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EDITOR'S INTRODUCTION

The albatross has a lousy reputation in the English language. Samuel Coleridge's Mariner has one metaphorically hanging around his neck, and Charles Baudelaire thinks of the albatross as the poet's "kinsman," both hindered by their own ability. The *Oxford English Dictionary* defines an albatross as both a bird as well as a "source of frustration, obstruction, or guilt, from which it is difficult to rid oneself." Collectively known as a weight, a group of albatrosses even sounds cumbersome. But we at *The Albatross* aren't burdened by our avian namesake. Instead, our feathered inspiration offers us an opportunity to stretch our wings, to push the limits of our imaginations. "To imagine an albatross," as contemporary Canadian poet Don McKay tells us, "a mind must widen to the breadth of the Pacific Ocean" (40). Like McKay, we hope to "prod things / until their atoms shift" (41)—to challenge the traditions that might keep us earthbound.

The excellent undergraduate work in this volume does just that. Unintentionally (but wholly welcomed), this year's incarnation of *The Albatross* focuses on the critical intersection between literature and gender, sexuality, race, and colonialism. From Victorian fiction to digital humanities, the subject matter of these essays attests to the social and political efficacy of literary studies. For instance, Alissa Cartwright and B. R. Reid discuss texts—Ella Hepworth Dixon's *The Story of a Modern Woman* and Bram Stoker's *Dracula*, respectively —that transgress, subvert, and ironize the limitations of Victorian sexuality and gender. Eric Henwood-Greer also writes of gender and sexuality, but in the context of the later half of the twentieth century. Written for a history course, Henwood-Greer's analysis of gay pulp fiction is one of two papers that come to us from outside the English department. While originally meant for a Women's Studies course, Gurkiran Dhillon's potent critique of the filmic adaptation of *Eat, Pray, Love* is a skillful analysis of the political stakes of literature and film. Henwood-Greer and Dhillon's papers exemplify the symbiotic relationships that structure the academic ecology that history, literature, sociology, and politics cohabit.

Of course, not all relationships are structured with respect and mutuality in mind. Kristina Holm, making her second appearance in *The Albatross*, writes of music

and violence in *A Clockwork Orange*. Holm demonstrates that the boundary between the aesthetic and the violent is often troubled in a society that "rests its decorative laurels on a foundation of violence" (this volume). These entangled conditions are also salient in both of Taylor Bachand's pieces. Her poem "Crow Watcher," inspired by Don McKay, articulates both the simultaneity and independence of ecologies. Her speaker watches the non-human happenings that occur right outside the window, giving a beautiful meditation on what divides human and animal. Her essay, "Art and Resistance in Thomas King's *Truth & Bright Water*," investigates the stories and knowledges that are and are not meant to be shared in the colonial context and considers the role of the settler reader in the consumption of Indigenous texts.

This issue also speaks to the variety of modes that literary criticism can take. Sékel Pollok offers a distinct take on Gertrude Stein's "Melanctha." She uses digital tools to graph and map Stein's selective verbal "palette" to great effect. And Matthew Thibeault's "A Third Fragment" features *The Albatross*' first dramatic extract. He writes not a conclusion but a continuation of T.S. Eliot's unfinished *Sweeney Agonistes*. Pollok and Thibeault's engagements testify to the larger value of literary criticism. It is not about coming to definitive conclusions about a text, but instead criticism ought to disrupt the workings of the text to evince further questions.

On a personal note, I would like to thank the league of people who have supported the journal from the very beginning. The list is long: Vice-editor-in-chief Claire MacKay for helping get this edition off the ground; Director of Communications Alexie Glover, whose job title(s) could never encapsulate the immensity of her contribution; Executive Editors Katherine Goertz, Owen Hann, and Blake Jacobs for their tireless work; Genre Editors Holly Hurwood, Michelle Martin, Georgia Rudeloff, and Darian Selander for their unwavering commitment to the betterment of this issue; Jessica Wright for her editorial prowess; and Tye Landels for his editorial judgement. I would also like to thank the Department of English at the University of Victoria, particularly Dr. Iain Higgins, for the amazing institutional support.

The Albatross has never been a burden for me. It has been an honour to work with such talented people—contributors and staff members alike. The works contained in the covers of this journal prove, for me at least, that literary studies are anything but for the birds. And to you, gentle reader: thank you for picking up this modest volume and taking the time to read it. Thank you.

McKay, Don. "How to Imagine an Albatross." *Canadian Literature* 103 (Winter, 1984): 40–41.

TAYLOR BACHAND

ART AND RESISTANCE IN THOMAS KING'S *TRUTH & BRIGHT WATER*

> "You know what they keep in museums?"
>
> "Old stuff from the past?"
>
> "That's what they want you to think."
>
> — Thomas King, *Truth & Bright Water,* 142

Thomas King's *Truth & Bright Water* (1999) both engages with and resists a colonial salvage paradigm—a Western ethnographic impulse to collect and preserve "authentic" relics of non-Western cultures that are seen as primitive and doomed to disappear in the face of "modernity." The salvage ethnographer, driven by a colonial attitude that David Garneau argues is "characterized by a drive to see," "to know," "to translate," and "to own," collects cultural objects, art, and even human remains, thus rendering them into artifacts (32). In the context of colonization, this process both relies on and reinforces a constructed, static, and limited view of indigeneity. The salvage paradigm not only shapes an impulse to collect—to steal—cultural objects but also imposes a binary notion of historical authenticity onto Indigenous cultures, wherein any cultural change or adaptation is seen as "debasement, impoverishment, or impurity" against the "vanishing," authentic culture that is seen as ultimately incongruent with the "modern" world (Wilson 2). King complicates these colonial narratives of indigeneity in *Truth & Bright Water* through the self-conscious, commodified performance of "Indian Days," Monroe Swimmer's art of reversal (his collection and de-collection, vanishing and un-vanishing), and through the novel's multiple, interwoven narratives of community and resistance.

Garneau's essay "Imaginary Spaces of Conciliation and Reconciliation" introduces his oil paintings *Aboriginal Curatorial Collective Meeting* and *Aboriginal Advisory Circle Meeting* alongside his theories of "screen objects" and "irreconcilable spaces." Garneau defines screen objects—or "artefakes"—as "trade goods that imitate core culture" to

"satiate Settler cravings for the sacred objects," but "give nothing essential away" (33). Garneau also discusses his own paintings as another kind of screen object that allows the viewer to "visualize Indigenous intellectual spaces that exist apart from a non-Indigenous gaze" (33). The two paintings, composed of empty yet suggestive speech bubbles, are meant to "show what happened" at Aboriginal gatherings "without giving anything away" (32).

These modes of representation and resistance are similarly enacted in King's novel. The self-conscious art and performances of Indian Days reflect a colonial construction of indigeneity and are intended to be consumed by an audience of tourists looking to acquire, photograph, or experience an "authentic" indigeneity. Elvin is a talented woodworker who uses his Indigenous identity for monetary gain. He is bitterly aware of the injustices of colonization—while urinating, he pointedly states that "this is the way we should have signed those treaties" (113). He is also aware of the fetishization of Indigenous cultural objects, or "traditional Indian stuff," which he crafts, signing his name "so they know it's authentic" (33). He emphasizes these contrary colonial impulses of oppression and collection, joking, "figured I'd put my treaty number on the card so there's no question" (34). Elvin sells his artwork at Indian Days alongside "beaded belt buckles, acrylic paintings of the mountains, drawings of old-time Indians on horseback, deer-horn knives, [and] bone chokers" (221). These items bear resemblance to the tourists' notions of "authentic" Indigenous culture, but are in fact self-conscious imitations of that historical notion, and meant to be trade goods rather than meaningful cultural objects. Edna sells her "secret" and "traditional" fry bread recipe over and over to the German tourists, putting her "Indian face on" and gesturing dramatically (223). When Tecumseh—Elvin's son and the narrator of *Truth & Bright Water*—asks Edna how much she sells her bread for, she replies, "all I can say [. . .] is that I've still got my pride" (227). Edna and Elvin's performance of selling a constructed identity while retaining that which is important and personal aligns Indian Days with Garneau's theory of "screen objects"; Indian Days is an important community event, but the culture that is for sale and the meaningful interactions between the characters exist on separate planes. The "artefakes" for sale and the spectacle of the buffalo "shooting" help screen the more intimate interactions of community members from the acquisitive impulse and gaze of the tourists.

The characters are not only screened from the tourists by the constructed spectacle of Indian Days; they are also not fully revealed to the reader. While the tourists are busy with the vendors and watching the buffalo "shooting," Rebecca tells a

creation story inside Tecumseh's grandmother's tent. While Rebecca speaks in Cherokee, Tecumseh's grandmother—who does not speak Cherokee—knows nonetheless that it is a creation story. There is "more to a story than just words," his grandmother says (232). Tecumseh leaves as Rebecca begins her story and so the characters are left in a private space, screened from a non-Indigenous gaze. Just as in Garneau's paintings, an Indigenous intellectual space is visualized, yet the colonial gaze driven "to see," "to know," "to translate," and "to own" is left without full comprehension (32).

Monroe Swimmer is also at Indian Days. He approaches Tecumseh in a tourist outfit and with a camera, asking, "Hey, Chief. How much to take your picture?" (229). Swimmer continually reverses and subverts the colonial gaze, and challenges the static notion of indigeneity created by a cultural paradigm of salvage ethnography. Swimmer's artwork resists commodification and rejects a fatalistic victim narrative. He dismisses his early work of "giant canvases filled with swollen, shadowy figures stuffed into distorted police cars and army tanks, chasing pastel animals and neon Indians at murderous angles across long, dark stretches on prairie landscape" as "Stinko. Reactionary. Predictable" (28; 137). He instead claims that what he is "really good at [is] restoration" (142). Swimmer "restores" the nineteenth-century landscapes by painting villages and "Indians" back into the paintings (142). He paints the church out of the landscape, restores iron buffalo to the plains, puts his long black wig on Tecumseh's head, and says it's "just like the old days" (143). This refusal to vanish into the past, this project of reversing and re-imagining the impact of colonialism, means that Swimmer engages actively with the present, and thus with the questions of authenticity and continuity.

Salvage ethnography posits an Indigenous identity that is always in the past, or is always succumbing to the progression of the future. Michael Wilson argues that there is a dominant perception of assimilation as a destructive process to an authentic or pure Indigenous identity, and cites James Wilson's claim that in the colonial mindset, if Indigenous people "*fail* to vanish, if they change and adapt instead, then, by definition, they are not really Native Americans" (3). Lum embodies this violent and destructive view of assimilation. Lum, covered in bruises that are "yellow" and "the colour of blood, dark purple, and black," longs for a return to a pre-contact past. He cannot look away from the garbage dump, a symbol of the flawed present-day. Lum's desire for an "authentic" pre-contact existence in a contemporary (post)colonial society is an untenable fantasy—one that demands death in the face of a "binary opposition of purity and impurity, authenticity and inauthenticity" (Wilson xiv). Swimmer resists a

constructed authenticity and instead embraces a contemporary re-imagination of Indigenous identity—a wig that can be taken on and off, painting his face red, black, white, blue and yellow, making iron buffalo, and putting kite birds in the sky (King 202). "You know what they keep in museums?" he asks Tecumseh. "Old stuff from the past?" he replies. Swimmer then tells him, "That's what they want you to think" (142). Swimmer exists in an imperfect contemporary society. His act of de-collecting the human remains from museums reflects this imperative. He does not return the bones to a pristine, pre-contact fantasy, but into the river that is polluted by medical waste, and thereby into a problematic contemporary society.

Two performances or acts of resistance conclude the novel. Swimmer's final act, the giveaway of his collection of objects "de-collected" from museums, follows Indian Days after nightfall. The giveaway is a site of resistance to the colonial impulse of collection and consumption that just occurred at Indian Days. The other final act of resistance is the re-imagination of *Snow White* with an all-Indigenous cast by the community theatre. Wilson argues that "Indigenous writers of contemporary fiction are generally less concerned with assimilation than they are with the power of appropriating and revising non-Indigenous forms to create a literature of resistance" (3). The use of a contemporary play by a group of artists is not damaging to a notion of cultural authenticity, but is rather a tool for the community to produce a subversive political satire. Wilson looks to Pueblo author Simon J. Ortiz, who "appropriates the concept of authenticity itself away from its binary inflections, and instead toward a definition based on community acts of 'strength and continuance'" (3). Both the giveaway and the theatre performance may be read as similar acts that attend to the vitality and interconnection of the community.

These acts are dramatic performances of resistance within the novel that invite an analytical gaze. However, Garneau claims that "primary sites of resistance" are often not the "open battles between the [. . .] colonized and the dominant culture, but the perpetual, active refusal of complete engagement: [. . .] to refuse translation and full explanations" (29). Just as Rebecca's creation story was not fully disclosed, many "gatherings," "kitchen-table conversations" (29), and private struggles are left hidden from the critical gaze. Wilson argues that, "every culture has at its centre a set of objects and spaces that are designated as being beyond trade" (32). For King, this is the family and its intimate private existence. The most private details of Helen, Aunt Cassie, Elvin, and Swimmer's lives are not revealed to the reader. Garneau notes that "many residential school survivors will not tell their stories," as the trauma is private

and thus, "not for public consumption; they are not subjects of analysis" (34). As he states in "Godzilla vs. Post-Colonial," King is wary of the term "post-colonial literature" in application to his writing. He states, "the term itself assumes that the starting point for that discussion is the advent of Europeans in North America," which is a starting point that "assumes that the struggle between guardian and ward is the catalyst for contemporary Native literature, providing those of us who write with method and topic" ("Godzilla vs. Post-Colonial" 11–12).

There is evidence in the novel that the experience of living in contemporary North America, across borders and reservations, is difficult, and that the negotiation of relationships, identity, and community in this environment is challenging. The spectre of lost love and lost children looms over the characters, and in particular, looms over the unresolved and unrevealed trauma of Aunt Cassie's "Mia." Mia's story remains unknown to the reader, as King refuses to write it. Instead, he hints at the intense intimacy and connection that binds the family together. Garneau writes that "in the exchange of stories, gestures, touches, thoughts, feelings, and laughter the very nature of contemporary Aboriginality is subtly tested, reconsidered, provisionally confirmed, or gently reconfigured, composed, and played in rehearsal" (34). He argues that "this requires separate discursive territories," spaces that King also similarly creates and defends for his characters, away from sites of open resistance (34).

Truth & Bright Water holds a powerful and complex family narrative that runs half-revealed at its centre. This private intimacy is evident in Helen and Cassie's late-night talk when Helen brings out the suggestive suitcase of baby clothes (123). While this potential/lost baby is obviously a subject of private hurt and loss for Cassie, and something of curiosity to Tecumseh, no history of trauma is confessed to the reader. Instead, the sisters stay up and talk between themselves and wash each other's hair. This moment, like Rebecca's creation story, is not fully revealed to Tecumseh, and is therefore screened from the reader. It is not a moment to be consumed or analyzed. Instead, it exists just outside the reader's knowledge, as Tecumseh perches on the rafter, listening to "the water running in the sink" and the sound of Auntie Cassie singing (123).

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TAYLOR BACHAND

CROW WATCHER

The poem "Crow Watcher" was inspired by Don McKay's poetry in *Camber* and by a theory of counterpoint that I applied to McKay's work.[1] In the poem "Glenn Gould, Humming," McKay nods to Gould's propensity for "contrapuntal" music, where several distinct melodic voices are interwoven—polyphonic and interdependent. This notion of simultaneity and independence is a pattern in McKay's poetry, especially in the relationship between the poet and the ever-present birds. McKay's work invites a poetic ecology that dwells in an observation that attempts to comprehend some shared experience of existence, and yet is non-dialectical and does not demand complete harmony or comprehension. Rather, McKay's work, and my own, traces multiple, interdependent existences that run alongside one another.

[1]McKay, Don. *Camber: Selected Poems 1983-2000*. Toronto: McClelland & Stewart Ltd., 2004.

There are two crows outside my bedroom window
in the parking lot
light evening rain
the rat looks matted
the crows look glossy like burned wood.

One crow angles its beak into the rat's
upturned belly
and there is a quiet snapping sound
and the crow hides the
pink bit of gut
in a joint in the fence.

Later, one of the crows comes
and caws to me
through the silvery window
gripping the black metal railing
until I come
to laugh it away.

In the morning
the sun shines through my window
onto my bed
I lie naked in the hot square
conscious of the heat and light
on my thighs, back, and belly
reading about a man and a woman
hoeing furrows in black earth.

Yesterday the rat looked soaked and bloated
today it is leathery and desiccated
later still
in the green dimness of evening
it is raw and red
like the inside of a fig.

ALISSA CARTWRIGHT

ELUSIVE LAUGHTER

THE IMPACT OF HUMOUR ON GENDER RELATIONS IN DIXON'S *THE STORY OF A MODERN WOMAN*

Five years after publishing her only novel, *The Story of a Modern Woman* (1894), Ella Hepworth Dixon contributed a short article to *The Humanitarian* entitled "Why Women Are Ceasing to Marry." Writing with appropriately acerbic wit, she attributed the waning attraction of the "old masculine idols" to a growing female propensity for the ultimate display of one's "breadth of mind"—a sense of humour (260–261). This once dormant quality, Dixon declared, was now being levelled with critical alacrity at England's mass of eligible bachelors (260–266). Her assertion was certainly accurate in regards to "New Women" writers; they did deftly wield the "cudgel of humour," though they were well aware of its capricious nature (Stetz 219). Indeed, New Women were the frequent targets of vicious periodical caricatures, which, ironically, often depicted them as humourless (219–221). At first glance, *The Story of a Modern Woman* seems to demonstrate the accuracy of such accusations. As Amanda T. Smith comments, the novel's "ration of comedy to tragedy" tends towards the latter (113). But, humour is neither absent nor marginal in *The Story of a Modern Woman*; rather, it runs like a bright thread through the gloomy tapestry of melancholia that Dixon weaves, with both Mary Erle asserting poignancy, autonomy, and intellectual power. Mary's character is shaped implicitly by the wry commentary of the narrator, even as it is moulded directly by the sardonic and wise wit of Alison. Fittingly, during the climax of the novel, it is Mary's grim yet fully developed sense of humour that pulls her back from the edge of the moral abyss on which she teeters. She thus evolves into the kind of discerning New Woman her creator would describe five years later.

Mary's education in humour begins early in the novel, as the narrator recounts her protagonist's burgeoning, revelatory awareness of the ironies inherent to late-Victorian gender relations. With gentle wit, the narrator allows the reader a panoptic view of Mary's psychological progression, recounting how her innocent hope that she could be both a bride and an angel (the halo, she decides, will likely be available to her

even after matrimony) was subsumed by her adult awareness of the "fine irony" of female subjugation (Dixon 53; 56). It is men, Mary realizes, who refuse to illuminate the "vain shadows" of intellectual understanding, and who then act surprised when women find it difficult to navigate realities that they have never experienced (56). Her symbolic struggle towards this understanding, while poignant, is somewhat couched in the quick narrative trip through her childhood. Her narrative expression makes sense when contextualized, though; as Kristin Ross and Smith separately point out, the ambiguous figure of the New Woman (whose identity ranged from that of a female writer like Mary to a woman who engaged in illicit sexual relations) was under increasing cultural fire by the mid-1890s (Ross 76; Smith 113). In this atmosphere of periodical satire, it is little wonder that Dixon attempted to make her heroine "palatable" to audiences by downplaying her feminism (Ross 80). Though, it is also clear that Dixon was unwilling to sacrifice her character's ability to detect irony; Mary Erle's fledgling sense of grim humour is established immediately, and she will carry it with her as she ventures into the strange realities of late-Victorian society.

Despite the supposed rigid boundaries of gender demarcations in this society, the New Woman had a "multiple identity" that defied easy categorization (Ledger 1). Thus it is unsurprising that Dixon emblematizes this multifaceted figure not only through Mary but also through Alison (Ross 80–83). Indeed, it is the latter who first fully demonstrates humour's ability to foster an intellectual awareness of feminist opportunities. We are introduced to Alison by the narrator's comparison of her to a "classic" book (Dixon 70); in the literary world of *The Story of a Modern Woman*, there is no greater compliment Alison possesses a precocious wit that is both incisive and didactic. When Mary remarks that she has allowed her brother, Jimmie, to visit a friend immediately after their father's death, Alison instantly deduces the truth of the matter. Sarcastically, she comments that she can imagine Jimmie exclaiming that "he shouldn't dream" of leaving his sister and then manipulatively convincing her that it would be "rather rude," after all, if he refused a polite invitation (73). Mary smiles in response, and Alison concludes by wryly noting "So much [. . .] for brothers" (73). Her comment prompts Mary to announce that "we've got [. . .] to depend upon ourselves in the crises of life" (73). The "we" of this sentence represents women as a collective; and thus, this small interlude of humour forces Mary to realize her need for both personal autonomy and female solidarity. Alison, then, and by extension Dixon, has furthered Mary's understanding of the emancipatory—though daunting— potential of feminism. This burgeoning awareness of feminist thought is tested just a few pages later, when

Vincent Hemming expresses his passion for Mary. This scene of Hemming's initial proposal establishes the trend for the rest of their interactions, which are largely defined by Mary's intellectual frustration at the inability to share humour with her lover. As he prepares to declare his feelings, Hemming comments that Mary possesses the "modern craze" for work, to which Mary jokingly responds that "it probably saves some of us from the madhouse" (80). She gently and humorously hints at her desire to partake in at least some aspect of the New Woman movement, but Hemming merely smiles a "little fatuously" and questions where her work will be after she is married (80). This failed attempt at jocularity hinders Mary's control over the situation; she turns away "abruptly" and the scene begins to spiral towards her submission to his desires (80). As Tara MacDonald comments, this acquiescence is at least partially due to Mary's physical attraction to Hemming, and thus she emblematizes "the New Woman's struggle between feminist politics and heterosexual passion" (52). This submission is also the result of her shaken confidence. Mary's endeavour to communicate her sense of humour—and thus, her intellectual aspirations—to Hemming proves futile, and she is left bereft, commenting incredulously that "only a minute ago she had been ready to face the world alone" (Dixon 82). A few minutes earlier she had shared a witty, even feminist understanding with Alison, in which she had reached the conclusion that such independence was even possible. Yet all is now lost, and Mary is left with the knowledge that her lover cannot satisfy her intellectual desires on any level, not even that of humour.

Mary's intellectual desires are fulfilled, however, by Alison, and their witty exchanges mark some of the brightest moments of the novel. Using Alison as her mouthpiece during these conversations, Dixon intimates that women may use humour to avoid the gendered landmines of Victorian society. This lesson is exemplified by Alison's attempts to instill "a keen sense of the ridiculous" into her servant Evelina, who is the mother of an illegitimate child (74). Although Alison eventually facilitates a marriage between Evelina and the child's father, she jokingly hints to Mary that if humour had been allowed to perform its "reformative function," as Smith calls it, then her servant would have possessed the discernment necessary to avoid the scandal in the first place (111). Mary is cheered by Alison's "whimsical" personality, teasingly asking her if she has discussed her philanthropic endeavours within higher social circles, even as the reader is reminded of the social ills which plagued "fallen" women like Evelina (Dixon 75).

Alison not only speaks of humour's intellectual powers, she exercises them.

When Mary is agonizing over Hemming's imminent arrival, it is Alison who diffuses the tension, commenting sarcastically that it would surely be a "calamity" if Mary were to miss her lover's visit; after all, they are only planning on spending the "rest of [their] natural existence[s]" together (114). Emerging from her anxious languor, Mary responds pertly that Alison is an "unsympathetic demon," and the two continue a sprightly conversation (114). All thoughts of Hemming are dispelled by their exchange, and Mary is momentarily freed from the intellectual stagnation of her endless "waiting" (121). Indeed, it is not so much Evelina but Mary whom Alison trains in the art of humour, and in the discernment necessary for navigation within the gendered inequalities of the Victorian world.

As the novel progresses, this incisive sense of discernment manifests itself unconsciously through Mary's increasing dissatisfaction with Hemming. As a "predominantly realist" writer, Dixon does not allow the already dubious attraction between Mary and Hemming to come to fruition (Ledger 97). Rather, she incrementally erodes their relationship by revealing Hemming's shortcomings in humour and intellect. For example, Mary can only scarcely peruse one of her lover's letters from India in its entirety before she experiences frustration: his "old-fashioned phrases and copybook platitudes," which are unintentionally laughable, contradict her remembrance of his passionate farewell (Dixon 100). Mary's brewing discontent, which is only superficially leavened by her idealized daydreams of the future, comes to a boil when her lover returns tardily to her from his travels (100; 115–119). Already frustrated, she cannot help but find his strange, overly serious comparison between the inevitable dissipation of Niagara Falls and the ruin of London to be a little ridiculous. "What an unpleasant idea," Mary laughs, adding, "what dreadful things you always think of!" (120). As was the case during Hemming's proposal, her gentle wit goes unnoticed, but her subsequent "pretty, frank outburst" at his lateness, as well as her "childish, charming mouth," are given more attention (120). Their physical affection is only momentary, and Mary is soon provoked to sarcasm regarding his tardy appearance (121). Hemming, obliviously solicitous, merely attributes her sharpness to the "sultry weather" (121). Though it is still largely unconscious at this stage in the novel, Mary seems to be exercising the penetrating sense of discernment that Alison advocates, and is clearly finding her lover wanting by its measure.

If Hemming is emblematic of the dandy who is convinced that he is an "expert on women," and who was often unfortunately associated with the New Woman in the popular press, then Perry is the novel's closest approximation to a "New Man" who will

complement—not restrain—his female counterpart (MacDonald 50; 43; 44). Though he is one of the few men in the novel who can make Mary smile and laugh, he is still unable to satisfy her intellectually. Nonetheless, one must give Perry credit for proving far more receptive to Mary's true desires than Hemming; he even prompts her journalistic endeavours by suggesting she write a caption for one of his sketches (Dixon 103). At first he is met by "blank astonishment," but after a glance at the contrast between his own frumpy image and the picture of the beautifully dressed woman that he is holding, Mary cannot help but smile and agree to help (103). Indeed, their relationship is marked by gentle condescension on her part and oblivious cheeriness on his. When Mary assures Perry with mock sternness that no amount of "sherry and Bath buns" will distract her from a "highly critical" appraisal of his art studio, her humour sails over his head (131). Yet, he does catch the spark of her vivacity in a way that Hemming cannot—responding excitedly that she looks just as she did when they first met, "with a funny little tinkle in the tail of [her] eye" (131). Perry may not understand Mary's humour, but he does appreciate it. Similarly, when interviewing him for *Illustrations*, Mary asks him with a "slight smile" if his art has a "message" (135). Her question teases both him and the pompous idea that any art has a cohesive 'message,' but Perry is nonplussed. Once she has prompted him with a potential answer, he simply accommodates her by remarking, "I don't mind what you say about me" (135). Again, their relationship—marked by humour—proves companionable while slightly out of sync. Thus it is unsurprising that a few pages later Mary turns down his marriage proposal; after all, she is not looking for intellectual power over her partner, but simply intellectual fulfillment from him.

Alison is in some ways the opposite. She comments that "power, to put it plainly, was what the modern woman craved," and that to gain it she would inevitably have to marry (92). Ironically (but fittingly, considering the feminist context of the novel), her moment of true but fleeting power comes only when she parts with her lover Doctor Dunlop Strange, learning the value of female solidarity. As MacDonald comments, Dunlop is by his very occupation a sinister figure, for male doctors in the late-Victorian era provoked "feminist concerns with the institutions of both medicine and marriage" (43). The New Woman movement was interested in facilitating female control over female bodies, and doctors like Dunlop often presented a direct threat to this autonomy (43). He proves a dastardly figure when his suicidal mistress, the mysterious patient number twenty-seven, is discovered by Alison (Dixon 152). Unsurprisingly, she chooses to reveal this knowledge to her lover drip by acrimonious drip. When the Doctor uneasily remarks that he does not wish to discuss patient number twenty-seven

with "young ladies," Alison bitingly retorts that she is not a young lady but "a woman, taking a great deal of interest in others of my own sex" (160). Clearly, Alison is viewing Dunlop's betrayal from the pedestal of united womanhood: the Doctor's mistress is a victimized sister, not a promiscuous rival. She goes on to level his blithe defenses with alacrity, revealing abruptly that his mistress is dead, and then asking with just "a shade of irony" if he would prefer to take care of the burial himself (160). This scene represents the apex of Alison's ironic prowess and intellectual power, and also of her grief; heart-broken, she is left with only a confirmation of the need for female solidarity.

This lesson, so painfully learned, is soon passed on to Mary. Though Alison does seem to fade away after her lover's betrayal, one could argue that she retains her sense of feminist irony to the bitter end, and even uses her last words to convey it to her friend. Alison's death, in keeping with the larger realist ethos of the novel, negates any possibility of a truly happy ending. Galia Ofek points out that Dixon was one of many New Woman writers who refused to contort their novels into idealistically "neat marriage plots in the Cinderella format" (27–28). Instead, Dixon contorts the Cinderella format into her own more tragic rendering of the female experience (28). However, Ofek's contention that Alison's final words entrench her in "fixed standards" of feminine beauty as ordained by "patriarchal value systems" may be queried (29). On the surface, Alison's last anxious comment about the ugly state of her swollen feet does seem symptomatic of a socially-conditioned need to appear attractive to men (Dixon 167–168; Ofek 29). However, one must remember that only a few pages earlier Alison impassionedly extracted from Mary the promise that she would "never, never do anything to hurt another woman" (Dixon 164). In her last words, then, Alison may be seen as consciously pointing to another irony that reinforces her earlier dictum; if she is dying of grief, it is because another woman (albeit unwittingly) hurt her, and if her swelled foot is the result of her grief, it is because of the poisonous influence of the "fixed standards"—and larger patriarchal pressures—that Ofek speaks of. Far from losing her intellectual, ironical awareness, Alison is imparting it to Mary with her last breath.

It is thus unsurprising that Mary takes her friend's advice regarding female camaraderie—so poignantly affirmed by Alison's last, darkly humorous observation—to heart; indeed, this lesson provides Mary with the humorous fortitude she needs to resist Hemming's advances. Even before this great moral test, however, Mary demonstrates that her sense of irony has fully developed. When she receives a letter

from her former lover begging for her blessing of his impending marriage, she at first experiences a "curious tightening in her chest" and a "horrible feeling in her head" (169). She quickly rallies, however, and, with a "grim smile," realizes that "women [. . .] should accept their fate with a grateful acquiescence" (169). On the surface, this passage seems passive, even bitter, but it may also be read as a small triumph of irony: Mary may be swept along in a current of social inequities, but at least she is cognizant and critical of the inadequacies of its patriarchal fount She goes on to provide her blessing to Hemming, thus rising above the moral level of this man who has so carelessly played with her "fate" (170). She repeats this feat again when he presses her to live with him adulterously. In this pivotal scene, she is only too aware of the cruel "irony of [female] life"; however, more importantly, her awareness—which she specifically attributes to Alison—prevents her from betraying Hemming's wife and perpetuating this cruelty (184). As Ledger comments, an acceptance of "mutuality born of gender-based oppression" seems to prevail here (160–161). Mary wears a "faint smile" as she explains to Hemming that women "have a bad enough time as it is [. . .] surely we don't need to make it any worse by our own deliberate acts!" (Dixon 184). Considering the gravity of her situation, this observation is remarkably gentle and wise—and most importantly, humorous. Alison's legacy of wit has carried Mary safely across the moral chasm of male pressure.

Unfortunately, this moral (and ironic) staunchness is not met with any tangible reward; as Ross points out, Dixon chooses a "tragic denouement" for her novel, and (like many other New Woman heroines) her protagonist is "punished" (91; 77). However, even as a suicidal Mary incinerates her last picture of Hemming, one may glimpse just a glimmer of her beleaguered sense of humour: she is still capable of wondering whether "love-letters burn more ardently than other kinds of paper" (Dixon 190). With a small play on words and a gentle injection of sarcasm, then, we are reassured that Mary has not forgotten the lessons that Alison (and, of course, Dixon) has taught her. Her humorous resilience—less of a hero than that of a martyr—is as supremely real as it is tragic, and she sacrifices herself not for the sake of men but of women. Indeed, such resilience seems a necessary trait for the struggling New Woman. Not long after Dixon's article "Why Women are Ceasing to Marry" was published, a rebuttal appeared in *The Speaker* titled "The Alleged Decline of Marriage" (1899). After sarcastically referencing Dixon's claims about the discerning power of humour and its relation to dwindling marriage rates, the author of the article concluded that except for a "minority of independent temperaments," matrimony remained the "aspiration"

of most women (656). In this not-so-subtle criticism of the New Woman's desire for independence—or even the ability to discern a suitable partner—is cultural evidence for Dixon's choice not to end *The Story of a Modern Woman* in a happy manner. Yet, as Ledger points out, Mary's narrative concludes with the plodding not from but "towards" London and its potentials (162). We safely assume that she carries on her sense of humour with her.

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GURKIRAN DHILLON

EATING THE OTHER, PREYING ON THE ORIENT, LOVING THE EXOTIC

NEOCOLONIAL TRAVEL IN ELIZABETH GILBERT'S *EAT, PRAY, LOVE*

Eat, Pray, Love follows Liz Gilbert as she divorces her husband and embarks on a journey of self-discovery and rejuvenation in Italy, India, and Bali.[1] Gilbert's autobiographical novel and film adaptation received widespread acclaim, all of which overlooks the stereotypes and objectification of the "East" that feature in Gilbert's engagement with India and Indonesia. This essay highlights the stereotypes of India and Indonesia represented in the film that allow Liz to redefine and restore the virtuous white womanhood that she renounces upon divorcing her husband. Ultimately, by representing India, Indonesia, and their peoples as "backwards," Liz (re)assumes a role that hearkens back to colonial notions of proper femininity.[2]

Let us begin by considering the role of white women in French and English colonies. As Adele Perry's "Fair Ones of a Purer Caste" explains, "white women [. . .] served as potent symbols of civilization" (502). As such, white women in the colonies were held to rigid standards of morality and sexual purity, serving as models of white supremacy (which, presumably, would deteriorate without the civilizing, domesticating force of these women). In British Columbia, for example, white men indulged in "a rough homosocial culture" and engaged sexually with Indigenous women (Perry 509). As Anne Stoler writes, these intimate relationships between colonized and colonizer threatened the European standards of "respectability and sexual 'normalcy'" that

[1] My title takes inspiration from bell hooks' essay "Eating the Other" from *Black Looks: Race and Representation* (1992).

[2] All quotations from *Eat, Pray, Love* are taken from Murphy's 2010 film.

legitimized and perpetuated imperialism (38).White women were thus sent to British Columbia to discourage this homosocial behaviour and the resulting "miscegenation" that undermined white purity. In turn, white women upheld domestic norms and the reproduction of the white race (the basis of white supremacy).

Britain was not the only imperial power that used white women to strengthen its empire. As Penny Edwards describes in "Womanizing Indochina: Colonial Cambodia," France also sent white women to Cambodia to discourage miscegenation and to encourage domesticity. As symbols of civilization, these women were border guards to white supremacy and, by extension, to imperialism. Edwards explains that the French woman was "destined to civilize and police, to inspire and purify, to ennoble and augment all that confronts her" (112). Here, we find that white women in Cambodia were assigned a role similar to those in British Columbia. Importantly, however, the women sent to Cambodia were strictly bourgeois, because "poor-whitism was feared and condemned across the global colonial map as a serious detriment to imperial prestige" (Edwards 113). In French colonies, the virtuous white woman was expected to have money or to endorse its production, all the while cultivating a domestic space and the proliferation of the white race.

When the viewer first encounters Liz Gilbert in *Eat, Pray, Love*, she seems to satisfy the requirements of virtuous white womanhood: she is married, is considering having children, and occupies bourgeois status as a successful writer. However, Liz quickly expresses discontent with this lifestyle. Unlike her friend Delia, who has been filling a box with baby clothing, "waiting until [her husband] was ready to be a father," Liz has a box filled with "*National Geographics* and *The Times* travel section, all the places I want to see before I die." Liz does not crave motherhood as her friend does and her interests are independent of her husband. Moreover, her interest in travel represents a kind of nomadism that rejects European values of settlement and domesticity.

In considering Liz's early virtuous white womanhood (or lack thereof), it is interesting to note the moment when she prays to God, requesting guidance. On the one hand, this scene confirms Liz's lack of virtuous white femininity: her improvised prayer acknowledges her religious disconnect, and she rejects domesticity when she tells her husband that she does not want to be married. On the other hand, her prayer suggests a return to the religion that she had hitherto failed to embrace. The voice that encourages Liz to return to bed apparently catalyzes her decision to divorce her husband, which leads to her eventual decision to travel to Italy, India, and Bali. This moment of prayer ultimately sanctions the events that unfold throughout the film,

including Liz's problematic journey across the globe.

Of course, Liz's decision to travel is not an explicit articulation of her virtuous white femininity. In a conversation with Delia, Liz states that she wants to travel because "she need[s] to change." While Liz expresses interest in all three places to which she decides to travel, she notes an appreciation for Italian culture only: "I just want to go someplace where I can marvel at something. Language, gelato, spaghetti." She then decides to travel to India and Bali, but fails to qualify her interest in these two places. As we track her travels to India and Indonesia, however, we find that Liz is not interested in their respective cultures. Rather, she is interested in consuming and assuming the spirituality of each country on her own. These two countries thus provide a venue for her to redefine and reassert her virtuous white womanhood.

As Rachmi Larasati explains, "[t]ravel was mostly created to fulfill the blank spot within the nation and mark the situated self through difference" (90). This colonial effort to "fulfill" through travel may be seen in Liz's own efforts towards self-fulfillment through travel. Specifically, Liz seeks to reclaim her virtuous white womanhood by engaging the (stereotypical) differences between herself and the women of Indian and Indonesia. Such differences are especially evident in how the film depicts her travels to Italy versus India. She leaves Italy after a dinner with friends, thriving in a warm atmosphere of laughter and nourishment, with Neil Young's "Heart of Gold" playing in the background. This picture of bliss, however, is immediately interrupted by a wailing car horn, which cues that she has arrived in India. This cinematography immediately establishes the country as chaotic and impoverished, as her first moments in India are marked by loud, fast-paced, vaguely Indian music (the soundtrack is "Boyz" by Sri-Lankan-American M.I.A) and melancholic lighting. Liz is clearly uncomfortable as she endures a bumpy car-ride, while children seem to "claw" at her window, asking for money. Liz pats the (dark-skinned) hands of these children in a gesture of apology: "I don't have anything," she mouths, evidently regretting that she cannot bestow her wealth upon these impoverished children. By depicting India and its people in such negative terms, the film situates Liz in a comparatively positive position, wrought with the imperative to help. Her clean, wealthy, white body gains power and authority in juxtaposition to these unclean, impoverished bodies of colour.

The film reinforces the implications of Liz's initial moments in India in depicting Liz's relationship with Tulsi, an Indian woman who faces what Liz deems as the grand injustice of forced marriage. While Liz interacts with very few Indian people in the movie, the Indian people with whom she does interact are presented as objects of Liz's

virtuous white womanhood. Tulsi opens her conversation with Liz by asking if there is "anything in this world skinnier than an Indian teenage boy?" Tulsi then describes how she is being forced into an arranged marriage and denied an education because that is "the custom." Immediately, the film casts its one Indian woman as helpless and at the mercy of India's "backward" tradition of arranged marriage, which deeply contrasts Liz's own desire to escape from marriage by travelling to India.

Liz becomes a confidante for Tulsi, supporting and encouraging Tulsi as she prepares for marriage; in doing so, Liz assumes a savior role in her relationship with Tulsi. She once again gains power through this dynamic (although, notably, she does not prevent Tulsi's marriage from taking place). Indeed, Liz's relationship with Tulsi invokes Mary Procida's consideration of white women in India during the Raj. In "Guns, Gender, and Imperialism," Procida explains that white women in India often sported guns as both a material rendering of the violent authority of the British Empire as well as a tool for the colonized peoples. According to Anglo-Indians, the colonized people "would have been at the mercy of rampaging elephants and voracious tigers without the beneficent protection of well-armed male and female imperialists" (477). Liz's presence in India parallels the role of such "savior" imperialists. Instead of using arms to protect Tulsi from India's animals, however, Liz offers sympathy to a young woman who is at the mercy of a (stereotypical) Indian custom. Just as female imperialists asserted their authority and, more broadly, white supremacy by offering protection, Liz asserts the liberal and therefore evolved traditions of the West in her sympathy for Tulsi. Once again, in her sympathetic interactions with a body of colour, Liz engages in a process of redefining her white self as virtuous and liberated and, likewise, superior.

This redefinition and reassertion of Liz's virtuous white womanhood culminates during her time in Bali. Like her interactions with Indian people, Liz's interactions with Balinese people are limited. As was the case with Tulsi, the film infantilizes and objectifies Wayan, the one Balinese woman with whom Liz engages. While Wayan treats Liz's bladder infection (which Wayan suggests is caused by "too much sexy-time," a phrase that undermines Wayan's sexual maturity and thereby infantilizes her), Wayan relates some details of her own marital life, noting that she is a survivor of domestic abuse. Instead of commending Wayan for her courage and her strength or expressing thanks for her wisdom, Liz treats Wayan as a victim in order to fulfill her own imperative to help, resolving, without Wayan's consent, to raise money to build the medicine woman a house.

And yet, Liz never acknowledges her own motive in helping Wayan, which, I

argue, is to redefine and reclaim her virtuous white womanhood. Instead, she claims that Wayan and her daughter have become "family" to Liz, thus embracing the domestic potential she rejected when divorcing her husband. Moreover, Liz completes an email to her friends by suggesting that "[w]hen you set out in the world to help yourself, sometimes you end up helping [. . .] Tutti." Tutti, the name of Wayan's daughter, is polyvalent for Liz. "Tutti," as Liz explains during her travels in Italy means "everybody" in Italian. Liz not only imposes her white perspective on Tutti's name, but she encourages the white imperative to help and, in turn, reasserts her own virtuous white womanhood. By raising money for Wayan, she reclaims her productivity as a virtuous white woman. Her trip to Bali is no longer indulgent, but assumes the qualities of a philanthropic expedition.

By the end of the film, Liz fully reasserts her virtuous white domesticity. Not only are Wayan and Tutti her family, but Katut, Liz's "spiritual guide" whom she had met in an earlier trip to Bali, states the Liz is "like daughter" to him. She also agrees to making a life with her recently acquired beau, Felipe. In spite of the wisdom she consumes from Wayan and Katut, Liz decides at the end of the film that her word is "attraversiamo" (i.e., "let's cross over"), thus veiling the wisdom she receives from the Balinese people in a (white) term. Furthermore, we might say that Liz's identification with "attraversiamo" equates to her "crossing over" to the virtuous white womanhood that she had earlier rejected.

Edwards notes that, "[w]hile colonized cultures were routinely held up as emblems of degeneration, the colonies themselves ironically were seen as sites of regeneration for the French race" (112). Indeed, Liz's travels are especially reminiscent of French imperialism. Where the French race found regeneration through (white) reproduction in the degenerate colonies, Liz finds personal regeneration and a replenished virtuous white femininity in her travels to Bali and India, both of which are portrayed in degenerate terms. She does not visit these places with the intention of appreciating (or "marveling," as in her visit to Italy). Rather, Liz visits India and Indonesia in an effort to exploit these countries for personal gain and to highlight their "inferiority" in order to emphasize her own supremacy.

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ERIC HENWOOD-GREER

GAY MALE PULP FICTION OF THE 1960S

FROM THE DRUGSTORES TO THE STONEWALL RIOT

In the 1940s, paperback novels helped feed the desires of an American public yet to be served by publishers. Cheap novels began appearing in drugstores alongside comic books, making them more appealing to a mass market that may otherwise be put off by the high cost and elitism of hardcovers and bookstores. This new market stimulated demand for a plethora of titles on all types of subject matter. Simultaneously, "legitimate" (hardcover) American fiction had a brief inflow of significant titles with homosexual themes, as men in the armed forces of World War II became aware of just how many homosexual men there were out there (Gunn and Harker 3). A notable example is Gore Vidal's *The City and the Pillar* (1948)—a bleak story about a young man obsessively seeking the great love of his adolescence, which ends in the murder of his lover (Bram 6). The reviews were not kind, with many questioning why such material even deserved to be published. As gay novelist and historian Christopher Bram notes, "reviewers called the book 'disgusting,' 'sterile,' and 'gauche'—and the brief interest by the mainstream press in gay fiction quickly ebbed" (qtd. in Gunn and Harker 4). However, the mass-market paperback industry took notice of this underserved audience, and began filling the niche by the late 1950s. This was partly due to the loosening of censorship laws, which now allowed novels with graphic homosexual themes—even positive depictions of homosexuality—to be distributed by mail so long as they could be justified as having "literary value and no direct appeal to prurient interest" (Gunn and Harker 4). By the 1960s, gay pulp fiction became a lucrative industry, arguably having helped forward the gay movement of the decade.

In the introduction to his collection of excerpts from gay pulp fictions, Michael Bronski notes that in order to attract attention to their "cheaply produced and disposable" paperbacks, pulp publishers quickly learned to use sexually provocative and eye-catching cover images (2). The novels' low prices meant that buyers could purchase and then, once read, throw away or hide the books with little of the investment of that

of a cloth-bound novel; thus, buyers were less concerned how their purchase might look to others. These "paperback originals colored the racks of 100,000 or so national mass-market dealers, which included drug stores, bus depots and airport terminals" where purchases could be made with relative anonymity in comparison to high-end book stores or libraries—which appealed to the gay reader in particular, who may worry about being seen (Wood 374). Pulp fiction with homosexual themes quickly formed a large niche market in major cities; but, due to the less discriminative distribution process, these novels also ended up alongside "straight" pulp novels in bus depots and drugstores across the country—including small-town America, where homosexuals were otherwise completely isolated from larger structures of gay society. A number of publishing houses quickly caught on to the popularity of these titles. Grove Press initially made its mark by publishing controversial titles such as D. H. Lawrence's *Lady Chatterley's Lover* (1928) in paperback, but then refocused on original gay works in response to the success of their paperbacks with homosexual content (Gunn and Hacker 5).

Until recently, little scholarly work has been published on male homosexual pulp novels, particularly in contrast to the study of lesbian pulp fiction. Christine Wood points out that as early as the 1960s, lesbian pulp fiction was being catalogued and examined, partly because it tied into emerging feminist movements of the time (374). In "Historicizing Pulp," Whitney Strub states that by the 1980s, lesbian pulp fiction had become "perceived as integral to the modern lesbian community and identity, [and it had become] difficult to imagine a comprehensive lesbian history that did not account for the writing, circulation, and reading of lesbian pulp novels as a critical force in fostering awareness and providing a social roadmap to midcentury lesbians" (943–944). Bronski adds that lesbian pulp fiction initially outsold its gay male counterpart because it was purchased not only by lesbians but also by heterosexual men (4). The gay male community may not embrace a pulp heritage like the lesbian community, because gay men—while undeniably oppressed—ultimately benefit from male privilege. Though implicit, a gay subtext was present in American culture, and thus attracted the historical analysis of gay men's work in "legitimate" culture, rather than of gay pulps (Strub 44). Gay pulp peaked in the decade immediately preceding the 1969 Stonewall riots—in what Strub terms the "homophile" era. Therefore, historians focused on gaining mainstream acceptance by "downplaying the role of anything that reinforced homophobic aspects of gay life," also downplaying the pulp novels with their lurid covers and often lurid subject matters, which were seen as perpetuating negative stereotypes (45). Regardless, by the mid-1960s, gay male pulp fiction began to

supersede lesbian pulps in popularity as much of the audience for lesbian titles had moved on to lesbian pornography (made possible by lessening censorship laws) or to more "legitimate" lesbian novels (Bronski 4). A contemporary awareness of gay pulp fiction's prevalence in the 1960s and of the diversity of its quality and content has sparked a recent reappraisal of the genre by gay historians.

The rise in the number of gay pulp novels in the 1960s, as Bronski surmises, depended on three key factors. First, homosexual male authors already had formed a niche market, despite critical attacks, due to works published in the 1940s and '50s—such as *The City and the Pillar*. Second, Bronski speculates that gay male pulp had an appealing ring of "truth" because of its being largely written by homosexual male authors—unlike lesbian pulp, which was often written by straight men concealed by pen names. Third, waning censorship laws caused gay pulp fiction to flourish with much more graphic—even pornographic—sexuality, an aspect still taboo to the mainstream (5).

One appeal of gay pulps was their attitude towards homosexuality. Bronski disagrees with the common belief that pre-Stonewall gay fiction nearly always ended with the "long suffering, usually self-hating hero" doomed to death. He states that unlike the few early "literary" gay novels, the majority of 1960s gay pulp fiction ends with "optimism, understanding or [at least] a degree of self-knowledge" (7). He specifically takes to task Vito Russo's popular critical study, *The Celluloid Closet* (and its subsequent documentary film adaptation), for perpetuating this belief. But, this seems unfair—Russo's book focuses on mainstream Hollywood gay (and lesbian) portrayals, which were nearly all negative and ending in tragedy, even when their depictions strove to be sympathetic. Bronski argues that gay pulp fiction largely escapes this tradition because of its "fringe" location in relation to the mainstream, unlike Hollywood. It was directly consumed by gay readers without the need of being advertised or reviewed by the mainstream press—it could bypass standard social concerns and fears. Gay pulp fiction managed its stories precisely because it was hidden from mainstream culture.

The multitude of genres contained within published gay pulp fiction cannot be understated. Pulp fiction appropriated pre-existing genres and narrative tropes, but with the addition of gay themes: it took up familiar genres such as Westerns, hard-boiled crimes, near-pornographic (and, later, genuinely pornographic) romances, and covered everything from social satire, parody, gothic horror, fantasy, and sci-fi. Gay pulps particularly focused on coming-of-age narratives, particularly with an emphasis on the discovery of one's homosexuality, as well as gay erotic stories involving

archetypes such as hustlers, sailors, and others.

The novels of Victor J. Banis provide an excellent example of the diversity within gay pulp fiction. According to Randall Ivey, at gay pulp fiction's peak between 1966 and 1970, Banis used various pseudonyms, and published "nearly sixty pulps [. . .] in a variety of genres but especially the historical novel, the science fiction-horror tale, and the detective story" (Ivey 190). Ivey credits Banis' appeal to his broad subject range, his talent, and perhaps most significantly, to the fact that "in none of [his works] does one find leading characters who hate themselves, for being gay, or deny it strenuously, or attempt to change [their lifestyle]" (193). Banis' first gay novel, *The Why Not* (1966), an experimental non-linear character study of the demimonde patrons of the titular gay bar, "was turned down by several publishers who thought there was no market for gay literature. But when the manuscript arrived at the Greenleaf editor's desk, Earl Kemp was so taken by the quality of the writing that he signed on despite the fact that he had never before published a gay book" (Gunn, "Victor Banis" 32). With *The Why Not*'s quick success, Greenleaf Press switched its focus to gay pulp fiction, becoming a pre-eminent West Coast publisher particularly noted for the superior quality of their titles (32). Banis and Greenleaf followed *The Why Not* with *Born to Be Gay* (1966), *The Bronze and the Wine* (1966), and *Man Into Boy* (1968); all three are sexually explicit but also highly emotional coming-out stories notable for their small-town America settings. Next, Banis publishes *Gay Treason* (1968), a World War II period novel dealing less with questions of sexual identity and more with questions of national identity, and then the campy *The Gay Haunt* (1970), an erotic comedy about a ghost haunting his former male lover (Ivey 193–208). However, Banis is best known his character Jackie Holmes, the protagonist of a hugely successful gay pulp series published between 1966 and 1968. Secret agent Jackie Holmes was a satire of the popular James Bond and the 1960s television show *The Man from U.N.C.L.E.* Ivey ascribes the popularity of the series—which is still in print today, unlike most gay pulp fiction—to its sexually charged satires and recognition and celebration of the effeminate gay stereotype. While Jackie fits every gay "sissy" stereotype, the effeminate is valorized rather than mocked.. Jackie is unapologetic in his actions: he successfully uses his élan to bed his sexual target, and, is exemplary of the resourceful and capable spy (195–197). By challenging the heteronormative masculinist expectations of the spy genre. This subversive hero marked a refreshing change for gay readers.

Gunn and Harker's charting of the gay pulp fiction published in the United States from 1960 up to the Stonewall Riots in 1969 serves as a testament to the astounding

rise of the genre in the 1960s. In 1960, there were five novels of primarily gay subject matter published in hardback, and one published in pulp paperback. Then, in 1969, there were nine gay novels published in hardback, and an amazing two hundred and fifty new gay pulp paperbacks (2). However, by this point a number of publishers began recycling past novels—changing only the names and amplifying sexual content—so that the originality of titles is difficult to decipher (Bronski 20).

Bronski summarizes the importance of these novels in shaping a gay identity in pre-Stonewall America. While perhaps most importantly, the novels helped validate gay sexual desire for the reader (particularly in isolated or rural areas of the country in which gay visibility was practically non-existent), they also serve a pedagogical function. Bronski writes that "hidden within their plots and their characters' lives were maps, hints, and clues that told gay men how they might live their lives" (8). Stressing that it is not presumptuous to see these novels as being at least partial how-to and self-help guides, Bronski points out that, while gay visibility was increasing throughout the 1960s, the gay world was still seen as shadowy and impenetrable, and so these novels could help shine a light on the inner workings of that world. This may include such basic information as letting a reader in the Midwest know that there was a thriving gay subculture in New York's Greenwich Village by simply setting so many stories there. However, he is also careful to consider the novels as literature in their own right:

> First and foremost they are works of imagination, written primarily by gay men, that commit to the hard reality of paper the passions and longings of same-sex desire. They vary in form and tone, and certainly their literary quality ranges from high to idiosyncratically low. However, each of them exhibits a rebellious, radical urge as they bring the possibility, and pleasure, of same-sex eroticism to a world that is both fascinated by and fearful of it. (9)

As the gay movement post-Stonewall became more established, the popularity of gay pulp fiction faded. Mainstream publishers were more eager to publish their own gay fiction, realizing there was a huge buying audience out there for the genre. And by the 1970s, graphic sex scenes were no longer taboo in major publishing houses. By the late 1970s, "legitimate" gay novels such as Patricia Nell Warren's *The Front Runner* (1974) and Andrew Holleran's *Dancer from the Dance* (1978) —two titles that featured sophisticated writing alongside unapologetic and, in the case of Holleran's novel, extremely graphic gay sex—became significant best sellers, even while still largely being ignored by the straight press. Paul Newman even bought the film rights to *The Front Runner*, although the film was never made due to Hollywood's continued hesitation

about homosexuality (Bram 160).[1] This led to the gay literary movement of the 1980s and '90s, with many major publishers forming gay- and lesbian-oriented houses, as well as the mainstream press finally reviewing and publicizing highly sexual gay novels like Alan Hollinghurst's *The Swimming Pool Library* (1988) and Michael Cunningham's *A Home at the End of the World* (1990), which received major literary awards.

The decline of gay pulp fiction is also linked to the 1970s rise of legal gay pornographic films and magazines—replacing much of the market for buyers attracted to the more overtly pornographic pulp novels. Indeed, for a brief period, the only remaining gay pulp novels were essentially plotless pornographies, which fought a losing battle against pornographic films and videos (Gunn and Harker 15). The niche of gay pulps was no longer needed by those seeking gay literary fiction or gay pornography. However, as even this quick survey of the genre shows, gay pulps not only filled a literary void, but also helped shape gay identity for their myriad readers and helped pave the way for the gay liberation movement of the post-Stonewall era. As Gunn states in a review of a *Man from C.A.M.P.* reprint, while gay literary novelists like "Vidal, Baldwin and Rechy might bolster [gay] literary pride, [it was] the pulps that offered us our first intimations that [gay men] didn't have to lead abject and miserable lives because of their sexuality. If the pulps did not exactly cause Stonewall, they certainly contributed" (29). Gay pulp fiction absolutely played an important role in the progress of the gay rights movement of the 1960s.

[1] A Hollywood film adaptation of *Dancer* has recently been greenlit for a 2017 release, showing that these novels still hold resonance.

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KRISTINA HOLM

"HORRORSHOW FOUR-IN-A-BAR"

MUSIC IN ANTHONY BURGESS'S *A CLOCKWORK ORANGE*

In *A Clockwork Orange* (1962), Anthony Burgess pairs a deep love of violence with an appreciation for classical music in his narrator, Alex DeLarge. Music is developed alongside Alex's ability to choose violence over docility and is also employed to stress Alex's embodied dialectic of barbarity and civility. Initially, the novel's use of music enables the reader to chart Alex's desire for violence, although music is later inverted to represent a means of punishment for Alex's past crimes. This inversion of music maps onto the slow death of Alex's interest in criminality, which reveals the unresolvable relationship between barbarity and civility that haunts a British society that rests its decorative laurels on a foundation of violence.

In Part One, Alex's arousal by classical music charts his appetite for violence. Burgess plays with music to heighten emotion for Alex, as music frequently precedes the "ultra-violent" acts committed by Alex and his "droogs." When Alex hears a woman in the milkbar singing a few bars of "Das Bettzeug," he has an immediate physical reaction (32): "little malenky hairs on [his] plott [stand] endwise" and he feels "the shivers crawling up like slow malenky lizards and then down again" (32). When Dim disrespects the singer by making a "lip-trump" and laughing, Alex strikes him (32). This possessive, violent anger over the disrespect of classical music occurs again when an 'old drunkard,' whom Alex and his companions eventually assault, sings and burps so uncontrollably that there could have been "a filthy old orchestra in his stinking rotten guts" (16). Even a brief encounter with a decorative bust enflames Alex's desire for violence; he breaks into the home of the "old ptitsa" and he sees "the gulliver and pletchoes of Ludwig van himself," which Alex considers to be "the loveliest malenky veshch any malchick fond of music [. . .] could ever hope to viddy" (67). These allusions to music (the opera, the orchestra, and Ludwig van Beethoven) both anticipate and magnify Alex's desire for violence, as he respectively strikes, assaults, and kills his victim *du jour*.

While Alex is extremely protective of classical music being mocked, he uses music to ridicule the victims of his violent acts. His victims' screams, in combination with Alex and his accomplices' laughter, generates a discordant and perverse soundtrack that provides an orchestral backing for their criminal acts. They frequently use "lip-music" as a form of disrespect and "smeck" at each other's ability to be violent (15; 25). Their victims "belt out death and destruction to the four winds of heaven" (13): for example, they sing while Alex cracks "into [them] lovely," they "let out little malenky creeches, like in time to the like music of old Dim's fisty work," and they even go "creech creech creeching away in very horrorshow four-in-a-bar" (18–27). Alex is the conductor of his own macabre orchestra—one that fills the otherwise noiseless space when he is away from his speakers and records.

Alex does not respect all music, though; when pop music does force its way into Alex's head, it is only met with disdain and annoyance. Most of Burgess' references to contemporary music are fictional—most likely for the purpose of avoiding a historical anchor to which critics can tie the novel. The only allusion to an artist who inhabits the reader's world is that of Pete's mask made in the form of Elvis Presley, a relic in Burgess' future London, alongside the likes of Benjamin Disraeli, Henry VIII, and "Peebee Shelley" (12). To Alex, pop music is what *others* listen to and enjoy: he condescendingly identifies it under the same genre as his classical music only because that is what they call it (7). Alex associates it with the grotesque and the mundane, both which appear to disgust him equally. For instance, at the Korova milkbar, a woman dances to a "Berti Laski" song by "pushing her belly out and pulling it in" (6); around the city, "middle-aged middle-class lewdies" watch "some big famous stupid comic chelloveck or black singer" on the television (21); and Alex begrudgingly deigns to listening to the "pathetic pop-discs [. . .] moaned by two horrible yarbleless like eunuchs" in an endeavor ensnaring two young girls for his "strange and weird desires" (50–51). This contempt for music associated with adolescence estranges Alex from a particular youth group, as his infatuation with classical music promotes him to an ambiguous point between youth and maturity.

Alex embodies a dialectic accommodating both youth and maturity, as well as one of both barbarism and civility. Burgess aligns Alex's choice in listening to classical over popular music with his choice in performing acts of violence over docile subjectivity. This decision-making ability makes him a frightening threat—he is amply (and arguably even precociously) intelligent. He possesses the mental capabilities to excel in an adult environment, as displayed by his knowledge of concert music and his allusions to

Elizabethan dialect, and yet he embraces London youth's vicious, criminal underworld. It is no wonder Alex "had to have a smeck" when he reads an article on "how Modern Youth would be better off if A Lively Appreciation Of The Arts could be like encouraged," especially when Alex's appreciation of "Great Music" only "sharpens [him] up" making him "feel like old Bog himself" (46). This article—and the disparity that runs alongside it—resonates with Todd Avery's (2006) writing on radio modernism, as both refer to the troubled boundaries between artists and violence. Avery writes that Britain attempts to promote and maintain a high level of culture among its citizens by appointing a "Council for the Encouragement of Music and the Arts (CEMA) in 1940" (59). Both Burgess' fictional article and Britain's actual CEMA fail to register the absence of a connection between the respect and love for cultural *products* (like choral music) and the respect for and compliance to cultural *expectations* (like societal institutions). As well, both allude to the disquieting existence of orchestras in Nazi concentration camps during the Second World War—official camp orchestras played "operetta melodies, opera excerpts, and classical music such as Beethoven's Fifth Symphony" (Fackler). Alex's vehement love for classical music is metonymic for the existence of a culture that appreciates the beauty of orchestral music, and yet participates in horrific genocide. The shocking contrasts in this affiliation prefigure the drastic measures that Burgess' fictional government takes in stripping Alex of his choice to connect the civility of music with extreme violence.

This relationship between music and violence foreshadows Part Two of *A Clockwork Orange*, in which Alex's beloved classical music remains in the realm of violence, but is now associated with the punishment for his crimes. Burgess sets Alex apart from the rest of the prisoners immediately with his "rabbit to play the starry stereo" during the religious hymns, and the prison chaplain's allowance of him to "sloshy holy music by J. S. Bach and G. F. Handel" while reading the Bible (87–89). Alex is permitted these liberties byway of what the prison authorities see as his background and intellectual ability. Alex's benign and curious intelligence is further accented when the reader discovers that it in fact engages a manipulative ploy. Externally, Alex is studying the Bible and listening to orchestral music; internally, he is imagining "starry yahoodies tolchocking each other" (89). This deceptive performance of civility—while drawn from legitimate knowledge—is propelled by a deep desire for the violent. Alex is a "sufficiently intelligent young man" that is "not without taste," but is persistently encompassed by "this violence thing" (128). Here, Alex embodies the reality of English civilization and its responsibility for a history that is dependent on violence. Walter

Benjamin writes to this, stating "there is no document of civilization which is not at the same time a document of barbarism" (256). Alex is indicted by the system as an indictment of the system itself.

In the novel, the government's solution to this dialectic is to remove what is considered the "barbaric" from the whole that is Alex. His dream of the "Slaughter of Elysium" (80) materializes when all that is paradise to him (acts of ultra-violence and classical music) becomes associated with debilitating nausea—and thus slaughtering his own constructed Elysium". The noises of suffering "malchicks" and "devotchkas" once created a background harmony for Alex, but now the "agonizing screams" that are played to him during his Ludovico treatment make him instead "feel sick" (115–117). Alex is now the one forced to "creech" (117). Likewise, the mockery that Alex participates in during Part One is reversed: he is now the object of ridicule as the "grinning and smecking malchicks" do their work on the screen (131). Beyond the projected images that Alex is forced to watch, the invigilators and medical personnel also contribute to the mockery of Alex's panic and physical suffering. Dr. Brodsky and the others around him "smeck quite loud" at Alex's request to stop the film, and the "under-veck" who takes Alex to and from his treatment laughs and sings his "hound-and-horny popsong" louder when Alex snarls at him to "shut it" (118–120). Alex's loss of control is further emphasized in his later nightmare, in which he feels "paralysed" when given the chance to do the "ultra-violent on a young ptitsa"—in response to this display of 'weakness,' the "malchicks" have "a real gromky smeck" at Alex (124–125).

Not only does the figurative music of mockery turn against Alex, but so too does classical music during his Ludovico treatment. During the viewing of a Nazi-made tape, Alex hears classical music and realizes that it is Beethoven's last movement of the Fifth Symphony (127). When Alex protests that it is "not fair on the music," for Beethoven "did no harm to anyone," Dr. Brodsky explains the persistent affiliation between brutality and high culture (128–130): "the world is one, life is one. The sweetest and most heavenly of activities partake in some measure of violence—the act of love, for instance; music, for instance" (130). In the government's desire to eliminate violence from Alex, they also choose to eradicate any ability of his to enjoy the beauty of music—a spoil of civilization. Just as the war-torn world illustrates the bind of barbarity and civility, so too does Alex exhibit the inseparable entanglement of beauty and violence.

In the third and final section of *A Clockwork Orange*, the tension of this dialectic is not resolved for Alex by any state institution—classical music and violence remains

perpetually intertwined throughout the novel despite government efforts. Nor does Alex decide to stop committing acts of violence after experiencing them through the eyes of a victim. In the penultimate chapter, the reader sees Alex warmly welcoming back his fantasies of carving "the whole litso of the creeching world with [his] cut-throat britva" while listening to "the lovely last singing movement" of Beethoven's Ninth (199). Alex, we are told, is simply "growing up" in the novel's final chapter (211). This naturalized maturing process chooses for Alex a wife over rape, creation over murder, and soft "*Leider*" over the "trombones and kettledrums" of the orchestra (206). It is not Alex's choice, but rather his embedded genetic code that forces him to put down his "britva" and imagine instead a son in his arms (211); this maturation is simply the organic variant of the Ludovico treatment. The ultimate dialectic containing barbarity and civility continues to perpetuate as Alex, akin to Britain's national identity, still holds within himself a violent past despite designing a civilized future.

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SÉKEL POLLOK

"MELANCTHA" AS A PORTRAIT

Recognized as the "Mother of Modernism," Gertrude Stein was an avant-garde writer frequently inspired by visual art. As an art collector, Stein sought enrichment through Post-Impressionist painters, such as Paul Cézanne. She was particularly influenced by Cézanne's composition where "one [thing] was as important as another thing" (Stein, *What are Masterpieces?* 98). Inspired by a portrait of Cézanne's wife, *Madame Cézanne with Fan*, Stein transferred Cézanne's techniques of visual art arrangement into her writing of the character Melanctha in *Three Lives*. Instead of colours on canvas, Stein uses words and literature to create a portrait. To gain a fuller perspective of Stein's use of composition, I use both a traditional analysis through close reading and a digitalized analysis through distant reading. Applying the Voyant Tools textual analysis program, I have created graphs and charts to analyze and expose Stein's patterning techniques to reveal a portrait of Melanctha's itinerant nature as evidenced through the various aspects of story composition—rhythm, unity, contrast, and colour.[1]

Inviting readers to view the section "Melanctha" as a portrait, Stein compares *Three Lives* to Cézanne's composition artistry in *Madame Cezanne with Fan. In The Autobiography of Alice B. Toklas* (1933), Stein tells several stories through the persona of her partner (Alice B. Toklas) in a narrative that gives background information on the art collection that her brother and she kept at their salon. In the third chapter, Stein writes about her and Toklas' first purchase of a Cézanne, *Madame Cézanne with Fan*. Stein claims that the portrait of *Madame Cézanne with Fan* "was an important purchase because in looking and looking at this picture [. . .] [she] wrote *Three Lives*" (*The Autobiography of Alice B. Toklas* 37). Cézanne's composition "impressed [Stein] so much that [she] began to write *Three Lives* under [. . .] [his] idea of composition" (*What are Masterpieces?* 98). While Stein wrote "Melanctha"—the middle story in *Three Lives*—Pablo Picasso was in the process of painting Stein's own portrait, *Gertrude Stein*. Although she finished *Three Lives* before Picasso finished his portrait of Stein in 1906,

[1] Stefan Sinclair of McGill University and Geoffrey Rockwell of University of Alberta created Voyant Tools.

it was during "long poses" with Picasso that Stein "mediated and made sentences" for her "story Melanctha Herbert" (Baumann et al. 36; Stein, *Autobiography of Alice B. Toklas* 53). Her immersion in the process of portrait creation further influenced her writing of "Melanctha" as a portrait. As the editors of *Cézanne and the Dawn of Modern Art* also note, Picasso's portrait of Stein shows significant influence of Cézanne's style in *Madame Cézanne with Fan* (36). Surrounded by avant-garde art, Stein sought her own experimentation as she developed Cézanne's Post-Impressionism composition methods into her literary portrait of Melanctha.

To appreciate Melanctha's character, Stein's readers must understand Cézanne's techniques of composition, which Stein discusses in *What are Masterpieces?* Equating all composition components, Cézanne "conceived that in composition one thing was as important as another thing" and that "each part is as important as the whole"—or "an end in itself" (*What are Masterpieces?* 98). "For the first time in literature," Stein sought to convey meaning through not only her subject matter but also her composition (*What are Masterpieces?* 98). In Cézanne's and Stein's work, "not solely the realism of the characters but the realism of the composition [. . .] was the important thing" (*What are Masterpieces?* 98). In the case of *Three Lives*, Melanctha's nomadic nature is projected through every aspect of Stein's composition. As Richard Bridgman notes, Stein's "small group of words" can be seen as a "verbal palette" (126). Like Cézanne's use of a limited colour palette for *Madame Cézanne with Fan*, Stein experiments with a limited palette in "Melanctha." Inputting "Melanctha" into the Voyant Tools reveals that only 1,912 words out of 50,135 words are unique, meaning fewer than four percent of words in "Melanctha" are original. Having few descriptive words directly explaining Melanctha's nomadic nature, Stein's readers must look elsewhere to decipher Melanctha's nature—in the composition of the text.

In *Madame Cézanne with Fan*, Cézanne uses techniques of rhythm to draw the viewers' eyes from top left to bottom right in a wave-like motion. Cézanne creates the wave-like rhythm through line and colour shades: blues and greens to darker shades of orange and brown. Similarly, in "Melanctha," Stein repeatedly uses the words "certain" and "wander" to create a literary wave. The wave-like pattern of Melanctha's nature is evident when graphing the occurrence of "certain" and "wandering" in "Melanctha" (Fig. 1, Fig. 2).[2]

[2] In order to account for different forms of the words, I have equated the words "certain" and "certainly" as one in Figure 1 and equated the words "wander," "wandering," "wandered," and "wanderings" as one in Figure 2.

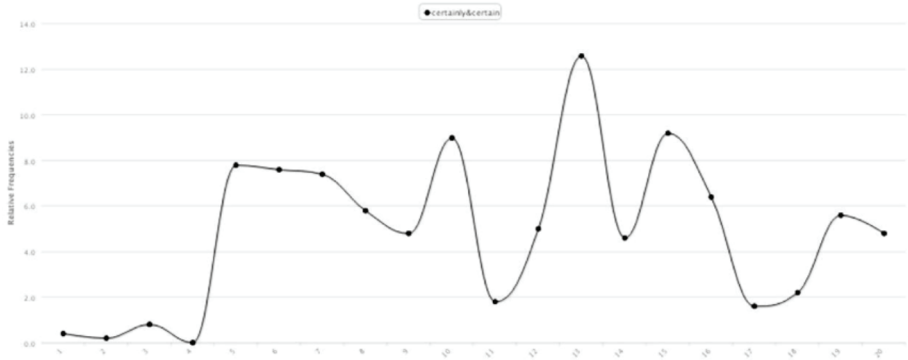

Figure 1: "Certain" Graph using Voyant Tools

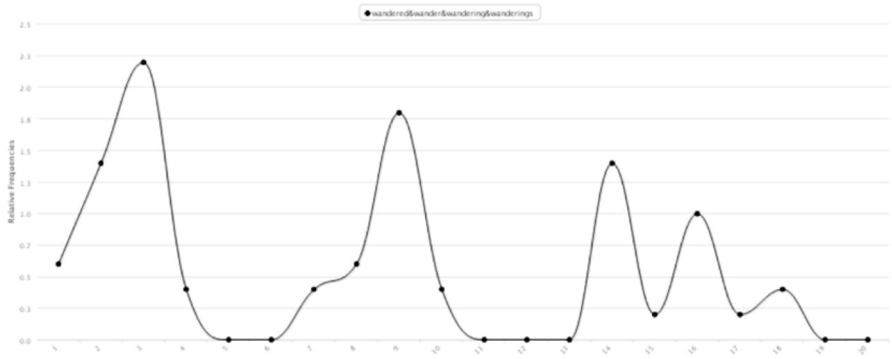

Figure 2: "Wander" Graph using Voyant Tools

Ironically, Stein builds Melanctha's uncertain relationship with Doctor Campbell on the vocabulary of certainty. Campbell continually questions the legitimacy of his feelings, and Melanctha turns to "wandering," a reference to her promiscuous behaviour. Although Melanctha claims that "always she wanted to be regular, and to have peace and quiet" (qualities that Campbell offers), she turns to wandering and ultimately dishonours what she claims to desire (*Three Lives* 2304). As Melanctha's and Jeff's certainty comes and goes in waves, their routine of discussing certainty in turn exposes the uncertainty in their relationship. Using a Cézanne-like rhythm with opposing word waves, Stein composes waves of "certainty" and "wandering" to embody Melanctha's nature of recklessness. The inconsistency of "certainty" and "wandering" in the text expresses the lack of certainty in Melanctha's life. Melanctha cannot have both certainty and wandering in her life. Her wandering nature creates a constant uncertainty throughout her life, leaving her heart forever nomadic.

Creating unity amongst colours in *Madame Cézanne with Fan*, Cézanne uses the technique of blending colours by painting with many brushstrokes in the chair and wallpaper. Similarly, in "Melanctha," Stein blends words by repeating identical or almost identical sentences. Throughout Melanctha's second relationship, with Jem Richards, two of the commonly blended words are "joy" and "foolish," a combination of which occur throughout: for example, Melanctha's "joy made her foolish," her "love for Jem made her foolish," and "she was mad and foolish in the joy she had there" (*Three Lives* 2379).

Through this blending, Stein creates unity between Melanctha's "joy" and "foolishness." In seeking the joy and love she always wanted, Melanctha instead kindles her foolish nature, which leads to her fall from joy. In deeply loving Jem, Melanctha blinds herself from seeing his true nature of recklessness. Passionately exerting herself into the lives of others, Melanctha puts her joy in the hands of people rather than seeking happiness internally. With Jem, "she thrust [her love] always deep into [him]," yet "Jem had no way that he ever wanted to be made to feel it [. . .] while he had trouble" (*Three Lives* 2373). The sexual connation of "thrust" suggests that Melanctha invested not only her emotional joy but also her body in attempting to grasp Jem's love. Seeking to fill a void in her life, Melanctha quickly gives herself to others, which instead only further empties herself into unsound hands. In several passages, Stein blends "joy" and "foolishness" in order to draw the reader's attention to Melanctha's cyclical nature. This dramatic contrast forces the reader to question Melanctha's judgment in seeking fulfillment.

Unlike the well-blended chair and wallpaper, Cézanne contrasts primary yellow and blue colours on Madame Cézanne's face, dress, and hand, drawing the viewer's attention to prominent features and reflecting her disposition. Similarly, in the later half of "Melanctha," Stein contrasts the two opposing words "never" and "always" to draw attention to the unattainability of Melanctha's desires. Melanctha's friend Rose describes Melanctha's foolish behavior as an unchangeable part of her nature that inhibits the achievement of her desires. After hearing of her wandering, Rose casts Melanctha out of her life. In losing Rose, Melanctha loses what she needs and wants most: someone "always to believe in her," "always to [. . .] cling to," and "always [to make her] feel a little safe inside" (*Three Lives* 2540). The people Melanctha desires in her life are made unattainable to her due to her own fixed foolish nature. Referring to Melanctha, Rose claims that "it don't never do no good to tell nobody to act right," because "they certainly never can learn" as "they ain't got no sense to know it" (*Three*

Lives 2540). All of Melanctha's wishes for security are unattainable through her nature. Consequently, she never sees Rose or Jem again, and dies alone in the consumptives' hospital. Interestingly, Stein's use of "always" exceeds her use of "never" until the conclusion, in which both "always" and "never" are used with equal frequency (Fig 3). In doing so, she stresses Melanctha's lack of attainment in life.

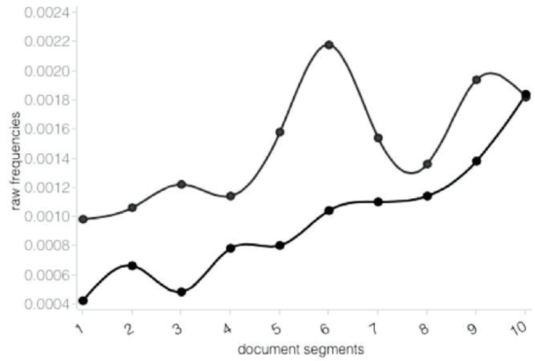

Figure 3: Graph of "never" and "always" using Voyant Tools

The Voyant graph of the use of "never" and "always" throughout "Melanctha," divided into ten sections, reveals that Melanctha dies "always" desiring and "never" receiving due to a nature she could not change.

Figure 4: Links for "blue" and "yellow" using Voyant Tools

Stein further explores Melanctha's unchangeable nature through colour. Beyond the technique of contrast, blue and yellow play a deeper significance. In describing Melanctha's nature, Stein repeatedly uses yellow and blue. Comparing the proximate words to both yellow and blue, it is interesting to note that "Melanctha" and "Herbert" are identified as prominent relations to both (Fig. 4). Melanctha inherits from her

mother both her yellow skin and pleasing nature: she is "a little pleasant like her mother" (865). Melanctha's pleasing yellow nature is described as being against her advantage. She "always loved too hard and much too often" (860). The colour blue represents Melanctha's depression. When Melanctha gets "blue," she wishes to die (2275). Stein begins and ends with drawing attention to Melanctha's blueness. In the end, "Melanctha Herbert never really killed herself because she was so blue," instead Melanctha goes to the hospital, returns home, returns to the hospital, and then dies in "a home for poor consumptives" (2568; 2574). Even Melanctha's death projects her nature of instability.

Distant reading tools enable a more accurate reading of Melanctha's nature. In "*Three Lives*: The Realism of the Composition," Jayne Walker calls Stein's *Three Lives* an "evenly textured verbal surface" that "is analogous to the surfaces of Cézanne's canvases, with their dense patterning of brushstrokes that unite object and background in a tapestry of color patches of equal value" (23). Walker makes strong points about Cézanne's artistry; however, my analysis disproves her view of *Three Lives* as "evenly textured" (23). While Stein's simple language gives "Melanctha" an allusion of an even "verbal surface," distant reading visually displays the messy and incongruous surface that makes up the portrait of a complex and inconsistent character. With text analysis programs (such as Voyant), graphs and images can be created and used to display the rhythm, unity, contrast, and colour within Stein's composition. Distant reading provides a more accurate portrait of Melanctha, and better reflects Post-Impressionist artistry. Both Stein and Cézanne seek to fully grasp the complex nature of humans with each thoughtful stroke from palette to surface. Melanctha's portrait hangs, forever echoing the stronghold of human intendancies.

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B.R. REID

THE FANGED EMASCULATOR

TRADITIONAL GENDER AND SEXUALITY UNDER ATTACK IN BRAM STOKER'S *DRACULA*

> Mina looks over at her husband Jonathan "pityingly [during her attack], as if he were the injured one."
> — Bram Stoker, *Dracula,* 327

Vampirism in Bram Stoker's *Dracula* (1897) works as a metaphor for sex and procreation. Like procreative sex, vampirism involves penetration, the exchange of bodily fluids, and the creation of a new being. After becoming transformed from human to vampire, or "vamped," the newly vamped females obtain masculine traits. Vampirism changes "the ideal woman [from being] entirely or almost entirely feminine" and actually makes them a threat to men (Stoker, *Lady Athlyne* 480). Regardless of the true sexual identity of Dracula (or Stoker himself), vampirism is used in the novel to introduce shifts in sexuality and gender roles that transgresses Victorian heteronormativity. This essay focuses on vampirism as a broad metaphor for sexual transgression in *Dracula* that is used to capture the Victorian era's fear of the subjugation of traditional masculinity.

According to gender criticism of the Victorian era, the Victorian norm for masculinity involves heterosexuality, strength, and the duty of defending the household. Stoker writes in *Lady Athlyne* (1908) that "the most masculine man draws the most feminine woman" and that marriages between those with "[only] a few of the qualities of the sex" are hard to understand (480). Any sexuality outside of heterosexuality, according to Stoker, would be considered abnormal by Victorian standards—a sexual transgression. As social critic John Ruskin writes, masculinity entails "energy for adventure, for war, and for conquest" (473). The four men hunting for vampires in the novel demonstrate this masculine drive. Ruskin emphasizes men and women staying together in the household, thereby signifying a need for marriage and women as bearers of children (473–474). The males in the novel demonstrate this

ideal by protecting Mina and Lucy from the vampires.

The metaphor of blood complicates the definitions of masculinity in *Dracula*. Nineteenth century physiologist Thomas Laycock writes that women have "less perfect" blood than men, which could explain why *Dracula* uses the metaphor of vampirism for emasculation. In Stoker's novel, the pure blood of Arthur, who is declared by Van Helsing as being the most masculine man, is prized in treating the vamped Lucy (157). She becomes stronger when drinking blood, while the male characters become weaker when losing it. Dracula thus "vamps" the novel's female characters to gain revenge on men, as opposed to fully eating them like the male sailors seduced by Demeter. Vampirism, then, targets male blood. Dracula's blood seems to lack masculine purity as Mina declares herself "unclean" after drinking Dracula's blood (324). Insofar as Dracula displays contemporarily coded feminine attributes and elements of non-heteronormative desire, he does not embody the masculine ideal of strict heterosexuality and thus his blood is not ideal for the power inversion that is "vamping."

Analyzing homoeroticism, which is a transgression to Victorian ideals, clarifies the conflict between vampirism and heteronormativity. Homoeroticism is a relevant topic for Stoker to associate with vampirism because of his novel's indebtedness to Sheridan Le Fanu's *Carmilla* (1871–72), a previous lesbian novel of the vampire genre (Signorotti 607). Stoker is less explicit in his depiction of homosexual behavior, possibly because of the bad press it could have generated for *Dracula* (one critic called *Carmilla* "repulsive" and questioned whether it deserved publication) or because of a cultural misunderstanding of homosexuality at the time ("In a Glass Darkly"). As Christopher Craft explains, gender inversion, a blurring of masculine and feminine traits, was the commonly believed definition of homosexuality in the Victorian period (109–112). For Craft, vampires exemplify gender inversion because of their oft mentioned fanged mouths, which are both bony like a phallus and soft like a vulva (109). Through the lens of gender inversion, vampirism is an injection of the opposite sex into one's gender identity, which threatens men with the potential of becoming weaker and women becoming stronger.

Though gender inversion certainly emasculates the novel's male characters, Stoker also uses the more copulative aspects of transgressive sex to threaten the male sexual norm in addition to depicting physical features. Stoker likely knew of what Talia Schaffer calls "the love that dare not speak its name" (381–382), as Stoker interacted with contemporary writer Oscar Wilde, who received negative press for his public

indecency trials two years before *Dracula*'s publication. According to Schaffer, *Dracula* is an indictment of Stoker's own homosexuality, which Stoker considered a threat to his masculine identity. The novel's male characters express this sexual anxiety; Dracula introduces transgression into their sex lives and physically transforms them without even biting them. Schaffer's reading also clarifies how more blatant homosexuality is displayed through scenes of extra-diegetic rape and sexual humiliation.

Two scenes highlight the sexually transgressive homoeroticism that threatens Jonathan's heterosexuality. First, when Dracula interrupts Jonathan from fulfilling his heterosexual copulation with the sensual vampire sisters by declaring that "this man belongs to me!" he implies a dominance of homosexuality over heterosexuality (70). When the vampire sisters tell Dracula that he has never loved, he contests that he intends to "love" Jonathan (70). Jonathan falls unconscious and later awakes in his bed suspecting that Dracula has carried him there and undressed him (71). Here, Stoker implies the sexual assault of Jonathan at the hands of Dracula through Jonathan's "brain fever" and his reluctance to reflect on what happened to him in Dracula's lair (134). As Craft notices, Dracula's physical similarity to the vampire sisters, both having pale faces and red lips, makes it difficult to distinguish their gender by physical appearance. Jonathan also obtains the same white coloring after his experiences at Dracula's castle (Craft 109). Jonathan's "very pale" colour indicates a lack of blood that, along with his emotional reliance on Mina, implies that he has lost his masculine strength (209).

Dracula hypnotizes Jonathan and forces him to watch Mina drink Dracula's blood in a second homoerotic scene that evokes a display of sexual humiliation. The description of the attack as a "child forcing a kitten's nose into a saucer of milk to compel it to drink" suggests fellatio (327). Dracula also forces Jonathan to witness the attack, which implies that Jonathan is the true sexual target (322). Though Mina is the one being assaulted, her belief that Jonathan is the injured one further suggests that the purpose of vampirism is to hurt men (327). Dracula also declares that he is using the women to get a reaction out of the men (347). Jonathan's hair turns white like a "haggard old man" after the second attack, echoing the previous degeneration (342).

The novel's quest for revenge and the restoration of Jonathan's health requires the erasure of sexual transgression and a return of heterosexual tradition. Van Helsing decides that Jonathan must regain his rightful masculinity by fighting (and thereby dominating) Dracula and the other vampires that previously dominated him. Ruskin's traits and duties of masculinity are demonstrated when Van Helsing tells Jonathan

"you are young and brave and can fight [. . . and] it is your right to destroy him" (395). Jonathan's role in chopping off Dracula's head, who is the origin of vampirism, evokes castration—an act of revenge against his oppressor and a victory for the Victorian sexual norm (417).

Whereas vampirism emasculates the men of *Dracula*, vampirism empowers the women of *Dracula*. The risk of dominant women in the novel is symptomatic of Stoker's larger critique of the Victorian feminist ideal known as the "New Woman." This ideal, popularized in Victorian fiction, displays female characters that oppose patriarchy by exhibiting a heightened sexuality, participation in the workforce, and a decreased need for marriage (Stevens 27). In *Dracula*, Mina begins as a worrisome fiancée that is openly skeptical of so-called New Women and how they will change marital traditions; however, her transformation eventually allows her to become closer to the New Woman by giving her the power to be both a threat to the lives of the male characters and an important aid to them. Vampirism inverts standard Victorian gender traits and allows her to fight, thus giving her the opportunity to enter the "battle" that Ruskin asserts is exclusively for men (473). The male characters cannot conquer the vampires without Mina's ability to enter the mind of Dracula, therefore implying that she is equally important in the novel's quest. Unlike Lucy, Mina is allowed these opportunities as she never fully becomes a threat to the men. Instead of a threat, in fact, Mina's status as "unvamped" becomes an object of desire as the men seek to prevent her from becoming a vampire.

Vamped Lucy's characterization goes against femininity's typical traits of "reserve, docility, and sexual apathy" and implies that vampirism allows women to dominate men (Lombroso and Ferrero 479). Lucy demonstrates the inversion of gender traits: she is described in the text as "languorous, [and] voluptuous [in] grace" (250). These adjectives are reminiscent of the Victorian discourse on female "lunatic" criminals, who are noted for being more sexual than "lunatic" males (Lombroso and Ferrero 478–9). Female dominance is also demonstrated by Lucy's ability to put Arthur "under a spell" like the one Dracula induces in Jonathan (250). Like Lucy, the vampire sisters use hypnotism to seduce Jonathan. The interaction between the vampire sisters and Jonathan is sexually troubling for Jonathan declares "there was something about them that made me uneasy, some longing and at the same time some deadly fear" (69). Jonathan also mentions his fear of what Mina, his fiancée at the time, would think of him for this act of adultery (69). Such anxiety, along with the later actions of the vampire sisters, acknowledges how vampirism threatens domestic fatherhood.

By targeting children and threatening marriage, vampirism attacks the male role in domestic life. As historical documents show, divorce rates were at a high during *Dracula*'s publication. Thus Stoker's production of "vampirism" speaks to the growing anxiety surrounding the dissolution marriage and new expressions of sexuality ("Release: Divorces in England and Wales, 2012"). For example, Stoker depicts the vampire sisters, as symbols of the New Woman, eating a child while Jonathan watches in horror (71). The eating of children is later repeated in the reports of the "bloofer lady." Interestingly, the female vampire often targets children who are referred to by male pronouns (214–5). By targeting male children, the female vampire feeds the anxieties of male identity insofar as virility is key to the masculine ideal.

Ruskin asserts that men and women must form a family unit in order for men to fulfill the masculine identity (473). Vampirism opposes the traditional household by preventing Arthur from getting married and allowing the creation of other beings without marriage or sex between a human man and woman. Since vampirism makes vampire women stronger than men and bypasses male sexual organs to procreate, it essentially makes males obsolete in the household. In other words, men descend figuratively and literally on the food chain. However, the defeat of the vamped Lucy asserts masculinity over femininity, a move that is accentuated by the use of a stake (a phallic symbol), which causes her to writhe as if orgasming (254). As an enforcer of heteronormativity, Christianity also helps restore the masculine ideal in *Dracula*. The male characters use Christian symbols like crosses to defeat the vampires in the novel, rendering a violent connection between Christianity and the ideological circulation of heterosexual monogamy and marriage, concepts integral to Victorian sensibilities. The novel concludes with a reaffirmation of tradition by having the married Mina give birth to a child through heterosexual means one year after Dracula's defeat (419).

The final line of *Dracula* consolidates the novel's struggle for traditional gender roles: when considering Mina and her child, Van Helsing explains that, "[a]lready [the child] knows her sweetness and loving care; later on he will understand how some men so loved her, that they did dare much for her sake" (419). Van Helsing views their quest as a struggle for Mina's return to her "sweetness and loving care" and an affirmation that men and women need each other to survive (419). Van Helsing utters this line after the characters have returned home to talk about their marriages, signifying a return to normalcy akin to Ruskin's description of the household and traditional gender roles.

The use of vampirism in *Dracula* signals the Victorian era's changing attitudes towards sexuality and gender, which competed with the masculine ideals of pure heterosexuality and patriarchy. Stoker represents these changes by portraying sexual behavior that differs from the heterosexual norm (seen in Dracula's homoerotic scenes with Jonathan) and the rise of feminism through the New Woman (represented by the threat of the novel's female vampires). That said, *Dracula* ultimately promotes the traditional gender roles and sexual behavior of its time by showing victories of male dominance over female dominance, male daring over male submission, heterosexuality over homosexuality, and domesticity over divorce.

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MATTHEW K. THIBEAULT

A THIRD FRAGMENT

The following dialogue is designed to accompany T.S. Eliot's unfinished *Sweeney Agonistes* (1932). This dialogue, which is to be read as only another fragment of an incomplete play, attempts to sustain Eliot's "Aristophanic Melodrama," which suggests a union of high and low culture. Using Francis Macdonald Cornford's *The Origin of Attic Comedy* (1914), I've attempted to incorporate the Aristophanic humour and the melodramatic themes of sex and death put forward by Eliot in his two fragments. I believe that this hybrid remains clear in the voices of the characters and in the varying degrees of humour and symbolism throughout.

The action that unfolds is strange and, in a sense, anticlimactic. Classically, the *Agon* is a contest between two characters representing two opposing beliefs or principles, but Eliot's, and by extension, my adaptation, is not a traditional Aristophanic play. For Sweeney to represent one thing and Pereira another would be to attribute simple "hero" and "villain" qualities to each character. I feel that this was not Eliot's intention. What modernizes this play is the idea of characters that are not representatives of simple allegorical principles—such as that of good and evil. And while there is no character that seems to embody Life itself, Pereira's character certainly hangs over the fragments as symbolic for Death. Contrary to one character embodying an opposing force, it seems to me that the patrons of Doris's apartment collectively represent a new and strange restlessness in post-war life.

As mentioned, the action is anticlimactic. Perhaps it is difficult to imagine a more drawn-out contest taking place between Pereira and Sweeney because I understand them to be quite similar, and to be men who knew of each other but should never meet. Any dialogue between these two characters risks revealing too much about them, and their mysterious qualities are integral to the eerie feeling of the play. This blunt violent

act aligns with Sweeney's dark anti-hero quality; I believe the unaffected reactions of the other characters keeps with the detached—even apathetic—restlessness of the play.

This violence also refers to the "dramatic fertility rituals" outlined in *The Origin of Attic Comedy* (53). Eliot may hint to these rituals when Sweeney recalls the story of the man who "once did a girl in" (150). A fertility ritual is the "expulsion of death" for the "induction of life" (Cornford 53). The figure representing Death is beaten and "burnt, or thrown into the water, or otherwise destroyed" (53). This description is not unlike the man in Sweeney's story who keeps a dead woman in a bathtub: "Well he kept her there in a bath / With a gallon of lysol in a bath" (Eliot 150). In understanding Pereira's character as representative of Death, the reader may find this decision suitable to Eliot's original intentions.

> **Note:** In keeping with some of the traditional structures of Aristophanes' plays, I have elected not to include further singing after the KNOCKing, which I take to cue the end of the Parabasis and a return to the action of the play.

SWEENEY. DORIS. DUSTY. KLIPSTEIN. KRUMPACKER. WAUCHOPE. HORSFALL. SWARTS. SNOW.

DUSTY: Who would that be?

DORIS: I know who.

DUSTY: I know who too.

KLIPSTEIN: Who?

[*Sweeney backs up next to the door*]

DORIS: It's Pereira that's who.

DUSTY: [*To Klipstein*] You're a doctor.

KLIPSTEIN: I'm a doctor.

KRUMPACKER: Who's Pereira? Who am I?

DORIS: Shhhhh.

DUSTY: [*To Krumpacker*] No one.

KNOCK KNOCK KNOCK

KNOCK KNOCK KNOCK

DORIS: Shhhhhhhhhhh.

KRUMPACKER: I'm no one?

DUSTY: [*Moving around the room, cleaning up bottles, gesturing toward Doris*] Help her into bed. She's ill.

DORIS: You're both doctors.

WAUCHOPE: [*To Sweeney*] Pereira.

DUSTY: Pereira.

[*Sweeney rests his hand around the neck of a heavy brass lamp*]

DUSTY: You're both doctors and she's ill. [*To Wauchope, Horsfall, Swarts, and Snow*] The rest of you…look mournful.

[*Wauchope, Horsfall, Swarts, and Snow remain as they are. Doris rests her forearm over her head*]

DORIS: [*To the door]* Come in!

[*The door opens slowly. Sweeney grips the lamp*]

ENTER MRS. TURNER.

MRS. TURNER: [*Leaving the door open and moving toward Doris on the sofa*]
Checking in darlings. [*To Doris*] You're not well?
[*Sweeney loosens his grip on the lamp but remains behind the door*]
DORIS: Why? Have you talked to Pereira?
MRS.TURNER: Pereira? Why no. I could hear you through the door.
SNOW: Through the door.
WAUCHOPE: Well.
MRS. TURNER: [*Resting on the sofa, next to Doris*] Poor dear.
DORIS: I'm not ill.

ENTER PEREIRA.

[*Pereira leans against the door-jamb*]
PEREIRA: You're not ill?
DUSTY: Pereira!
KRUMPACKER: [*Whispering to Klipstein*] Pereira.
WAUCHOPE: [*Nodding to Sweeney*] Pereira.
DORIS: Pereira! Darling! How are you?
PEREIRA: How am I? [*Removing hat and stepping through the door*]
How are you?
[*Sweeney grips the brass lamp once again*]
DUSTY: She's perfectly well.
DORIS: Much better.
DUSTY: Dr. Klipstein and Dr. Kumpacker—
KRUMPACKER: Krumpacker.
DUSTY: Krumpacker—excuse me—have been most helpful.
KLIPSTEIN: Fluids.
PEREIRA: [*Not taking his eyes off Doris*] …fluids.
KRUMPACKER: Just so.
DUSTY: Friends of Sam. Lucky for Doris.
KLIPSTEIN: No trouble at all.
KRUMPACKER: None at all.

PEREIRA: Friends of Sam.

KLIPSTEIN: Good ol' Sam.

WAUCHOPE: Well.

MRS. TURNER: I'll be off then, if all is well.

[*Mrs. Turner moves to leave the room*]

DUSTY: Oh do leave the door open!

DORIS: Oh please do!

MRS. TURNER: There's a god-awful draft coming through.

DUSTY: The air feels good.

DORIS: Quite lovely.

[*All eyes, including Pereira's, on Mrs. Turner during three seconds of silence*]

MRS. TURNER: All right.

EXIT MRS. TURNER.

[*Pereira moves to sit on the arm of Doris's sofa*]

PEREIRA: Quite a recovery.

[*Doris sits up straight, unsettled*]

DORIS: Just some air.

PEREIRA: And fluids.

DORIS: Yes.

PEREIRA: Amazing.

[*Tense silence. Pereira rises from the arm of the sofa*]

PEREIRA: Well, in that case, I would advise a coat. It's chilly.

[*Pereira walks over to Sam, who's sitting by the window with a glass*]

PEREIRA: Had some fluids too Sam?

WAUCHOPE: Well…

DORIS: But where are we going? Pereira, dear, what…what am I to bring?

PEREIRA: Just a coat. It's chilly.

[*Pereira looks out the window. Sweeney quietly walks out from behind the door and raises the brass lamp unflinchingly*]

PEREIRA: [*Still looking out the window*] I knew a man once—

[*Sweeney brings the base of the brass lamp down hard on Pereira's skull. Pereira falls to the floor. Silence holds the room for three seconds*]

DUSTY: Well what now then?

KLIPSTEIN: Someone ought to see if the bastard's breathing.

SWEENEY: He's dead.

KRUMPACKER: But someone ought to check.

SWEENEY: He's dead.

DORIS: Someone ought to check his pockets.

SWARTS: [*To Doris*] Maybe that ought to be you.

KLIPSTEIN: Christ, I'll check his pulse.

SWEENEY: He's dead.

DORIS: For a second I forgot that you're really not doctors.

KRUMPACKER: For a second I forgot that you're really—

KLIPSTEIN: Stone dead.

WAUCHOPE: Well.

SNOW: Yes. Well.

DUSTY: Well, what now?

SWEENEY: I'm going to need some help.

DORIS: Check his pockets.

SWARTS: Have some respect for—

DUSTY: Would someone please shut the door?

[*Sweeney shuts the door*]

SWEENEY: We'll have to take him out in parts.

WAUCHOPE: We?

DUSTY: In parts.

SWEENEY: Sections.

KRUMPACKER: We?

SWEENEY: There are six parts to a body.

[*Doris moves to lean on Sweeney's shoulder affectionately*]

DORIS: What a mess.

SNOW: I've no trouble keeping my mouth shut, but—

SWARTS: But quite a difference between keeping your mouth shut and walking around with...[*Gesturing toward Pereira's body*]

SNOW: With a head in a sack.

SWARTS: Exactly.

WAUCHOPE: I'll say.

SWEENEY: [*To Doris*] Have you got a bathtub?

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To our staff and contributors who are graduating this year, we wish you nothing but continued success.

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