeans spread the belief in the placement of each race within a spectrum of humanness that denoted superiority over those races considered less human. A key proponent for this practice was

Thomas Jefferson, who spoke on the "gradations of all races of animals" and the "unfortunate difference of colour" as a "powerful obstacle to the emancipation" of African slaves (153-154). As noted earlier, Jefferson's language in *Hamilton* denotes his view of his slave, Sally Hemings, as less than human through the beckoned pet names.

The Revolutionary era saw many people utilizing written communication to propel movements and exhort beliefs. While people were responding to each other through newspaper articles and pamphlets concerning issues of political freedom, enslaved people capitalized on this technology by learning the language and skills necessary to address issues of slavery. They wrote in response to the ideology circulating among slave masters and civilians, even writing directly to political figures as seen by poet Phillis Wheatley's letter and poem addressed to General George Washington (not mentioned in the musical) ("His Excellency General Washington"). Aware of the structures of discrimination in which they found themselves, she and Equiano used their acquired literacy to challenge those claims by equalizing themselves with white freemen and articulating arguments against slavery (Gunn 2). In doing so, they created a space for their voices to be heard (3). Despite the work accomplished by black writers alongside figures like Hamilton, the question of "who tells your story" shows how not all voices are heard ("Who Lives, Who Dies, Who Tells Your Story"). Hamilton gains wealth and political power through his ability to "write like you're running out of time," yet the black authors who wrote "like [they] need it to survive" continued to see the injustices of slavery for nearly a century longer ("Non-Stop").

Despite playing off the themes of slave narratives, *Hamilton* overlooks the institution of slavery in how its continuation contributes to Hamilton's success. Hamilton is admired for his initiative throughout his life, yet many factors contribute to his success including the help and guidance of others and the unspoken agreement to continue slavery as a compromise for Hamilton's advantage. In these moments, viewers see how slavery aids the privileged and is perpetuated for the gain of others. "By fourteen," Hamilton is working within the Atlantic slave trade while "in charge of a trading charter" in the Caribbean ("Alexander Hamilton"). Through his occupation, Hamilton witnesses and participates in the trafficking of millions of slaves, including the violence of them "being slaughtered and carted / Away across the waves" ("Alexander Hamilton"). The funds that are later collected for Hamilton's journey to the United States are gathered from the profits of the work of slaves, thus showing how Hamilton's escape

is due in part to the business that Miranda wants to leave out of his narrative. Later, as Secretary of the Treasury, Hamilton bargains with Thomas Jefferson and James Madison, resulting in Hamilton's "unprecedented financial power / A system he can shape however he wants" and Jefferson's desire for the capital nearer to the South ("The Room Where It Happens"). While this agreement seems to benefit both parties, the forgotten group of African slaves are at the mercy of these men, making them the "pieces that are sacrificed" ("The Room Where It Happens"). In the song "The Room Where It Happens," Madison suggests this compromise, claiming it benefits Jefferson by allowing him to "work a little closer to home." The implications of this agreement led to the creation of underground tunnels between southern plantations and the White House, thus enabling the Founding Fathers' continued use of slavery. While the song draws viewers' attention to the assumed gain by Hamilton and the failure of Burr to be proactive in his desires, it elides the way in which Hamilton's agreement ensures easier slave practices for others. While "*Hamilton* reminds us that the American Revolution was a writers' revolution, that the founders created the nation one paragraph at a time," one must consider the additional support that went into the construction and framing of the nation and the way those stories have been written over (Miranda and McCarter 225).

Do-Re-Mi and We Out

As addressed throughout this paper, each character's role in relation to Hamilton and enslavement varies depending on the image that Miranda needs to further his plot or instill in viewers' memories. In this way, *Hamilton* memorializes an idealized view of the Founding Fathers and Revolutionary era as one that the audience should learn from based on the ambition and perseverance of its namesake character, Alexander Hamilton. Miranda's show creates a usable history for viewers, just as Frederick Douglass urges people to "do with the past only as we can make it useful to the present and to the future" in his oration "What to the Slave is the Fourth of July?" (*TeachingAmericanHistory.org*). Yet in doing so, *Hamilton* paints a skewed picture of the Revolutionary era and its leaders as "in a line, looking all humble / Patiently waiting to sign a declaration and start a nation" ("No John Trumbull"). In reality, the lives and motives of each character are complex webs of desire that result in a "reality that is not a pretty picture" and definitely challenge the John Trumbull view of the period ("No John Trumbull"). As uncovered in this paper, the initial buzz surrounding *Hamilton*'s multiracial casting and

spectacular lyrics fail to reconcile the retelling of a white-washed American history. Miranda wrote that the opening chords of the musical were meant to imitate a swinging door sound effect through the drawn out notes on the violin. While those chords open the door to the Broadway hit, *Hamilton*, this paper has sought to similarly open a door of proliferation and insight into the Grammy-winning musical and its catchy lyrics.

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What's Love Got to Do With It:
Intersections of the Personal and Political in *The Bostonians* and *Obergefell v. Hodges*

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ABSTRACT

In 2015, the United States Supreme Court relied on the equal protection clause of the Fourteenth Amendment to establish the legality of same-sex marriage in its monumental *Obergefell v. Hodges* decision. However, in the opinion of the Court, as if disregarding the government's role in regulating and renegotiating the confines of marriage in this decision, Justice Anthony Kennedy persistently depicts marriage as a deeply intimate tie. In doing so, Justice Kennedy perpetuates an ideology of privacy that has shaped the conceptualization of marriage in the American imagination since the nineteenth century. In *The Bostonians* (1886), Henry James challenges this ideology, questioning the extent to which our experiences of and decisions about intimate relationships are truly private. Exploring the complex relational tensions that unfold among a Bostonian activist, a young feminist prodigy, and a Southern traditionalist, James reveals ways in which the public in fact constantly interacts with and influences the private sphere. Through the tragedy that unfolds in *The Bostonians*, James demonstrates how an unawareness of this mediation can compromise experiences of individual identity and intimacy. Reading *Obergefell v. Hodges* alongside *The Bostonians*, I argue that, in obfuscating the ways in which the public exerts influence over individuals and intimate ties, the rhetoric of privacy employed by the opinion of the Court in *Obergefell v. Hodges* in fact jeopardizes the liberty the Court ostensibly seeks to extend.

KEYWORDS

Henry James, *The Bostonians*, *Obergefell v. Hodges*, privacy, public sphere, marriage, Boston marriage

On June 26, 2015, at the conclusion of the *Obergefell v. Hodges* case, the United States Supreme Court reached a 5-4 decision to federally sanction gay marriage. In the syllabus, the case introduces personal stories of several of the fourteen same-sex couples whose petitions culminated in this momentous case. With these accounts, the case syllabus provides windows into the individual experiences of couples whose private lives quickly evolved into a central focus of the intense ongoing political debate surrounding the institution of marriage in the United States. In establishing the legal legitimacy of marital unions between same-sex couples, the Court's decision highlights the entanglement of public and private life that American democracy reflects and produces. Since the conclusion of *Obergefell v. Hodges*, marriage, discursively represented as a deeply private tie since the nineteenth century, continues to surface as a site of ongoing political controversy between individuals whose personal identities and ideals clash in public contexts. As one must constantly negotiate their private selfhood and assert and adapt one's personal identities and deeply held values in public exchange and discourse, we discover that, to an extent, the private is always already shaped by and shaping the public. At the same time, it is also crucial to question the extent to which government should play a role in the shaping, protecting, and establishing of our private lives.

Through its critical investigation of how private intimacies draw influence from and shape the public sphere, Henry James' *The Bostonians* (1886) speaks incisively to these twenty-first-century tensions between private and public life. As a contest for the love and devotion of young feminist prodigy Verena Tarrant becomes the site of political skirmishes between Bostonian activist Olive Chancellor and her Southern cousin Basil Ransom, James illustrates how the politicization of intimate relationships is detrimental to private individuals and yet inseparable from agendas of both social stabilization and reform. Verena's disregard for the influence of political discourse on her private life, on the other hand, makes her dangerously susceptible to the unacknowledged impact of the public on the private self. Drawing on James's exploration of the public implications of private intimacies represented in *The Bostonians*, this essay will examine how *Obergefell v. Hodges* reflects and perpetuates the complex interplay between the personal and the political in the contemporary American public. Reading *Obergefell*

v. Hodges through the lens of *The Bostonians*, I argue that the majority opinion precariously builds its case on an ideology of privacy, while disregarding its own invasive scrutiny and manipulation of American private life.

Writing in the late-nineteenth and early-twentieth centuries, Henry James wrestled with shifting notions of the public and private in American society. In *Henry James, Impressionism, and the Public* (2013), Daniel Hannah notes that in the nineteenth century, "in the wake of economic expansion and political enfranchisement," the once-distinct line between private and public began to blur as "the private [became] the scene of increasingly invasive state publicity" (4). During this period of "significant mobility," marked by "transatlantic emigrations…large-scale internal migrations to urban centers, and…mobilities of class," as Hannah notes, "the public legibility of such categories as race, nationality, gender, class, and sexuality came under sustained pressure" (xii). In response to these shifts and the heightened public scrutiny and mediation of private life and identity that resulted from them, Hannah writes, "In the 1880s, in works like *The Bostonians*…James moves toward a conceptualization of publicity 'as a cultural condition, or form of consciousness, rather than a purely external or mechanical force'" (13). In *The Bostonians*, as in his other works, James grapples with the inevitable intersections of and interplay between the private and public self by persistently making characters' internal reflections and emotions legible to his audience and examining the "subject as inextricably public, always shaped and exposed by the actions of others" (Hannah xiii). In *The Bostonians* in particular, this examination intertwines with a focus on how the public exerts influence on marriage and intimate relationships, which were also shifting during this period.

Published in 1886, *The Bostonians* met with a historical period rife with anxiety over the relationship of marriage and intimacy to politics and publicly negotiated gender roles. Karl Llewellyn notes that "institutions…to society at large…are a static factor, whereas to the individual they are in first instance dynamic. Society they hold steady…. The individual…is molded dynamically by and into them" (qtd. in Cott 3-4). In the United States, public policy and the private institution of marriage have profoundly influenced each other since the nation's inception, shaping social infrastructures as well as individual social roles. During the 1880s,

which prefaced the Progressive Era, various schools of thought and practice surrounding marriage emerged. Both progressives and conservatives recognized the mediating power of the government over intimacy and, conversely, the power of marriage and intimacy to shape society and sustain or challenge the social order. While traditionalists insisted upon marriage as "monogamy on a Christian model" (Cott 2), feminists, free lovers, and others bent on unsettling conventional gender roles sought to destabilize the institution of marriage by pushing the bounds of intimate unions. From the debate surrounding marriage in the 1880s flows a rich history of sociopolitical dialogue that sheds light on the personal and public implications of the complex love triangle James formulates in *The Bostonians.*

For instance, in an 1889 *New York Times* article entitled "Theories of Marriage," professor and social reformer Felix Adler outlines four approaches to the marital institution—the contract theory, the sacramental theory, the romantic theory, and the ethical theory—revealing the breadth and complexity of dissension running through this debate. While the contract theory, "extensively held, especially by liberals," focuses excessively on the "civil status of marriage" and insists individuals "cannot be forced to contract for life," Adler argues, the sacramental theory, defining marriage as a "spiritual union" and excluding the possibility of separation, leaves insufficient space for the law to intervene (9). In contrast, he suggests, while the romantic theory builds marriage upon "a flame, a passion, a blind intoxication" that will inevitably culminate in disappointment, the ethical theory is "characterized by the idea of duty between husband and wife" and, with "love deepening and enriching it," can create a firm connubial foundation (Adler 9). Through his examination of divergent perspectives on marriage, Adler underscores a tension central to the debate: while deeply personal, marriage is also inescapably political, raising questions as to whether any institution should regulate this form of intimacy. Rather than existing in separate spheres, these dual aspects of marriage intermingle; religious convictions, for instance, can compel a sense of duty, while contractual requirements complicate romance with economic and legal implications. At the same time, even as the public constantly shapes individual preferences, Adler's article suggests these individual preferences in turn

influence social infrastructures as they either reinforce or resist established institutional constraints.

One transgressive movement against conventional marriage described in the 1880 *New York Times* article "Marriage by Agreement" promoted contractual marriage relationships established and dissolved independently by couples. This notion provoked anxieties concerning the stability of marriage were it to exist apart from legal and religious regulation, revealing that even attempts to *separate* marriage from politics can generate political repercussions. In opposition to "the marriage tie as recognized by Church and State," those who advocated marriage by agreement promoted unions founded upon and dissolved solely by "mutual agreement" ("Marriage by Agreement"). However, the article notes intimate unions "without the intervention of the forms of law or the benefit of the clergy" ("Marriage by Agreement") would alter a fundamental cultural institution with repercussions extending far beyond the private couple. Recognizing the gravity of this movement, the article warns of the "danger" of potential "confusion and disaster" in making matrimonial agreements "nothing but bargains…designed to avoid the solemnity and supposed irksomeness" of institutionally regulated nuptials ("Marriage by Agreement"). These fears about a marriage untethered from church *and* state reveal matrimony as necessarily political, its private manifestations holding the power to destabilize and reshape the entire social landscape. As some attempted to harness this potential force for social transformation, others sought to preserve conventional values by suppressing private deviations from the institution of marriage as it was traditionally understood.

The highly politicized love triangle that emerges between Olive, Basil, and Verena in *The Bostonians* responds to cultural angst surrounding the sociopolitical power of intimate unions, in part by turning an explorative focus toward the Boston marriage—a form of resistance to the traditional conjugal tie often linked to feminist activism and involving deep intimacy between two women. In "Boston Marriage as the Future of the Nation," Kate McCullough defines the Boston marriage as "a long-term monogamous relationship between two women" that provided a "socially sanctioned female space for at least some privileged white women" who often lived "within female communities seen by their members as both fostering women's entrance into the

public sphere (usually in social reform careers) and reconfiguring their private sphere" (68-69). These relationships, then, involved not only a private, intimate tie but also a sociopolitical agenda: a vision to advance women's social agency by challenging asymmetrical gender roles exacerbated by traditional marriage. While unions within these homosocial networks may at times have involved only a platonic marriage of the minds, it is also speculated that many of these relationships may have been covertly sexual (Walton 71). James's own sister Alice, in fact, shared potentially erotic ties with a woman named Katharine Loring, who, in addition to living with her, became "a devoted companion who could be everything to her—man and woman, father and mother, nurse and protector, intellectual partner and friend" (Walton 71). Portraying Olive and Verena's homoerotic relationship as "a contrast or alternative to heterosexuality," as Leslie Petty puts it, James explores how private and political leanings interact to forge culturally subversive intimate bonds (391).

In *The Bostonians*, Olive Chancellor, both drawn to Verena Tarrant romantically and compelled toward her by her disdain for patriarchal social constructs, pursues an intimacy with her that challenges yet is constrained by normative constructs of gender and sexuality. While opposed to conventional marriage and "unmarried by every implication of her being," Olive experiences stirring erotic desire for Verena—desire that is not dissociable from her passion for the feminist cause (James 16). Although couched in discreet nineteenth-century language, Olive's amorous attraction to Verena continuously surfaces. James describes Olive as "losing herself, becoming inadvertent in admiration" (62), captivated by a longing to become Verena's "protectress and devotee" (65) as she joins with her in a "union of the soul" (63). Beyond her sexual desires, Olive also envisions this "partnership of their two minds" as a means by which to resist male dominance and further her feminist agenda (James 122). Zealously involved in the feminist movement, Olive views traditional marriage as an instrument of power used by men "only for their pleasure, for what they believe to be the right of the stronger" (James 104). For Olive, a woman who surrenders to marriage must "give up everything" (James 104) and submit to having her hands "tied" (James 107) to the forceful, oppressive will of a man. To promote the feminist cause, she argues, "demands a kind of priesthood," a "sacrifice for a great good" (James

106), a "single sisterhood" (James 202) of "freedom" found only in piously resisting marital bondage to a man (James 108). Through Olive, the narrator echoes nineteenth-century feminist voices like that of Lucy Stone, who, in an era in which "marital hierarchy informed men's civic rights," insisted like Olive that "marriage is to a woman a state of slavery" that removes her "right to her own property" and forces her to be "submissive in all things to her husband" (Cott 61). Olive, then, in the intersection of her homoerotic desire and ardency for the feminist cause, embodies resistance to heteronormativity as she pushes against heteronormative social constructs shaping both private individuals and public institutions. For Olive, homosocial intimacy with Verena holds political implications, taking on both personal and public significance.

Ironically, however, Olive's vision for her relationship with Verena closely parallels the conventional marriage structure, suggesting that shifting definitions of intimate unions may only replicate normative power structures, equally compromising individual agency. Even as Olive strives to keep Verena free from bondage to a man, she yearns to pursue "a more complete possession of the girl" (James 101), to seek from her a "definite pledge" that will "bind them together for life" with "absolute sanctity" (James 87). James accentuates this paradox by revealing to the reader Olive's wish to "put Verena into the enjoyment of that freedom which [is] so important to her by preventing her exercising it in a particular direction" (108). Thus, while Olive may undermine conventional gender roles and resist female subordination to men in her pursuit of Verena, she also perpetuates power imbalances typical of traditional marriage relationships by attempting to exercise power over and possession of Verena in ways that compromise her individuality. As Anthony Scott describes, "Olive and Verena's bond becomes problematic in its "structural resemblance" to "conventional (married) heterosexuality…it's asymmetry of power, its possessiveness, its use of coercion disguised as consent" (qtd. in Petty 391-392). Paralleling the almost unconscious capitulation to heteronormativity described by Lauren Berlant and Michael Warner in "Sex in Public," Olive still plays into "the normativity of heterosexual culture" by attempting to establish a union with Verena that closely resembles conventional marriage (533). As Peter Coviello notes in *Tomorrow's Parties*, while Olive works through her relationship to extend the feminist cause, she also seizes feminism as a tool

"indispensable" to creating a safe space in which to act on her desire for Verena—a desire for which there exists no "comparably marginal precedent," no "rich and accessible legitimate *past*" (185). Even as Olive seeks to transgress against normative gender roles and modes of desire, she still operates within the constraints of socially constructed spaces and attempts to legitimize her relationship with Verena through mutual feminist activism, revealing the extent to which dominant ideologies surrounding gender and sexuality have interpellated her. Through the deep-seated inconsistencies in Olive's vision of *forcing* Verena to fight for freedom alongside her, James reveals that while nonnormative forms of intimacy may reshape cultural institutions and gender roles, they are often still entangled with public values and infrastructures and are still built on ideologies of privacy and autonomous ideology.

Ultimately, the political motives propelling Olive's relationship with Verena prove destructive to, yet unfortunately inseparable from, their intimacy. Employing erotic language to depict a union Olive portrays as conducive to her feminist objectives, the narrator demonstrates the deep interconnectedness of Olive's private passions and political drives: Olive lays "awake all night" imagining how she might "rescue the girl from the danger of vulgar exploitation" and work alongside her to "achieve the great result" (James 65). Verena's apparent like-mindedness and potential to awaken social transformation awakens in Olive "a nervous ecstasy of anticipation" that is both ideological and sensual (James 64): as Verena discusses her viewpoints on marriage and gender roles, the narrator reveals, Olive can "scarcely keep from kissing her" (James 67). While Olive considers her union with Verena integral to their participation in the feminist movement, the combined weight of Olive's political vigor and unspoken yet quietly burgeoning erotic desire places too ponderous a burden on their private relationship, in which Verena feels "Olive's grasp too clinching, too terrible" (James 301). As Olive pushes forcefully toward their mutual "triumph" (122), her companion feels "the fine web of authority, of dependence, that her strenuous companion [has] woven about her…now as dense as a suit of golden mail" (James 130), compelling Verena to wonder why she "had not been more afraid of her – why, indeed, she had not turned and saved herself by darting out of the room" at their initial meeting (James 64). Even Olive herself recognizes she has built her vision for Verena on

an "illusion" (James 319), placing the weight of her political involvement on something as fragile and fluctuating as a relationship that "fall[s] so far afield of what might be ratified by precedent to be…virtually unavowable" (Coviello 184). While Olive attempts to carve out for Verena and herself a homosocial and homoerotic world in which she may attain "succor and relief" from the "ill-at-homeness" perpetuated by her suppressed desire, Coviello explains her painful silence "is, perhaps, a silence not to be ameliorated even by winning the ballot," nor, perhaps, by constructing a nonnormative intimate relationship that still must bend to fit within the constraints of admissibility set out by prevailing institutions (176-177). Through the deterioration of Olive and Verena's relationship, James reveals the dangers inherent to tying private unions to sociopolitical agendas, even as he acknowledges the indivisibility of these spheres.

As Olive maneuvers in her relationship with Verena to combat conventional gender roles and relationships, Basil Ransom, Olive's ultraconservative cousin, pursues marriage to Verena as a way to perpetuate those very same conventions and keep the power hierarchy firmly in place. As Cott describes in *Public Vows*, "Wives' dependence on their husbands for representation, along with their presumed economic dependence, formed intrinsic elements of men's citizenship" during this era (97-98). Through his insistence upon traditional marriage and gender roles, Basil negotiates his own masculine identity and social position. Unsettled by Verena's crusades for women's equality and liberation, Basil reimagines her in the customary domestic, deferential female role. Holding that "the use of a truly amiable woman is to make some honest man happy" (James 186), Basil sees Verena as meant "for privacy, for him, for love" rather than for the progressive public sphere (James 209). In fact, as he envisages his future with Verena, he imagines "he should know a way to strike her dumb," revealing the intensity of his desire to keep Verena in a suppressed, marginalized social position (James 249). While opposing Olive politically, Basil closely resembles her in his desire to "take possession of Verena" and use her as a medium through which to extend his own political ideology (James 248). Through Basil's relationship with Verena, James further explores how intimate desires and relationships can

reflect, sustain, and evolve out of political ideologies, underscoring the extent to which one can manipulate marriage to challenge or, in this case, reinforce, social constructs.

With Basil's eventual conquest of Verena, James demonstrates that just as reformist zeal can complicate intimate relationships, so also may unbending commitment to established institutions compromise private experiences of intimacy and individuality. Representative of nineteenth-century notions of "woman's unequivocal domesticity and subordinate married role," Petty suggests, Basil "embodies the strength and seductiveness of conventional thought, showing its ability to undermine oppositional communities" (393). Although Verena does not want to "embrace his ideas," which she calls "unspeakably false and horrible," she still finds Basil "better than any gentleman [she has] ever seen" (James 292), revealing the nearly irresistible pull to secure "social membership" by identifying with what Berlant and Warner refer to as the "heterosexual life narrative" (558). Basil prevails over Olive, Coviello explains, "by virtue of his capacity to offer Verena what Olive categorically cannot: marriage, as time-saturated institution and ritual, and with it singular access to a breadth of accumulated meaning and legitimacy" (185-186). Basil uses the prospect of this "time-saturated institution and ritual" to undercut Verena's feminist thinking and draw her into conventional modes of viewing and enacting womanhood. Ultimately, Basil's conquest of Verena results in deep loss on her part. James ominously concludes his novel as Basil, "palpitating with victory" (349), carries off Verena to enter a "union, so far from brilliant" that she is "destined to shed" many tears (350). Contrary to conservative editorials like "Marriage by Agreement" that frame alternative forms of intimacy as potentially destructive to the wellbeing of individuals and society, James depicts traditional marriage itself as equally—if not more—threatening to private individuals who do not fit within its bounds.

In contrast to his characterizations of both Olive and Basil, for whom the political is inextricably tied to private passions, James presents Verena as a character who attempts, futilely, to separate love and marriage from the political sphere. Unlike Basil, who promotes traditional, legally regulated matrimony, or Olive, who resists the "marriage-tie" altogether (James 66), Verena imagines a "union far more intimate" (James 208), manifested in the form of "free

unions" (James 66). Verena's idea of "free unions" echoes the "free love" movement that first surfaced in the nineteenth century, driven by those refusing to "abide by the terms of lifelong Christian marriage as prescribed by the state and the church," which in their minds "corrupted love" by enticing people to marry for "mercenary or other defective motives" (Cott 68). Most free lovers, Cott notes, "argued that the love between a man and a woman would be purified and elevated by releasing it from marriage bonds" (69). In her relationships to both Olive and Basil, Verena strives to engage emotionally while upholding her own values, expressing a desire "to be free" and "do as [she thinks] best" even as they exert intimate influence on her to draw her into their ideological spheres (James 191). Nevertheless, she ultimately loses her sense of identity, exchanging "one dominant companion for another" and having "no more chosen a belief in traditional gender roles than she chose her feminist activism" (Petty 394). Ultimately, although Verena's values shift from remarkably progressive to strictly conservative, she at neither extremity successfully reaches her ideal of privacy and instead falls into the clutches of the public sphere. Because she fails to recognize how the political intersects with her personal life, she, unlike her counterparts, becomes the victim at the center of these public negotiations rather than learning to use them for her personal or political advantage. Therefore, while James problematizes the politicization of intimate unions, he also reveals the vulnerability of attempting to isolate such unions from their sociopolitical implications; for while unions like those Verena idealizes may appear to transcend the conventional marital experience, they also deny the already political implications of private relationships, thus creating a unique susceptibility to external influences.

Carried into the present moment, *The Bostonians* suggests the dangers inherent to a political rhetoric so preoccupied with the rights of individuals to act on private desires and ideologies that it obscures how these privacies interact with and are shaped by social constructs, political ideologies, and government mediation. A comprehension of the drastic philosophical change that has carried American culture to this point and the implications of this shift is therefore necessary to contextualizing the radical transformation of marriage taking place in the contemporary moment. An important distinction must be made between the period in which

James wrote and today. In *The Bostonians*, Olive attempts to enact non-normative values and inclinations within the constraints of a society committed to the ideal of "virtue," or "public-spiritedness" in which citizens must "recognize civic obligation" as community takes precedence over the individual (Cott 18). Today, however, the opposite has become true: as American society fixates increasingly on privacy, individualism, and self-identity over adherence to past ideals of duty and social morality (Yankelovich 3-4), the public imagination has latched onto a conceptualization of marriage as fundamentally rooted in "liberty and privacy, consent and freedom" (Cott 197). Ironically, however, although "marriage can now also symbolize freedom," as Cott observes, "constitutional doctrine since the 1940s" has set "public authority behind [this] alliance" of "privacy with personal liberty" and negotiated the parameters of marriage to reconfigure and buttress public values and "the political principles of American democracy," rendering the privacy we have come to associate with marriage not so private after all (198, 226). Although public discourse describes marriage as a space of liberation from the public sphere, one must, considering how "the structure of marriage organizes community life and facilitates the government's grasp on the populace," ask oneself as Cott wonders, "Is the liberty [now] associated with marriage an illusion?" (1, 226).

While the opinion of the Court in *Obergefell v. Hodges* relies heavily on a rhetoric of privacy, "hasn't the record shown," as Cott suggests, "that public authorities thoroughly shape the institution, infusing it with aims not personal at all?" (226). Although the decision in *Obergefell v. Hodges* was made based on the equal protection clause of the Fourteenth Amendment, the rhetoric of the Court's opinion draws on and extends the insidious ideology of privacy that has surrounded the institution of marriage in the United States since the nineteenth century. While the case serves to grant *legal* legitimacy and *public* rights to same-sex couples, it consistently characterizes marriage as a distinctly *private* institution. In the syllabus of *Obergefell v. Hodges*, "decisions about marriage" are described as "among the most intimate that an individual can make," the "connection between marriage and liberty" integral to the "concept of individual autonomy" (3). Additionally, the syllabus characterizes the "liberties" and "intimate choices" of individuals as forces that "define personal identity and beliefs," conveying

a notion that individuals compose and fashion themselves within the imagined space of "liberty" and "autonomy" associated with marriage (*Obergefell v. Hodges* 10).

Paradoxically, however, the Court negates this ideology of privacy even in reproducing it; for, if marriage belonged exclusively to the private sphere, the government would play no role in mediating or reframing its parameters. Furthermore, that the Court must legitimize forms of intimacy indicates that individuals negotiate their "identity and beliefs" not in autonomous spaces forged by intimate ties, but, as the central characters in *The Bostonians* do, in the fraught, rending spaces between private and public identity and commitments. As Olive seeks to legitimize her covert attraction to Verena through her political activism, and as Basil's traditional social values inform his romantic pursuit of Verena, so must those of us in the contemporary moment work out our desires and aims as both private individuals and political subjects. Marriage in particular encapsulates this tension, for it is both intimate and institutional, both private and profoundly political: "At the same time that any marriage represents personal love and commitment," Cott argues, "it participates in the public order" (1). And yet, in portraying as fundamentally personal an institution inextricably interwoven with political implications, the Court in *Obergefell v. Hodges* perpetuates the false representation of marriage as essentially private, rather than recognizing and relinquishing its role in rendering such privacy no more than a fantasy.

It is, in fact, the impulse toward preserving "public order" that has and continues to motivate the government's mediation of marriage. Notions of "marriage by agreement" or "free love" explored in nineteenth-century discourse—from Verena's attraction to "free unions" to the 1880 *New York Times* article critiquing such autonomy in intimate relationships—evoke fascination and anxiety precisely because we can hardly imagine marriage separate from the state, so thoroughly has it been interwoven with public rights and responsibilities. As Cott notes, marital status determines numerous "benefits and obligations, from immigration and citizenship to military service, tax policy, and property rules," from "Social Security and veterans' survivors' benefits" to "intestate succession rights and jail visitation privileges" (2). Additionally, marriage shapes gender identities and social roles, "turning men and women into

husbands and wives" whether or not they are married (Cott 3). By aligning the institution of marriage with particular benefits and placing it within certain constraints, the government invests in a "*particular* marriage model"—one that reflects and reproduces public values and objectives (Cott 3).

Traditionally, as reflected in legislations from the decision in *Reynolds v. United* States (1879) to the 1996 Defense of Marriage Act, public policy has championed a Christian conceptualization of marriage as a monogamous, lifelong covenant between a man and a woman, with the man at the head of the household. This model of marriage has historically been considered crucial to preserving public order, in that it replicates in the context of the private home and thus sustains the values and infrastructure of a state shaped by Christian values: as the man is the head of the household and Christ is the head of the church, so the commander in chief is the head of the state (Cott 12). As Justice Anthony Kennedy observes in the opinion of the Court in *Obergefell v. Hodges*, Alexis de Tocqueville recognized the crucial importance of marriage to the political infrastructure of the U.S., observing in *Democracy in America* (1835):

There is certainly no country in the world where the tie of marriage is so respected as in America… [W]hen the American retires from the turmoil of public life into the bosom of his family, he finds in it the image of order and of peace. … [H]e afterwards carries [that image] with him into public affairs (qtd. in *Obergefell v. Hodges* 16). In the past, those whose intimate desires and relationships did not conform to this model, much like Olive Chancellor, and perhaps even Alice James, were relegated to private spaces, their personal lives and relationships quietly speculated on but rarely publicly acknowledged or politically sanctioned. Living outside the legally enforced bounds of heterosexual marriage long revered by the state, as Justice Kennedy observes, same-sex couples were "denied" both "the constellation of benefits that the States have linked to marriage" and the sense of "fulfillment' that accompanies participation in the "institution" (17).

Presently, however, as American society has become increasingly progressive and pluralistic, secular and individualistic, moving away from traditional Judeo-Christian values, the political values and objectives to be replicated in private households have shifted, opening doors

to, and perhaps even driving, the legislative reconsideration and revision of the institution of marriage. The Court predicted the integral role of marriage in both reflecting and reshaping shifting social values in in *Maynard v. Hill* (1888), describing marriage as "the foundation of the family and of society, without which there would be neither civilization or progress" (qtd. in *Obergefell v. Hodges* 16). Although the public values the government now seeks to codify and perpetuate through the renegotiation of marriage differ from the values that marked the era in which James published *The Bostonians*, the Court's decision in *Obergefell v. Hodges* exposes a continued interdependence between private and public spheres in American society, an impulse to regulate and revise the civic body through the regulation of private bodies. Articulating relatively new national commitments to ideals of personal individual liberties, pluralism, and equal rights that took off in the 1960s (Yankelovich 3)—to individual fulfillment, peaceful coexistence, and Fourteenth Amendment equal protection rights—the decision in *Obergefell v. Hodges* reflects an aim to redefine marriage in ways that revise the "injustice" of the past and allow the institution to more radically approximate and perpetuate the nation's revised public values and notions of "liberty" (3, 11, 13, 19-20, 27). Thus, while this decision, with all its personal and political implications, was a victory for many, *Obergefell v. Hodges* also demonstrates the extent to which those parts of citizens' lives which are considered most intimate, such as marriage, are in fact constantly shaped by and shaping the public in which citizens engage.

And yet, the rhetoric of the opinion of the Court in *Obergefell v. Hodges* so persistently clings to an ideology representing marriage as an autonomous union that it in many ways obscures the actual interdependence of private marriage relationships and public order. Although Justice Kennedy insists "The nature of marriage is that, through its enduring bond, two persons together can find other freedoms, such as expression, intimacy, and spirituality," we must ask ourselves how much marriage, and our decisions about marriage, are truly free, personal, and unmediated by public and political identities and commitments (*Obergefell v. Hodges* 13). Although this notion is enticing, are the ways we engage in our most intimate relationships not thoroughly shaped by our social and political values and engagements? At the same time, how

can we escape this space of tension between private and public, intimacy and ideology? If, like Verena Tarrant, or perhaps like Justice Kennedy in the opinion of the Court in *Obergefell v. Hodges*, we latch onto a conceptualization of intimate relationships as a sacred, private space in which individuals can encounter true selfhood apart from public influence, we risk overlooking the ways in which even the spaces and relationships that feel most private are—sometimes hazardously—manipulated by and molding social forces and frameworks beyond ourselves. On the other hand, considering marriage and intimacy through a primarily political lens as Olive Chancellor and Basil Ransom often do, can distort relationships, turning them into power struggles rather than loving commitments.

From the nineteenth century to the present day, ideologies of privacy have surrounded marriage, even as the public subtly yet pervasively shapes ideologies surrounding matrimony. As James demonstrates through the love triangle between Olive, Basil, and Verena, this public mediation, though inescapable, proves detrimental to the wellbeing of private individuals. Despite its rhetoric of privacy, the majority opinion in *Obergefell v. Hodges*, rather than protecting private individuals from this mediation, perpetuates public authority and influence over the boundaries of marriage, while also failing to acknowledge or examine the implications of this overstep for the American public. As the personal and political intermingle, the sphere of marriage, often considered a retreat from the public eye, becomes an exposed space in which the individual becomes subject to scrutiny and socially constructed notions of the marital tie.

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Re:Search

Tanizaki's Naomi, Nabokov's Lolita, and Naomi's Lolita:
Exoticism of a New Era

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ABSTRACT

Exoticism is a recurring motif in Japanese novelist Tanizaki Jun'ichiro's *Naomi* or Chijin no ai *A Fool's Love* (1924), in Russian American writer Vladimir Nabokov's *Lolita* (1955), as well as in the Lolita subculture fashion today. The concept of Exoticism in this article refers to an act of seeking an ideal and otherized figure that is missing in the perceiver's reality. However, such an act is expressed in different forms in these three worlds, revealing their socio-historical contexts and gender relations. The Exoticism presented in Naomi and Lolita is manipulated through the male gaze and the protagonists' fascination with their otherized and objectified female partners. Meanwhile, the self-performative Exoticism in the Lolita fashion today is an act of resistance against the male gaze, demonstrating autonomous female agency with a wish to escape reality and remain in a romanticized, imagined childhood. The topics examined in this article are limited to 20th-century literatures and to contemporary subculture fashion. From a comparative analysis perspective, it is suggested that there is progress in gender and identity awareness today in the field of humanities.

KEYWORDS

Lolita, Vladimir Nabokov, Tanizaki Jun'ichiro, *Naomi*, *A Fool's Love*, Taisho Modernism, Popular Culture, Subculture, Fashion, Girlhood, The Male Gaze, Exoticism, Identity

Introduction

Lolita and Naomi, two exotic feminine names, both have three syllables that contain the vowels of *a*, *i*, and *o*. They are titles of the two notorious novels; *Naomi* by Tanizaki Jun'ichirō (originally *Chijin no ai* 痴人の愛, *A Fool's Love*), and *Lolita* by Vladimir Nabokov. *Naomi* illustrates the mass culture in Taisho-period Japan (1912-1926), and *Lolita,* first published in 1955, made the name renowned and connotation enriched across multidisciplinary studies. Meanwhile, a subculture fashion called Lolita was born in early 21st-century Japan (fig. 1). The image of a Japanese girl named Naomi and a Westernized illusion of Lolita seems to overlap with each other, but the name Lolita connotes very differently in Japan and the West.

This paper explores cultural critiques in the two novels before examining the Lolita fashion. Exoticism, although expressed in particular forms and contexts, is a similar motif in *Naomi, Lolita*, as well as in Lolita fashion. The Exoticism presents a person's search for an ideal and outlandish figure that lacks in one's real life. Meanwhile, the Exoticism in Lolita fashion is different in that it is a self-performative act. It indicates the autonomous female agency emancipated from the male gaze. It is noteworthy that the moral debates related to Lolita in general are not the focus in this paper.

Fig. 1. (Left) A set of Lolita outfit in *Wa-Lolita*和ロリータ "Japanese Lolita" style, which is a variant in Lolita fashion. Wa-Lolita features a fusion of Western and traditional Japanese designs and patterns, reminding of the Taisho modern fashion in Tanizaki's *Naomi.* Photo courtesy of the author.

Fig. 2. (Right) A poster of a contemporary fashion exhibition that replicates kimono in Taisho-modern style as described in in Tanizaki's oeuvre. "*Tanizaki Jun'ichiro bungaku no kimono wo miru* 谷崎潤一郎文学の着物を見る [Tanizaki Jun'ichiro's. "Kimono." Literature]"*Yayo Museum & Takehisa Yumeji Museum.* http://www.yayoi-yumeji-museum.jp/yayoi/exhibition/past_detail.html?id=640. Accessed 23 Mar. 2018.

Tanizaki's Naomi and Nabokov's Lolita: When the Old Meets the New

The novel *Lolita* tells a tragic story in the mid-20th century of a middle-aged European immigrant: Humbert Humbert's pathological love towards an American teenager Dolores Haze, who is nicknamed Lolita. Similar to *Lolita*, with an translated title coincidentally using the female character's name, *Naomi* narrates a story in Taisho-period Japan (1912-1926) of a rural-

born white-collar worker Kawai Jōji's obsession with Naomi, the Westernized *moga*モガ(*modan gāru* モダンガール, "modern girl") in the populated and urbanizing Tokyo.

This section compares the two novels by examining authors' biographies and looking into the cultural aspects, conflicts, and gender relations depicted in the stories. Then, the analysis defines and demonstrates the Exoticism revealed through Tanizaki's *Naomi* and Nabokov's *Lolita*. The Exoticism in both works conveys an outsider's interest in possessing an ideal but unreachable figure who owns what the protagonist lacks, as the rural vagabond Jōji to the Taisho *moga* Naomi, and the European immigrant Humbert to the American teenager Lolita.

Synopses

Tanizaki's *Naomi* takes place in the Taisho period Japan, when popular Western culture flourished with cafés, restaurants, dancing halls, and new fashion for *moga* "modern girls" (see fig. 2 for a visualization of the Taisho fashion). Naomi is a typical *moga*, with "definitely something Western about her appearance" (Tanizaki 1), described by the protagonist Kawai Jōji. Jōji is a newly arrived white-collar worker to the city, enjoying the Westernization and urbanization of Tokyo. He encounters the fifteen-year-old Naomi at a café, and he is soon captivated by the beauty of the exotic, Western-looking Naomi. He hopes to further cultivate her into his ideal Western woman, just like Pygmalion in the Greek myth. Jōji provides Naomi a house, as he lives with her and pleases her with exquisite clothes and gourmet meals. Although Naomi later marries Jōji, she does not turn into a housewife, but continues her extravagant lifestyle. Eventually, Naomi deceives Jōji by having affairs with her peers and other Westerners. Though furious at Naomi's dishonesty, Jōji is still obsessed with her. To Jōji, Naomi appears to be a more westernized, deified figure. He gradually comes under Naomi's control, "The more I think of her as fickle and selfish, the more adorable she becomes, and the more deeply I am ensnared by her" (Tanizaki 125). *Naomi* is about a man's obsession with Westernization and modernization of the Taisho Japan. The protagonist Jōji projects his idealized West onto the modern girl Naomi, and he is eventually enslaved by Naomi's exotic "Eurasian" beauty.

A similar obsession and projection happen in Nabokov's *Lolita*. The novel is set in 1950s America. The intellectual Humbert Humbert is a new immigrant from Europe to America. He is attracted by girls between nine and fourteen, calling them "nymphets" (Nabokov 16). He meets the twelve-year-old Dolores, whom later he nicknames "Lolita." In order to approach Lolita,

Humbert marries her mother Charlotte, an American woman whom he dislikes for her poor imitation of European manners. Later, Charlotte senses Humbert's illicit passion for Lolita, but she soon dies in a car accident. Humbert picks up Lolita from her summer camp and lies to her that Charlotte is in the hospital. On the way to the hospital, they stop at a hotel where Humbert has a sexual affair with Lolita. Then, Humbert tells the truth and forces her to accept him as her only protector. The second part of the story starts with Humbert and Lolita's journey driving through the States and staying at motels at night. Later, they settle down at a town, and Humbert attempts to control Lolita's activities. Lolita quarrels with Humbert against his restraints. After another argument, Lolita decides to start another journey with Humbert, but she actually holds a secret plan to flee to her favorite celebrity Clare Quilty, who has been contacting Lolita behind Humbert's back. In the second journey, Lolita runs away from Humbert, as she and Quilty have planned. Humbert spends years looking for her. In the end, he finds the seventeen-year-old Lolita. Although now pregnant and living with a lower-class worker in poverty, Lolita refuses to go with Humbert. Her refusal aggravates him to look for the abductor Clare Quilty, who is in fact the evil antagonist, a typical pedophile. Quilty has taken advantage of Lolita by forcing her into pornography. Humbert finally takes revenge by shooting Quilty to death. It is a dramatic death, wrapping up the story with dark humor. The stories end is written in the fictional foreword of the novel, mentioning Humbert's death "in legal captivity of coronary thrombosis" (3) and Lolita's death "in childbed, giving birth to a stillborn girl" (4).

Jōji and Humbert both end in tragedy due to their wicked passion for their young lovers, Naomi and Lolita. Though portrayed as ignorant by the two unreliable narrators, the two heroines are both nimble in tricking their older lovers, as McCarthy summarizes in his article comparing the two novels (133). In spite of the similarities, the two stories take place in different social and historical settings. What attract the men in both stories are certainly their *femme fatales* or the "disastrous women", Naomi and Lolita. But further, these two girls serve as a metaphor of their culture, which is the Taisho modernism and the postwar America. The two girls are cultivated in a new era: fresh, fascinating, and exotic to the two older protagonists, Jōji and Humbert.

Furthermore, the two novels display different gender relations between the male and female protagonists in their social and historical settings. The older protagonists' doomed infatuation functions as a metaphor for a cultural conflict and transformation from an old era to a

new one. Jōji in *Naomi* is a rural-born exile that faces the Westernizing and modernizing Japan in the early 20th century; Humbert in *Lolita* is an upper-class immigrant from Europe, exposed to the young American culture in the postwar 1950s. Through these two unreliable, enchanted narrators, Tanizaki and Nabokov presented a rich illustration, marking a memorable arrival of a new age in their time.

Tanizaki and Nabokov: Biography of the Two Authors

Naomi was said to be a milestone of Tanizaki Jun'ichiro's early authorhood, while *Lolita* became one of the most renowned works by Vladimir Nabokov. The two novels both had impact on these two authors' careers. The two authors were attentive cultural observers, composing their works based on life experience.

Tanizaki lived in a time of cultural transformations when Japan was faced with Westernization and modernization. Similar to Jōji in *Naomi*, Tanizaki favored Western culture. He was an admirer of the prominent novelist Nagai Kafū (1879-1959), mentioned by Ito in his book on Tanizaki's career (42). Kafū studied abroad and became astounded by the West. An occurring subject in Kafū's work was Exoticism, which might be called Occidentalism in contrast to Orientalism in the West (Ito 42). Likewise, Tanizaki's early works before *Naomi* were also concerned with Occidentalism, but as a novelist who had never been to the West (McCarthy 132), his Exoticism was a distorted and blended one. "His knowledge of those continents was gained from extensive reading, and from those elements of contemporary Western culture that had been exported to and taken root in Japan" (132). Tanizaki perceived the Westernization of Japan as an inner process, and that "cultural aspiration involves obeisance and distant admiration as much as possession and participation" (Ito 63).

Such ideas were prominent in the Taisho-period popular culture (*taishū bunka* 大衆文化), which incorporated Western culture into Japanese mass culture that gave birth to the *moga*s, "modern girls". Tanizaki was a faithful supporter of the Taisho-period popular culture, and he had collaborated with movie producers in Tokyo during the Taisho period.

Just like Humbert Humbert in *Lolita*, Nabokov himself was an immigrant (precisely, an émigré) coming to the U.S. from Europe. Engaged in various aspects of the Western culture, Nabokov was a polyglot and became a lecturer in literature in universities in the U.S. The New

World, America, was once unfamiliar to Nabokov, but he immersed himself in this new land and soon started writing in English.

Nabokov made an effort to become an American writer when writing *Lolita*. In Nabokov's afterword of the novel, he states that he did "build a number of North American sets", researching about American culture and landscapes for the book (315). The highways and motels that became a symbol of the mid-50s America are prominent in *Lolita*, as Nabokov says, "I chose American motels instead of Swiss hotels or English inns only because I am trying to be an American writer and claim only the same rights that other American writers enjoy" (315).

Both authors used their experience to illustrate a cultural landscape in their fictions, including the cultural conflict that is presented through the transform of relationships between the male and female protagonists. Naomi and Lolita, who are cultivated by their time and society, become a personification of the culture exotic to their old lovers.

Illustrating the Culture in Naomi and Lolita

Although Nabokov in his essay has declared that "it is childish to study a work of fiction in order to gain information about a country or about a social class or about the author" (316), these works still present a facet of a culture and time in which their protagonists live. These cultural settings come from the authors' attentive observation of daily life, as Ito comments on Tanizaki's *Naomi,* "*Chijin no ai* (*Naomi*) exhibits a peculiar connectedness to a certain social reality, the low *bunka* (culture) of the Taisho period and its fascination with the 'West'. The novel rests upon an incisive understanding of popular culture, and it deserves to be read as the story not only of a personal obsession, but of a societal one" (Ito 78).

Naomi's Taisho Modernism

The character of Naomi suggests a strong Western impact and Jōji's fascination with the exotic "Eurasian girl". Naomi first appears as a *jyokyū* 女給 ("waitress" or "hostess") in a café, which was new to the popular culture in the Taisho era. The novel presents many scenes and elements of Taisho modernism, such as an English lesson in which Naomi "practice[s] English conversation and reading with an American woman" (Tanizaki 9), Naomi's music class, and a social-dance club.

Moreover, Naomi's name itself has been exotic and irresistible to Jōji since the first time they met. He describes Naomi's name [奈緒美in *kanji* Chinese characters] that "if written in Roman letters [ナオミ] … could be a Western name" (Tanizaki 4). Jōji repetitively refers to Western actresses when he talks about Naomi. For instance, Mary Pickford is like an alias of Naomi that Jōji keeps bringing up and comparing with Naomi. Locations like movie theatres and Western-style restaurants also keep recurring as places where Jōji and Naomi go on a date. These places consist of a prevalent part of the Taisho culture of the early 20th century. Besides immersing Naomi and himself in the Westernizing and urbanizing Taisho-period Japan, Jōji makes an effort to shape Naomi into a Western woman when he signs her up for English and dance classes.

However, Naomi seems to lack talent in her learning. She socializes well and meets young Japanese and foreign men. As their relationship proceeds, Jōji gradually loses control over Naomi's self-Westernizing. She cheats on Jōji more frequently, yet Jōji, despite his early fury, appears to be rather pleased with it. He once stated:

> The greatest weakness of Japanese women is that they lack confidence. As a result, they look timorous compared to Western women. For the modern beauty, an intelligent, quick-witted expression and attitude are more important that lovely features. If she lacks true confidence, simple vanity is enough: to think "I'm smart" or "I'm beautiful," makes a woman beautiful…. I maneuvered her toward ever greater confidence. (Tanizaki 51-52)

Jōji thinks in such way, and he is "willing to endure the humiliation", Toyama says in her essay that analyzes the relationship between Jōji and Naomi (130). It is because he believes that the deceitfulness ensures Naomi's Westernization that shapes her into a more attractive and exotic woman.

In addition to the Westernization in the Taisho mass culture, fashions of Taisho "modern girl" are also depicted through Naomi. She squanders Jōji's money on kimonos of fashionable patterns and accessories of elegant designs. Naomi's outfits are one of the highlights of the novel. She is dressed up in a "dark blue cashmere formal skirt over a silk kimono," with hair styled "in braids, tied with a ribbon," and "she never did her hair in Japanese style anymore" (Tanizaki 9). In a later part, Jōji gives another vivid description on Naomi's adorable fashion as a

Taisho modern girl when he viewed her photographs (which are a new trend entering the Taisho era as well):

> … she appeared in a glittering satin kimono and jacket, with a narrow sash high on her torso and a ribbon for a neckpiece. Then followed all sorts of expressions and movements and imitations of movie actresses—Mary Pickford's smile; Gloria Swason's eyes; Pola Negri's wrath; Bebe Daniels' suave affectation. (Tanizaki 92)

Jōji does not forget to refer to the Western popular actresses. He is bewildered by Naomi, the Taisho modern girl in the new era. Surrounded by the arriving Western culture, Naomi is the very manifestation of an exotic existence to the rural-born Jōji, who longs for modernism and dreams about Westernization.

Lolita's Postwar America

The story of *Lolita* takes place in postwar America, where Humbert from Europe encounters "Lolita" Dolores Haze in the new world. It is a continent unfamiliar and exotic to this sophisticated scholar, who becomes an equally exotic outsider to the U.S. However, unlike Jōji, Humbert is attracted by Lolita not because of the culture that raised her, but due to his illicit affair resulting from his failed childhood love. Nevertheless, through Humbert's narrative, readers see an illustration of American teenage culture in the postwar era; and a portraiture of Lolita, who is an American teenager with "lovely, slangy speech, her casual-to-the-point-of-sloppiness dress, and her impudent, wayward manner" (McCarthy 138).

Lolita is a typical American teenage girl. She likes "sweet hot jazz, square dancing, gooey fudge sundaes, musicals, movie magazines and so forth" (Nabokov 156), and she enjoys roller-skating with friends in her "blue jeans and white high shoes, as most of the other girls did" (Nabokov 169). Besides the teenage culture in America in the 1950s, street views and country roads are also present in the novel. On their journey across the country, Humbert and Lolita pass by motels, inns, gift shops and restaurants. They have been to numerous places of interest across the States, the depiction of which presents a magnificent American landscape. Moreover, the use of language in the novel suggests a cultural characteristic of the post-war America. McCarthy praises that "the interplay between Humbert's European learned/pedantic, consciously aesthetic

language and the middle-brow-striving-after-high-culture town of Mrs. Charlotte Haze or the vividly vulgar slang of her daughter Lolita is one of the great charms in the novel" (134).

The Enchanted Pygmalions and the Exotic Nymphs: Conflicts and Relations

The two stories both start with men's obsession with young girls, and they both end with tragic disillusion but when presented with dark humor, results from conflicts between the men's unrealistic fascination and female protagonists' transformation and resistance. Jōji's plan of transforming Naomi into his exotic, Western goddess eventually gets out of his control; Lolita matures, finally escapes from Humbert, and the disillusioned Humbert finishes his revenge and leads to a tragic end.

Metaphor as Cultural Conflicts

The conflicts in the relations between the men and the young girls are metaphors of cultural conflicts. In *Naomi,* it is the conflict of a traditional Japan that is faced with modernity and the rapid Westernization in the Taisho period. In *Lolita,* the conflict is revealed through the old European Humbert's disdain towards American mundanity that imitates Europe and generates its own teenage popular culture.

Jōji in *Naomi* was born in a rural area, but he receives training and works in Tokyo. He enjoys the modernizing life in the Taisho modern Japan and appreciates the Western-ness of almost everything including the "Eurasian" Naomi. However, the ideal exotic girl Naomi is also influenced by the materialism of the West, as he spends Jōji's money excessively. Eventually, it falls out of this middle-aged man's control. Naomi cheats on Jōji and dates with her peers and even Westerners as she finalizes her own Westernization.

In spite of his mania for the Western modernization, Jōji remains distant from the real West, as if the Exotic needs to be kept unreachable. When he encounters an actual Western woman, Madame Shlemskaya the Russian countess, he is thrilled and overwhelmed by her complete Western-ness, as the lady "fulfills all Jōji's fantasies about the beauty, sexuality, power, and size of the white race" (Ito 87). Jōji is already engulfed when he first meets Madam Shlemskaya. He associates her odor with "unknown lands across the sea" and "exquisite, exotic flower gardens" (Tanizaki 69). And later, she is described as "sublime", "elusive", and

"dreamlike", as if a goddess from an exotic land, far beyond reach (Tanizaki 99). Jōji only wants to "look at her quietly, from a distance, without touching her" (Tanizaki 99). He needs a distance between the Western lady and himself. Distance implies a kind of taboo that defines both beauty, eroticism, as well as exoticism (Ito 87-89). The Exoticism in Madam Shlemskaya urges him to access this "another world, separate from one's own mundane reality" (Ito 89-90).

From Jōji's point of view, facing the exotic, somewhat superior West, he seems to have an inferiority complex regarding his nation and culture. He admires the West, but he wishes to keep it at a distance. Consequently, the Japanese girl Naomi becomes a substitute for the authentic Western image, a Japanized West. Jōji becomes the "Japanese Pygmalion" who longs to transform Naomi into his idealized, exotic "Western Vamp" (Toyama). He does so by first naming Naomi—not her name *Naomi*奈緒美 written in *kanji* Chinese character, but *Naomi*ナオミ in katakana— that represents imported, Japanized Western words. Yet, as Toyama observes, Naomi's original name suggests her position as Jōji's *femme fatale*:

The first character, "na" [奈], can indicate the question, "what?" The character for "o" [緒], "cord", and "mi" [美], "beauty." Could the *kanji* for the name "Naomi" have suggested the danger of beauty becoming a kind of strangling cord? Perhaps her given name written this way was too much of a prophetic warning for Jōji (129). Jōji projects his desire of Westernization and his fetish of Exoticism, which is the hope to escape from mundanity and inferiority, onto Naomi. In the end, Jōji does successfully transform Naomi into his exotic goddess. She turns into Jōji's Westernized ideal, but the distance between the couple is elongated. There is a reversal in their relationship, in which Jōji is a masochist and obeys whatever Naomi commands. The more Naomi demands and betrays Jōji, the more he finds her charming and irresistible, because now Naomi has gained confidence like a Western woman, as Jōji has wished.

As in *Lolita*, the conservative European man, Humbert, gives a rather disdainful attitude towards the American culture. For instance, Humbert has implied his dislike towards the poor Charlotte Haze, the American woman who tries to imitate European etiquettes. He cynically mentions the premature "heterosexual experience" between Lolita and other American teens (Nabokov 133). Humbert is tired of superficial popular songs that Lolita likes, "all of them as similar to my ear as her various candies were to my palate" (Nabokov 156).

Throughout the story, the European elite Humbert maintains a feeling of superiority over this new land and the American culture. According to Ahlberg in his article on representations of

American girls in European literature in the 20th century, the conflict between the European man Humbert and the young American girl Lolita is like a metaphor that she "challenges her European 'benefactor' through her New World independence and expressivity," and Lolita "becomes the embodiment of everything Europe does not, cannot, understand about America, her femininity a marker of the unattainable, the obscure and the attractive" (64).

Nonetheless, Humbert also adores the American girl Lolita, Dolores Haze, the girl onto whom he projects his idealized Nymphet. Just like the Japanese Pygmalion Jōji in *Naomi*, Humbert tries to pursue his Nymphet Lolita, hoping to shape her into an elegant, knowledgeable young lady by cultivating her through literature and signing her up for dance class. Again, similar to Jōji, Humbert pursues the girl-child Dolores as he objectifies her with the enchanting name Lolita, a three-syllable name which is the first and the last word in the novel.

But what Humbert chases after is not an actual girl. Instead, it is an illusion born of his childhood trauma; the prematurely dead Annabel Leigh, who is the "precursor" of Lolita and the prototype of Humbert's Nymphet that never ages (Nabokov 9). Humbert hopes for an illusion that does not belong to reality. Apparently, Humbert fails as a lover and guardian. He does not realize that his step-daughter is not an idealized, outlandish Nymphet or the sculpture by Pygmalion. Lolita is not his object, but a teenager named Dolores and who shall have her own life and autonomy in control. Not until the last moment that Humbert acknowledges such a fact, though it is too late. The girl's faded teenage years are impossible to be compensated.

The concept of distance that defines both beauty and taboo is present in *Naomi* and *Lolita*. The elimination of distance brings disillusion and tragic endings to the two men. In *Naomi*, Jōji's contact with the Western woman Madame Shlemskaya intimidates him, as the actual West becomes too powerful and beautiful to approach beyond his fascination. In the end, his Westernized goddess Naomi induces a seeming power reversal in their relationship. In *Lolita,* after Humbert has possessed Lolita, the relationship changes; Lolita's enigma fades away from Humbert, who gradually loses control of Lolita.

To the two men, Naomi and Lolita are the exotic nymphs from a new era that is once unfamiliar and distant. Both Jōji and Humbert are disillusioned by the new era and new environment, caused by their ill-fated affairs with their lovers and their hyper-confidence in what they could control as outsiders who came into a time and culture change.

The Male Dominance and Power Imbalance in Gender Relations

The two novels have similar themes about obsession with teenage girls, the unreachable distance, and the possession and disillusion of the *femme fatales* that act as a metaphor of an unfamiliar culture and time to the narrators. Moreover, the stories are narrated through patriarchal dominance and the male gaze. Jōji and Humbert are two unreliable narrators driven by their obsessions, with an imbalance of power involved. *Naomi* is a confession narrated by the protagonist based on his misperception; the novel sets itself as a didactic and voyeuristic story, and Jōji believes his readers "will find it instructive, too" (Tanizaki 4). Meanwhile, *Lolita* is also identified as "the Confession of a White Widowed Male" stated in the fictitious preface by Dr. John Ray, Jr. (Nabokov 3).

The acts of looking and possessing consist of the two stories. Jōji likes to take photographs for Naomi, keeping a journal entitled "Naomi Grows Up" (Tanizaki 175), just as Humbert does, as if the girls are powerless animals under surveillance. The male gaze possesses the girls. Jōji's metaphorical cannibalism, refers to Naomi not only as "a maid", "a bird", or "a rare, precious doll", but even food. Eating is an act of possession, as Ito articulates that "the only way one can be sure of anything is to possess it, and the ultimate form of possession is consumption" (100). It is coincidental to Humbert's gorgeous yet grotesque and notorious exclamation about how he desires Lolita, "my only grudge against nature was that I could not turn my Lolita inside out and apply voracious lips to her young matrix, her unknown heart, her nacreous liver, the sea-grapes of her lungs, her comely twin kidneys" (Nabokov 165). Humbert's monstrous desire of objectifying, controlling, and possessing the powerless Lolita is poetically expressed by Nabokov.

Although it appears that both Naomi and Lolita have gained their autonomy in the end and escaped from the men's restraint, the two girls are in a passive position, economically inferior to their partners. Jōji seems to be enslaved under Naomi's Westernized beauty, but he still has economic control over Naomi. Because of Jōji's financial support, Naomi is able to purchase fashionable clothes and accessories, go to theatres and restaurants, take expensive English and dance classes, and meet with foreigners.

Naomi was born in a lower-class family, with a potential destiny of ending up in a brothel. Her job as a hostess in a café in Tokyo offers her the opportunity to work "at a new occupation in a new recreation facility that participated in the Japanese "'West,'" hence a hope

of upward mobility (Ito 81-82). The financial support from Jōji, who is a white-collar worker with stable income, will further ensure Naomi a secured life. Without Jōji's economic power, Naomi, who has quit her job after she meets Jōji, does not depend on anybody. She has to come back to Jōji, in spite of her betrayal in dating other young men. In one scene, Jōji discovers Naomi's deception, and he asks her to leave the house. Naomi begs, leaves, but then comes back again. Naomi could not enjoy her extravagant Taisho modern life without Jōji, just as the obsessed Jōji could not live on without his crafted Western goddess Naomi. Nevertheless, Jōji is the one who has the material control over her, whereas Naomi "never has much choice", as Slade points out in an article regarding the power relation between Jōji and Naomi (93). Naomi can only become the Westernized object shaped by Jōji the Pygmalion as he wishes. A power and economic disparity between their relationship is apparent.

The same relationship takes place in *Lolita*, which is a more unequal case. Lolita is a passive minority, unable to work or support herself. She could only be protected by Humbert, who is now her sole guardian. Humbert has complete patriarchal power control over Lolita, trying to "instruct" his step-daughter like a traditional European upper-class father. Lolita is inevitably a feminine, powerless character designed in representation of "the virgin land" of America (Ahlberg 65). She is hence the metaphorically vulnerable, feminine rendition of the new world—the progressive America in the postwar era, while Humbert is the dogmatic, patriarchal European lover who tries to govern her with prejudice and superiority. Such relation is structured to "compensate for the inadequacies (real and imagined) felt by many Europeans during and after the World Wars" (Ahlberg 68).

Both Humbert and Jōji are searching for their lack in their female victims. Humbert misses his youthful, immortal girl-child nymph, envious of the progressive new world of postwar America. Jōji is obsessed with young women with Western features, coveting the modernity in Japan brought by urbanization and Westernization. As a solution, the old European Humbert attempts to seek for the outlandish and immortal nymphet in the youthful American Lolita. Meanwhile, the rural-born vagabond Jōji endeavors to shape the modern girl Naomi into his ideal, Japanized Western goddess. Through the relationships with their young lovers who belong to a different time and culture, Jōji and Humbert are searching for something exotic that is lacking in their mundane everyday life.

Exoticism in Naomi and Lolita

Naomi and Lolita are the vehicles of their partners' desire for compensation and possession. What Jōji and Humbert are lacking lies in the Exoticism they have found in the two girls. Yet, the connotations of Exoticism are slightly different in these two novels.

In Western literature, Exoticism is connected to Colonialism and Orientalism in late 19th-century Europe. An early philosophical discourse on Exoticism appeared in Victor Segalen's "Essay on Exoticism", based on colonialism theories. Kuehn, in her article "Exoticism in 19th-Century Literature", further discusses Exoticism. She explains that Exoticism is concerned with the perception and description of difference or "otherness". According to Kuehn, in 19th-century literature, Exoticism "was primarily understood through geographic remoteness and Europe's (scholarly and political) interests in foreign nations".

If Exoticism means the perception and description of difference, the Exoticism in *Naomi* comes from Jōji's fascination with the Western culture, as well as the Westernizing Tokyo in the Taisho period. Naomi, the *moga* and the *femme fatale,* is the manifestation of this Exoticism. Towards the end of the story, Jōji's shaping of such Western illusion is completed through turning Naomi into a Westernized figure that he could no longer approach with intimacy. The Exoticism is alluring to Jōji, with an unreachable distance that remains.

In *Lolita*, the Exoticism is illustrated from the protagonist Humbert's point of view, about his disinterest and remoteness from the American culture. The Exoticism is the uneasiness to Humbert the Outsider. The postwar, flourishing America in the mid-20th century would have been a refreshing land filled with hope and potential to European immigrants. Yet Humbert is not in favor of this young American culture. He does not like this land of difference and otherness that are also visible in Lolita, who is a child cultivated in the youthful American culture. He tries to "instruct" Lolita in his European manner as a way to compensate for what his culture might have lost in the postwar era—progression and youthfulness. Lolita is the "American femininity", perceived by Humbert as "dysfunctional, and culturally and intellectually immature", in order to ensure "the resurrection of a functioning and sophisticated Europe" (Ahlberg 68). Consequently, Humbert hopes to possess and transform Lolita into his everlasting Nymphet that transcends an ordinary girl-child. The Exoticism finally leads to disillusion for Humbert.

The two men acknowledge the alluring Exoticism in their young lovers, and they have tried to resolve the urge by possessing the girls. In both novels, such attempts turn out as

disillusions in black humor, and both novels feign themselves as voyeuristic memoirs with instructive advice for readers. At the same time, the stories reveal the Exoticism as a developing, progressing culture of a new era that brings the exotic girls to the men. Through Naomi the charming Taisho modern girl under Jōji's narration, Tanizaki presents readers with a fascinating view of the Taisho period in Japan. In *Lolita,* narrated by Humbert the enchanted hunter, Nabokov illustrates the leisure life and grandiose landscapes in the flourishing, postwar America.

The two novels, as satirical they are, do not intend to be any kind of moral lessons but pure fictions that present unique aspects of the culture and society of their time. It is with the two fascinating female protagonists, as well as the detailed cultural depictions in their works, that Tanizaki and Nabokov have marked the memorable arrival of a new era.

Naomi's Lolita: The Lolita Fashion in Japanese Visual Culture

The Spanish diminutive name "Lolita" became known through Nabokov's virtuosic masterpiece. Meanwhile, the name is accompanied with several controversies, not to mention stigmas, which resulted from countless misinterpretations and misusages associated with pedophilia. Yet, a few decades after the birth of *Lolita*, a subculture fashion also named Lolita was born in Japan. Now, what "Lolita" connotes in this Japanese fashion is quite different from the one interpreted by Western popular culture. This section will trace the interpretations of Lolita in the West and in Japan, and more specifically in the Lolita fashion today. The Lolita subculture fashion and its Exoticism will be examined in comparison to the Exoticism revealed in *Naomi* and *Lolita*. The Exoticism in Lolita fashion today is a self-performative, ritualistic act carried out by female audiences, indicating an autonomous agency to define one's identity that wishes to detach itself from the quotidian.

Connotations of Lolita in the West and in Japan; Stigmas: Lolita as a Western Vamp, Lolicon as a Pedophile

The connotation of Lolita in the West was provided with a historical setting of the mid-20th century, when social movements started to sprouted; For example, the Sexual Liberation in the 1960s. Lolita as a seductive teenage girl was gradually formed through its movie adaptations (1962 and 1997) of Nabokov's 1955 *Lolita.* In these movies, Lolita is portrayed not as a girl-

child but as a sexually-maturing, manipulative teenager, "flirting with and kissing the buttoned-up Humbert", as described by Hinton in an article that analyzes the different receptions of Lolita in Japan and the West (1585). The poster for the movie adaptation in 1962 even made the heart-shaped sunglasses and lollipop-sucking symbolic to Lolita, suggesting a sexy and seducing teenage vamp (fig. 3).

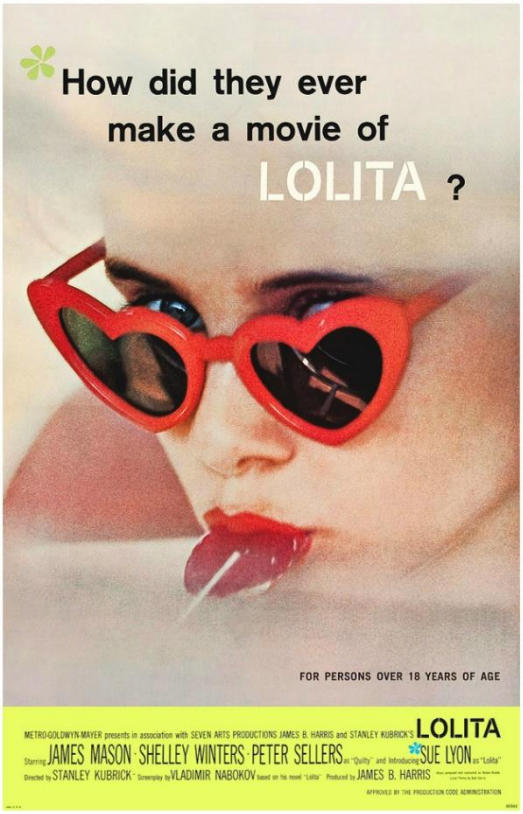

Fig. 3. The 1962 movie adaptation of Nabokov's *Lolita* (1955), directed by Stanley Kubrick. The heart-shaped sunglasses and lollipop-sucking became an iconic symbol defining Lolita in Western popular culture. *Lolita, 1962, IMDb,* http://www.imdb.com/title/tt0056193/. Accessed 22 Mar. 2018.

Earlier in Simone de Beauvoir's 1959 essay, "Brigitte Bardot and the Lolita Syndrome", Beauvoir further emphasized the image of Lolita as a half-matured, half-adolescent woman-child (instead of a "girl-child" in *Lolita* to suggest her sexual capability). As an advocate of sexual equality and autonomy, Beauvoir seemed to appreciate the attentive Nymphet traits seen in the French actress Brigitte Bardot. She is "interested in the disruptive power of Bardot as a combination of 'femme fatale' and 'nymphette'" (qtd. in Hinton 1586).

Note that in the novel, it is the ill-minded Humbert who strongly believes Lolita to initiate seduction. Furthermore, the sexual awakening of schoolgirls is among a few cynical critiques by Humbert regarding American youth culture (the contraceptives that Lolita and her fellow girls take at the summer camp!). There were hints told by the unreliable narrator in the novel, and there were media distortions in movie adaptations and cover designs for the novel in association with popular culture since the 1960s. In such a context, Lolita is inexorably aligned with a lively, deteriorative, and seductive teenage vamp.

Later terms associated with Lolita seem to worsen the reputation: such as the Lolita Complex, or *rorikon/lolicon* in Japanese *otaku* subculture, which is related to anime, manga, and game fictions. Although Humbert's standard age of Nymphet ranges between 12 to 14, in the *lolicon* subgenre in erotic comics (*eromanga* in Japanese), the highly manga-stylized female characters are often portrayed as more child-like figures with obedience. Such depictions further suggest a desire of fulfilling one's fantasy of a sole control over an objectified subject. To the *otaku* readers, these fantasies are detached from reality, but serve as a means to escape from responsibilities in the adult world (Hinton). Nonetheless, viewed by the Western media, the *lolicon* subgenre is often considered to be a synonym of pedophile, associated with "transgressive male sexual imagery aligned to Humbert Humbert", although the image of Lolita has already been driven too far away from the original in Nabokov's artistic novel (qtd. in Hinton 1594).

Lolita as a Romanticized Shōjo

Such type of child-like character design has actually been prevalent in Japanese anime and manga industries as a stylistic choice, whereas the *lolicon* subgenre in eromanga only takes a minor part compared to the whole industry. The childlike style might appear to be infantile to the West, but it goes to the Japanese *kawaii* "cute" culture, which embodies a wider meaning of designs and elements that are soft, colorful, gentle, round, and cuddly (Hinton). The *kawaii* culture is particularly popular among *shōjo*少女 "teen girls" (right about Lolita and Naomi's age range), as well as young women who now have to face the real world with stress and challenges. Consequently, the *kawaii* culture acts like "a vehicle for expressing a romanticized imaginary childhood that influenced toys, art, fashion", a solution to a nostalgia for the present and the past

(qtd. in Hinton 1592). The word *Shōjo* also becomes a romantic symbol filled with fantasy and wish of youthfulness, carefreeness, and elegance.

Furthermore, the Western stigma of the Lolita- or Naomi-type story of old man meeting young girl does not seem too controversial in Japan. The combination is more reminiscent of a story in *Tale of Genji,* which is an 11th-century classic by Murasaki Shikibu. One story included in the literature is about the protagonist Prince Genji's affair with Murasaki no Ue, who is taken to Genji's household as a child and trained to become Genji's ideal wife. A similar relation is apparent in *Naomi* between Naomi and Jōji, who fanatically wants to shape Naomi into his Western goddess. A term called *Hikarugenji Keikaku* (光源氏計画 "The Hikarugenji Plan") is used to describe the "Naomi-Jōji" or "Murasaki no Ue-Genji" kind of relation, in which an older man raises up a girl with education and financial support to shape her into his ideal wife. With this mindset, Japanese audiences of *Lolita* would have seen a parallel between Humbert and Jōji, who are similar in that they both search for a nostalgic or ideal woman in their young lovers. In Humbert's case, the nostalgic ghost lies in his Nymphet and prematurely dead childhood lover Annabel. For Jōji, the ideal is born of his obsession and fetishism with the imagined West. This is a romanticized interpretation of a power-imbalanced relationship. Also, with such a mindset, the two men's failure becomes ironic.

The image of Lolita, combined with the *shōjo* and *kawaii* culture, is interpreted as a positive and romantic one in Japan. Rather than the teenage vamp image of Lolita in Western media, the Lolita interpreted in Japan "bears a closer resemblance to the Lolita in the book—a girl who wishes to enjoy her girlhood pleasures of celebrities, magazines, soda fountains, and tennis" (qtd. in Hinton 1598). The concept of Lolita in Japan is closer to a resisting attitude towards reality and mundanity, and it "positively represents the young *shōjo* dealing with, or attempting to escape from, an unpleasant adult world" (qtd. in 1598).

The Lolita Fashion: Lolita becomes a Naomi-like "Modern Girl"

The romantic reading of *Lolita* and the idea about searching for the ideal and resisting against the mundane would certainly be appealing to *shōjo* audiences today. The Lolita fashion manifested in this interpretation is presenting a romantic, dreamy, and juvenile style of clothes and accessories, particularly known for its Sweet Lolita, or *Ama-Loli* subcategory (fig. 4). Meanwhile, as a fashion originating in Japan, Lolita fashion seems somewhat parallel with the

Taisho-modern fashion that it is a Japanized style of designs based on Western fashion. The *Wa-Lolita* (fig. 1) features a fusion of Western and traditional Japanese designs and patterns, reminding of Naomi's fancy kimono, Western-style dress, and funky accessories described in Tanizaki's *Naomi.*

Bernal did an attentive study of the Gothic and Lolita subculture in 2011, in which she defines the Lolita culture, or Gothic Lolita in general, as a Neo-Gothic subculture originating in Japan, with multiple variants. The Lolita subculture is a demonstration of "a reluctance to move into the uncertain adult world, a wish to escape reality, and a subconscious desire to remain in, or return to, the security of childhood", and hence "symbolized in the impulse to dress as a child" (Bernal 51).

Fig. 4. (Left) A set of Lolita outfit in *Ama-loli* 甘ロリ "Sweet Lolita" style, which is a variant in Lolita fashion. (Right) Another set of the Sweet Lolita style that looks more quotidian without ruffle or petticoat under the dress. Sweets, fruits, and cakes are typical design elements for a Sweet Lolita dress, often with *Alice*/fairytale references and in pastel tone (Bernal 64). Photo courtesy of the author.

Lolita fashion "taps into the Japanese *shōjo* fantasy of an idyllic childhood" (qtd. in Hinton 1596). In contrast to the Western-vamp reading of Lolita, Lolita fashion displays

modesty, purity, and innocence of an idealized, carefree child, eliminating any sexually suggestive elements in design. Lolita dresses associate itself with dolls and children's clothes in European Rococo and Victorian styles. The most representative design is the Classic Lolita (an example in fig. 5), which has "specific rules and regulations… in regard to authenticity" with "high neckline, a hemline no shorter than just below knee-length, layers and layers of petticoats, long sleeves and very long socks or full tights" (Bernal 55).

The Classic Lolita, as well as the Country Lolita (fig. 6), are much inspired by doll and children's dresses seen in Victorian-style costumes (fig. 7) and storybooks. An example would be Alice's dress in the popular story *Alice in Wonderland.* The story of Alice as well as Alice herself also has become a symbol of a *shōjo* and her fantasy world, "where such a childhood exists" (qtd. in Hinton 1596).

Fig. 5. (Left) A set of Classic Lolita outfit that makes the person appear to be a vintage Victorian doll or child in storybook. "The bodice should finish at the natural waist or just above it, exaggerating the impression of the Child's physique, and the skirt of the dress will be full-circled or bell-shaped. A headdress is expected and may be in the form of a Victorian-style band, bonnet, or bow headband" (Bernal 55). Photo courtesy of the author.

Fig. 6. (Right) A set of Country Lolita outfit, such design is generally inspired by the countryside and Victorian farms, marked by floral pattern, frill, sometimes an apron, and with accessories such as a straw hat, as shown in the figure. Photo courtesy of the author.

Fig. 7. "Illustration depicting fashions throughout the 19th century" in "Victorian Fashion". Detail. *Wikimedia Commons*. https://commons.wikimedia.org/ wiki/File:Fashions.jpg. Accessed 23 Mar. 2018.

To consumers of Lolita fashion today, the Lolita fashion is like the voguish outfits to the *mogas* like Naomi in the Taisho period. In particular, the Lolita style is neither traditionally Japanese nor authentically Western; rather, it is a Japanized West, an imagined Victorian childhood romance in an exotic land, keeping a distance from reality. This aspect is also resembles the Taisho modernism presented in *Naomi*. The adapted, synthesized, and distanced Exotic West makes the style more appealing, as Tanizaki at the time would have appraised. The Tanizaki-type relationship of the Taisho modernism is marked by the attempt to call into being culture itself and to possess an alternative world that satisfies fantasy, as Ito critiques regarding Tanizaki's work that *Naomi* is "the story of a 'West' that can be manipulated, objectified, and even consumed" (100). Similarly, the Lolita fashion creates a different identity for its consumers and brings them into an outlandish, fantastical space, with a sense of non-everydayness that distinguishes from the real world. But now, the Exotic is driven by its female audiences.

The Resisting Lolita in Subculture Fashion: Exoticism of a New Era

As one of the earliest scholars to write about fashion, Roland Barthes in *The Fashion System* has offered an analysis of fashion regarding its linguistic structure. Fashion is a functional language, "a system of signs", assigning an identity and signifying a social position of a person (qtd. in Frykhamn "Fashion Grammar: Making a Case for Re-reading Barthes"). In a sense, the Lolita fashion also becomes an identifier for a group of consumers. By providing a persona and presenting an idealized self, the Lolita dress compensates for what the user is lacking in the everyday life, guiding them into an alternative reality.

It is clear that there is also a type of Exoticism in Lolita fashion, similar to the Exoticism in *Naomi* and *Lolita* in which a seeker searches for the ideal and the eternal in something as a means to make up what he/she is missing and losing in reality. However, the Exoticism in Lolita fashion conveys a transformation in the agency. The *shōjo* and young women around Lolita and Naomi's age range are the main consumer force. The Lolita fashion consumers perform the Exoticism out of their free will. This is in contrast to the passive subjects of Naomi and Lolita in the two novels that are narrated by the didactic and patriarchal men through the male gaze, who are like Pygmalion in hopes of transforming the girls into an idealized figure that meets their standards.

Lolita fashion becomes an agent for consumers in this subculture to resist against social norms and fight for their own identity in the mundane. Hinton describes how a Lolita fashion consumer would feel, …in that space where a real girl puts on her Lolita clothes, she is able to take on the identity of an imaginary resourceful *shōjo* in her cosplay until she is required to make her inevitable return to the ordinary, responsible life dictated by her role in the culture (1597). But furthermore, most of the Lolita fashion consumers would not agree that Lolita is merely a costume or a kind of role play. In Bernal's interviews with these consumers and many Lolita designers, a fashion designer states that Lolita is "never costume but his 'day-to-day clothes'" (71). In my personal experience also as a Lolita fashion consumer, a Lolita friend once claimed that Lolita was her "daily combat suit" that she would put on to face the mundane everyday: "it is a lifestyle." Lolita fashion is not merely about the pastel-toned, doll-like dress and accessories, but such fashion also requires one to put themselves into the persona of a Lolita *shōjo* with elegant etiquettes in a romantic, idealistic world detached from reality.

A person can identify themselves through fashion, specifically, by what a person wears and how a person looks in a particular time and space. The act of wearing is self-performative and ritualistic, for it delivers a visual message to convey meaning and describe oneself within a social and cultural norm. Likewise, the Lolita fashion, with the subculture it contains, has such power to alienate its user from the everyday outfit. It provides a temporary relief from reality that is overloaded with problems and stress. The self-performative act provides the Lolita fashion consumers with confidence and courage to enter a fantastical world and to become an imagined, eternal *shōjo* with a wish of staying young and carefree. In this way, the Exoticism in Lolita fashion today turns into an autonomous act of alienation to escape from mundanity and chase after eternality, conveying a timeless pursuit of beauty and vitality.

Conclusion

By examining Tanizaki's *Naomi*, Nabokov's *Lolita,* and the Lolita fashion today, we have built a connection among the three topics with the concept of Exoticism. The Exoticism of a new era is therefore explained in these three contexts. In similarity, the Exoticism stands for the interest in the ideal and outlandish, driving one to seek the unattainable figure that is missing in reality. The three topics are all provided with a transformation that occurs in culture and society. In *Naomi*, it is the rural bumpkin Jōji facing the Westernizing urban Japan in the 1920s in search of his Japanized Western goddess Naomi. In *Lolita*, it is the arrogant immigrant Humbert pursuing an illusion of his immortal Nymphet in Lolita, who is simply an American teenager cultivated in the progressing postwar popular culture. In Lolita fashion today, it is the young woman who are confronted with a stressful reality, resisting mundanity by putting up the Lolita *shōjo* persona to enter an imagined, dream-like Neverland.

Furthermore, through the literary analysis of *Naomi* and *Lolita*, it is clear that the relationship between male and female protagonists is a manipulative and power-imbalanced one. The two stories are told through dominating, patriarchal narrators who scrutinize their partners with an objectifying male gaze. However, the narrative that Lolita fashion has developed is much different. Lolita fashion is a romantic fantasy constructed by *shōjo* instead of men. Driven by female audiences, Lolita fashion becomes a self-performative act that indicates autonomy and identity.

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Re:Search

Being Within and Without:
The Effects of Colonial Education and the Genre of Bildungsroman on Double Consciousness in *Crick Crack, Monkey*

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ABSTRACT

Merle Hodge, the author of *Crick Crack, Monkey* (1970) dexterously portrays the maturation of a young girl, Tee, affected by the imposition of European models onto her Trinidadian culture. I argue that this imposition is chiefly advanced though a repressive colonial education, both formal and informal, and manifests in Tee as double consciousness. Tee internalizes the class and race conflicts exacerbated by a pro-British establishment which leads to an identity split that can not be reconciled. Race, class and education are interwoven, turning them from separate concepts to an imperial identity of Britishness which alienates Tee from her own heritage by causing her to view herself as a reflection of this destructive force of colonial power. Additionally, I acknowledge that writing in the genre Bildungsroman sets a different sort of obstacle for Hodge. Writers of the Caribbean novel of maturation exist in a literary limbo--their classification as a Bildungsroman has been heavily contested, thwarting their attempts to rediscover a unique cultural heritage through their writings. The traditions of the Bildungsroman as a nationalistic, patriarchal text yields very different results when placed in the context of a third-world, postcolonial, female-centered novel of development. The use of the Bildungsroman in West Indian literature compounds the effects of racial othering and the imposed infantilization of the colonized people which reflects in the structural components of the genre.

KEYWORDS

West Indian Novel, Caribbean Literature, double consciousness, colonialism, maturation, bildungsroman, development, Trinidad, colonial education, whiteness

In the small town of Curepe, Trinidad in 1944, the author of *Crick Crack, Monkey* was born. The complex history of Trinidad and divisive social issues enabled Merle Hodge to write *Crick Crack, Monkey*, a story told from the perspective of a young girl, Tee, about the obstacles of race and culture facing adolescent Trinidadians during their maturation. Trinidad's battles with colonialism, European domination, and a plantation economy stagnated its development, imprisoning the people of Trinidad in a racially biased and repressive system. Before it gained independence in 1962, Trinidad switched hands many times, from Dutch to English to French rulers, and the imbalance of power in favor of a minority of white colonizers intensified. Merle Hodge tells the story of Tee, fatherless and motherless, being raised amidst a custody battle between her low-class, urban Aunt Tantie, and her elitist Aunt Beatrice. As Tee grows older, she internalizes a culture of dissonance surrounding race and class and eventually rejects her rustic, proletariat roots entirely, moving to England—to whiteness and legitimacy.

In *Crick Crack, Monkey,* we plainly observe how years of troublesome relations between England and Trinidad transfigure Trinidadians' ability to relate to themselves and to each other, altering their consciousness into a discordant binary. This reflects the notion of double consciousness, a concept which emerged in 20th century African-American literary tradition as many recently freed slaves endeavored to reconcile their African heritage in an oppressive, predominantly white society. However, this same internal duality is experienced by colonized peoples, revealing itself through the warring cultures of indigenous tradition and British imperialism. The experience of West Indian novelists and Black American novelists writing about white hegemony differ in that "while the black American writer's Bildungsroman becomes a platform for protest, the West Indian's operates out of the child's consciousness, thus she is primarily apolitical" (LeSeur 27). The novelists' goals are quite distinct, but both speak to the problem of identification in a cultural system in which they are the minority. Merle Hodge addresses the specific problem of Tee's British eurocentric education displacing her indigenous, Trinidadian heritage.

Crick Crack, Monkey manifests double-consciousness not only in narrative form via Tee's formal and informal education, but in its genre type as a Bildungsroman. This specific novel type traces a person's development into maturity and affects the manifestation of double-consciousness within Tee by placing it within the context of a colonized-colonizer relationship. The effect the Bildungsroman had on nationhood politics, capitalist agendas and modernity is brilliantly summarized by Jed Esty in his book *Unseasonable Youth*. Esty asserts that the Bildungsroman dawned from the European tradition during a

transnational movement to secure a worthwhile form of the nation and become a defined culture--its success depends on the concurrent state of the individual's maturation into adulthood and the embodiment of the nation-state as a political form (Esty 3). In *Decolonizing Genre: Caribbean Women Writers and the Bildungsroman* (1999), Maria Lima identifies the main focus of the classic Bildungsroman as exploring the relationship between experience, subjectivity, and society within a white, male, nationalistic context (Lima 5). The trope of youth and development which is at the core of the Bildungsroman plays into the narrative of stagnant development in the colonized world where the people are forced to be lesser than and subordinate to their culturally opposite oppressors. As Britain becomes a world power, its expansion from a bounded set of peoples to an exploded global network of industrial nations and colonies affects Tee's relation to the nation state (Britain) and thus her narrative framework in the Bildungsroman. In *Crick Crack, Monkey*, I argue, the mode of Bildungsroman exacerbates the already present internal strife generated by Tee's polarized education and constructs an atmosphere of alienation and self-doubt via her forced maturation in an estranged political landscape.

To begin, Tee's colonial education is racialized as well as gendered because it enforces patriarchal male standards of education while completely ignoring indigenous standards of education. Education systems are directly reflective of a culture's values--Tee questions the efficacy of her culture as its people, language, and customs are entirely absent from all institutions of learning. In "This Englishness Will Kill You", Ketu Katrak expands on the feelings of alienation a colonial education produces. He writes:

> Colonized people's mental colonizations' through English language education, British values, and culture result in states of exclusion and alienation. Such alienations are experienced in conditions of mental exile within one's own culture to which, given one's education, one un-belongs. (Katrak 63)

Katrak correctly identifies British education as a catalyst for an estrangement from the self as it has been shaped by one culture and the propulsion of the self into another unfamiliar self, shaped by a different culture. In his article "Double Consciousness" (2016), John Pittman determines that double consciousness, as described by famous civil rights activist W.E.B. DuBois, describes a sense of a two-ness within a person as well as the psychological challenge of viewing oneself through the lens of another

culture (Pittman). The people of Trinidad have no choice but to understand their life through the experience of British colonialism and English notions of propriety because their education system pushes an exclusively English agenda. While Tee gains knowledge, school presents her with the distinct challenge of engaging with the language of her oppressors in a reality that has been manufactured by that which is alien to her.

White colonialism thrusts an unattainable standard of Britishness upon the people of Trinidad, and that atmosphere of blatant inequality destroys a person's relationship to their identity. The education system sets standards of culture, language, and religion via the lens of European orthodoxy. For example, Tee's fellow classmates at school are systematically conditioned to repeat Christian doctrine without any true understanding of the content of the prayers. The recitation of the "Our Father" prayer demonstrates the flaws with compelled Anglican instruction: "Our father witchartin heavn HALLE owedbethyname THY kingdumkum THY willbedunnunnert azitizinevn" (Hodge 29). The carelessness by which the children are being taught something as significant as religion exemplifies Euro-centric condescension. The savior complex inherent in religious proselytism assumes the subjugated group must be redeemed by the religion of the self-proclaimed superior majority. This type of propaganda carries significantly more weight when the historically privileged group encroaches on the intellectual independence of the minority group, as they do by forcing compliance to their standards of education. Tee reminisces about her introduction into English, musing:

> My reading career also began with A for apple, the exotic fruit that made its brief and stingy appearance at Christmastime, and pursued through my Caribbean Reader Primer One the fortunes and circumstances of two British children known as Jim and Jill, or it might have been Tim and Mary. (Hodge 25)

Trinidadians are inculcated to believe that England is their authentic home, calling it the 'Mother country.' However, Tee's experience learning the English language demonstrates the scope of separation between both cultures. Tee is given no tools to bridge this cultural divide, and is crippled by the obscure references to a world entirely unknown to her. The presumption that Trinidadians would absorb a foreign culture is truly ironic. Trinidadians are consistently alienated from British society as well as their native culture by the propagation of Englishness into their non-white realities, which removes from them the

possibility to identify with either population. Interestingly, the Caribbean consciousness understands this subjectivity of experience and brilliantly states that the "same" and the "other" keep changing places, putting forth the idea that one's relational understanding of their place in the world is not static (Lima 24). While feelings of blackness and whiteness and the implications of these feelings fluctuate, patterns of discrimination produce a binary in which a sense of true belonging and identification is nearly impossible. Furthemore, while Britain desires to have the respect of their inferiors, they present to the inhabitants of Trinidad an imprecise variant of important English notions, calling them to blindly accept and reflect these notions without a proper understanding of their true meaning. This makes for an even more complicated understanding of double consciousness by forcing the colonized person to view himself through a culture that keeps him blind to the true substance of what is being imposed on him.

This confusion is plainly evident as Hodge chooses to present hybrid colonial education through the psyche of a child. For example, Tee says, "I had come to learn that Glory and The Mother Country and Up-There and Over-There had all one and the same geographical location" (Hodge 33). Tee is under the impression that Heaven and Britain are the same place, and furthermore, that Heaven is an actual geographical location. Her British-centered education offers a one-dimensional outlook on the world in which a superior Britain is at the center of the world. In *The Wretched of the Earth*, Frantz Fanon examines the double consciousness of colonized peoples. Referencing Tee's unilateral perspective Fanon writes, "Usually, unwilling or unable to choose, these intellectuals collect all the historical determinations which have conditioned them and place themselves in a thoroughly 'universal perspective'" (qtd in Black 396). This 'universal perspective' is the British perspective that pushes itself on a Trinidadian mindset, even though it is quite distinct from the experiences of the native Trinidadians, forcing itself into their psyches under the pretense of universality. Education is the greatest tool of colonization, and as Robert Blauner describes it, exposes "... the manner in which a minority group becomes a part of the dominant society" (396). Conformation is stressed, not merely for its own sake, but to attain a symmetrical society which functions as a whole by suppressing individuals. In a society where there is only room for one truth, the British truth, Tee's Trinidadian self grows more and more insignificant and is overshadowed, although not completely, by her English self.

The English system of schooling views the pupil as an extension of the British nation, a parcel of a much greater framework which advances rigidity above individual agency. On the contrary, a Trinidadian education is an education about life, culture, and social interactions and focuses on the educative results

of emotional experience. As a Trinidadian, Tee becomes much more attuned to her surroundings and the nuances behind people's actions while gaining practical experience learning to live in a diverse community. The character of Ma embodies Trinidadian culture through the telling of her African 'nancy' stories. Ma is the matriarch of Tee's family, the wise elder whom the children adore. She teaches the kids through adages with an understanding of a child's mindset that is entirely absent from the English style of schooling. For instance, as Ma cooks for the kids, she teaches them about appreciating what they have by saying, "Who ask don't get Who don't ask don't want Who don't want don't get Who don't get don't care" (Hodge 16). Aunt Tantie's yard is directly next to an African compound, where the black working class neighbors live together communally, in service of each other and with mutual cooperation. This atmosphere of community is reflected in Tee's playful childhood as she reminisces: "We roamed the yard and swarmed down to the water and played hoop around the breadfruit tree as if we would always be wiry-limbed children whose darting about the sun would capture like amber and fix into eternity" (Hodge 20). Her life is an amalgamation of people and activities, all warm and lively in their own way, severely contrasting with the austerity of her formal education. Ma also teaches Tee the importance of allowing herself to be fluid, mentioning many times that she believes that the spirit of her grandmother lives within Tee. Ma proclaims, "Tee was growing into her grandmother again, her spirit was in me" (Hodge 21). Ma's belief is characteristic of the Caribbean philosophy that one person can contain within themselves multiple souls. This theology affirms the validity of different viewpoints and embraces the often ambiguous journey in learning about oneself independent of societal expectations, especially in such a politically charged atmosphere.

Contrasting to Ma's style of teaching, Tee's primary school instructor, Sir, abuses his natural influence over his pupils and commands them by being forceful and disparaging of their intellect. Tee writes, "Sir stamped about and roared and banged the whip on the table and on our desks and on us until we could 'gently rise up as with one will'" (Hodge 61). Ma teaches Tee to celebrate her individualism while Sir pushes an agenda of uniformity and homogeneity. Tee rationalizes the brutality of Sir's regime as she has rationalized her black skin in a culture that celebrates whiteness over blackness. By doing this, she pressures herself into conformity over accepting her hybrid personal development. The relationships between the children in Tee's family parallel Tee's own double consciousness—each child is an individual part of a larger, more complete entity, just as each part of Tee must be expressed in order for Tee to be a whole person. The formalness of Tee's British education does the opposite, by stressing rules,

regulations, and conformity to achieve harmony. Tee mistakenly believes she must fit into a category to make sense of herself, which she attempts to do by stifling her blackness in favor of the British ideal of a clean, smart, tidy white girl. Focusing on female socialization under colonialism, Katrak explains Tee's rejection of the self when he writes, "Although Tee's education does not focus on sewing and cooking, it inculcates colonial values that denigrate, even deny her own culture and physical environment"(68). Tee believes her childhood under the carefree, familial presence of Ma and Tantie is a deviation from the "correct" culture, which is imposed on her not just in school, but in her daily life as a colonized person in a white world.

Tee's double consciousness takes an imaginative route of expression with the invention of a new persona, Helen. Helen is the most concrete manifestation of double-consciousness in *Crick Crack, Monkey*, elucidating the consequences of her one-dimensional, racially segregated education. Tee speaks of the comfort books offer her: "Books transported you always into the familiar solidity of chimneys and apple trees, the enviable normality of real Girls and Boys who went a-sleighing and built snowmen… Books transported you always into Reality and Rightness" (Hodge 67). Tee associates truth with a foreign land and a distant culture which she has been taught is superior to her own. She eventually claims that Helen is her "Proper Me. And me, I was a shadow hovering about in incompleteness" (Hodge 68). Tee's consciousness occupies a rather ambiguous sphere where she is too young to recognize the implications behind living in such tumultuous circumstances, yet old enough to be clearly affected by it. The child's psyche cannot imagine having two disparate identities within one person, causing Tee to feel as though she has to make a choice between her black, Trinidadian self and the self that desires to live a typical English life. Stigmatizing the black experience and forcing children like Tee to have a dialogue only with British culture further divides the reader rather than helping him to end his internal self-division (Lima 69). John Pittman observes that the concept of double consciousness "...seems to be a socio-cultural construct rather than a baldly bio-racial given", meaning that the condition is not inherent but rather imposed onto racially 'othered' groups. A perfect example of this imposition is Tee's existence as a young, poor black woman living in a world where her national identity is monitored and filtered by colonial powers. Her identity as a function of all these intersecting experiences manifests into double consciousness, and as a child she expresses this as her alter-ego, Helen. Given that Eurocentric education prescribes that there is a wrong and a right way to exist, Tee adopts this

perspective and begins to view her split identities in terms of right and wrong, eventually invalidating her Trinidadian culture.

Moving further, Tee's education exposes her to racism and class conflicts which complicate her attempts to rediscover her heritage and unify her warring selves. Maria Lima describes the effects of education on racial awareness when she writes of the colonial Bildungsroman: "These novels also reveal the class/color divisions that are a result of colonization, and that education magnifies" (15). Initially, Tee attends a local primary school with other children from her working class upbringing amongst the familiarity of a shared language, heritage, and skin color. In an instance when Aunt Beatrice calls Toddan Codrington, Tee vehemently protests that Codrington is not his name, denying his English name in favor of his Trinidadian name (Hodge 36). However, Tee's passionate defense of Trinidadian life subsides under the overwhelming force of British conventions, and when she is asked by Mr. Thomas what her name is later on in the book, she responds with her English name, Cynthia Davis, instead of referring to herself by her shortened, provincial name (Hodge 64). Tee goes from being a defender of Tantie and the carefree, Caribbean lifestyle of her childhood to assimilating into the upper-class culture, which is undoubtedly the influence of her complete indoctrination under the British colonial system. The lasting impacts of colonization are evident in the prevalence of a racist class ideology and ethnocentrism of the upper-class, evidenced when Tee moves to live with her Aunt Beatrice and attends St. Ann's High School. Aunt Beatrice's racist remarks, such as when she says to Tee, "Yes I know, darling, but you didn't expect her to go to Mass in that niggery-looking dress, did you?", expose a trend in British education which is not only cultural suppression, but racial oppression as well: it's no secret that "the darker you are the harder you have to try" (Hodge 85, 121). Blackness is simply not a valid form of self-expression, and as Tee begins to understand that and assimilate, she truly sees herself through the lens of colonial whiteness. He writes, "We cannot go resolutely forward unless we first realize our alienation. We have taken everything from the other side. Yet the other side has given us nothing except to sway us in its direction through a thousand twists, except lure us, seduce us, and imprison us" (qtd in Black 397). Fanon describes how colonized people try to liberate themselves but are unable to do so because they remain solely within the colonizer's perspective and not the indigenous perspective. The difficulty arises in overcoming the colonizer's perspective in a colonial system in which Tee has no means of retrieving her past, which even if recovered, would be an inadequate adversary to topple such a profound mental colonization.

As Tee is displaced from her home with Tantie and goes to live with Aunt Beatrice, her capacity to connect with her Trinidadian self diminishes and manifests in her desire to leave Trinidad and move to England to be with her father. In her article "Claiming an Identity: Caribbean Women Writers in English", author Brenda F. Berrian scrutinizes the psychological torment that forces Tee into "a situation where she finds herself wanting to and/or having to reject her relatives to discover herself" (213). While I agree that Tee does in fact reject her relatives, it is not in an effort to discover herself as she truly is, but to discover only the English parts of herself that conform to Aunt Beatrice's bourgeoisie expectations. The novel demonstrates Tee's gradual alienation from her Caribbean culture, which she mourns when she says, "I had moved up and no longer had any place here. But it was painful" (Hodge 122). Hodge uses the specific vocabulary of 'up' to describe her new place in society, exhibiting the effectiveness of Aunt Beatrice's propaganda in convincing Tee that the white British culture is superior to the one of her childhood. Tee's move to England demonstrates a reconciliation with patriarchy and the imposed underdevelopment of Trinidadian society by the patriarchy. Tee unconsciously validates white hegemony and the repressive system which stunted her personal growth and infantilized her, perpetuating instead of alleviating her internal strife, removing her further and further away from any possibility of reuniting with her former self.

Though the specific figures of the Bildungsroman differ from nation to nation, the conventional aspects of the Bildungsroman do not. In its traditional expression, the Bildungsroman follows the psychological development of its protagonist into adulthood, wherein he assimilates into the social order as an example of a virtuous "good citizen" (LeSeur 28). Identity is greatly associated with gender, as the Bildungsroman genre was written by male theorists, depicts male protagonists in a white, European context and "often ignore(s) gender, race, class, nationality, location, and sexuality" (Lima 3). Therefore, the postcolonial West Indian Bildungsroman rebels against the limitations posed by the Bildungsroman and explores the validity of presenting itself as a transformed rather than a flawed manifestation of the Bildungsroman. Tee serves as the central figure of our post-colonial novel, and demonstrates that the presentation of the key qualities of the Bildungsroman, such as nation-building and the rise of selfhood, can not occur conventionally in a post-colonial context, specifically because both the nation and the self have been compromised by outside forces. Jed Esty explains that "nations contain and naturalize the problem of uneven development by appeal to a common culture, language and destiny" (26). The nation as a concept collapses with the emergence of colonial societies, with different social experiences and

colonial histories outside of the global, capitalist market from which the European model of the nation emerges. As England dominates Trinidad, this appeal is lost, and what is introduced instead is a restrictive, foreign culture which attempts to subvert the relationship between the colonial subjects and their homeland. There is no nation for the people of Trinidad—what was once their nation has been corrupted and forced out of their consciousness, and thus the narrative framework of the Bildungsroman problematizes the idea of identity and how to achieve it in a colonial world.

National-historical time bounds the people of Trinidad within a patriarchal mindset that eliminates the female voice from nationhood and selfhood. Merle Hodge and other female bildungsroman writers push back against this very strongly by upending traditional gender roles. Lima presents the ideological battle between colonizer and colonized in gender theory by writing, "Colonized nations, moreover, have frequently been represented by Europeans as 'female' requiring 'paternal governance' by the dominant power, while the movements towards nationalism and independence have been primarily male-centered" (19). In *Crick Crack, Monkey* England is always mentioned in terms of femininity, often being referred to as the Motherland rather than the fatherland. It is a popular concept, one that reflects in the West Indian novel's celebration of female and maternal relationships as well as "a troubling of the marriage plot", which is evident from Aunt Tantie's free and liberal interactions with men (Esty 23). Tee, and other protagonists like her who have no paternal figures and instead rely entirely on women and their communities for spiritual fulfillment, depict a sort of transplanted nationhood which rejects colonial paternity in favor of the emphasis on the nation as a maternal force of community. Tee can not connect to her English "motherland" and so constructs a physical reality that she can relate to surrounded by actual women who care for her. The development of the nation is meant to parallel the development of the individual, Tee, even though individuality and self-sufficiency are not characteristics that are associated with colonized people and especially women (Lima 115).

Additionally, Tee does not follow many of the trends of the Bildungsroman precisely because of the material and educational impoverishment she has been born into. "Education functions as an agent of socialization," writes Lima, "enabling the protagonist to choose, to accept or reject the values he is presented with" (44). Tee is without agency and power to accept or reject her imposed cultural values. The rejection of these cultural values traps her in a low-class mindset which cuts her off from success, and adherence to the norms thrust upon her disavows the validity of her own culture. Tee has no access to selfhood in the method prescribed to her by the European Bildungsroman, because the culture of

conformity denies Tee the right to be an individual and to act upon her desires. The postcolonial Bildungsroman seeks a sense of wholeness in a society which puts Englishness and Trinidadianness in oppositional categories. Maria Lima points out that "in these novels the 'native' occupies the positions of both the 'self' and 'other'", which reveals a fragmentation of the self and an 'othering' which results from the forced development of colonial countries, not only geopolitically but emotionally as well (Lima 24). There is no model of hybridity for Tee to follow, as the construction of the mutually exclusive categories is part of her colonization and her British education. As we "explore intersections of colonialism, racism, sexism, and heterosexism in contexts that almost prevent access to the 'selfhood' the genre has claimed to be possible", the answer to the question of mediating between two apparently opposite selves does not lie in the conventions of the Bildungsroman, but rather in the careful examination of the flaws of the genre (Lima 14).

Although double consciousness has long been viewed as strictly an African-American concept, it has applications to many different cultures, including the Trinidadian culture as shown through the main character of Tee. Instead of attempting to reconcile her double consciousness into a complete identity, the force of an overwhelming British middle-class makes Tee ashamed of her second self, coercing her into accepting one consciousness over the other. Tee falls victim to colonial suppression of her native culture and escapes Trinidad for the Motherland, England, repressing her double consciousness. This novel demonstrates the unfortunate reality of many people in the Caribbean, a people who assume one culture and inhabit another mentality to fit into a society that has been forced unto them. The colonial system of education prevents access to ambiguity and, for Tee, the possibility of understanding her contradictory feelings as a valid form of self-expression. The use of the genre of Bildungsroman in West Indian literature is perhaps an ironic one, but its connection between the nation and the self was attractive to a displaced people. The question for the modern postcolonial Bildungsroman is one of decolonization and the retrieval of their 'authentic' cultural systems. At some point, colonial history and British history merges, creating an entirely new nation and understanding of the individuals that live in such dynamic circumstances. Tee's colonial education as well as the genre of Bildungsroman prioritizes singularity and absolutes; Tee's struggle for reconciliation of her double-consciousness will come when she rejects these absolutes and strives for her own truth within, rather than from systems that seek to regulate and appropriate her process of maturation.

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Re:Search

Folk Conversations with Bob Dylan:
Modern Traditions in *"Love and Theft"*

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ABSTRACT

Looking through the career of Bob Dylan, we can observe the patterns of musical change throughout the twentieth century, relying on the frequent evolution of the folk tradition in a modern context. By examining Dylan's body of work, we see how an artist of his caliber approaches his craft, weaving new sounds and new songs out of the old musical fabric that has come before. Bob Dylan's role as a figurehead of popular music for his generation has placed him on a pedestal; what he does in music helps define what it means to be a recording artist, and ultimately what helps define the craft. Dylan's lyrical techniques of borrowings, as showcased on *"Love and Theft"* or the re- recordings of traditional folk numbers on *Good As I Been to You*, have surpassed the expectations of how a song develops overtime, becoming commentary on a new, modern world as well as an expressive of artistic intent. In Dylan's own words, "I don't see myself as covering these songs." It's an uncovering he's been looking for. In this essay, I discuss what this uncovering of America's musical landscape does for the future of how we explore the music of old. I intend to examine how Dylan's approach to conceptualizing these older songs of varying ages dictates his troubadour character and how as a symbol of America's culture, Dylan's career has given us a panorama of American sound.

KEYWORDS

Bob Dylan, folk music, popular music, cover, *"Love and Theft"*

In the school of Dylanology we typically look at Bob Dylan first and foremost as a songwriter. But not just any songwriter, as Bob Dylan has transcended pulp status to become part of the cultural fabric of music and America, interweaving his work into the cultural dynamics of poetry, art, film, and music. Dylan is part of what we call the folk tradition, the notion that all art stems from the core principles of storytelling that created the folk songs and tales of old. Through the lens of Bob Dylan, we as readers can observe the folk tradition in popular music as a recourse of dialogue in a grander scheme of an evolving art.

In popular music, the folk tradition has evolved into several avenues of recreating or recycling older works. Sampling, the use of previously made recordings—sometimes licensed—has become an essential part of modern hip hop. Another avenue musicians often take is to cover a song. When a song is covered, it is recorded as its own individual work (sometimes inside a medley with other songs), whereby an artist can rearrange the song, include or exclude lyrical passages, etc. Covering a song is the most common way artists show off this modern folk tradition, as it resembles the way original folk ballads were spoken or sung to audiences. Words were changed here or there; no performance was ever the same. Different singers had different interpretations of the work. I will speak more about covering in Bob Dylan's career towards the end of the essay.

The third major way singers in the modern age reflect the folk tradition is by adapting or readapting earlier works. This plays out differently than merely sampling minor moments of an earlier work. Rather, adaptation plays older songs or stories in new ways. Adaptation can be a robust tool for bringing out a simple idea that a writer has come across in, say, a poem they read. A young writer might think, "I want to do that too" and express this thought by trying to recreate the poem or song they read or heard. This retelling of tales resembles our recreation of a song when we cover it. In the context of Bob Dylan, adaptation has become a recurring experience over many years. Sometimes this is well-hidden; other times, less so.

Take the case of the love triangle story of "Black Jack Davey," an old folk number Dylan recorded on his *Good As I Been to You* record in 1993. The song considers a lonely wife who leaves her current husband in search of the handsome rogue, Black Jack Davey, to whom she

makes love by the riverside. Her husband follows her in the night to discover the affair. The song "Black Jack Davey" had its own history long before Dylan. The song is one of the most famous Child Ballads, named after the late-nineteenth-century Harvard professor James Francis Child, who organized a lengthy collection of several hundred folk ballads. These songs typically contain a more general concept of plot but are also more moral than other, more basic examples of the period (Lornell 66). The original version of "Black Jack Davey" is generally regarded to be "That Raggle Taggle Gyspy," a story about a woman who is taken from her home by gypsies.

"That Raggle Taggle Gypsy" obviously has racial connotations now; so, with time, the song has come to represent a tighter narrative in which one roguish figure woos the woman in the night. This, too, becomes a quintessential plotline: the love triangle. Using the love triangle as a device, we get a better understanding of the characters in the story of the song. Their vices and stakes become all the more prevalent as the song switches from a simple moral tale into a steamy romance of seduction and, in some interpretations, murder. Dylan's version of the song as it appears on *Good As I Been to You* is far from murderous in telling, but listening to the singer's inflection and troubadour sneer in his voice, it is hard to hear any vicious intent. "'How old are you, my pretty little miss,/How old are you my honey?'/She answered to him with a lovin' smile/'I'll be sixteen come Sunday,'" one exchange goes (Traditional, 6-9). Black Jack appears to be more than a simple travelling man as he walks onto the page.

What Dylan's version adds to the folk conversation regarding "Black Jack Davey" goes beyond the simple cover. "That's the key to the whole album," says George Varga of the San Diego Times Union. "None of these songs are by him, yet he makes them indelibly his own in every case. He found or re-found his own voice on this, not through his own words but through the words of others and in some cases, centuries-old words" (Bream 174). The forceful way he plays, harder than anything else on *Good As I Been to You*, adds to the malicious nature and the trepidation of the plot. Dylan sways his guitar as he plays off the dialogue. When we get to the implied contemplation of the woman's choice to ride out with Black Jack, he plays. Again, he plays when there is a lapse of time between when the woman leaves and when the boss comes home to find she's gone. This lyrically empty space becomes a musical bridge the boss literally

uses to "overtake my baby" (34). Such musical cues are what Dylan has done even in his own songs, which are marked by a characteristic lack of lyrical bridges; thus, Dylan's performance of a folk number like this, which itself uses a technique that Dylan has made his trademark, shows us how much he has learned as not only a performer with a guitar but also an interpreter of folk music. At the time of the release of *Good As I Been to You* in 1992*,* Dylan had not performed a traditional folk song on a studio album in twenty years (that album being *Self Portrait)*.

On his record *Self Portrait*, Dylan was trying to establish a new canon for himself. Many believe this record to be an intentional disaster, mixing the folk rock of Dylan's contemporaries Gordon Lightfoot and Paul Simon with Dylan's Isle of Wight performance, as well as sprinkling in traditional folk numbers. It was made a double album for good measure, per Dylan's own remark that "if you're gonna put a lot of crap on it, you might as well *load it up*" (Cott 301). This raises the questions of whether Dylan perceived *Self Portrait* as a serious work, and whether its songs require critical interpretation. It would be remiss to overlook the beauty of one of the new songs, titled "All the Tired Horses," which features only one repeating couplet. However, some folk numbers, such as the two versions of "Little Sadie," come off as goofs, not unlike the *Basement Tapes* recordings. Ultimately, this is the context by which the mere appearance of folk ballads on a Bob Dylan record were looked at upon the release of *Good As I Been to You*. The reactions were much more impressed and praise for the effort was abound.

When *Good As I Been to You* was released, the competent covering of songs also allowed Dylan to reach a broader audience, something he had hoped to attempt further with his original concept he was to perform on *MTV Unplugged*, which was to feature only folk tunes not unlike those on *Good As I Been to You* and *World Gone Wrong*. This would have also provided closure to this period of Dylan's work, culminating in a trilogy, as with most major periods of Dylan's works. In retrospect, *Good As I Been to You* and *World Gone Wrong* began Dylan's attempt to recapture his roots, which produced a mountain of material surpassed only by his '60s peak. As Ian Bell writes in his biography of the singer, "[*World Gone Wrong*] and its predecessor, 1992's *Good As I Been to You,* would represent a reimmersion in the original sources of his music. In some sense, Dylan would repeat the course of study he had undertaken back in Greenwich

Village, in his early days" (336). This is the position most critics have adopted toward Dylan's career from the mid-1990s onward: restless, looking for the answers that will help him discover a sense of who the real Bob Dylan is.

Is the character of Bob Dylan the original Minnesotan folk singer who found his way to New York at the start of the 1960s? How he came by the name is something of a legend. In *Chronicles,* his memoir, he teases that he stole the name from a dead president of the San Bernardino Angels (Dylan 79). And although the legends range from absurd comedy to western folklore, it is the mystery of the persona that is actually important, and its importance carries with it the American values that it embodies. The persona of Bob Dylan is its own folk song character—in fact, a biographer once literally named their tome, *The Ballad of Bob Dylan*. He's a hero. He's a legend. Is he a Black Jack Davey, too? A mystical troubadour who comes in the night to take a lady away from riches and life? All this and more. Bob Dylan simply touching a folk song—any song at all, as we will later learn—eternalizes it. This eternal quality to a work, even if it isn't a grand version worthy of hyperbole, makes the song stand out and shows it to an audience. This is what Dylan brought to the conversation when he recorded *Good As I Been to You.*

This conversation continues onward today, with Dylan's recent release of five discs of traditional pop songs, the tin pan alley popular music of big bands, and vocal jazz pre-dating the rock 'n' roll of the mid-1950s. But before we discuss these latest three records in Dylan's catalogue, attention must be given to what we call the roots trilogy of Dylan's work, and where these records stand in the overarching conversation of folk music in the modern age.

The idea for *"Love and Theft"* began to take shape at the beginning of Dylan's career, but regard for it wasn't established until forty years into his career, when the titular album was released on September 11, 2001. *"Love and Theft"* is a record in which Dylan feels around for who he is as a singer in a way that he never had before on such a scale. There are potential jousts of character in songs like "Blind Willie McTell" (1983) and "Not Dark Yet" (1998), in which Dylan expresses his more human side. In the former of these two examples, Dylan had most recently come off of his hiatus of writing secular music and had finished a trilogy of Christian

rock songs. On the latter, he had a near-death experience and began work on the *Time Out of Mind* record, which many had thought would be his last. Dylan's actual personality rarely appears in song. *Time Out of Mind* presents the persona of Bob Dylan--an obvious character ballad. But on *"Love and Theft"* the music becomes all the man. The title of the album is twofold: first, it describes the album itself, as Bob Dylan's persona-driven narratives constellate into an American soap opera; second, it describes the notion of *"Love and Theft"* as the lyrical and musical borrowings detailing the essence of the folk tradition—love and theft are both warped types of appreciation.

While listening to *"Love and Theft,"* we can easily hear the roots flavoring and the taste of the Mississippi on Dylan's tongue. The delta blues are shot full force in "Lonesome Day Blues," which captures the rugged aesthetics of Dylan's '90s output. "High Water (for Charley Patton)," dedicated to the great bluesman, demonstrates its own folk roots by featuring a couplet from "The Cuckoo," a traditional song Dylan himself hadn't performed since the early 1960s. His reach varies from track to track, but the setting is consistent. The Mississippi and delta blues become the general musical stylings to which Dylan scores his words. The setting becomes the music, and thus, Dylan captures a lost world, forgotten by contemporary America.

The setting recalls the story of Dylan's Americana *Basement Tapes*, a record Greil Marcus writes about extensively in his book *The Old Weird America*. This America Marcus writes of is not unlike the America Dylan describes throughout *"Love and Theft."* It is a place where, Marcus tells us,

> [t]ime is longer than rope, and more supple. It unwinds lazily, snaps back in an instant, shocking you awake in a bed you cannot remember entering. [...] A national chronology marked by the dates memorized in the public schools of the 1940s and 1950s opens into neither the same past nor the same future as does a chronology remade according to the '40s and '50s as they happened. (64)

This is another world, a parallel America that Dylan has devised from his roots, building toward a new kind of American sound. His quest to find such music, despite the stalls it encountered

along the way, finally reached its destination at "*Love and Theft"*, where his words meet up with holy spirituals, as on "Sugar Baby," or Japanese memoir, as on "Floater" (Bream 190). The connections Dylan makes tie together his traditionalism and folk ideas, binding them into a sound collage that puts the *Basement Tapes* record to shame. Dylan would continue on this path of breathing such new life into songs for ten more years, continuing next with *Modern Times* in 2006.

When the roots trilogy concluded with *Tempest* in 2012, critics wondered what direction Dylan would take next, if there would be another direction for the aging troubadour. 2015 saw the release of the most unexpected Dylan set since *Good As I Been to You* and *World Gone Wrong* in the mid-90s: *Shadows in the Night*, a record made up of traditional pop songs from briefly before little Bobby Zimmerman was born. Coincidentally, each of the ten songs recorded for the record were previously recorded by Frank Sinatra. When listening to *Shadows*, it becomes easy to see Dylan's approach to this record. "You know, when you start doing these songs," Dylan said in the AARP interview coinciding with *Shadows*' release, "Frank's got to be on your mind. Because he is the mountain. That's the mountain you have to climb even if you only get part of the way there. And it's hard to find a song he did not do" (Love). Dylan was listening to these songs aged, but not quite like the wine on *Good As I Been to You*, tasting what he could to feel his way around the music until he found the finest sounds to bless his thirsty ears.

If *Good As I Been to You* were covers of folk songs, was that to be the case with *Shadows in the Night*? Covering songs simply means taking them and making them fit with how you can play them. But what happens when you change that song's history when you recreate it with your own instruments, your own language of sound? The conversation begins to turn. This is how a song becomes reinterpreted over time by further artists down the road. A song never needs to remain the same, as we saw in the growth of "Raggle Taggle Gypsy" into the mysterious "Black Jack Davey." When Dylan set out to record *Shadows*, he played only with his five-piece band, bending the forest of violins and heavy strings of Gordon Jenkins' arrangements down to an intimate sound. The charts were the same rhythm and the words were the same musically, not just lyrically, but the movement itself was so different. It was executed with a body of soul, not a

bleeding heart, as in Sinatra's case.

For instance, listening to Dylan's reinterpretation of Sinatra's "I'm a Fool to Want You," we can't help but notice how much Dylan's voice cracks as it moves through the song, bleeding the words into the ear. It's more heartbreaking than Sinatra's melodramatic performance from *Where Are You*?, which Dylan adapts here. The arrangement is the same, stripped down to Dylan's five-piece band, allowing more intimacy as Dylan croons its lyrics. Listening to both tracks simultaneously, Dylan slips through the guitars, crooning in an open desert of sound, whereas Sinatra can only sing around Jenkins's tight original arrangement, rising and falling like a horn player. The empty space not only allows Dylan more access into entering and leaving the song, consistently beating Sinatra to the end of the song by a few seconds, but this phenomenon also allows guitarist Charlie Sexton to perform surgery on Jenkins's accompaniment.

No other track is as good an example of this on *Shadows* than "Stay with Me," which became the record's second single. The song is obscure in the Sinatra canon, with its only LP appearance being on a quiet compilation in 1965. In Dylan's version, the arrangement turns Nelson Riddle's score into a country-Western encounter, something only alluded to in Riddle's arrangement by a saloon piano riff in the first few bars. Such allusions are Riddle's trademark. Dylan instead punches the song with this image, not only setting a scene, but filming an entire action sequence. A simultaneous listen of these two versions of the song reveal more about Dylan's approach to these standards.

There's no emulation, no execution of the same emotions of the original. There is only a wrinkled Dylan, breathing dust over a clothes-wire guitar. Dylan's idea of the saloon is very different from Sinatra's "quarter to three world" of "One For My Baby." As mentioned earlier, it's a Western, with tumbleweeds in the bass rolling from side to side. Dylan loses the urbanization, the noir element of Sinatra, instead tugging a dead whisper across the musical landscape. It becomes a cowboy song in Dylan's hands. While this cowboy approach shines brightly on this central track on *Shadows,* it takes prevalence on *Fallen Angels*, where '40s big band arrangements are turned into barroom dances with corn brooms swaying, as best exemplified in Tommy Dorsey's hit, "Polka Dots and Moonbeams."

It perhaps is better described as a front porch number. The song sways only under Charlie Sexton's guitar, gliding over Dorsey's original trombone solo. By the final instrumental chorus, Sexton then duets with Donnie Herron, who had carried much of the weight on *Shadows*. In true 1940s fashion, Dylan only sings through the song once, deliberating each breath carefully as he joins the dance. His voice sounds like whiskey, pouring between the dancing guitars as it fades into its own gentle, rippling sway.

The band plays as a cohesive unit particularly well on "That Old Black Magic," adapted from a Louis Prima and Keely Smith duet from 1958. George Receli gets to shine on drums, filling in horn riffs with thumps and bumps, not unlike an awkwardly anxious heart, tossing and turning under a witchy woman's spell. Dylan's swagger somehow works its way into the lyrics. He cannot sing high, but he can sing frailly. And with his weariness comes a context where the record shines. The witchy woman has broken down Dylan, and so his performance needs to be delivered with weary passion. All of this plays out better as a collective album when the song moves into "Come Rain or Come Shine" for the finale of *Fallen Angels*, where Dylan's purest devotions are realized, however faintly dismayed by abusive love. He wants it and promises he will stand by his woman, in true Sinatra fashion.

Where *Shadows* creeps itself along through pedal steel guitar passages that linger in the dark, the more laidback instrumentation of *Fallen Angels* pulls together a more rootsy quality that binds this second record to Dylan's roots trilogy. A song like "Skylark" is not distant from "Moonlight" or "When the Deal Goes Down," pulling together a journey of love instead of mere appreciation. Johnny Mercer's lyrics and Bing Crosby's arrangement reunite after seventy years for a lovely serenade. Crosby and Mercer are the call, Dylan the response. The picked guitar line that finishes the song is the questionable serenade that may well conclude the affair. Album-wise, there is more to the affair, but in the moment, Dylan leaves off with ambiguity to prevail, using the flight response of the Skylark to set up this ambiguity. Dylan's vocal ability, having sung so many skeptical songs, again adds that skepticism that Bing Crosby, whose persona was not unlike a fun grandpa, could never add.

Does Dylan care? Is that what he adds to the conversation when he sings something like

"Skylark"? The answer is not that simple, as these are not easy emulations. These are not covers in the general sense. "I don't think of these songs as covers," Dylan elaborated to Robert Love. "I think of them as songs that have all been done before in many ways. The word 'covers' has crept into the musical vernacular. Nobody would have understood it in the '50s or '60s. It's kind of a belittling term" (Love). Love's conclusion was that Dylan was *un*covering these songs. Dylan's interpretation of "Skylark" may not receive the same attention as a more investigative track like "Blowin' in the Wind" or "Like a Rolling Stone," but all the same, Dylan adds his touch. There's a gentleness with reproach; Dylan understands the age and the delicacy of such a song. If any smart performer were to cover *his* songs, they would treat them the same way. Like any good music historian, Dylan fully knows how to approach a song. "Skylark" or the aforementioned "That Old Black Magic" calls to mind how good a performer Dylan truly is. His voice may have aged, but he understands the words. Like Sinatra, he *feels* them, reaches out to touch them with the faith that few other singers have.

Dylan's ability to interpret his art as more than just song and his transcendence of generation or era have given us an informed listening experience not only of Dylan's work but also of music itself. For decades, Dylan has taken bits and pieces of words, music, and performances from others. Is Dylan the line between these two extremes of interpretation? Is that why he transcends time so well? Of course. Dylan's fluent use of the folk tradition—in multiple styles—has allowed him to stay afloat as a creative artist for these past several decades. *Self-Portrait* was the beginning of this kind of application. The '80s began with Dylan interpreting The Bible in his Christian trilogy, the '90s with *Good As I Been to You* and *World Gone Wrong*, and the 2000s with the concept of *"Love and Theft"* in full bloom, and now, in the '10s, with these traditional pop records. Through the years, there has never been a creative fault that failed to move Dylan somewhere closer to rediscovering himself and what his art has meant to him.

What this amounts to is a body of work that, if explored, can show us the progression of American music in a pastoral beauty so stark, it captures the complete focus of time itself. Returning to Greil Marcus, Dylan's best work can be described as the "music [that] carried an aura of familiarity, of unwritten traditions, and as deep a sense of recognition [...] that was both

historical and sui generis" (3). Dylan's work is indeed such a tradition. And as such, it slips away into the culture itself, fading into the frame of who we are as people. Through Dylan's words, even those not necessarily his own, we can learn to better understand ourselves as a culture and look forward to the expansion of a new old, weird America.

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Re:Search

Visual Spaces and Modern Subjectivity in the Big City

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ABSTRACT

King Vidor's *The Crowd* and Harold Lloyd's *Speedy*, both released in 1928 during the late silent film era, explore paradoxical themes of one's individualism and anonymity in modern New York City. Both films convey the changing lifestyles and values of a rapidly urbanizing nation, and highlight the struggle of twentieth century subjects to achieve their individualistic goals within mass society. *The Crowd* provides a naturalist perspective of life in New York City, where its protagonist, Johnny Sims, cannot transcend his circumstances. Conversely, *Speedy* offers an optimistic depiction of the city and all the opportunities it has to offer. In this essay, I examine three types of space that reflect the conflicting themes in both visual texts. These spaces are public, institutional, and domestic. *Public spaces* are open or transitional areas. Open areas can be used for leisure, such as amusement parks, or for movement, such as sidewalks and city streets. Urban sidewalks and streets additionally constitute transitional areas, though closed forms of public transportation, such as buses and street railways, also fall under this category. *Institutional spaces* are enclosed buildings or stationary areas that primarily function for corporate and civic industries. *Domestic spaces* are areas related to one's home, though in *The Crowd* and *Speedy*, these are often the most uninhabited areas. The two films demonstrate domesticity as a cultural ideal that eventually erodes in an urban setting, subsequently dismantling domestic spaces into attenuated areas. The three types of space present the paradoxical conditions that the modern subject must negotiate living in mass society.

KEYWORDS

New York City, Harold Lloyd, King Vidor, silent films, public spaces, institutional spaces, domestic spaces, Paul Strand, Wall Street

King Vidor's *The Crowd* and Harold Lloyd's *Speedy*, both released in 1928 at the end of the silent film era, explore paradoxical themes of individualism and anonymity in New York City. The two visual texts manipulate space and perspective in ways to parallel these conflicting themes while simultaneously demonstrating the protagonists' struggles towards self-transformation. Both films present the modern city, and the urban subject that inhabits it, in terms of three types of space: public, institutional, and domestic. These spaces reinforce the films' dichotomies, examining the changing lifestyles and values of a rapidly urbanizing nation, and highlighting the struggle of twentieth century subjects to achieve their individualistic goals within mass society.

The Crowd's plot demonstrates an ordinary man's desire and struggle to have his voice and ideas heard within the quintessential modern field of advertising. The film's protagonist, Johnny Sims, moves to New York City in the early 1920s and dreams of being an ad man. Stuck in a large and anonymous corporate building, Sims spends most of his time thinking up phrases and jingles that he hopes will be noticed and appreciated by the general public. He maintains his father's view that one day he will be "someone big." Yet his desire to make it big in New York City is challenged throughout the entirety of the film. Ultimately, Sims must come to terms with his own ordinariness and accept that his sense of individualism will inevitably get lost in the crowd.

When Sims leaves for New York City, an intertitle states, "When John was twenty-one he became one of the seven million that believe New York depends on them." Sims' unwavering ambition leads him to believe that his voice and ideas will make a valuable impact in the city. However, his ad pitches are mostly ignored by employers and colleagues and offer no means of differentiation from the other nameless faces in the vastness of New York City. While the film primarily reinforces the naivety of Sims' unattainable goals, it still maintains a degree of optimism that the city can bring some type of personal fulfilment. Sims marries a young woman named Mary and the two seek an idealized American lifestyle. Sims struggles to negotiate between achieving financial stability to support his growing family and pursuing his own

interests in advertising. The film reaches a dramatic turn when Sims comes home to celebrate with his family after winning $500 for an ad slogan competition. His two young children are playing across the street, and when Sims calls for them to come inside, a car hits and kills his daughter. After her death, Sims falls into a depression, making it hard for him to hold a stable job to support his family. He grows increasingly more depressed and contemplates suicide, though his young son's love and support prevents him from going through with it. The film concludes on an ambiguous, albeit, optimistic note. Sims, Mary, and their son attend a vaudeville comedy show and laugh hysterically. The camera pans out to show that the family is part of a larger audience, ultimately blending in with the crowd.

If *The Crowd* provides a somber account of the modern subject forced to accept an anonymous fate, *Speedy* challenges and embraces the fast-paced lifestyle of the city, where everybody "is in such a hurry that they take Saturday's bath on Friday so they can do Monday's washing on Sunday." The Harold Lloyd character "Speedy" takes advantage of his anonymity and discovers a sense of liberty in doing what he pleases without being noticed. Speedy's keen sense of self-transformation and improvisation enable him to take on different jobs throughout the film. At the beginning, Speedy works at an ice cream parlor, but seems to spend his time creatively conveying the Yankees score to his coworkers. He ultimately loses his job at the parlor, but easily finds another as a taxi driver. Meanwhile, Speedy is dating a young woman named Jane, whose grandfather, "Pop," drives the last horse car in the city. City developers seek to buy out Pop's horse car to acquire his track for the new street railway. Pop, however can keep his track as long as he drives the horse car once every 24 hours. Hilarity ensues as the city developers attempt to steal Pop's horse car, and Speedy must save the day by making a frantic run through the route before the deadline. The film concludes with Pop selling his route for a large sum of money, allowing Speedy and Jane to plan to marry.

Throughout the two visual texts, Sims and Speedy interact with three categories of space that define the urban setting. *Public spaces* are open or transitional areas. Open areas can be used for leisure, such as Coney Island, or for movement, such as sidewalks and city streets. Urban

sidewalks and streets additionally constitute transitional areas, though closed forms of public transportation, such as buses and street railways, also fall under this category. *Institutional spaces* are enclosed buildings or stationary areas that primarily function for corporate and civic industries. *The Crowd's* depiction of Sims' advertising office building and the maternity ward where Mary gives birth exemplify institutional spaces. *Domestic spaces* are areas related to one's home, though in *The Crowd* and *Speedy*, these are often the most uninhabited areas. Domestic spaces function as an idealization during the early twentieth century, but in an urban setting, subjects leave their domestic spaces more frequently than they come to them.

The Crowd and *Speedy* both incorporate extensive scenes taking place at Coney Island. During the twentieth century, the amusement park grew to be a socially significant public space that facilitated the intermixing of subjects from different socioeconomic backgrounds. The use of public transportation and city sidewalks enabled a similar mingling of urban dwellers. While both films portray an equal number of public spaces, *The Crowd* depicts more institutional spaces that emphasize Sims' sense of anonymity. The film includes Sims' corporate office building and the maternity ward as vast institutions teeming with the faceless and nameless subjects of New York City. Each film conveys domestic space differently. While *The Crowd* demonstrates a realistic depiction of the claustrophobic quarters in Sims' dingy apartment, *Speedy* presents a comedic approach of domesticity when Speedy and Jane convert the back of a moving truck to a cozy parlor. The two films demonstrate domesticity as a cultural ideal that eventually erodes in an urban setting, subsequently dismantling domestic spaces into attenuated areas. The three types of space present the paradoxical conditions that the modern subject must negotiate living in mass society.

Public Spaces

Both films present visually spectacular sequences that feature Coney Island, the attraction that in the early twentieth century came to epitomize the rapidly urbanizing nation. The amusement park was "readymade for the masses; it glorified speed, motion, and the unfettered human body"

(Immerso, 4). Coney Island presented urban subjects with a public space for leisure. Modern bodies swarmed to the park, walked around the grounds, played games, and enjoyed rides. The amusement park "was designed to appeal neither to the elevated rich nor the degraded poor, but was geared toward the middle-class leisure consumer" (Immerso, 6). Subsequently, a diverse group of people from differing backgrounds and social classes had an occasion to intermix. The park was "a cultural melting pot mingling individuals and races from all segments of society" (Kasson, 95). Public spaces, such as Coney Island, provided New Yorkers with an opportunity for self-transformation — they could be anything or anyone. It "encouraged visitors to shed momentarily their accustomed roles and status" (Kasson, 41). Since the park teemed with the masses, a subject could potentially blend in with everyone else. The lower classes could mix with the elite and vice versa, subsequently creating a liberating experience for the customers.

Amusement parks provided urban subjects with varying degrees of social liberations. In addition to blending in as anything or anyone, they enabled customers to behave in a less than dignified way. Coney Island offered a "relatively 'loose,' unregulated social situation which contrasted markedly with the high degree of social attentiveness and decorum demanded in most other public activities" (41). This type of public space encouraged a sense of physical closeness and intimacy. Many of the rides, such as the "Tunnel of Love," which was featured in *The Crowd*, provided young men and women an opportunity to "enjoy the company of the opposite sex away from familial scrutiny" and to display physical forms of affection (42).

The two films' depictions of Coney Island reinforce the park's influence on the "unfettered human body." In *The Crowd*, Sims and Mary go on a double date with another couple. They go on rides together that foster a sense of intimacy, and provide Sims and Mary with an opportunity to kiss. In *Speedy*, Speedy and Jane go on rides that thrust their bodies together, resulting in constant physical contact. They go down slides that inevitably lift up women's skirts and spin on wheels that push men and women closer together. The two visual texts effectively demonstrate Coney Island's influence on customers' behaviors and attitudes. It

was a public space that offered leisure to the masses, and ultimately reflected the changing lifestyles and values of an urbanizing society.

The two films' depictions of Coney Island, as well as other public spaces such as transportation and sidewalks, permitted Sims and Speedy to develop a sense of self-transformation. They could adopt different roles based on their circumstances. A significant portion of comedic elements throughout *Speedy* stem from his aptitude for self-transformation and improvisation. One sequence that exemplifies Speedy's knack for thinking on the spot occurs when he and Jane take a crowded street railway to Coney Island. The railway, much like the amusement park, merges New Yorkers together from diverse backgrounds. In an attempt to find a seat for Jane, Speedy puts string on a dollar bill, using it as a piece of bait for one of the sitting riders to get up and grab. Speedy's trick successfully works when a man stands up to retrieve the dollar, just in time for Jane to steal his seat and for Speedy to pull the dollar away with his string. Speedy does the trick again, this time obtaining a seat for himself. This sequence highlights Speedy's control over circumstances in an urban setting. Throughout most of the film, Speedy maintains an alarming sense of control over the situations he finds himself in. Compared to Sims' attempts at achieving success in advertising, Speedy easily finds new jobs on a regular basis.

While *Speedy* encourages an optimistic view of self-transformation in an urban setting, *The Crowd* presents a naturalistic approach to its story. Donald Pizer describes a source of tension found within naturalistic texts in his book *Realism and Naturalism in Nineteenth-Century American Fiction*. He states:

> "The naturalist often describes his characters as though they are conditioned and controlled by environment, heredity, instinct, or chance. But he also suggests a compensating humanistic value in his characters or their fates which affirms the significance of the individual and of his life. The tension here is that between the naturalist's desire to represent in fiction the new, discomfiting truths which he has

> found in the ideas and life of his late nineteenth-century world, and also his desire to find some meaning in experience which reasserts the validity of the human enterprise" (10-11).

Throughout the film, Sims continuously tries and fails to transcend his circumstances. When Sims and Mary take a double-decker bus to Coney Island, he points to a clown working on the street and says to Mary, "The poor sap! And I bet his father thought he would be President." Sims dreams of being "someone big" in New York City, though his attempts to achieve success within the world of advertising are ultimately thwarted by his predetermined environment and socioeconomic background. Incorporating naturalistic philosophies, *The Crowd* demonstrates Sims' inability to rise in society due to these fated factors. However, the visual text illustrates Pizer's tension between naturalistic ideologies and humanistic values. The public spaces within *The Crowd* reinforce Sims' struggle to achieve his individualistic goals within mass society.

The Crowd takes a dramatically dark turn when Sims' young daughter is hit by a car while running across the street. The city street, a public space that permits the movement and intermixing of diverse subjects, develops into a scene of spectacle and chaos. A crowd gathers around the young girl's body as Sims' and Mary plead for someone to call a doctor. The sequence grows progressively grimmer once the daughter is taken inside and the family hopelessly waits for her to get better. Later that evening, a roar of police sirens pass Sims' apartment. An unspecified commotion takes place outside, and in a frantic state of mind, Sims runs out to pathetically shush the sirens and police, hoping this would somehow help his dying daughter. A police officer brazenly tells Sims "Get inside! The world can't stop because your baby's sick!" The police officer's insensitive words are even more troubling due to the note of truth in them. Tragically, the officer is right — the city cannot stop with the death of one's child. In Sims' moment of extreme loss and suffering, he is forced to move on and return to work. The institutional space of his corporate office explores a greater sense of anonymity within an urban setting.

Institutional Spaces

The Crowd develops a sense of man's anonymity in the midst of New York City's endless stream of stimuli. In 1915, the American photographer Paul Strand developed a similar sense of tension in his iconic photograph *Wall Street*. Strand's photograph is another striking visual text from the early 20th century that effectively examines institutional spaces in an urbanizing society. Strand's manipulation of space and perspective in *Wall Street* parallels Vidor's use of visual imagery in *The Crowd* by creating a paradoxical feeling of confinement and vastness. The two pieces simultaneously convey these conflicting feelings and reinforce an overarching theme of anonymity within the modern city.

Wall Street presents a daunting image of the J.P. Morgan building in New York City. The building's severe lines form elongated rectangles, evoking the appearance of a jail cell and a foreboding sense of entrapment in an urban setting. Strand's photograph highlights the juxtaposition between the building's looming presence and the insignificant bodies of the anonymous city dwellers. The image achieves this paradoxical feeling by contrasting the large scale of the J.P. Morgan building to the small bodies of New York City's pedestrians. The building's lines and angles are clearly defined, creating sharp, rectangular shapes on its outer surface. In her book *Charles Sheeler and the Cult of the Machine*, Karen Lucic, a professor of Art and Program in American Culture at Vassar College, notes that the photograph "diminishes the human subject while accentuating the strikingly abstract patterns of the shadows and architecture" (Lucic, 47). These "abstract patterns" resemble the shape of a cage or jail cell because of the long and intimidating lines they form, conveying a sense of the individual's entrapment. Strand's manipulation of perspective cuts off the top of the building, eliminating any presence of the sky. The absence of sky creates a claustrophobic environment that separates the spectator from the outside world. However, the photograph brilliantly establishes a sense of claustrophobia or confinement, as well as a sense of overwhelming vastness. The small bodies in comparison to the building create an intimidating contrast. It appears as though the pedestrians are entrapped in an infinitely immense cage, one in which they cannot escape.

The photograph effectively demonstrates a sense of confinement; however, it additionally "reveals a disturbing sense of anonymity and conformity in the human life of the metropolis" (49). The bodies have no face or name; they are an "anonymous crowd" (Bush, 213). The pedestrians' backs are facing the camera as they walk off in their own direction, not interacting with each other, yet making up part of the same mass of busy urban dwellers. Each has their own story to tell, but there's no way of knowing it. A sense of conformity, as well as uniformity arises from the photograph's lighting. The bodies are dark in comparison to the lightened sidewalk, and few details in their appearances can be made from the picture. Essentially, they all appear the same. They have become a "manipulatable blob of suggestion and imitation" (228).

The Crowd similarly explores the theme of a modern man struggling to achieve his individualistic goals within an urban setting. After moving to New York City, Sims gets a mundane office job where he spends time thinking up ad ideas. Much like Strand's manipulation of space and perspective in *Wall Street*, Vidor's choice in camera direction and scale creates an incredible sequence in which viewers are shown the daunting office building. The camera slowly pans upward, emphasizing the immense size of the building's structure. Visually, the office building in *The Crowd* resembles the cell-like elements of the J.P. Morgan building in *Wall Street*. Both institutional spaces contain severe lines that evoke the image of a cage or jail cell. As the camera moves the viewer's eye up the side of the building, it finally focuses in on one of the cell-like windows. The camera then enters the interior of the office building and viewers are immediately overwhelmed by the rigid formation of desks and workers. The juxtaposition in size between the J.P. Morgan building and the small, faceless bodies in Strand's photograph conveys a similar, paradoxical feeling as the inside of Vidor's office building. Shot from a bird's-eye view, the interior of the room creates the feeling of being in an infinitely immense cage, similar to the feeling conveyed in *Wall Street*. The room appears to be vast with an endless number of desks formed into perfect rows. However, a sense of confinement develops due to the assembly-line layout of the desks. The formation of the office's interior parallels its cell-like outer structure. The image of perfectly straight rows of desks and workers triggers the feeling of being

in an assembly-line. The employees are not seen as distinct individuals. Conversely, they form a crowd of faceless and nameless workers. Vidor's visual imagery in this sequence underscores the anonymity and conformity of the modern city worker. Interestingly, however, Sims thinks up ad ideas and explores the realms of his own creativity in this factory-like environment. This reinforces Sims' fervent desire to achieve his individualistic goals, and to break away from the "crowd" that the city creates.

Sims' corporate office in *The Crowd*, 1928

Paul Strand, "Wall Street," 1915.

Vidor examines a maternity ward as another institutional space in a sequence that conveys similar assembly-line elements that further develop the theme of anonymity. When Mary gives birth to their first child, Vidor manipulates the size and perspective of the hospital. "We wanted the hallway to look much longer than it was practical to construct on a studio stage, so we made each successive doorway shorter" (Vidor, 70). After learning that Mary gave birth, Sims rushes to the hospital and searches for his wife and child. We see a long line of other fathers, waiting and searching for their respective wives who had also recently given birth. Like the faceless and nameless workers in Sims' office, this imagery in the hospital also evokes the feeling of being in an assembly-line. The assembly-line of fathers strips away the intimacy and significance of childbirth. In a moment as meaningful as the birth of one's child, these fathers are no more than impatient customers waiting in line. Who they are does not matter. What matters is that they will leave the hospital as quickly as they came, making space for another faceless and nameless body.

The recurrence of an assembly-line image could be interpreted as a symbol of anonymity within the modern city. In an assembly-line, each worker mindlessly does their part to ensure that each piece goes in its exact spot. The workers focus on their one task and block out the roles that their coworkers play, and in this way, each worker is anonymous. However, the image of an assembly-line reminds viewers of just how tenuous this structure can be. If one task goes wrong, a domino effect of mistakes will be made. We can see similarities of this domino effect and the tenuous structure of "order" throughout the film. The death of Sims' daughter affects the order and structure in his personal life. This tragic event sends him into a deep depression, yet the modern city moves on with life. His grieving process is interrupted by the city's "assembly-line" and need for structure. However, Sims' depression does not matter in the grand scheme of urban living, which only isolates him more and emphasizes his anonymity. In a time of advanced technology and rapidly changing social norms, Sims was falling behind due to his personal loss. The city didn't wait for him to catch up or breathe; it was up to himself to move on from the past and look forward.

Strand's *Wall Street* and Vidor's *The Crowd* incite paradoxical feelings about life in the city. In an urban setting, one is constantly surrounded by others, though it feels as if one is always alone. The pedestrians that weave in and out of the city streets do not have a name; they are simply a crowd of people whose stories and lives are unknown. The vast number of people within a city translates into one feeling alone--or confined--in a crowded urban setting. This feeling parallels the images that Strand's photograph and Vidor's film create. The landscape and structure of an urban setting can often instill feelings of vastness and confinement, subsequently perpetuating a feeling of anonymity amongst a crowd.

Domestic Spaces

During the twentieth century, an idealized image of domesticity pervaded the minds of American families, yet *The Crowd* and *Speedy* effectively dismantled it. Sims' small and dingy apartment reflects his low paying job and socioeconomic status. The apartment evokes a sense of claustrophobia due to its small rooms, cramped furniture, and broken utilities. Compared to the "Home Sweet Home" model of domesticity, Sims' apartment generates a sense of stress and entrapment. When Mary's family visits the apartment for Christmas, Sims looks for any excuse to leave. He tells Mary that he needs to run an errand, and ultimately stays at his friend's apartment all night. The visual text demonstrates an urban setting's erosion into domestic space. Sims' failed attempts in advertising means he cannot afford a house, so instead, he must raise his family in a suffocating apartment. The tight quarters subsequently cause fights between Sims and Mary, reinforcing an urban setting's negative effect on domestic space. The privacy of domestic space is questioned when Sims' daughter is hit by a car. When her body is brought upstairs to the family's apartment, a crowd of people follow, intruding on their privacy. Some remain outside the door, though peer inside to get a better view. The crowd makes a spectacle out of the family's tragedy, and encroaches on the one space where Sims and Mary can find solace.

Like Sims' apartment in *The Crowd*, Pop's apartment in *Speedy* reflects his lower socioeconomic background. The apartment is small and evokes a similar sense of claustrophobia.

Small, urban apartments capture the same condensed sensation felt in crowded public spaces. However, unlike public

spaces which are outside and encourage movement, city apartments confine the tenants to restricting rooms. While the institutional spaces in *The Crowd* create a paradoxical feeling of confinement and vastness, the domestic spaces in both films convey only a sense of suffocation. The dismantling of cozy, domestic spaces parallel the changing lifestyles and values of an urbanizing society. The two films suggest that urban dwellers spent more time out of their homes than inside. The city provided stimulating opportunities in public spaces that were more appealing than remaining in one's home. During the twentieth century, modern subjects wanted to take advantage of the opportunities offered in an urban setting. Public spaces for leisure, such as amusement parks, encouraged subjects to spend time outside. Additionally, public transportation allowed subjects to leave their homes and travel farther distances. *The Crowd* and *Speedy* use modern subjects to demonstrate this change, and to reinforce the social and physical liberations of urban public spaces.

In addition to Pop's apartment, *Speedy* demonstrates domesticity with a brilliant gag that takes place in the back of a moving truck. After their outing to Coney Island, Speedy and Jane realize they do not have enough money to get home on public transportation. Through sheer luck and coincidence, Speedy runs into an old friend who drives a moving truck. The friend offers them a ride in the back of the truck, and Speedy and Jane sit amongst another family's furniture. They rearrange the furniture to evoke the sense that they are sitting in a cozy parlor, pretending to snuggle up to a nonexistent fire. They even rock an empty cradle, imagining the children that they will one day have. Speedy finds a little sign that says "Home Sweet Home," and puts it on top of the mantle of the unlit fireplace.

While this scene presents an idealized image of domesticity, viewers must remember that Speedy and Jane are in a moving space, implying that this moment is fleeting. *The Crowd* and *Speedy* reflect similar sentiments of domesticity, though the latter takes a comedic approach.

Both visual texts convey domestic spaces in relation to public spaces. Domestic spaces were once considered a haven, though became tenuous due to the intruding outside forces of an urban setting. It is important to note that the two visual texts do not largely feature domestic spaces, highlighting its loss of significance in an urbanizing society. Much like *The Crowd's* naturalistic approach in demonstrating self-transformation and individualism within New York City, the film provides an equally pessimistic view of domesticity in an urban environment. Conversely, Speedy conveys the paradoxical conditions that a modern subject must negotiate within the city with a greater sense of optimism and humor.

The visual texts express conflicting themes of individualism and anonymity through public, institutional, and domestic spaces. These dichotomies reflect modern subjects' changing lifestyles and attitudes within an urbanizing nation. Each space provides subjects with liberating opportunities to adopt new behaviors, take on different roles, and travel farther distances. However, with these liberations come the inevitable challenges of living within mass society. Whether presented through drama or comedy, both Sims and Speedy attempt to maintain a sense of individualism without getting lost in the crowd of New York City.

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Strand, Paul. *Wall Street*. 1915. Photograph

Re:Search

Gender Performance and Identity Formation in *A Portrait of the Artist as a Young Man*

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ABSTRACT

James Joyce is noteworthy for his ability to elucidate different registers of consciousness through his characters. In *A Portrait of the Artist as a Young Man* (1916), Joyce does so through his semi-autobiographical recounting of a young man's efforts to realize his artistic potential. The interactions and disconnect between the novel's narrative perspectives, specifically free indirect discourse and first-person narration, provide different, and oftentimes contradictory, information about the protagonist, Stephen Dedalus, and his developing sense of identity. While he receives, and in some ways accepts, a socially imposed male identity, glimpses into his occluded unconscious thoughts reveal his more natural inclinations toward female identification. The unconscious manifestations of socially gendered behaviors and thought patterns demonstrate the necessary fluidity of gender identity, as their presence renders the ability to consistently perform one end of the gender spectrum over another infeasible. This reality is grounded in the novel's shift to first-person perspective at its conclusion, in which Stephen undergoes a partial, but inconsequential, reckoning with his conception of masculine performance. By illustrating how humans experience different registers of consciousness, *A Portrait* incites its readers to reevaluate their personal understandings of gender development and performance, while delegitimizing gender binaries as socially constructed fallacies.

KEYWORDS

James Joyce, Gender Inversion, Gender Identity, Performative Masculinity, Agency, Compulsory Heterosexuality, Homosocial Enactment, Narrative Modes, Femininity, Identity Formation, Unconscious Mind, Sexuality

Throughout *A Portrait of the Artist as a Young Man*, most of the novel's characters perform gender according to the constrictions of a gender binary. These characters either enact the socially prescribed gendered roles that correspond with their biological sex, or those of the so-called opposite sex. However, Stephen Dedalus, the novel's protagonist, fluctuates between these two binary ways of being, but most genuinely performs patriarchal definitions of female behavior. Most consistently, he exists as a passively impotent character with little agency, one who is heteronormatively subject to the penetrative workings of the world. However, the narrative's style, which vacillates unpredictably between different registers of consciousness through free indirect discourse, and ultimately, into first-person narration, provides contradictory information about Stephen's true gender existence within his social surroundings. The interactions between these narrative perspectives simultaneously display Stephen's feigned male performances while allowing glimpses into his occluded, inherently female identity. By divulging Stephen's incoherent perceptions of himself, other characters, and his surroundings alongside the filter of an unreliable narrator, the interactions between different registers of consciousness through free indirect discourse and first-person perspective complicate the narrative's portrayal of Stephen's experience as a young man, while elucidating how his sense of a gender identity develops and is reinforced.

Certainly, Joyce's writing is an extension of his particular experience as a man within a patriarchal hegemony. He conveys this reality through his semi-autobiographical recounting of his perceptions and experiences as a young man grappling with the process of achieving self-actualization, with a reckoning of his gender identity included in the process. Due to the necessary disconnect between author and protagonist, and the consequent complication of the relationship between the two, Joseph Valente in "Thrilled by His Touch: Homosexual Panic and the Will to Artistry in *A Portrait of the Artist as a Young Man*" reminds readers that "Stephen must, therefore, not only be seen as both Joyce and not Joyce, but he must also be seen as revealing Joyce precisely to the extent that he is *not* a self-depiction (being instead merely a portrait painted with feeling) and disfiguring Joyce to the extent that he *is* a self-depiction, altered by that feeling" (424). This disconnect between Joyce and Stephen allows the former to use his fictional surrogate as a vehicle for social critique and analysis. As for many of his male

contemporaries, Joyce's writing is not a mere regurgitation of the dominant ideology, but rather, a means to analyze and critique these structures from an insider's privileged vantage point.

As one who outwardly identified as existing along the masculine end of the gender spectrum, Joyce is not entirely capable of producing a reliable depiction of a genuinely female experience. In "The Artist and Gendered Discourse: Joyce and Muted Female Culture," Bonnie Kime Scott articulates potential, and valid, anxieties regarding Joyce's manipulation of gender in *A Portrait* when she anticipates, "A troubling possibility is the Joyce's writing of woman still serves a male author's ego, proving he can move into 'other' forms" (422). However, Joyce more so offers a text about a young man's attempts to diverge from socially imposed gender roles and norms while coming to terms with the ways in which he more closely, though unconsciously, identifies with feminine behaviors and ways of thinking, particularly over explicitly masculine demonstrations. Along this vein, Karen Lawrence in "Gender and Narrative Voice in *Jacob's Room* and *A Portrait of the Artist as a Young Man*" contends in her analysis of the two texts that "The narrative strategies of the novels shed light on the writer's position in society and the effect of sex on that position" (382). Through the interplay between different registers of consciousness through free indirect discourse and first-person narration, Joyce uses his protagonist as a vessel by which to dissect how these dominant social structures influence both men and women's social development, but particularly male experiences of femininity and womanhood.

Joyce most obviously discloses Stephen's fluid sense of a gender identity through the protagonist's inarticulate and wandering meditations on corporeality and spirituality. Throughout the narrative, Stephen experiences his bodily and spiritual existences as mutually exclusive; he either relishes hedonism, particularly through his encounters with prostitutes, or practices near-ascetic levels of bodily deprivation, such as at the start of chapter four, when he mortifies each of his senses (115-6). The dichotomous nature of these two modes of being—as Stephen experiences them—mirrors the corresponding oppositional binary between femininity and masculinity that recurs and is challenged throughout the novel. In *A Portrait*'s context, the dominant ideological gendering of bodily and spiritual existence as disparate experiences renders the former as female, while the intangible aspects of one's being, such as one's intellect, are

gendered male. Still, upon closer analysis, both Stephen's body and soul are gendered in ways that do not neatly conform to their socially prescribed parameters.

With regard to Stephen's soul, the narrator frequently refers to it with female gendered pronouns. This is particularly evidenced throughout chapters four and five, including the hypersexualized depiction in which "an inaudible voice seemed to caress the soul, telling *her* names and glories, bidding *her* arise as for espousal and come away, bidding *her* look forth, a spouse, from Amana and from the mountains of the leopards; and the soul seemed to answer with the same inaudible voice, surrendering *herself*; *Inter ubera mea commorabitur*" (Joyce 117, my emphasis). Not only does the narration impart Stephen's soul with female pronouns, thereby including it in the Biblical tradition of defining the soul as female, but even divulges the latent female anatomy of Stephen's soul, since the Latin translates to "He shall lie betwixt my breasts" (Belanger 217). Further, on the previous page, Stephen's soul is described as having "a sensation of spiritual dryness" which, in the context of his soul's female gendering, could be analogous to vaginal dryness, denoting a desire for insemination to spur the artistic realization Stephen yearns for. Similarly, Stephen's soul behaves in a biologically female way. The "inaudible voice" provides Stephen's passive and impressionable soul with guidance. His soul does not directly act, but submissively surrenders herself to the external will of another. At the same time, this notion of surrender is a means to agency for Stephen since it gives "him an intense sense of power to know that he could, by a single act of consent, in a moment of thought, undo all that he had done" (Joyce 117). In this way, the act of surrendering loses its connection to passivity and indecision, and takes on the potential to act as a guiding force. By a mere act of surrender, Stephen has the potential to alter the course of his life.

Through the narration's labelling of Stephen's soul as female, Joyce creates uncertainty as to whether or not Stephen is conscious of his soul's female gendering. On the one hand, if Stephen is included in this opportunity for gender assignment and confirmation, he could be said to be defining the intangible aspects of his identity according to his own terms, rather than those of external forces or his peers, thereby demonstrating a heightened sense of personal agency regardless of his femininity. However, it is more likely that Stephen is not consciously aware of his soul's gendering. This alternative reinforces social notions of female passivity and receptivity

while aligning with the reality of women's anatomical position in heterosexual transferences. Regardless of Stephen's level of consciousness of his soul's gendering, he understands his body to be viewed externally as male, and instinctually acknowledges when other characters refer to him with masculine gendered pronouns. The male gendering of his body simultaneously makes it the site of external challenges to, but also affirmation of, his masculinity. He cannot define his physical presence, which has already been predetermined as male, and instead must passively receive the social imposition of masculinity, in the same way he perhaps would unconsciously receive Catholic discourses on the female gendering of his soul. Although Stephen is granted social power through his socially imposed masculine definition, he is also deprived of autonomy in self-identification. Definition along either end of the gender binary does not necessarily denote personal agency and autonomy.

Stephen's own perceptions of his body and soul situate the two modes of being as existing distinct from and independent of each other. When the two do engage, however, the interactions between his soul and body establish a sort of heterosexual relationship between the feminine soul and masculine soma. The scene near the novel's conclusion, in which Stephen experiences a wet dream while unconsciously thinking about his crush, Emma Cleary, is particularly telling of the sexualized relationship between Stephen's body and soul. At the surface, this scene presents itself as a standard performance of heteronormativity—a male teenager fantasizes about his female crush and his body responds accordingly by ejaculating. However, Stephen's fantasy occurs entirely at the unconscious level, via a dream. It is Stephen's mind that intimately engages with his construction of Emma Cleary. Because Stephen's soul, i.e. the non-corporeal aspect of his being, is gendered female, Stephen's unconscious fantasy about Emma takes on a queer element—his female soul desires his construction of Emma's anatomically female body. Though Stephen's wet dream initially appears as an instance of masculine performance, it is only Stephen's mind that acts upon his idea of Emma, rather than he who actually acts upon her. Emma remains unaware of his thoughts, with the use of free indirect discourse selectively illuminating only Stephen's awareness of the event. Though Stephen is superficially masculine, he remains ineffectual and impotent while performing heterosexual, male tropes.

This scene grows more complicated upon Stephen's awakening. As he becomes increasingly conscious, his potentially homosexual fantasy morphs into a heterosexual, solipsistic masturbation. Once Stephen becomes aware of himself, in exchange for dreaming of another, that is, Emma, the narrator imparts how Stephen's "soul was all dewy wet" (Joyce 167). Stephen's physical, socially masculinized body ejaculates upon his femininely receptive soul. Consequently, he experiences a reluctance to separate himself from the relative freedom of female self-identification that his unconsciousness allows him to experience. His soul wakes "slowly, fearing to wake wholly" (167), since he seems to be more comfortable in a state that is unfettered by patriarchal constrictions. Correspondingly, as he becomes increasingly more conscious, Emma disappears from the scene. Stephen's sexuality thereby reveals itself as a form of self-aggrandizement rather than a means to establish connections with others, so much as women. His unconscious masturbation exists as an acceptance of self-centric performances predominantly associated with masculinity, disguised as a façade of outward heterosexuality and a desire to connect with others.

Nearly all of Stephen's interactions with women are presented as mere engagements with his constructions of them. These instances with women therefore prove to be unreliable reflections of reality since the women he associates with exist as his flawed conceptions of what is means to be female. Rather than understanding the women as complex individuals, he confines them to the Madonna-Whore trope. The prostitutes he engages with, unsurprisingly, fall on the Whore end, while his crushes are idealized Madonnas. Emma Cleary is one of his most notable Madonnas. She has the potential to grant Stephen salvation despite his sinful tendencies. For instance, Stephen fantasizes that the Virgin Mary absolves the pair of sinful culpability when she forgives, "Take hands, Stephen and Emma. It is a beautiful evening now in heaven. You have erred but you are always my children. It is one heart that loves another heart" (Joyce 89). Emma, being incorruptible, is not offended by Stephen's sinfulness. Her purity grants Stephen immunity from the sin of lechery.

In his earlier years, Stephen fantasized about Mercedes, an actual fictional character who was similarly created by a male author, Alexandre Dumas (Notes 206). During one of his daydreams about their union, he imagines that "They would be alone, surrounded by darkness

and silence: and in that moment of supreme tenderness he would be transfigured. He would fade into something impalpable under her eyes and then in a moment he would be transfigured. Weakness and timidity and inexperience would fall from him in that magic moment" (Joyce 49). Stephen has a pattern of surrendering himself to his constructions of femininity. Here, he willfully disregards his senses of sight and sound, his means to interact with others and the world. The narration of Stephen's surrender occurs in passive tense, emphasizing the ways in which Stephen is acted upon by an intangible woman. He projects his desires for fulfillment and a sense of self onto this fantasy of Mercedes, who he believes can grant him salvation. This initial fabrication of a love interest has the potential to spur greater change in Stephen than his immediate will, and he imagines that his fantasy of womanhood can serve as a means by which to become more masculine, through the shedding of "weakness and timidity and inexperience." However, throughout his future encounters with women, he maintains a consistently passive and receptive stance.

Stephen's introduction to Mercedes as a fictional love interest sets the template for his following conceptions of femininity that take place with actual, existing women, including Eileen, Emma Cleary, and all of the other female characters who become subject to Stephen's fantasies of womanhood. Rather than altering his perceptions of women and femininity to correspond to reality, Stephen merely transfers his fabricated understanding of femininity unto reality because "He wanted to meet in the real world the unsubstantial image which his soul so constantly beheld" (Joyce 48). Even into the fifth chapter, Stephen understands literature more than he understands himself, reality, and his potential to engage meaningfully with the world. Therefore, he projects the opportunity for disconnect from the real world that fictionalization offers onto his interactions with other characters. In an instance of irony, Stephen unknowingly defines his own existence in *A Portrait* when he explains the following:

> Even in literature, the highest and most spiritual art, the forms are often confused…the artist prolongs and broods upon himself as the centre of an epical event and this form progresses till the centre of emotional gravity is equidistant from the artist himself and from others. The narrative is no longer purely personal. The personality of

> the artist passes into the narrative itself, flowing round and round the persons and action like a vital sea (Joyce 165-6).

Stephen confuses numerous dichotomous forms throughout the narrative, such as the spiritual vs. corporeal, masculine vs. feminine, agent vs. object, etc. In his confusion between the personal and external, and well as reality and fiction, the women that Stephen engages with consistently exist as mere constructions whom Stephen can never fully approach. He can only see himself "as the centre of an epical event," that event being his own life. As the self-proclaimed artist, Stephen projects his personality onto other characters, particularly the novel's women, who have little opportunity to define themselves. His solipsism is consistent and thorough.

For this reason, during the tram ride with Eileen, Stephen remains unable to fully engage with her. He imagines, that "she too wants me to catch hold of her…That's why she came with me to the tram. I could easily catch hold of her when she comes up to my step: nobody is looking. I could hold her and kiss her." The narration follows by revealing that "he did neither: and, when he was sitting alone in the deserted tram, he tore his ticket into shreds and stared gloomily at the corrugated footboard" (Joyce 52). This interplay between first-person perspective and free indirect discourse situates Stephen's desires and capabilities as being at odds with each other. He at once wants to be involved with women, yet remains unable to meaningfully interact with them. Stephen, yet again, takes on the role of passive observer and remains impotent when faced with the possibility of engaging with his love interests.

Further, the novel's inconsistent perspectival style causes Stephen to mentally represent all of these women as ephemerally flitting in and out of the narrative. Their insubstantiality and unpredictability thereby render them unattainable for the reader, who is only provided with Stephen's unreliable and underdeveloped constructions of female existence. While Stephen is unable to conceive of the women as complex beings, the reader is similarly denied access to their potentially more substantial identities. There is little to no insight into these women's true feelings or thoughts, only mere representations of how Stephen perceives them. In this way, at the surface, they are too "shadowy and insubstantial" (Valente 436), just like the "silver line" or "white spray" (Joyce 117) that Stephen's semen takes the form of. While both have minor

physical existences, the unconscious presence of the women and Stephen's masculine projections are certainly more substantial. Therefore, they certainly impress heavily upon the reality of Stephen's identity formation and personal development, whether he realizes it or not. These instances of inconsistency between Stephen's unconscious experiences and the physical reality behind them demonstrate some of the story's most overt sources of dissonance between its three narrative styles.

The narcissistic reality of Stephen's fantasy for Emma comes as no surprise, since his solipsistic tendencies were presupposed by his father. Simon's story that took place on the story's first page immediately situated Stephen as the central character of not only his father's simple narrative, but the central character of *A Portrait*, as a whole. Scott contends that, "By making "Baby Tuckoo" or Stephen the subject or center of his narrative, Simon encourages the self-centered, egotistical, solipsistic narrative so obvious throughout Stephen's artistic development" (409). Such instances in which other characters do acknowledge Stephen's body and his corresponding interactions with the bodies of others, in contrast to his fantasies of others engaging with his body, provide further insight into Stephen's perception of his complicated gender identity. The narrative begins with Stephen finding out who he is through his father's story, "a nicens little *boy*" (Joyce 3, my emphasis). By the conclusion of the novel's first sentence, Stephen is explicitly gendered male. He goes on to innocently explore the anatomy of the female sex by hiding under the family dinner table and peering up his aunt's skirt. Because this scene appears long before Stephen is capable of developing a coherent sense of a gender identity, it is ambiguous whether the scene implicates his soul's potential queerness, stands as a testament to an unconscious self-identification—as his nascent female soul explores that which is anatomically female—or merely serves as an instance of enacted masculine curiosity.

In response to Stephen's investigation, his female relatives instantly confine him to a male existence, as well. Most obviously, his mother and aunt follow Simon's example by referring to Stephen with masculine pronouns and punishing him for what they perceive as male perversion. They threaten to preemptively castrate him by pulling out his eyes so that his potentially penetrative gaze cannot further violate the anatomically female body. Stephen's mother and aunt exist as immediate foils to the overtly masculine, oratory father with a "hairy

face" (Joyce 3) and who enacts the "Lacanian theory" of associating the "paternal phallus with the *logos* or word" (Scott 409). In behavioral contrast, "Mrs. Dedalus has had most of her performances edited out of *A Portrait*. Dialogues are recalled, not recorded at length. She complies generally with stereotypically feminine roles of accompanist and observer, displaying a muted and inhibited discourse" (Scott 410). Still, as the novel progresses, Stephen's mother does make a number of attempts to steer her son away from toxically masculine behaviors, almost as if she recognizes her deterministic fault in immediately characterizing her son as male. And while the narrative omits much of Mrs. Dedalus's opportunities to assert herself as an agent, Simon Dedalus similarly remains absent throughout his son's development. During Stephen's scolding by his female relatives, Simon stands in the narrative's background, even though, as Hélène Cixous, in "Reaching the Point of Wheat, or a Portrait of the Artist as a Maturing Woman," points out "the first adult character who comes to the page is the father" (365). This absence foreshadows how Stephen will have little to no male guidance throughout the duration of the novel, though the pressures of patriarchal constraints will influence him, regardless. The women in Stephen's life set a limiting template for the continued imposition and reinforcement of masculinity, which male characters continuously draw from throughout *A Portrait*.

Although these external forces instantly, and continuously, attempt to assert Stephen's male gender, glimpses into his personal thoughts, by way of free indirect discourse, divulge his inherent femininity. For instance, shortly succeeding his bombardment with the aforementioned masculine characterization, Stephen ponders conventionally feminine subjects, like flowers (which Scott refers to as "usually a female emblem" (406), and soft pastel colors. He thinks,

"White roses and red roses: those were beautiful colours to think of. And the cards for first place and second place and third place were beautiful colors too: pink and cream and lavender. Lavender and cream and pink roses were beautiful to think of" (Joyce 7). Stephen's reflection is quite tender and frank since he seems to understand that his thoughts are one of the few places of refuge from external masculine imposition and compulsory masculine performance. In this way, Stephen asserts a sense of agency and self-definition through his thoughts. But certainly, these thoughts remain confined to his personal awareness and, therefore, do not produce a tangible effect upon the world. Although his feminine thought patterns grant

him a sense of personal contentment and potential liberation, their external limitations contribute to Stephen's prevailing characterization as impotent and passive.

Likewise, characters outside of Stephen's immediate family consistently challenge and/or confuse his gender identity. For instance, just preceding the Harold's Cross children's party, an old woman mistakes Stephen for a young girl named Josephine and, embarrassed though perhaps not entirely surprised by her mistake, goes on to repeat her confusion a number of times. Afterwards, Stephen enacts his default response to social discomfort—he retreats into the comfort of solitude and isolation. His isolation both acts as a maternal source of comfort, and an example of his solipsistic tendencies toward masturbation. Stephen "withdraw[s] into a snug corner of the room," a vaginal metaphor, to "taste the joy of his loneliness" (Joyce 51). In contrast, just after the party, Stephen enacts what Valente refers to as "compulsory heterosexuality" (433) through an instance of gender inversion with Eileen. Once he comes into contact with her, "he assumes what was though [*sic*] to be the essentially, even *definitively* feminine role of sexual passivity and withdrawal, receiving without responding to her sexual advances" (432). Whether in social settings or when confronted by a love interest, Stephen is unable to engage meaningfully with the world, or others, due to his natural state of passivity and impotence.

Later on in the narrative, when Stephen's father does exert more influence on his son by directly acknowledging Stephen's bodily existence, he treats Stephen as female in a way that contrasts his mother and aunt's understanding of the protagonist's gender. Simon and his friends castrate Stephen by ascribing him as "a boy who doesn't bother his head about that kind of nonsense" (Joyce 71), meaning flirtations with women. This castration does not denote asexuality, but rather, unmanliness. Stephen's father considers his son's body less than and in direct opposition to his own. He challenges Stephen physically by proclaiming "I'll sing at tenor song against him or I'll vault a five-barred gate against him or I'll run with him after the hounds across the country as I did thirty years ago along with the Kerry Boy and the best man for it" (Joyce 72). Stephen is not only symbolically castrated through the dismissal of his masculine sexuality, but rendered increasingly impotent through his physical weakness. He passively observes, while the world and others assert a penetrative, emasculating force upon him. The

different ways in which Stephen's parents characterize him demonstrate how Stephen is neither male enough, nor female enough, for conventional readings of gender. Though outside forces attempt to confine Stephen to one end of the gender spectrum or the other, their consistent failure to do so reveals the tenuous nature of gender binaries.

Rather than responding to his father's verbal attack upon his physicality, Stephen passively allows Simon to deride him. Simon's male counterparts are the ones to actively stick up for Stephen by noting his superior intellect. One of the men notes, "But he'll beat you here" while "tapping his forehead" (Joyce 72). Still, Stephen's intelligence does not make him any more masculine in this situation, nor later on within the novel, despite the intellect's associations with masculinity in the novel's context. Just like Stephen's meditations on flowers and pastel colors, his intelligence contributes to his impotence and passivity. It does not allow him to assert himself as indignantly witty or righteously defensive; rather, it contributes to his debilitating inclinations toward self-isolation. In this way, Stephen's intellect manifests as stereotypically female. It is a reflection of his inability to act upon and engage meaningfully with the external world.

Stephen's acceptance of, and in some ways reverence to, the intellect, academia, and predominantly male institutions are telling of his complicated gender alliances. Though he unconsciously internalizes himself as female, there are numerous instances in which he desires to be accepted within patriarchal institutions, particularly academia and the priesthood. With regard to the former, Stephen certainly benefits from the consequences of his involvement with academia. His "reputation for essay writing" leads him to be "elected secretary to the gymnasium" (Joyce 55), thereby granting him social mobility. His erudition through patriarchal participation manifests as a means for personal advancement. Regardless, he develops a sense of suspicion toward academia. In chapter four, he professes, "The university! So he had passed beyond the challenge of the sentries who stood as guardians of his boyhood and had sought to keep him among them that he might be subject to them and serve their ends" (Joyce 126). He seems to have an awareness of the masculine gendering of knowledge and the intellect, and considers academia's role in attempting to similarly gender him male. However, his suspicions remain ambiguous. At the same time that he fears male characterization, he is suspicious of

academia's potential to render him subservient, i.e. feminine. Stephen considers how the notion of serving could relegate him to the role of dutiful female companion. He understands that his involvement with academia would not grant him the honorary benefits of patriarchal participation, but would leave him a subordinate subject to the negative, limiting consequences of such a partnership. Aware of the freedom that his separation from male institutionalism has the potential to grant Stephen, the narrator conveys "His soul had arisen from the grave of boyhood, spurning her graveclothes. Yes! Yes! Yes! He would create proudly out of the freedom and power of his soul" (Joyce 130). Stephen does not see academia as a means to foster his own creative desires, but as a self-involved institution that detrimentally molds men into serving its own deterministically patriarchal means.

With regard to Stephen's brief consideration of participating in religious institutionalism, he similarly humors the opportunity for social advancement that his engagement could provide for him. When the priest entreats Stephen to consider joining the order by focusing on the extensive power it will grant him, a power that "No angel or archangel in heaven, no saint, not even the Blessed Virgin herself" has, Stephen initially feels an intense sense of excitement. As Stephen hears "in this proud address an echo of his own proud musings" (Joyce 121), he forgets his allegiance to women and female religious figures, the Virgin Mary included, who the narrator had entreated for aid in Stephen's atonement in chapter three by begging, "O Mary, refuge of sinners, intercede for him! O Virgin Undefiled, save him from the gulf of death" (Joyce 96). This instance serves as yet another instance of disconnect between the protagonist and narration. While the narration more consistently refers to Stephen as female, the protagonist vacillates between modes of gender expression and allegiance. Therefore, Stephen muses over a reality in which he is superordinate to even biblical women. The protagonist's inconsistency further reflects his pervasive solipsism. Once he experiences yet another affirmation from the outside world of his self-indulgence, he reverts to conventionally masculine behaviors and ways of thinking.

When Stephen confesses his indulgences in lechery to a priest, another form of a father, Stephen is met with yet another instance of weak male guidance. Rather than simply absolving Stephen of his believed sins, the priest lectures him on masculinity by entreating, "Give it up, my

child, for God's sake. It is dishonorable and unmanly. You cannot know where that wretched habit will lead you or where it will come against you" (Stephen 111). Stephen's correspondence with the priest serves as yet another form of symbolic castration, with this instance more closely mirroring that which was enacted by Stephen's female relatives. It is sexually reactionary—the priest terminates Stephen's phallic potential precisely because Stephen does exist as a sexual being. Unlike Stephen's father, the priest describes sexuality as denoting a lack of masculinity. He sees Stephen's inability to control his libidinal urges as a larger inability to enact agency.

With regard to Stephen's particular case, the priest is not wrong. When Stephen does enact his sexuality through his encounters with prostitutes, he maintains a passive, female position within an imbalanced sexual power dynamic, what Valente refers to as "a literal and symbolic inversion of the phallic mode of heterosexual activity" (433). While Simon stood as a masculine orator, his son has difficulty communicating. Scott explains how "Stephen begins with an effort to control the situation by speech but the prostitute's own 'vehicle of vague speech' moves him to uncharacteristic silence, submission and almost to hysterical weeping," the last of which is "a negative symptom attributed particularly to women by Freud" (418). Stephen cannot speak, and by extension cannot meaningfully engage with the world or assert his agency. The prostitute instead asserts a penetrative force upon Stephen through "the dark pressure of her softly parting lips" which "pressed upon his brain as upon his lips as though they were the vehicle of a vague speech" (Joyce 77). Stephen receives without so much as responding. Valente refers to "Stephen's entry into nominally heterosexual activity, from courtship rituals to whoring practices" as "forms of gender inversion" (431) since he and the prostitute trade gender roles in their sexual encounter. The prostitute, through her submission of Stephen's consciousness, has the power to control him more than just physically—she is able to deprive him of his esteemed intellect. Stephen does not form his own conception of this power dynamic; rather, it is only the narrator who provides readers with a descriptive portrayal of the scene's happenings. The narration thereby forces the reader to parse through the implications of Stephen's experiences with gender inversion, a phenomenon that Valente describes as "a progressive overlapping and interfolding of sexual preferences that is registered at one level of self-narration only to be denied or externalized at another" (433). Even when Stephen is engaging in explicit bodily

activity, he remains confined to disparaging notions of femininity. He is acted upon, rather than one who acts. In this way, Stephen's experience with the prostitute challenges the notion that sexual power exists solely in the masculine realm. A woman, through the visibility of her anatomically female form, is able to paralyze a male body.

Stephen's deprivation of his oral capacities has implications for his similarly deprived sense of taste. Cixous argues that "Taste is the first act of knowledge, for women and for all men who are women. And the price of it has been exile, death, but also work, art, and creation" (362-3). Stephen, still as a nascently developing women, through the deprivation of his oral capacities, cannot taste, and therefore cannot yet act as an intellectual, an artist, or a creator. In contrast, the prostitute can taste. Her overt physicality transcends Stephen's ability to think and leaves him paralyzed, vulnerable to her whim. Her phallic tongue penetrates his willfully submissive body in a way that mimics imbalanced heterosexual power relations. Because Stephen is deprived of one of this most valuable assets, his intellect, he becomes not only less masculine in these encounters, but less human. Just before this particular encounter, but after he has already allowed his sexual impulses to take hold of him, he "moan[s] to himself like some baffled prowling beast" (Stephen 75). The priest he had made confession to almost knowingly diagnosed not only Stephen's passivity and consequent emasculation, but his simultaneously dehumanization. At the same time, he unknowingly contradicts Stephen's scattered perceptions of how masculinity functions and its ties to sexuality. This recurring absence of strong and positive guidance from male figures within Stephen's life, for better or worse, leaves him unable to form a coherent idea of how masculinity functions.

But ultimately, although Stephen is interested in the patriarchal institutions of academia and church, he excludes himself from them. Lawrence, in comparing the protagonists of *Jacob's Room* and *A Portrait* observes that "the young sons of Ireland and England do not take up the mantles of their fathers" (382). Stephen's idealized affinity for the consequences of patriarchal institutions, such as classical literature and advanced education, are extensions of his own self-interest, and not indicative of an interest in the institutions themselves. His consideration of joining the priesthood is not a desire for masculine acceptance and power, but rather proof of his inclinations toward self-aggrandizement and isolation—still a typically masculine ways of

thinking and existing. For this reason, Stephen's interest in the brotherhood is fleeting. He becomes dissuaded by the tangible consequences, the "grave and ordered and passionless life that awaited him, a life without material cares" (Joyce 123), which would have resulted from his acceptance into the order, though he remains unsure of the reasons for his refusal. His consequent, physical passing of the Christian brothers as he walks along the bridge symbolizes his tendency to outwardly go against male camaraderie and institutionalism. Though the prospect of participating in dominantly male institutions, and the power they could potentially grant him, titillate Stephen, his gradual reckoning with his more genuinely female gender identity exposes the self-serving disingenuousness of his interest in these institutions.

Stephen's denial of institutionalized forms of masculinity results, in part, from the fact that "Joyce (as well as Stephen) felt oppressed by institutions that sought to include him." He therefore conveys this reality through Stephen, his semi-autobiographical self. Lawrence elaborates that Stephen's "artistic consciousness is preempted by the patriarchal institutions seeking to include him" (Lawrence 389), meaning the institutions serve as barriers to him realizing his sense of identity and consequent artistic capabilities. Stephen's reluctance to use these tools of patriarchal power therefore limits his ability to assert his creative autonomy. He understands himself as being "destined to learn his own wisdom apart from others or to learn the wisdom of others himself wandering among the snares of the world" (Joyce 124). In this way, Stephen not only imagines a future of willful isolation, but also classifies himself as prey through his feelings of suspicion and unease. He is weary of masculine institutions and situates them as forms of male predation and aggression that he is vulnerable to, since these masculine institutions assert a penetrative, inhibiting force on the receptive protagonist. His reluctance to participate in institutions of patriarchal hegemony is for the sake of fostering his own means of artistic expression, and thereby an attempt at achieving a sense of autonomy.

The narration's portrayal of Stephen's creativity uses maternal, rather than paternal, language to convey his productivity. The protagonist's most overt instances of creative potential occur during moments of relative compassion, when he is not preoccupied with his fantasy of self-isolation, since it is in these moments that Stephen is his most feminine. One particular moment of compassion leads Stephen to feel as though he is with child. It is "only then for the

first time since he brooded on the great mystery of love did he feel within him a warm movement like that of some newly born life or virtue of the soul itself" (Joyce 115). Similarly, after firmly resolving not to join the priesthood, and as he contemplates his creative, maternal potential, he likens the process of artistic creation, yet another way to "to recreate life out of life" (Joyce 132), to birth. For Stephen, the process of bringing art into the world is near synonymous to the creation of a human life. He is therefore most able to create when he identifies closely to femininity and womanhood.

His eagerness to exist as an artist, and thereby more female, does not come without apprehension, though. While his femininity signals greater expressive freedom, it has gender based oppression and harassment as a side effect. One of his most overt instances of maternal anxiety occurs in chapter two, when Stephen experiences an acute bout of uneasiness upon finding a carving of the word "foetus." Stephen gives life to an entire construction of a scene in which "A broad-shouldered student with a moustache (i.e. a hyper-masculine student) was cutting in the letters with a jack-knife, seriously" while a cohort of rowdy students' watch. The mere sight of the word "foetus" imposes a strong sense of maternity upon Stephen, since it causes him "to find in the outer world a trace of what he had deemed till then a brutish and individual malady of his own mind." The transference of Stephen's anxieties into a semi-physical—the scene is real enough to the deeply distraught Stephen—apparition acts as a symbolic birth of a squadron of sons. This scene is particularly telling of Stephen's identification with maternity since it directly succeeds an instance of paternal failure, in which his father was "duped by the servile manners of the porter" (Joyce 68) that accompanied the pair.

Stephen's discomfort over his fabrication of the wood carver and his entourage of supportive men, in part, also comes from his disinterest in male social bonding, something that had manifested at an early age. Shortly before the foetus scene, while Stephen is witnessing the antagonistic tendencies of his male peers, the narrator observes, that Stephen "mistrusted the turbulence and doubted the sincerity of such comradeship which seemed to him a sorry anticipation of manhood" (Joyce 63). Stephen is skeptical of male performances of masculinity, and he readily notes the disingenuousness of them. However, his disinterest is in part a defense mechanism, since he is aware of his exclusion from male homosocial bonds. Stephen's fellow

students know him to be relatively feminine and deliberately exclude him from their male-centric merrymaking because of it. In fact, his school mate Heron accurately characterizes Stephen as "a model youth" who "doesn't smoke and he doesn't go to bazaars and he doesn't flirt and he doesn't damn anything or damn all" (Joyce 57). Stephen's peers readily classify him as one who does not act upon the world.

In particular, Stephen frequently refers back to when Wells "had shouldered him into the square ditch the day before because he would not swop his little snuffbox for Wells's seasoned hacking chestnut." This larger, more masculine boy pushes the effete Stephen into a cavernous ditch, a vaginal symbol for where Stephen anatomically belongs. Wells's heightened sense of masculinity is so at odds with Stephen's relative femininity that Stephen cannot even "raise his eyes to Wells' face" (Joyce 9) to conjure an image of his bully's mother. Further, Wells's motive for bullying Stephen is comparably gendered. Joseph Valente explains how Stephen "will not trade his dandyish 'little snuffbox' for Wells's macho 'hacking chestnut, the conqueror of forty,'" and elaborates that "the box and the nut function as genital symbols for the respectively feminized and masculinized positions of Stephen and Wells" (426). Stephen is unwilling to trade in his femininity for a symbol of masculinity. Wells's desire for the little snuffbox is telling of masculinity's tenuous grasp on not only Stephen, but his peers as well, who seem to be searching for modes of escape from masculinity. Even Wells's name alludes to vaginal anatomy, or a similarly cavernous orifice. Stephen, solipsistically unaware of the similar turmoil experienced by his peers, therefore attempts to reclaim his pride and social standing through a masculine demonstration—by willfully separating himself from them. Stephen and his peers' disinterest in performing conventional masculinity reveals the tenuous grasp that masculinity has upon its subjects, as well as the ways in which masculinity fails for other characters. It comes as no surprise then, when Stephen and his peers feel a sense of discomfort and defensiveness in response to the gipsy student's celebration of "universal brotherhood." Rather than joining in on the cheer, Stephen does not engage and Temple uneasily glanc[es] about him" (Joyce 152).

Even Simon Dedalus, a strong proponent of masculinity, seems to have an awareness of its fragility, as evidenced by his anxieties regarding his son's, and by extension his own, masculine failure. If Simon is incapable of producing and raising a properly male son, this failure

reflects poorly upon his own vulnerable masculinity. He seems to acknowledge his inability to produce a proper son when he disparagingly addresses Stephen as "your lazy bitch of a brother" to one of Stephen's sisters. The accusation of laziness alludes to Stephen's passivity and impotence, while "bitch" quite explicitly genders him as female, and negatively so. Stephen, in one of his most explicit displays of self-respect, cleverly retorts, "He has a curious idea of genders if he thinks a bitch is masculine" (Joyce 135). However, Stephen's jab at his father is not exactly self-aware. While he may be noting the oxymoron of combining "bitch" and "brother" as an insult, he more likely seems to view himself as male, and wants to label himself as such.

Further, Stephen's father is unable to perform his role as a patriarch, despite his aggressive insistence on his physicality. Most notably, he is constantly in debt and unable to provide his family with a sense of stability. Aware of his father's failures, Stephen concedes early on in *A Portrait* that "he felt sorry for him that he was not a magistrate like the other boys' fathers" (Joyce 18). Even at a young age, Stephen has an idea of how masculinity functions within society and how his father fails to adhere to his expected, gendered parameters. Despite Simon's financial failures, he attempts to uphold his façade as masculine model. Scott contends, "When he can no longer afford to send Stephen to prestigious Clongowes Wood College, Simon takes pride in having arranged with Father Conmee for Stephen's place in the local Jesuit school, Belvedere. His self-satisfaction comes from a sense of knowing and manipulating a systems and implies complicity in social and intellectual hierarchies and male networks" (411). While male institutions exclude Simon, he still wishes to ensure a place of acceptance for his immediate male heir within them. This example of masculine inconsistency is just one of many instances in which Stephen receives mixed signals about masculinity from inadequate male models.

In this way, Stephen's confusion regarding masculine performance, at least in part, stems from his parents' contradicting ideas of male camaraderie. Simon reveres the idea of male camaraderie, as previously demonstrated by his relationships with his male friends. To "facilitate Stephen's male-bonding at school" (Scott 410), Simon advises his son "never to peach on a fellow" (Joyce 5), and much later on in the narrative pushes Stephen to join rowing club (Joyce 194), making Simon's pressuring of Stephen to be masculine quite consistent throughout the novel. His insistence on masculine performance sets the precedent for Stephen's overarching

tendency to isolate himself and stifle of his emotions. By advising his son not to "peach on a fellow," Simon socializes Stephen to internalize his feelings, rather than process and share them. In fact, later on in the narrative, when Stephen makes an effort to let his feelings be known to others, he is mocked for it. Stephen eventually does peach on a fellow, that fellow being Father Dolan, who hit him with the pandy bat, the symbol of "phallic power" exercised over Stephen's "castrated vision" (Scott 405) after he failed to complete his schoolwork due to impaired—that is, castrated—vision. In this way, Dolan asserted an act of masculine domination over the hyper-feminized Stephen. The consequences of betraying his fellow man reinforce Stephen's belief that he should have listened to his father by isolating himself emotionally.

In contrast, the guidance that Stephen receives from his mother directs him to avoid male homosocial bonding. She encouraged isolation from men when she "told him not to speak with the rough boys in the college" (Joyce 5). Stephen's mother rejects performative masculinity, and Stephen praises her for it ("Nice mother!"), even before he has a clear understanding of why his peer's demonstrations of masculinity are socially undesirable. His mother sets the precedent for proper behavior by giving Stephen guidance, while his father only gives him "five-shilling pieces for pocket money" (Joyce 5), with currency acting as paternalistic symbol in place of proper guidance. Still, the pressures of masculine performance create a strong impression upon Stephen, even early on. He follows by avoiding looking at his mother when she cries while saying goodbye to him because of his unwillingness to process and experience emotion.

Ultimately, though, near the novel's conclusion, Stephen begins to perform masculine behavior in front of his male peers naturally. For instance, when Cranly asks him if he would "deflower a virgin," Stephen replies, "is that not the ambition of most young gentlemen?" (Joyce 190). Though his response is outwardly direct, his feelings remain ambiguous. He may exclude himself from the category of "most young gentlemen," or he may consider himself as part of this social group. When Cranly presses Stephen for a less cryptic response, Stephen continues to avoid the question and instead addresses an issue that he finds more pressing, his unwillingness to "serve that in which [he] no longer believes" (Joyce 191). He deliberately neglects the conversation that Cranly is trying to have with him, in favor of shifting the conversation to his own point of interest—himself and his convictions. Though Stephen remains unable to engage

properly with others and continues to indulge in his solipsistic tendencies, he seems to have an understanding of how to manipulate homosocial interactions to feign an appearance of masculinity.

Their exchange takes place in free indirect discourse, so the reader is simultaneously presented with a sense of Stephen and Cranly's thoughts, as well as the narrator's presentation of them. The protagonist's next example of feigned male performance, occurring in first-person and within the security of his journal, provides a different portrayal of Stephen's gender performance. While accompanying Lynch, the two "followed a sizeable hospital nurse." Stephen likens the experience to "Two lean hungry greyhounds walking after a heifer" (Joyce 192). In Stephen's mind, conveyed through the first-person, he is no longer victim to "the snares of the world" (Joyce 124) and instead can assert himself as a predator to relatively vulnerable women. The incessant weight of the socially imposed pressures that he experienced throughout his youth lead him to act in a way that corresponds to the more toxic inclinations of his biological sex, and in contrast to his femininity. He has some awareness of this reality and labels himself as "handicapped by [his] sex and youth" (Joyce 192), but makes little effort at the novel's conclusion to restructure his harmfully masculine ways of thinking and behaving.

Stephen's instances of performative masculinity that occur near *A Portrait*'s conclusion are in direct contrast to his earlier defense of Emma Cleary's affections, as well as a later instance in which he attempted to defend his construction of her from his corrupted perception of himself. In this second situation, "The image of Emma appeared before him, and under her eyes the flood of shame rushed forth anew from his heart. If she knew to what his mind had subjected her or how his brute-like lust had torn and trampled upon her innocence! Was that boyish love? Was that chivalry? Was that poetry?" (Joyce 88). Stephen questions the stereotypes of masculine roles and experiences an acute sense of shame when he sees himself performing masculine tropes. The contrast between Stephen's overtly predatory toward the hospital nurse and Emma also calls into question the notion of masculine possession and entitlement. In this sense, Stephen only experiences compassion for Emma since he is able to conceive of her in relation to himself, as she is *his* love interest. His relative tenderness toward her is therefore yet another

manifestation of his solipsistic tendencies. Stephen does not share a personal connection with the hospital nurse, on the other hand, and therefore feels at liberty to harass her.

If Stephen's engagement with spoken language is female, as evidenced through his debilitating encounters with prostitutes, his relationship to the written word takes on a more masculine attribution. The protagonist's inability to transpose his thoughts genuinely, even in the security of a journal, is telling of just how entrenched his unconscious fears of being exposed as feminine are. His writing exists as an extension of his perception of masculinity. The protagonist transcribes his thoughts into the physical world, with a phallic symbol that imposes itself upon a passively inert, receptive surface. Therefore, writing gives him the opportunity to enact materially what he cannot do in social settings. The transformation of his thoughts into physical existence compromises their unconscious, feminine integrity. This transition from thought to physical impression that his consciousness undergoes mirrors the spirituality versus corporeal dichotomy that respectively corresponds to femininity and masculinity, since Stephen's thoughts take on a masculine quality when they enter the physical world. Stephen can no longer express himself frankly, for fear that someone else may stumble across his writing. Joyce's protagonist, as an extension of himself, was almost presciently (and humorously) reserved, as evidenced by the finding and release of much of Joyce's personal written correspondence, particularly his explicit letters to his wife, Nora Barnacle.

Stephen accepts other manifestations of masculinity through writing, as well. Most prominently, he takes on the namesake of Daedalus, the "old father, old artificer." Stephen's reverence to a figure of classical literature is also telling of his lingering, partial affinity for male institutionalism. He believes that this literary connection will allow him "to forge in the smithy of [his] soul the uncreated conscience of [his] race" (Joyce 196). At the same time that Stephen rejects his biological father's brand of paternity, he eagerly accepts other forms of masculinity and fatherhood in contrast to his more maternal tendencies. Through his grandiose desire to father this race, he takes on a paternal instinct. Although Stephen is skeptical of male dominated institutions, he recognizes their historical power since he creates a connection between himself and a figure of classical narration.

However, Daedalus's relationship with his son in Ovid's *Metamorphosis*, is more maternal figure than paternal, and reveals yet another layer of Stephen's complicated gender identity and the disconnect between his desires and reality. Daedalus is openly compassionate and affectionate to Icarus. As he fastens the wings he created onto his son, his "cheeks were wet with tears, and his fatherly affection made his hands tremble. He kissed his son, whom he was never to kiss again: then, raising himself on his wings, flew in front, showing anxious concern for his companion." Daedalus becomes overwhelmed by his feelings of concern and tenderness for his son and performs a number of demonstrations of motherly love. The narrator goes on to liken Daedalus to a female bird when describing Daedalus as "just like a bird who has brought *her* tender fledgelings out of their nest in the treetops" (Ovid 185, my emphasis). In this way, Stephen does not necessarily take on Daedalus's name in an effort to legitimize himself through a connection to a legacy of masculine excellence, but instead desires to achieve Daedalus's sense of genius alongside his ability to meaningfully experience humanity and compassion.

Stephen's most explicitly masculine demonstrations, then, occur through his expressions of anger. Early on in the novel, after Stephen had incorrectly been pandied by Father Dolan, he makes one of his first aggressive retaliations against gender by attacking what he perceives to be a female name. While still thinking about how Father Dolan could not remember his last name, Stephen reasons, "The great men in the history had names like that and nobody made fun of them. It was his own name that he should have made fun of if he wanted to make fun. Dolan: it was like the name of a woman who washed clothes" (Joyce 41). Stephen again recalls his connection to a paternal legacy and the powerful men of the classics that he reveres, who are testaments to his esteemed erudition, as a form of self-legitimization. He is aware of gendered societal hierarchies and intentionally uses the imbalanced social dynamic between men and women to delegitimize Dolan. Scott notes Stephen's acceptance of gendered and classist norms when she explains that "Stephen has learned that women in domestic service deserve low regard; great men in history are respectable" (406). For this reason, Stephen disparagingly resorts to tired old tropes of female and domestic intellectual incompetence in order to insult Dolan—by connecting Dolan to women, i.e. unintelligent women, Stephen feels as though he can assert himself as superior in two realms of being, both the physical and intellectual.

Further, one of the few times someone overtly refers to Stephen as a man, in contrast to a bitch, for instance, is during one of Stephen's fits of rage. Cranly says to Stephen, "Go easy, my dear man. You're an excitable bloody man," in response to Stephen's assertion that he "will not serve" (Joyce 184) his mother's desires. For Cranly, then, masculinity denotes asserting one's will, or in Stephen's case, not asserting the will of another, particularly when that person is a woman. Therefore, it is not so much Stephen's anger that makes Cranly refer to Stephen as a man, but more so his inability to feel compassion for someone who had most consistently fostered, if not Stephen's femininity, at least his dismissal of masculinity. After all, it was Stephen's mother who he reached out to with a letter when he was sick at Clongowes and wanted care and affection—a rare instance in which he put his vulnerability on display. Cranly's interpretation of Stephen and his gender performance is omnisciently consistent with the overarching narrative portrayal of Stephen's complicated gender identity.

The protagonist's dependency on his mother is consistent throughout the narrative. At the start of chapter five "he allowed his mother to scrub his neck and root into the folds of her ears and into the interstices at the wings of his nose" (Joyce 134). Stephen's mother takes care of him even when he believes himself to be self-actualized and grown up. She is, as Cixous claims "the classical anal mother—that is, she makes him clean, body and soul" (365). The cleaning is thorough, since his mother roots into his sensory crevices. Her points of fixation, as orifices for sensory experience, symbolize her desire to aid Stephen in his independence. She attempts to make him more receptive to the world by de-clogging his means for sensation and perception and thereby decreasing his dependency upon her. Still, the narrator places agency upon Stephen in this encounter, since it is Stephen who allows the washing to take place. Stephen claims altruism by contending, "But it gives you pleasure" (Joyce 134). His pseudo-act of compassion is in response to something that ultimately benefits him more than it benefits his mother. With regard to agency, Stephen's mother exerts her will to clean him while Stephen passively receives the necessary washing. In response, she claims that "it's a poor case…when a university student is so dirty that his mother has to wash him" (Joyce 135). The Oedipal complex that was present when "he [was] ill and want[ed] to return to his primary source of nurture" (Scott 416) remains even into the final chapter of a novel about a young man's process of growing up.

In contrast, Stephen's early demonstrations of anger ally him with femininity. When Stephen's classmates are making fun of Emma's affections toward Stephen, the narrator divulges that "A **s**haft of momentary anger flew through Stephen's mind at these indelicate allusions in the hearing of a stranger. For him there was nothing amusing in a girl's interest and regard" (Joyce 58). He reacts with anger and defensiveness when his male peers takes a jab at women or femininity since he treats that mode of gender expression as a personal issue of his. At the same time, he takes on a paternal, protective quality through his desire to defend Emma. For this reason, his anger is a shaft, or a phallus. He cannot control these angry impulses, which act as independent of and separate from Stephen, as though they are disconnected from the more genuinely feminine quality of his consciousness. Perhaps, however, Stephen's inability to control his passions offers an opportunity for one of the most sympathetic readings of his complicated gender identity. Who has not been deeply penetrated and perhaps even objectified by their own anger?

In this way, much of Stephen's anger is not so much an extension of his subjectivity, rather, it is an external masculine force that penetrates his consciousness. During an instance of smug superiority over a fellow classmate who he believes to be dull, the narrator refers to Stephen's meanness as a phallic "shaft of thought" (Joyce 149). Though Stephen claims superiority over his peer, he, ironically, fails to master his own thoughts. It is the classmate, "the oblong skull beneath" which does "not turn to meet his shaft of thought." Instead, "the shaft [comes] back to its bowstring" (Joyce149), meaning Stephen is forced to reckon with his own unpleasant attitude while the classmate remains unaffected. Stephen's inability to control even his own thoughts emphasizes just how little control he has over others and the outside world.

Stephen had attempted to reckon with anger's penetrative force earlier in the novel, since he was seemingly aware of the debilitating effects that it was having on his sense of subjectivity. The narrator divulges:

> A brief anger had often invested him but he had never been able to make it an abiding passion and had always felt himself passing out of it as if his very body were being divested with ease of some outer skin or peel. He had felt a subtle, dark, and

> murmurous presence penetrate his being and fire him with a brief iniquitous lust: it, too, had slipped beyond his grasp leaving his mind lucid and indifferent. This, it seemed, was the only love and that the only hate his soul would harbor (Joyce 114-5).

The heterosexual connotations of his relationship to anger are explicit. His anger not only penetrates his receptive consciousness, but also castrates him by symbolically divesting him of "some outer skin or peel," a possible allusion to foreskin. His anger acts upon him while he passively witnesses its effects. This anger, though it briefly corrupts him with "a brief iniquitous lust," has a tenuous grasp upon him since it is consistently fleeting. Its consequence is indifference.

Though Stephen's anger occasionally consumes him, his rage always remains confined to his thoughts. He never actually allows his behavior to reflect his moments of internal aggression and he consistently refuses actual violence. When journaling about the dean of studies and his continued fixation on the word tundish, Stephen is troubled by his angered thoughts. He considers, "Is it with him I must struggle all through this night till day come, till he or I lie dead, gripping him by the sinewy throat till…Till what? Till he yield to me? No. I mean no harm" (Joyce 195). The disproportionate intensity of his thoughts regarding the dean of studies leads Stephen to resolve to brush away his brief consideration of violence. His refusal of outward demonstrations of aggression is also apparent in how he chooses to use for his only defense "silence, exile, and cunning" (Joyce 191), arms of not only inaction, but personal retreat.

The familial relationship between narrator and protagonist similarly acts as an extension of Stephen's suspicion for masculine demonstrations and patriarchal authority. Lawrence argues that "the relationship between narrator and protagonist can be described as paternal: the male narrator/author fathers forth the image of himself as the young man" since, "as technically unobtrusive and withdrawn as he may appear, the narrator of *A Portrait* enjoys certain authority" (383). However, the limitations of the narrator's status as father further the precariousness of masculinity within the narrative. For instance, the narrator is similarly impotent. He cannot influence the happenings of the story, nor may he obtain absolute access to Stephen's consciousness. The method of free indirect discourse produces a porous narrative border in

which the narrator and protagonist simultaneously contradict and closely identify with each other, with one not necessarily existing as superordinate to the other. Lawrence explains that, through the narrator and Stephen's near equality, "the self-conscious abdication of authority suggests a further purpose here: an experiment with a feminine alternative to egotistical narration, a transformation of cultural exclusion into an aesthetic boon" (387).

Joyce's illustration of Stephen's conceptions of gender identity by way of free indirect discourse and first-person narration reflects the reality of how gender is social constructed. Information regarding socially gendered expectations is either withheld from or provided to the protagonist, and in the case of the latter, this information is not always reliable, leading Stephen to develop an unstable conception of personal identity. At the same time, the protagonist does not consciously register many of the external sources of influence for his gender identity's formation, demonstrating the infeasibility of consistently performing one end of the gender spectrum over another. Nevertheless, Stephen attempts, even if clumsily, to create for himself an understanding of identity through his relative awareness that he does not fit within socially delineated parameters of gender. These efforts are aided by his unconscious inclinations toward behaviors conventionally associated with the female gender. In this way, *A Portrait of the Artist as a Young Man* teaches its readers to reevaluate their personal understandings of gender development and performance, while delegitimizing gender binaries as socially constructed fallacies.

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