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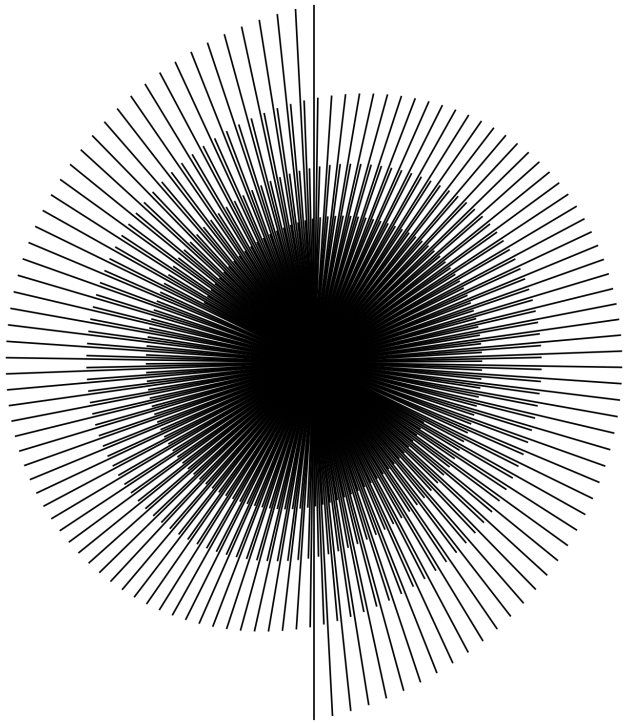

EDITORIAL

Editors' Note

Rowan Watts & Ekam Pooni

The Albatross Volume 14 would not have been possible to publish without the support and hard work of many dedicated people, for whom we are perennially grateful.

We would like to acknowledge with respect the Lekwungen-speaking peoples on whose traditional territory the University of Victoria stands and the Songhees, Esquimalt, and W̱SÁNEĆ peoples whose historical relationships with the land continue to this day. For the privilege of living and studying here, daily doxology.

To the 2023-24 executive members of the UVic English Students' Association (ESA), the organization that generously funds our beloved bird book, thank you for all the time and effort that you put in. Ethan Badr, Alex Brooks, Camryn Cutter, Saverio Colasanto, Annie Beingessner, Braedon Lowey, Maya Wei Yan Linsley, Faith Lapointe, Alexander McLauchlan, Chloe Mee, Ella Reedman, Michelle Chicas Ramirez, Aideen O'Brien, Leia Soulsbury, Rowan Watts, Zoe Winn, Alayna Hucul, and Bec Wiens, legends one and all.

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To every member of the larger UVic English community, everybody who submitted, contributed, and edited, critiqued and commented, our most sincere gratitude. *The Albatross* runs entirely on the volunteer power of caffeinated undergraduate students, and we are constantly impressed by their determination, initiative, and tolerance of stimulants. And, of course, thank you, reader.

(And shoutout Braedon Lowey for his clutch InDesign play.)

Introduction

Rowan Watts

Last year, the conversation in a seminar class of mine drifted around to the question that every English major asks themselves: "What do I do with an English degree?" The obvious answer was, apparently, graduate school. The professor had some advice on getting in, which was to keep our grades up. "Grades are everything, and"—he gesticulated vaguely in my direction—"editing *The Albatross* won't help you much." I sniffed, indignant, and said, "Maybe not in your day, but scholarship is changing, and so are the appreciated indicators of scholarly potential."

Ignore this professor's remark for a moment. I stand by what I said, that scholarship is changing. The eight exemplary works featured in *The Albatross* Volume 14 each, in their own ways, push the boundaries of what research is or could be. Our journal was named after the albatross in Coleridge's famous poem to encourage students to not shoot down their ideas, and these students have certainly let their thoughts soar. Although each article uniquely complicates the very idea of literary criticism, they also share a palpable belief in the efficacy of literature to engage in exigent sociopolitical work, whether that be feminist advocacy, exploring the Other, anti-colonialism, anti-imperialism, or ecological literary criticism.

The first three articles of this volume span the height of Romanticism, the depths of the Victorian era, and the interwar period, addressing respectively what it means to know, what it means to be, and what it means to worship. Informed by Jacques Rancière's concept of dissensus, Faith Lapointe explores how bodies in Mary Shelley's *Frankenstein* (1818) and Christina Rossetti's "Goblin Market" (1862) crystallize ideas of otherness in subject. These ideas of the other, or "epistemic fragments" as Lapointe understands them to be, reveal how "discourses can shift to accommodate these fragments, and these works expose how

these fragments are essential to the configuration and development of discourses and space" (22). This paper thus demonstrates the slipperiness of the idea of the body, and how the body may function as a site of epistemic resistance. Braedon Lowey reaches far back in time to ancient Greece, pulling the god Pan into the Victorian era to interrogate how the wild, theriomorphic goat god symbolises the angst of the Victorian poet. Surveying notable authors such as Elizabeth Barrett Browning, Charles Mackay, Oscar Wilde, and Algernon Charles Swinburne, Lowey argues that Pan was deployed both as a tool to promote social conformism, and, for the Victorian disenfranchised, "an icon of what was, and what could be" (31). Pan becomes a conduit for deviant possibility and plurality during a time period of unprecedented social upheaval. Ella Reedman also pulls an ancient text into a different age, placing Elizabeth Bowen's *The Death of the Heart* (1938) in conversation with the King James Bible, and Thomas Aquinas' *Summa Theologica* (1911). Holding these theological texts in mind, Reedman demonstrates how Bowen's character of Eddie embodies the novel's section titles—The World, The Flesh, and The Devil—and thus evokes the cardinal temptations of the same names listed and disparaged by Aquinas. Eddie, through his manipulative relationship with Portia, reveals how religion and British interwar society exchange power with each other to maintain rigid social structures.

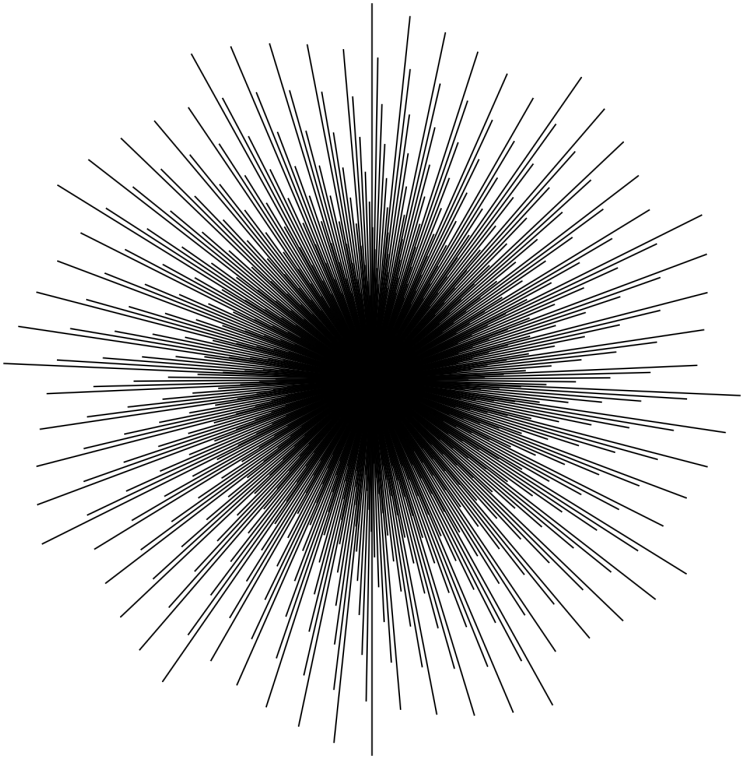
The next three works grapple with twentieth century texts and films, finding myriad allusions and historical references in both. Alexandria Brooks examines a small excerpt of Virginia Woolf's *A Room of One's Own* (1929) concerning an aural, musical "hum" that serenaded pre-war British luncheons, evoking both Alfred Lord Tennyson's "Maud" (1854), and Christina Rossetti's "A Birthday" (1861). Discussing even more intertexts, such as the King James Bible and *Hamlet* (c. 1600), Brooks reveals how *A Room of One's Own* intersects disparate literary influences to supply a feminist critique of the male-gendered power structures of the author's time and place. In an ambitious postcolonial analysis of David Lean's *Lawrence of Arabia* (1962) and

Emile de Antonio's *In the Year of the Pig* (1968), Ethan Webb illuminates how both of these films are suspended between history and fiction on the one hand, and complicity in colonial projects and stealthy struggles against them on the other. Whereas T.E. Lawrence oscillates between a "romantic hero" and an "exo-British outcast" (54) Ho Chi Minh assumes a kaleidoscopic identity as an anti-imperialist Vietnamese nationalist, "'the George Washington of his country'" (55) a raiser of armies, and a devout pacificist, "with the ultimate goal of advocating for radical anticolonialism" (55). Shifting from film back to text, Alexander McLauchlan explicates how the narrative symbolism of animals in Cormac McCarthy's *Blood Meridian* (1985) evokes the eponymous whale in Herman Melville's *Moby-Dick* (1851) to illustrate "American imperialism's broader continental violence" (62). Drawing out the implications of the violence in the interactions between the Glanton gang and other-than-human characters, McLauchlan concludes that "animal's—and nature's—cosmic battle with man" (66) permeates McCarthy's novel, and inflects its allusions to the whale as an exploited resource, and a distillation of the evil of the material world.

The final two essays both address evolving cultural imaginations, albeit in drastically different contexts. In an interrogation of Wayson Choy's *All That Matters* (2004), Alayna Hucul clarifies the role of women, specifically the characters of Stepmother and Poh-Poh, in continuing the cultural processes of the Chinese diaspora. Through a comparison of "Old China ways" (72) with the novel's setting of 1920s Vancouver, Hucul illustrates how Western influences empower Chinese women, and restrict their agency: "Outside the domestic sphere lies the danger of Westernization, and where the men who move throughout the public sphere freely may fall victim to it" (76). Ultimately, Hucul determines that "the women, who have limited access to the male-dominated spaces that lie outside the female-designated sphere of the home, end up being those to encourage cultural connections in their families" (79). Finally, Sarah Evans explores the ecocritical impulse of "rewilding" in Robert Macfarlane's *The Lost Words* (2018) and *The Lost Spells* (2020). In our zeit-

geist, when words like "acorn" are replaced by "database" in the *Oxford Children's Dictionary*, Evans underscores the rhetorical faculty of ecological language, and how "reintroducing language radically transforms the reader as nature takes over the centre of their imaginative landscapes" (82). Addressing the power of naming, of speaking poetry aloud, of "[r]estoring nature's names to the dictionary" (88), we are prompted to contemplate the vexed relationship between language, and the other-than-human realm.

All of these seemingly disparate articles have at least one thing in common: the belief that literature is more important now than ever before. Its social and political exigency of course cannot be understated, but also, amidst the ebbing and flowing vicissitudes of our postmodern world and changing planet, literature assists readers in orienting themselves, like the fig tree that Odysseus clings to during his encounter with Charybdis. So, how do I respond to my professor's scathing remark? I say: the erudition of our contributors has helped not only myself, but surely the rest the larger UVic English community by demonstrating the true reach and potential of academic prose, and inviting us to blaze trails in our own endeavours just as they have in theirs. I encourage you, reader, to investigate how our intrepid authors communicate these ideas and themes in many dazzling ways throughout *The Albatross* Volume 14.



CRITICAL WORKS

Epistemic Fragmentation in Mary Shelley's *Frankenstein* and Christina Rossetti's "Goblin Market"

Faith Lapointe

Abstract: Bodies are mediated through discourse, and the status of a body is always at the mercy of its context. When something unknown to its society—an epistemic fragment—is present in a body, the body forces revelation (challenging what is socially acceptable in its space). Deviation from a societal norm stretches the conception of bodies and reveals fragments (or gaps) in expectations in social norms. In Mary Shelley's *Frankenstein* and Christina Rosetti's "Goblin Market," bodies force realizations of epistemic fragments, posing a split between what is expected and what is present. In *Frankenstein*, the creature's inherent nature is not fully clear, representing the confusing and the unknown, forcing a realization of an epistemic fragment. In "Goblin Market," the goblins' fruits are elusive: They pose a danger that enters through the body and leads to a change in societal well-being. Both works explore corporeal modes of challenging social consciousness.

Bodies work within the spaces they inhabit to either accept or challenge the social discourses of these spaces. When a body presents something previously unseen or misunderstood in a space, making it intelligible, it forces the realization of an epistemic fragment. The term 'epistemic fragment' means a discernible gap between common understandings of social discourses and tangible reality. In other words, epistemic fragments are inconsistencies in what is thought to be true and what is physically present. Bodies both expose and generate these fragments by externalizing that which is interior (or belonging to the

epistemic realm) by presenting it in a discernible, physical space, making the fragment visible, and by deviating from societal norms or discursively produced ideals to stretch the conception of how bodies exist in certain spaces. To expose epistemic fragments is to challenge common understandings in discourses. I argue that in *Frankenstein* by Mary Shelley and "Goblin Market" by Christina Rosetti, bodies act as sites of epistemic fragmentation because they challenge societal norms by presenting previously unseen or misunderstood ideas in a physical and therefore discernible space. Bodies lead to fragmentation by forcing realizations of epistemic fragments within society and subsequently fragmenting social expectations with tangible reality. In Frankenstein, the creature's strange body transgresses social norms and expectations—which fragments them—while also conforming to and subsequently subverting these expectations. Ultimately, the creature catalyzes the exposition of epistemic fragmentation while also generating it. In "Goblin Market," the goblins' fruits act as physical renderings of epistemic fragments as their nature is mysterious and elusive. Further, they pose a danger that enters through the body and leads to a change in societal well-being (represented through physical ailments). The characters' bodies defy the expectations of what should happen after eating the fruit, fragmenting social discourses by challenging expectations with reality, and subsequently suggesting a change in these discourses in light of this revelation. Both works explore the relationships between bodies and knowledge, and how bodies act as agents in exploring and challenging social discourses.

Epistemic fragmentation leads to Jacques Rancière's notion of dissensus. Dissensus relies on the revelation of epistemic fragments, or that which is unknown and unfamiliar, removed from the 'sensible,' and without prominence in social discourses. In Rancière's view, the "principal function of politics is the configuration of [. . .] proper space," or to build and maintain a proper homeostasis of society (8). Politics, which is the heart of society, is marked by dissensus, or "the manifestation of a

distance of the sensible from itself" (8). Dissensus "lodges one world into another," makes visible "that which had no reason to be seen," and frames society as "two worlds in one" (8), disrupting the notion of one mainstream worldview and way of being, as well as assumptions of static social norms. Thus, epistemic fragments create dissensus as they expose alternative ways of being in a certain space, allowing for this notion of two worlds in one. Bodies present this dissensus by rendering epistemic fragments physically and interacting with a physical social space where they can fragment social discourses by transgressing and challenging the expectations they assume.

In *Frankenstein*, the titular character exposes epistemic fragments by displaying the misunderstandings of his creature's existence. His creature's monstrous body further imposes epistemic fragments by simultaneously encompassing appearances of the same—by presenting features in bodies that are accepted as normal—and the other—by presenting said features in a state of decay and ugliness, disrupting assumptions of how a body is supposed to exist. Victor Frankenstein pursues studies in natural science and galvanism, resulting in the birth of a grotesque creature. Frankenstein contemplates, "did the principle of life proceed [after death]? It was . . . considered as a mystery." He begin to experiment to research this question and realizes that "[t]o examine the causes of life, we must first have recourse to death" (Shelley). However, he realizes that his tangible knowledge of anatomy is not enough to observe this question, and he "must also observe the natural decay and corruption of the human body," framing the human body as a site of the unknown, but also as a gateway to uncovering the unknown (Shelley). Frankenstein believes himself to be knowledgeable in regards to the human body as he is successful in his experiment. However, once his creature comes to life, he realizes that he has little knowledge regarding what he has done or what will happen because of his actions. Here, the creature's body subverts the knowledge that Frankenstein thought he had to reflect

the knowledge he does not and cannot have. The creature's body, in this way, becomes a site of confirming and creating epistemic fragmentation as it confirms the assumed mystery of physical death and makes clear Frankenstein's inability to resolve this mystery.

Frankenstein's creature not only exposes epistemic fragmentation by virtue of his strange and alien existence but also transgresses ideas about how a body is supposed to appear in his anthropocentric space. The creature's appearance is that of something almost human, but not quite human, combining aspects of the 'same' and the 'other.' As a result of his experiments, Frankenstein creates a being who is composed of several body parts of those already deceased. As the creature is composed of human body parts, he is anthropomorphic. Some of his features are from individuals who comply with the social expectations of appearances, such as "lustrous" hair and his teeth being of a "pearly whiteness" (Shelley). However, he is also incredibly 'other'-looking due to his "shrivelled complexion," "watery eyes, that seemed almost of the same colour as the dun-white sockets in which they were set . . . straight black lips," and "yellow skin scarcely cover[ing] the work of muscles and arteries beneath" (Shelley). His appearance stretches expectations of how one should exist in their space by subverting that which is beautiful with that which is grotesque. Further, his anthropomorphic form exposes the gross inner workings of the human body and what is underneath, which should render his body a site of learning and discovery. However, the workings of his body still largely remain a mystery. Even if the material functions of the creature's body were discernible to Frankenstein when the creature was initially animated, he still could not control or understand the logic behind the creature's continued being. The exploration of the creature's body instead renders the body as a reflection of what cannot be known, acting as an embodiment of epistemic fragmentation. Even more off-putting than the horrid contrast between the 'same' and the 'other' is the unfamiliarity of the 'same.' Not only does the

creature mimic the human in his appearance, but he also mimics the human in his mannerisms. The creature displays an array of emotions and speaks eloquently as an educated, well-adjusted person would. Ben Dawson notes how "Frankenstein's monster is both incompletely and overtly human; 'sub'-human in his physical ugliness and self-sufficiency and almost 'excessively' human in his spiritual dependence, acute injurability, emotional needfulness" (Dawson 155). In this way, he embodies the dissensus that Rancière speaks of by presenting "two worlds in one," disrupting social assumptions of how something should act or be (Rancière 8). Due to this, the creature's body fragments social assumptions, expectations, and norms with his physically 'othered' body existing in a normal physical space. The creature transforms the known into the unknown, which not only reflects society's epistemic fragmentation—gaps in knowledge—but also generates new epistemic fragmentation, questioning what already is known and adding gaps into previously concrete knowledge. These gaps call for a reworking of discourse to account for these fragments.

While *Frankenstein* explores the tension between epistemic fragments and absolute knowledge, "Goblin Market" focuses on the impact of epistemic fragments on social networks. "Goblin Market" posits a dichotomy between the pure and 'good' main social realm, which the protagonists—Lizzie and Laura—inhabit, and the 'other,' unknown and 'bad' social realm from which the goblins derive. This dichotomy, though concerning morality, is explored through both the physical spaces of the characters' bodies and the space their bodies inhabit. The characters interact with the goblins and their fruit physically, and subsequently challenge social expectations and norms by defying social expectations that regard the body and its proper actions. Ultimately, the characters' bodies act as a bridge by allowing both sides of the dichotomy to interact and challenge each other, exploring the relationships between the (good) main social realm and the (bad) 'other' realm.

In "Goblin Market," the girls' reaction to the goblins' fruits establishes the existence of epistemic fragments. The fruits themselves are elusive, as when they are introduced to the two girls, they are described as "[f]ruits which that unknown orchard bore" following the declaration that the girls "never tasted such [fruits] before," using the term 'unknown' to acknowledge the speakers'—and presumably, the characters'—lack of understanding about them (Rosetti 132-135). The poem relies on the mysteriousness of the fruits and subsequently, assumes their danger by equating the unknown to the dangerous. However, even though fruits were scarce at the time of the poem's composition, they were still recognized as a source of sustenance and prosperity (Hawkes). By subverting the expectations of the fruits' nature, Rosetti removes the 'sensible' from itself, presenting notions of dissensus and fragmenting the monolithic worldview of how things are supposed to be. Further, some of the fruits are described as "Wild free-born," illuminating their opposition to domestication or presence in a cultivated and regulated society (Rosetti 11). There is also mention of "Pomegranates full and fine," alluding to the myth of Persephone, who, by eating a pomegranate in the underworld, became confined to the 'other' physical space, one that is opposite to the prosperity and goodness of the space where she is originally from (21). This allusion augments the fruits' perceived dangerous properties, especially regarding the dichotomy of proper (good) and improper (bad) spaces.

The dangers that the fruits pose are social as well as physical. The fruits are described as "Sweet to tongue and sound to eye," presenting them as alluring to physical senses (30). Any interaction with the fruit requires physical bodies to consume and experience them. Due to the fruits' elusiveness and subsequently assumed danger, interactions with them threaten one's well-being. The already assumed danger of the fruits is confirmed through the tale of Jeanie, who is "in her grave" as she "Fell sick and died / In her gay prime" as a result of eating the goblins' fruits (312-316). However, the speaker notes how Jeanie "should have been a

bride," which is a position regulated and maintained through society (313). The fruits inhibited Jeanie from fulfilling the social role that she was assumed to fulfil, rendering them a danger to her social network. However, these expectations of danger are not always met. Laura, even though she ate the goblins' fruits and suffered, still survived, with both girls becoming "wives / With children of their own," prospering both physically and socially (544–545). This result is only possible due to the help of Lizzie braving an encounter with the goblin men. Even though there are warnings, such as "'We must not look at goblin men [. . .] You should not peep at goblin men'," Lizzie does so to ensure her sister's well-being (42-49). Albert Pionke notes how even though Lizzie knew there were perils to be feared in encountering the goblins and their fruits, to refrain from braving them would be "an insufficient moral choice in the face of another's suffering" (Pionke 902). As the poem is a moral tale, this note of proper moral action emphasizes the role that the body plays not only in challenging social discourses but in maintaining proper space. Lizzie's close physical proximity to the goblins, though it is expected to be fatal, is successful in ensuring the girls' well-being, once again fragmenting social expectations and questioning the certainty of past knowledge. The girls' final result, becoming wives and prospering, is a social reality that does not comply with the expectation that encountering the goblins and their fruits will lead to suffering and death, fragmenting said social expectations and imposing a new set of social expectations: people can encounter the goblins and their fruits, yet not meet a doomed fate. By remaining healthy and prosperous in the mainstream (good) society after consuming the fruits, things that are 'other,' Laura's body works as a site of fragmentation and encompasses "two worlds in one" (Rancière 8). Ultimately, in this poem, bodies act as sites of fragmentation by physically rendering the tension between social expectations and reality and bringing epistemic fragments into a physical space where they can engage with society and challenge it.

As explored, bodies are entwined with the

configuration and development of discourses. Both *Frankenstein* and "Goblin Market" explore how bodies act as sites of fragmentation to challenge societal norms and expectations by rendering ideas of 'otherness,' or the unknown, in a physical and intelligible space. In *Frankenstein*, the science and logic behind the creature's existence and inherent nature are not fully clear. As a result, the creature becomes a representation of the confusing and the unknown, forcing the realization of an epistemic fragment. This fragment, or epistemic gap, constitutes his existence as an 'other,' which then constitutes his deviation from normality and stretches expectations through his continued existence. Further, he embodies Rancière's concept of dissensus, not only acting as an 'other,' but subverting notions of the 'same' through physical appearance and social actions. While *Frankenstein* focuses more on the relationship between epistemic fragmentation and concrete knowledge, "Goblin Market" focuses on the relationships between epistemic fragmentation and social reality. The nature of the fruits is elusive, and this unknowability reveals the existence of epistemic fragments. The fruits' capability of fragmentation manifests socially, though it is experienced physically, as they enter through the body and lead to a change in societal well-being. The indulgence in the fruits is shown to be socially deviant, and the characters' continued existence despite engaging with both the fruits and the goblins challenges the expectation of how bodies act, further fragmenting expectations and reality. Once epistemic fragments are revealed, discourses can shift to accommodate these fragments, and these works expose how these fragments are essential to the configuration and development of discourses and space.

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Half a Beast, But Still a God: The Duality of Pan in Victorian Poetry

Braedon Lowey

Abstract: This paper explores the multifaceted representation of the god Pan in Victorian poetry, examining shifts in his portrayal from the Romantic era to the end of the 19th century. Through a survey of key poems from E.B. Browning, Mackay, Wilde, and Swinburne, this study investigates the ongoing portrayal of Pan throughout the era. The analysis reveals conflicting perspectives, especially in contrast to original myths and poems that have been translated in this era. The study concludes that Pan's duality mirrors the internal struggle of Victorian poets to establish a cohesive identity in an era marked by industrialization, societal change, and a distancing post-Romantic relationship with nature.

"What was he doing, the great god Pan?" ("Instrument" 1). Despite appearing in dozens of published Victorian poems and being just as prominent in the preceding Romantic era, 19th-century poets cannot settle on an answer to the question Elizabeth Barrett Browning poses in the opening lines of "A Musical Instrument." In Romantic poetry, Pan is frequently mentioned but is abstract or ethereal—more of a concept than a figure—whereas in Victorian poetry he is typically a tangible entity who interacts with the world of the poem. Yet in Victorian poetry as a whole, he is still abstract: he is both feared and revered, destructive and creative, man and beast. Pan is defined by both what he is and is not in every iteration, making his most prominent feature his own duality. Pan's oft-referenced half-man, half-beast appearance lends itself to dualistic representations in which Pan represents a bridge between humanity and the natural world that the Romantics desperately clung to during industrialization. But the goat god's purpose shifts

following the Romantics, becoming increasingly inconsistent over the subsequent decades, even in individual poets' bodies of work. Browning, for example, writes of Pan explicitly in several poems that each present an account of Pan that are contradictory to each other. To Browning and the rest of the Victorian poets this paper will explore, Pan's duality is divisive. To some, he is frightful and confusing, incongruous with both himself and Victorian society. To others, he is comforting, a symbol of past times in which nature and society were not competing. While Pan's intangibility in the Victorian era may seem problematic or incohesive after his clear purpose to the Romantics, I argue that this ephemerality represents the Victorian poet's struggle for identity in the age of prose.

Considering Pan in the context of his origins in Greek myth is helpful for examining his representation in the Victorian era to examine both how he has changed and what he means to Victorians. Pan was merely a shepherd and guardian of goats until circa 500 BC when his cult reached Athens and exalted him to Panhellenic status (Larson 63). Despite his late addition to the pantheon, Pan is still revered in ancient poetry. Thallus writes of Pan's sacred fountain, whose water passers-by will "find it med'cine- if thy throat be dry" (Thallus 6). To Quintus Maecius, Pan is a reliable guardian of the vineyard; he benevolently shares fruits with hungry wayfarers, but is violently protective against thieves, threatening to rain his club "[d]own on thy skull […] with might and main" (Quintus Maecius 7). Apollinidas admits to Pan being "rude-imaged," yet still "[d]eems homely wines, in homely cups, good cheer" (Apollinidas 5–6). Both statements are in first-person from Pan's perspective, presenting a version of Pan that is well aware of his off-putting beastliness and trying to make up for it. Homer, in a longer hymn, talks of the god's birth and describes him as "the merriest imp" to his father Hermes, and anoints him as "the dispenser of mirth" (Homer 68; 80). It's worth pointing out that all of these poems were first translated into English in Victorian periodicals and are generally positive, presenting Pan as a merry nature spirit, protective of his domain. But,

as Larson points out, the Greeks don't have the same views of the natural world across all of time—one dominant and recurring theme being "a Hobbesian struggle between hostile natural forces and fearful humans. The natural world is inhuman and therefore without pity or compassion" (57). That said, Pan's introduction to the Panhellenic canon humanizes the natural world. But where the Greek poets saw half a man, a bridge between nature and humankind, centuries later Browning would see half a beast.

As one of the century's most prolific poets, Browning's "A Musical Instrument" is a well-known Pan poem, making its construction of Pan perhaps the most representative of the Victorians. The narrative poem opens with the inquiry, "[w]hat was he doing, the great god Pan?" ("Instrument" I.1). The poem's immediate answer to the question is that Pan is "spreading ruin and scattering ban," destroying flowers, and carving a flute out of a reed (I.2). But the narrative shifts when Pan plays his flute: the sun "forgot to die" (VI.4), and the flora and fauna return to life. But it is not all beauty as the "true gods sigh for the cost and pain" (VII.4) of the reed. The dismay of the true gods over the reed is not simply for nature's sake, but an allusion to the myth of Syrinx, the nymph that Pan attempted to rape, who fled into the river and was turned into reeds to escape. Pan's destruction of the reed is not just a bastardization of nature for entertainment but also what Browning scholar Dorothy Mermin calls "a deliberate articulation of sexual assault" (289). That connotation cannot be overlooked, but scholar Corinne Davies' reading of the poem presents a narrower conflict of whether or not Pan is immoral for his destruction if it is done for the sake of creation. Davies points out that Browning's account of the myth is about the "cost and pain involved in the sexual pursuit and the creative process," acknowledging as well that "the pursuit of artistic beauty and/or truth [...] calls for a double-perspective" (565). Browning explicitly alludes to that double-perspective, labelling Pan as "half a beast" ("Instrument" VII.I)—interestingly, not half a man or half a god, or even half a goat, suggesting that the poem deliberately draws attention to Pan's feral nature, supported

by the dismay of the true gods. That only begs the question, though, of who the "true gods" are. For that, we look further back in Browning's oeuvre.

Published 16 years earlier in 1844, "The Dead Pan" is another mythical interpretation, this time about the alleged death of Pan. While in "A Musical Instrument" Browning frequently refrains "the great god Pan," here every stanza ends with a variation of the line "Pan, Pan is dead," establishing a markedly different tone. The poem is an address to the "Gods of Hellas" ("The Dead Pan" I.1), who are silently hiding from sight of the speaker. One possible reading of "A Musical Instrument" suggests that the "true gods" are the rest of the Panhellenic pantheon, but "The Dead Pan" contradicts that notion—slowly, the poem reveals that *all* of the Panhellenic gods are fallen. "The Dead Pan" disguises itself as an elegy until its second half unfolds a Christian proclamation of victory: "O ye vain false gods of Hellas, / Ye are silent evermore!" (XXXI.1–2). The poem seems to even gloat at times with declarations that "we will weep not" (XXXIII.5) and "God himself is the best Poet, / And the Real is his song" (XXXVI.3–4). "The Dead Pan" preemptively answers an indirect question from "A Musical Instrument" as to who the true gods are—God, Christ, and the Holy Spirit—and also establishes a key perception of Pan to the Victorians (though not a universal one). Browning's treatment of Pan is contrary to the Victorian tendency to deploy Pan as a symbol of innocence and purity of nature in particular, which leads to the typical Victorian poem "lament[ing] the loss of an intuitive spirit in the Victorian technological world" (Morlier 133) frequently represented by Pan. That means that to most poets, Pan represents something that seems lost and unrecoverable, and is therefore mourned—but here, Browning celebrates his death.

The complication stems from the fact that on one hand, Pan is a nature spirit representing a pure and innocent world, but on the other hand, Pan's theriomorphism signifies chaos and hedonism that butts heads with the Victorians' dominant values of purity, reticence, and tradition, which are influenced by the dominant Christian theology.

The original myth of Pan's death that Browning recounts stems from Plutarch, in which Pan's death is not detailed, but the sailor Thamus is informed by a divine voice that Pan has died. The lack of a cause of death is evocative and, like many poems alluding to the god, the myth "presents itself as an enigma the key to which has been lost" (Borgeaud 256). However, the timeline of the myth aligns with that of Christ's time on Earth, leading to an interplay between the Plutarchan myth and Christian theology. Examining the myth, Philippe Borgeaud presents two historically dominant interpretations of the account. First, Pan's name is nearly identical to the Greek word for "all," and so Christ, living among humans, drove all demons from the world, as represented by the death of Pan. The second is quite the opposite—that the "all" referred to is the death of Christ himself, and that Pan falls at the same time he is crucified. Browning's work unequivocally leans on the first, but this mythical account presents the historically-rooted alternative that Pan is somehow simultaneously a symbol of both Satan and Christ, and that his dualism is not necessarily new to the Victorians, but an essential aspect.

Charles Mackay's "The Death of Pan," published in 1845, presents another account of the tale that's more interpretively complex. "The Death of Pan" is an elegiac dramatic lyric, featuring a first-person narrator imploring the addressee to "[b]ehold the vision of the death of Pan" (Mackay 1). Unlike Browning's account, or even Plutarch's, Mackay recounts Pan's last words: a request for the world to mourn him as he falls (8). The nymphs, dryads, and Oreads die with Pan as well, and the poem seems to mourn the nature spirits: "Never more […] Shall we make music all the summer's day" (28-30) they cry. The speaker then recounts how the forces of Heaven descend to announce Pan's death, but is careful to not praise them, or even to speak for them. The Christian rhetoric espoused in this poem is planted in dialogue in the final lines, and the speaker's own thoughts on their announcements go unspoken. Upon first glance, Mackay presents a similar view of Pan's death to Browning, but close reading makes the speaker's true feelings unclear—

and in fact, the first line commands the reader to "behold the vision" (1) which begs the question of who the speaker even is and where the vision hails from. Mackay's careful and elusive presentation of Pan's death and the Christian involvement might be a statement against Christianity and Browning's previous account. Margot K. Louis explains that in the divisive Victorian era, "denigrating the Greek gods became a way to attack the Christian cult of transcendence and immortality, the focus on life after death" (350). Mackay does not denigrate the gods himself but instead recounts the angels doing so, making such a connection even more explicit: "Great Pan has fallen," they exclaim, "and never more his creed / Shall chain the free intelligence of man" (Mackay 68–69). While Browning presents an effusive expression of Christian dominance over the pagan gods, Mackay offers more nuance and more space for the reader to make their own interpretations, but it's clear that Pan is *not* a force of evil in Mackay's work, in contrast to Browning's.

While earlier Victorian poems present Pan as evil or morally ambiguous at best, towards the end of the century, two more key poems emerge that revere Pan as a lost figure. Oscar Wilde's "Pan" (1881) is an elegy addressed to its eponym who returns to his Romantic function with an underlying post-Victorian context. The speaker laments to the god about how "[t]his modern world is gray and old" and refrains that it "hath need of thee" (Wilde 2). Wilde rails against industrialism and the subsequent loss of nature and art towards the end of the century, suggesting that what Pan represents is the solution. With Wilde's affectionate elegy, a theory emerges as to the types of poets that praise Pan: more conservative poets like Browning see Pan as a hedonistic or even demonic patron, but socially deviant poets like Wilde speak of Pan as a lost virtue, a symbol of resistance to modernity, and a symbol of freedom from oppressive culture.

The goat god's absence is palpable even 12 years later in Algernon Charles Swinburne's "The Palace of Pan" (1893). Swinburne details Pan's palace in the woods, with almost pastoral descriptions that harken back to the Ro-

mantics. The scene is alive as the "sun-coloured lands / Smile warm as the light on them smiles" (Swinburne 6–7), personifying the sun as Browning did in "Instrument." But the scene darkens both literally and figuratively as the speaker approaches the palace: "Dim centuries with darkling inscrutable hands / Have reared and secluded [Pan's] shrine" (31–32). Even Pan's palace is overtaken by time here, and the god is forgotten to all but Swinburne's speaker who, notably, refers to the palace as housing "the *slumber* of Pan" (45, emphasis mine). The dark poem of mourning that details stumbling on the palace of a dead or slumbering god is still more hopeful than Wilde's "Pan," evidenced primarily by its final stanza:

> The spirit made one with the spirit whose breath
> Makes noon in the woodland sublime
> Abides as entranced in a presence that saith
> Things loftier than life and serener in death
> Triumphant and silent as time (Swinburne 60-65)

Swinburne, one of the final voices of the era to write on Pan, does not see the goat god as gone and forgotten. Swinburne's take on Pan is distinctly Romantic. William Wordsworth writes of Pan "as though invisibility were his defining feature" (Robichaud 77), never fully present in a physical form but more so as a concept. Samuel Taylor Coleridge also treats Pan as allegory, "blending symbolism and psychology in ways that register the god's associations with lust and darkness" (79). Pan is characteristically disembodied in Romantic poetry, just as he is by Swinburne almost a century later. However, Swinburne's take is subversive of Romantic conventions at the same time, influenced by post-Victorian ideas. Swinburne does not ignore Pan's presence in favour of allegory like the early century poets—instead, Pan's palace and impacts are allegory for the god himself. "The Palace of Pan" is even more elegiac than Wilde's poem and serves as a fascinating finale to Pan's poetic presence up to this point. While his resurgence

in Romantic poetry represented an affection for the natural world, the post-industrial Victorians tried to demonize him. Swinburne acknowledges Pan's absence from the world and the desecration of the god's reputation, but with a hopeful hint that Pan, despite everything, is both triumphant and silent—not rolling in his grave but dancing in it.

This survey of Pan reveals that he is, in fact, a perfect symbol of Victorian poetry's major themes regarding identity, religion, and urbanization. The post-Romantic view did not see consolation in nature the way Wordsworth and Coleridge did, nor was it even confident in itself, as many Victorian poems carry double meanings through their "systematically ambiguous language" (Armstrong 14). To the Greek poets, Pan was a conduit between man and nature. The Romantics stripped Pan of his physicality in order to use him as an allegorical figure, ironically distancing themselves from the domain he represents as they try to connect with it. The Romantics' treatment of Pan allowed the Victorians to reinvent him, however, and as Christianity grew more dominant Pan became villainized, no longer a representation of nature and freedom but a key figure of the demons that Christ banished. It is only appropriate for his etymological sibling, the word "panic"—a feeling of sudden terror, seemingly without cause—that Pan would become a symbol of religious panic himself. But to those less favourable in Victorian society like pagan worshippers and Wilde, Pan is an icon of what was, and could be—half of one world and half of the other, proof that one need not conform. The very dualism that makes him impossible to decipher becomes his most praised trait. While "A Musical Instrument" may be the most famous poem of Pan from the era, the more favourable representations got the last word at the end of the century. Surely, as ideas of deviance slowly shrink and acceptable behaviour expands to include freedoms of sexuality, religion, and more, Pan's positive influence continues to echo through time.

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Eddie and Eden: Eddie and Biblical Temptation in Elizabeth Bowen's *The Death of the Heart*

Ella Reedman

Abstract: In Elizabeth Bowen's *The Death of the Heart,* Bowen splits her novel into three sections: "The World," "The Flesh," and "The Devil." Bowen's title points to Thomas Aquinas' identification of the world, flesh, and devil as biblical temptations. Biblical parables reveal how each category of temptation draws humanity from their faith in God. Bowen's protagonist is Portia, a 17-year-old orphan who is sent to live with her indifferent half-brother and his judgmental wife. Portia moves into unfamiliar British high society, and thirsts for connection, leading to the Eddie, the "temptation" in Bowen's novel. This paper outlines an analogous reading of the novel, in which Eddie embodies each type of Biblical temptation and instead of Christian faith, characters worship British society. This paper will demonstrate how Eddie embodies each of the Bible's definitions of "The World," "The Flesh," and "the Devil" temptations and draws Portia away from her new family and, subsequently, British propriety, which represents religious faith in Bowen's analogy; Bowen's analogy between religion and society, and the implications that wavering from society is sinful, allows readers to ponder the social expectations of their own societies, and for Western readers, suggests societal expectation has replaced religion entirely.

In Elizabeth Bowen's *The Death of the Heart*, Bowen splits her novel into three sections: "The World," "The Flesh," and "The Devil." Bowen's titles point to Biblical temptations from Christian doctrine. Thomas Aquinas identifies Biblical temptations as world, flesh, and devil in *Summa Theologica,* but their definitions are more evident in Biblical parables,

warning humanity about the existence of these temptations and their power to draw them away from their faith in God. Bowen's protagonist is Portia, a 17-year-old orphan who has lived most of her life as a Bohemian, bouncing constantly between different nations where she lived in hotels. Because of her lifestyle, Portia could not form deep, personal connections. When she moves in with her half-brother, Thomas, and his wife, Anna, Portia enters British society and experiences new temptations, namely, a love interest named Eddie. Even if Bowen did not intend to praise or critique British society, focusing on her section titles—"The World," "The Flesh," and "The Devil"—associates British society with the Christian church. Worldly temptations are human distractions that distract from faith; flesh temptations involve vanity and carnal sexuality that oppose Christian ideals of reproductive sex; the devil is a temptation that ruins faith entirely. However, the characters in the novel do not worship the Christian God. They are loyal to British propriety. This paper will demonstrate how Eddie embodies each of the Bible's definitions of "The World," "The Flesh," and "the Devil" temptations and draws Portia away from her new family and, subsequently, British propriety, which represents religious faith in Bowen's analogy; Bowen's analogy between religion and society, and the implications that wavering from society is sinful, allows readers to ponder the social expectations of their own societies, and for Western readers, suggests societal expectation has replaced religion entirely.

Thomas Aquinas calls The World, The Flesh, and The Devil "great adversaries of our souls" (2010) and cites them as the source of all temptation, though he does not define the terms. Readers must turn to parables in the gospels to define these temptations; in the gospels of Matthew, Mark, and Luke, Jesus provides an analogy of three kinds of unproductive soil. Thorny soil represents the world; the thorns represent "worldly" concerns that distract from religious practice. In a modern sense, these worldly concerns could be relationships, finances, or employment. The second soil produces a sprout but it withers. The parable im-

plies that carnal beliefs of The Flesh cause faith to flounder, such as sexual desire and vanity. In Christian doctrine, any sex that strays from marriage and reproduction is improper. When joined with concerns over personal sex appeal, a person strays from God's purpose of love and sex—to honour God through reproduction. The final seed attempts to grow on pounded soil, and birds eat the seed before it can begin to grow. The birds represent the "devil" temptation, sabotaging the seed before it can establish its faith (Matthew 13). To pull another example from the Bible, a snake tempts Eve to eat the fruit from the Tree of Knowledge against God's orders, causing God to expel her and Adam from his Garden and squandering her relationship with God before it begins (Genesis 3). By causing Portia to focus on a crush and her own sex appeal, Eddie prevents her from establishing herself in British society, consequently embodying all three types of temptation in terms of Bowen's Biblical analogy.

The effect of Eddie as the "world" temptation on Portia becomes evident during her time at finishing school, where Miss Paullie illustrates the parallel setting between British Society and the Christian church. Miss Paullie describes the young girls working in her finishing schools as sitting in "bishops chairs" (Bowen 68). The young women are training to fulfil a woman's role in British society—to present themselves according to decorum, and provide exciting conversations on various popular European topics. Paullie recognizes that "*Sins* cut boldly up through every class in society, but mere misdemeanours show a certain level in life" (68), indicating that acting out of turn was equal to sinning against God. "Misdemeanours" damage one's position in society, just as a sin damages one's relationship with God. Portia commits one of these sins by focusing on something other than propriety, or devotion in terms of Bowen's "the world" analogy, by becoming distracted by an innocent crush. Portia pulls out a letter that Eddie had written to her in class, to which Miss Paullie reacts: "Surely that is not a letter? This is not the place or time to read your letters, is it? I think you must notice that the other girls don't do that" (66-67). By drawing Portia away from her studies—stud-

ies that are training her to become a proper British woman—Eddie becomes a worldly temptation. From this point in the section, Portia is rarely on the page without mention of Eddie, indicating he is beginning to absorb her thoughts. By calling the first section "The World," Bowen solidifies that Eddie and Portia's relationship is nothing more than a crush, as it will not lead to a marriage deemed proper in society, just as money distracts from faith in God. Contemporary readers can consider what it is society expects their focus to land on—money, power, family—and how distractions are socially punished.

Anna solidifies that Eddie embodies "The World" temptation by reflecting on how his demeanour clashes with the rest of her society. Eddie works for Thomas and has caused many at his company to dislike him because "he has shown himself, not for the first time, as one of those natures in which underground passion is, at a crisis, stronger than policy" (77). Eddie champions passion instead of propriety, the religion of Anna's society. His personality paints him as a temptation and a threat to Anna's way of life. "The world" temptation is illustrated by thorns that prevent one from devotion, and Eddie and his values prevent and contrast propriety. Anna is stronger than young Portia because she does not allow Eddie's passions to distract her from proper conduct. As the letter intercepted by Miss Paullie proves, Eddie is already tempting Portia away from a proper life and encouraging her to follow in his flawed footsteps, away from British propriety. If British propriety was exchanged for the Christian church, Eddie's distracted passions ensured he could not focus entirely on his faith; those who are drawn to him are destined for the same fate. Many readers will have been told to steer clear of others because they are a threat to their version of societal expectations; they are beacons of "sin" who infect those they draw in.

Allan Austin claims that Eddie is attracted to Portia because she represents "a new lease on the impossible life; with her, he seeks to sustain the innocence of adolescent love, the state which holds out to him the possibility of beautiful fulfilment so long as it is never tested" (6). Eddie is

addicted to adolescent fulfilment, and because he is willing to flex his charm to achieve this, he becomes a dangerous temptation, especially for a girl like Portia, who does not yet understand what romantic partnerships look like in proper British society. In this society, love is pragmatic; love is a vehicle towards marriage and joining society. An example of this kind of love is the rather passionless relationship between Thomas and Anna. Thomas admits "already, when he met Anna, he had been thinking of marriage; his means would by now allow it" (Bowen 45), and he notes "her smiling," "her good head," and "her good nature" (45). The decision to marry iss practical: Thomas iss in the financial position to get married, and Anna has agreeable qualities required in a wife. Eddie represents the opposite of this kind of relationship, seeking out many women to give him temporary happiness without promising a future to any, such as his holding hands with Daphne or his flirtations with Anna. Eddie embodies the world's temptation because he is concerned with enjoyment and ignores propriety, just as life's problems distract from religious faith. Portia's innocence will allow him to have fun without being pressured to marry. Eddie is already lost to British society, but by using Portia as his vehicle to escape propriety, he brings her with him and objectifies her in the process. A vehicle for diverging from impropriety can manifest in different forms for every reader, but the text allows readers to evaluate what the vehicle is taking them *from*. For Portia, it is a proper, British marriage.

In a Biblical sense, the flesh represents shallow and carnal sexual beliefs that reject Christian ideals of marriage and reproduction. By titling her second section "The Flesh," Bowen suggests that Portia is not working toward improvements that will benefit her, but instead, improvements that will attract a carnally-motivated Eddie. The "flesh" temptation is evident when Portia begins to think about sex appeal, which happens when she feels Eddie's eyes begin to wander. As Anna and Thomas demonstrate, sex appeal is not initially a factor in proper romantic partners. However, Portia is jealous of Daphne's seductiveness then she arrives at the sea-

side. Daphne is throwing a party and asks Portia if she dances, to which she meekly replies that she has, but only with other girls while living in hotels. Daphne scoffs, "men will not bite you" (188), making Portia jealous of Daphne's experience. While gazing at Daphne, Portia reflects, "her person was sexy, her conversation irreproachably chaste"(188). She would downplay any remark by saying, "you are awful," or by "simply using her eyes" (188). When comparing herself to Daphne, Portia "felt deflated" (188). Instead of considering how she should present herself in this new environment, she considers whether she is appealing enough to Eddie. In Anna and Thomas's society, sex is less important than how one conducts oneself. Anna and Thomas are concerned with their appearance to the rest of society, not how the pair feel about each other. Daphne is the antithesis of Anna and other society women, yet Portia is jealous of her, proving she is falling for Eddie's "flesh" temptation. Portia becomes jealous and focuses on sexuality, contrasting both British propriety and Christian marriage ideals.

Portia is further distracted when Eddie reveals his fleeting passions, forcing Portia to draw Eddie back to her, and thus further departing from proper conduct. When Eddie visits the seaside, he, Portia, and the rest of their seaside friends see a movie. Portia looks over in the darkness and realizes, "Eddie and Daphne were, with emphasis, holding hands. Eddie's fingers kept up a kneading movement; her thumb alertly twitching at the joint" (254). When Portia tells Eddie that this embarrassed her, Eddie pulls her deeper into temptation, telling her he was wrong about her if she cared about him holding hands with Daphne. Instead of realizing that Eddie is wrong for her life in society, she says, "I would rather be dead than a disappointment to you, *Please* [. . .] You are my whole reason to be alive" (261). Portia focuses on whether or not Eddie loves her, a flesh temptation drawing her away. If she focused on how she is conducting herself, Portia would not be begging for Eddie's affection, yet she is.

Portia longs for Eddie, but her blatant desire conflicts with how Anna, Thomas, and the rest of British soci-

ety conduct themselves. Alfred McDowell says, "the reason Windsor Terrace is confusing to Portia is that Thomas and Anna keep their real feelings carefully hidden" (McDowell 8). Even though this system is confusing to Portia, keeping qualms and passions private is what has allowed Windsor Terrace to remain; Anna is not expressing her longing for a lost love, nor is Thomas expressing his frustrations to her; both Anna and Thomas reject carnal temptation in favour of propriety. Eddie causes Portia to be over emotional, contrasting the level-headedness British society requires. Portia becomes self-deprecating and cannot remain calm regarding her relationship with Eddie. The contrast between Thomas, Anna, and Portia reveals the error in Portia's conduct. Anna and Thomas are the biblical model, and Portia cannot obtain this model with Eddie, and yet she lusts after him.

Just as the devil draws Eve away from her relationship with God before it can begin, Eddie ruins Portia's reputation in London before she can come of age. Portia meets St. Quinton while walking through the park, where he reveals that Anna has been reading Portia's diary and, worse, that Eddie told Anna about the diary's location. Although Eddie's actions betray Portia's trust, what is worse is how this has affected her reputation. Portia's diary reveals her—often unsavoury—perspective of all the people in London she interacts with St. Quinton's opinion of Portia is that she is "working on us, making us into something. Which is not fair–we are not on our guard with you. For instance, now I know you keep this book, I shall always feel involved in some sort of plan" (Bowen 328). Like the bird that snatches the seed from the soil before it grows, Eddie has taken advantage of Portia's innocence, betrayed her trust, and has tarnished her reputation in British society before she can reach any advantage.

Eddie actively damages Portia's relationships before she can utilize them to further her position in society, miming the Biblical devil temptation. Eddie continues to have tea with Anna after Portia's revelations about the diary, further souring her opinion of him. Portia was supposed

to have tea with her friend, Lillian, but she comes home early to discover Anna and Eddie having tea, her first time seeing Eddie since returning from the seaside. Portia realizes she "was in the wrong; she was not expected" (325), implying Eddie and Anna purposely met without Portia to discuss her in secret. Before Portia can establish herself in London, Eddie discusses her antics at the seaside with Anna. He even tells Anna how Daphne was "holding [his] hand" (336). Anna had already thought Portia was silly in pursuing Eddie, reflecting on Eddie's half-hazard pursuit of herself upon their introduction. This comment solidifies her belief that Eddie was not serious about a relationship with Portia. For Portia, "the idea of betrayal had been in her, upon her, sleeping and waking, as might be one's guilt, making her not confront any face with candour, making her dread Eddie" (337). Portia fears Eddie; in her succumbing to Eddie, Eddie has transformed into the devil, and she feels powerless against him. In seeing Anna and Eddie, Portia acknowledges Eddie has ruined her reputation, prompting her to distance herself from the elite British sphere permanently.

Austin Allan points to Portia's proposal to Major Brutt as the brink of disaster and how Portia must be "saved" to escape from the "devil." Anna expresses her concern for Major Brutt throughout the novel, attempting to find him a job with Thomas to save him from the embarrassment of expulsion and unemployment. Portia tells Major Brutt "she has nowhere to be" (Allan 8), indicating she no longer has a place in British society. Portia feels embarrassed and could solidify her role as an outcast by marrying Major Brutt, or Thomas and Anna could rescue her and bring her back into society. The devil has convinced Portia she has no place in British society, and she is therefore tempted to reject it entirely by marrying a man who is already an outcast. In marrying Major Brutt, Portia would be turning away from the religion that is British high society, and in the eyes of the members of this society, committing herself to a life of sin.

Eddie embodies all three iterations of biblical temptation: The World, The Flesh, and The Devil. He dis-

tracts Portia from her path into society as a worldly temptation; he causes Portia to worry about factors about herself that have nothing to do with her position in British society as a flesh temptation; he encourages her to throw away British society entirely as the devil. The comparison between British society and religious practice reveals the strictness of British society, equalizing hell to being a social outcast, while also allowing readers to evaluate what is "hell" in their society, and what "temptations" lead to this fate. Portia and Eddie do not have a healthy relationship, but he does more than make her sad; he jeopardizes her spot in society and analogously tempts her to live a life of sin. Bowen's analogy between British society and the church emphasizes the social need for rules and structure. Once, religion provided this. However, as organized religion loses prominence in Western societies, it is replaced by social structures that operate in analogous ways.

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Voice and Truth in Virginia Woolf's *A Room of One's Own*

Alex Brooks

Abstract: This essay analyzes a small section of Virginia Woolf's *A Room of One's Own* (1929) where a metaphorical hum that emerges from the narrator's synthetic aural image characterizes the difference between pre-war (WWI) and post-war luncheons. The hum represents the illusion of order and balance that the educated class of English society preserves. With Woolf's ironic voice and perhaps unreliable narrator, this essay explores the importance of the hum through gendered performance. An intertextual analysis of the poems with the Bible and Hamlet will help demonstrate how the illusion hides the chaos of society.

Virginia Woolf's voice in *A Room of One's Own* (1929) guides her argument with irony. In the beginning of the book, Woolf separates herself from the "I" of her essay and creates an unnamed narrator who functions as a rhetorical instrument (7). Author-narrator separation allows the narrator freedom from stereotypes, and it rhetorically forces the reader to reconsider the truth or intentions of her words. So, when the narrator explores the difference of appearance between a post-war Oxbridge luncheon in 1928 and its pre-war equivalent, her observations imply a paradox in the metaphor that emerges from the narrator's synthetic aural image, the hum. She notices that this hum, which was present at pre-war luncheons, no longer fills the post-war air. To metaphorically contextualize the hum, the narrator evokes two Victorian poems, Alfred Lord Tennyson's "Maud" (1854) and Christina Rossetti's "A Birthday" (1861). On the surface, the hum is a metaphor for the musicality of pre-war educated-class culture and values. Upon close reading, the poems allegorically point towards texts such as Hamlet and the Bible. The themes of these texts

and their prominence in the poems illustrate the aforementioned values which include heteronormative dynamics of romance and gender. These values—which extend to how women are received in male-dominated environments (e.g. political, educational, and career)—are veiled by "the illusion which inspired Tennyson and Christina Rossetti to sing so passionately" (Woolf 19). The illusion of cohesion within society is sustained by gendered performance. Gendered performance is a "stylized repetition of acts" that have been systemically enforced on a specific representation of gender (Butler 519). The hum is a metaphor for the illusion that hides the chaos of society, but in turn creates more chaos. Tennyson and Rossetti's poems, through the lens of Butler's theory, reveal this paradox of chaos and cohesion. The hum metaphor explores the authority of Woolf's voice through the rhetorical use of her narrator and the authenticity of her narrator's assertions.

At the Oxbridge luncheon, the narrator finds an oddly specific stanza from Tennyson's "Maud" that the narrator pairs with a stanza from Christina Rossetti's "A Birthday." The narrator asks if the stanza from Tennyson's "Maud" is "what men at luncheon parties hummed before the war" and if the stanza from Christina Rossetti's "A Birthday" is "what the women hummed" (Woolf 16–17). Since the selected stanzas follow similar rhyme schemes, structure, and subject matter, they are in concert with each other. This concert alludes to the dynamic of heteronormative romance. The lines where Tennyson's narrator waits for his love at the garden gate, "She is coming, my dove, my dear; / She is coming, my life, my fate" (Woolf 16) assert a confident yet wishful anticipation of his love's arrival. Rossetti uses similar words to Tennyson (she writes "singing bird," "apple tree," and "my love" which are comparable to his endearments and flowers), but Rossetti's speaker expresses no anticipation "because [her] love is come to [her]" (Woolf 16). She has already received the arrival of her love while Tennyson's narrator still waits. Even in patriarchy, the woman seems to have the power in romance. At a superficial level, these stanzas contextualize the hum (and the difference

between the post- and pre-war luncheon) as a romanticized past with a balanced dynamic between the sexes.

In Tennyson's stanza, the masculinity of the narrator's gendered performance reveals the nuance behind the woman's perceived power in romance. The flowers' speech extends the anticipation of Tennyson's narrator: there is hopelessness in the flowers' "cries" and "weeps" of "She is near," "She is late," and "I wait" (Woolf 16). The flowers experience the narrator's desperate feelings, which might be a romantic symbol of how intensely he is feeling. However, since the flowers express these desperate feelings in first person and in no direct extension towards the narrator other than verbal mimicry, he instead seems to disconnect himself from these emotions and ascribe them to the flowers. A confident and wishful anticipation is more favourably dedicated to the narrator. This distinction between who experiences the "good" or the "bad" aspects of anticipation, whether the man or the more effeminate flowers, signals the gendered performance of masculinity through the suppression of sadness. This performance demonstrates how men are expected to conform, but the repeated act of suppressing "bad" emotions produces a lack of emotional intelligence and a vulnerability to uncontrolled outbursts. Is an aversion to emotion so attractive? Is this indeed what men so romantically hummed at "luncheon parties . . . before the war" (Woolf 16)? In an environment that reinforces heteronormativity, this shortcoming of the man places the responsibility on the woman to navigate emotional strife. The 19th-century woman accepts this responsibility, not for the sake of romance but for social survival, which "depends on gaining male approval and protection" (Gilbert and Gubar 273). Woolf's hum intentionally disguises this dynamic of power and emotional labour between the sexes as an intricate and romantic dance.

A close reading of Rossetti's "A Birthday" reveals how the woman's gendered performance compensates for the lack of emotional intelligence of the man due to his own gendered performance. In 19th-century literature, "becoming a man means proving or testing oneself or earning a vo-

cation, [whereas] becoming a woman means relinquishing achievement and accommodating oneself to men and the spaces they provide" (Gilbert and Gubar 274). In the first stanza of Rossetti's poem, her narrator seems to perpetuate this stereotype through cliché heart metaphors, but simultaneously demonstrates her ability to experience "bad" emotions through her nature similes. Her "heart is like a singing bird [. . .] an apple tree [. . . and] a rainbow shell" (Rossetti 71). Her heart is an extension of herself, unlike the flowers in "Maud," so her metaphor does not grant sentience to another object for the sake of emotional aversion; she does the opposite and grounds the emotions within herself. Then, rather than transform an object, the speaker uses similes to associate her heart with objects that can better portray her experienced emotions. For example, the apple tree's fertility signifies the speaker's perceived happiness and positivity, but the tree seems uncomfortably encumbered as its "boughs are bent with thick-set fruit" (71). Perhaps the speaker is overwhelmed by her happiness and fertility, or her femininity. More specifically, she might be struggling with society's perverse expectations of femininity that she is expected to perform. Her heart balances the struggles of performance with its rewards. The speaker's personality and true feelings might go unnoticed just like those of the women who hummed "at luncheon parties . . . before the war" (Woolf 17). She dances in sync with her male partner lest she trip him, and hums to his tune lest he lose his good humour.

Placing "Maud" and "A Birthday" into conversation with each other suggests that Tennyson's narrator's lack of emotional intelligence compels him to dehumanize the character of Maud. The monologue of Tennyson's narrator imitates Shakespeare's character Hamlet through his unreliable narration and neurotic meditations on ambiguous oscillations between revulsion at and obsession over Maud's beauty. In the conversation where Hamlet protests Ophelia's perceived sexual deviances, he shifts from distinguished iambic pentameter to boorish prose which demonstrates

his declining opinion of her (3.1.1.104). With his prose he loses the veil of polite society and allows his abusive nature to be exposed. Throughout the play, Hamlet's meter continues to expose his erratic character as the tortured hero archetype. Similarly, Tennyson's narrator varies in too many forms of meter to name, and the variation exposes an erratic and unreliable archetype. Although Maud's perspective is never explicitly shared, her mental state—even through the self-centered eyes of the protagonist—becomes melancholic and withdrawn like Ophelia's. When the narrator becomes obsessed with Maud, it is only because, in his own mind, she becomes the "looking-glass" (Woolf 43) that doubles his natural size. Maud is not a person to Tennyson's narrator. The narrator falls in love with "not her, not her, but a voice" which is described as a symbol of honour and glory (Tennyson 29). In the context of Woolf's luncheon hum, the poem demonstrates how men place no value on women—and even become angry at their beauty or success—unless they serve a purpose.

Rossetti's "A Birthday," like Tennyson's "Maud," conceals the woman's thoughts, but Rossetti does this to demonstrate that there are indeed thoughts to conceal. The concision of her two-stanza poem mimics the social restraints that women in the 19th century experienced. Since women's literary voices were less valued than men's, condensing more significance into less text is authorially strategic. Ironically, Woolf's narrator still manages to degrade Rossetti's poem by only featuring the first stanza. This stanza is iambic tetrameter. The latter part of the poem, though, has a shift in meter that should be considered similarly to how the shift in meter within Hamlet and "Maud" was considered. "Iamb is by far the commonest English foot" (Abrams 169) so its use in Rossetti's first stanza embodies a sense of submission to societal norms and politeness. The second stanza is catalectic trochaic tetrameter. A trochee inverts the iamb and thus perhaps inverts her docility. Catalectic meter removes the last unstressed syllable of the line and creates a consistency of masculine endings which shrouds the shift in

meter along with the additional shift in the speaker's tone. The subtle masculine endings signal the elusive and pervasive male-imposed gendered expectations on women. With more irony, Woolf continues to ambiguate her narrator by allowing her to choose the former stanza instead of the latter (or even the whole poem). Without the pivotal aspect of the poem, Woolf shows that the 19th-century woman's hum—her already repressive, performed participation in society—might still be repressed by not only men, but by other women as well. A woman's survival depends on gaining male approval and protection for herself, and other women (especially if they demonstrate merit) are a threat.

The second stanza's tense evokes the preaching and oratory nature of Biblical texts to further resist societal norms. The speaker demands that a throne is raised, adorned with common Biblical symbols such as the dove and the pomegranate, as well as peacocks which refer to an exotic form of wealth that the wise King Solomon receives every three years (*New Oxford Annotated Version* 1 Kings 10.21–23). Only, Rossetti's are "peacocks with a hundred eyes" (Isaiah 6, Ezekial 1), which strengthen the symbolism of Solomon's wisdom and wealth but may also allude to the seraphim who guard God's throne. The speaker is ordering a godly throne to be raised in honour of "the birthday of [her] life" (Rossetti 71). This is hardly a submission to societal norms. Instead, Rossetti's poem displays the power and skill of her narrator's covert expressions of passion and advocacy. In the context of "what women hummed at [pre-war] luncheons" (Woolf 17), the second stanza of the poem demonstrates the hidden intricacy of the performance of femininity in accommodation of the more vulgar performance of masculinity. In contrast to Tennyson's narrator, Rossetti's narrator hides her true emotions for the sake of feeling and expressing them, not to relocate and dismiss them.

Rossetti's narrator inverts Christian frameworks of worship to evoke the interwar increase in frequency of women entering the workforce and forging a sort of gender solidarity. In contrast to the Biblical references in "Maud,"

Rossetti's narrator inverts the one-way human-worshipping-God power dynamic to evoke a woman worshipping her own femininity. The narrator of Rossetti's second stanza does not command to raise *Him* a throne, but instead she says, "raise me [a throne]" (71). She embodies the power of the masculine texts that she references to neutralize and humanize the projected idea of a woman, and she advocates for the worship of the authentic woman. Woolf is perhaps using this aspect of the poem as a parallel to post-Great-war feminism. During the war, wives of soldiers and sailors were granted "on the strength" (Pederson 985) work and responsibilities, and "separation allowances" (989) which allowed them monetary autonomy while the men were at war. The progress of women participating in the job industry would continue. Women participated in volunteer social work with other women, and "a sympathy born of kindred anxiety and sorrow . . . touching all hearts and homes in like manner" would create a link between classes leading the women to advocate for themselves (Pederson 992). As some women begin to rely on each other, the progress to dismantle traditional gendered performance starts to incite authority over one's voice, truth and authenticity. This disturbance of societal norms may be one of many things that causes Woolf's hum to cease after the war.

Woolf's narrator encourages the reader to believe that there was a musicality that the post-war luncheons do not have. This is one of many illusions in Woolf's essay. The levels of illusions are created by irony, symbols, and gendered performances. Once again, Woolf's narrator suggests with more questions that the war "destroyed the illusion and put truth in its place" (19). But then she struggles to define and decipher truth from illusion. That inability to distinguish is the heart of the argument. Woolf is pointing out that the foundations and woes of patriarchy and heteronormativity are one and the same. It is a cyclical relationship of concealment and disorder. But humans are not by nature categorized, and what might have once been a blissful illusion will soon be deconstructed as a systemic attempt

to organize and assimilate. Woolf's essay is a masterfully crafted literary void that puts the burden of authority and authenticity on the reader, not entirely to prove the rhetoric that performance does not equate to authenticity, but to prove that authenticity matters more to the performer. It is up to the reader to perceive and apply what they wish to their own performance, but it is not up to the reader to apply that perception to the performers (including Woolf and her narrator). The hum of Woolf's *A Room of One's Own* is the paradoxical illusion that is both real and invented. The performance is only an act to satisfy societal expectations, and if the reader can suspend their own expectation, they will more fully appreciate Woolf's work.

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"A Sideshow of a Sideshow": Postcolonial Personae of War in *Lawrence of Arabia* and *In the Year of the Pig*

Ethan Webb

Abstract: This article seeks to explore the ways in which David Lean's *Lawrence of Arabia* (1962) and Emile de Antonio's *In the Year of the Pig* (1968) use characterization inspired by the experiences and deeds of significant historical figures as a cinematic technique to illustrate their critiques of imperialism and colonial wars. Respectively, the individuals in question were T.E. Lawrence and Ho Chi Minh. Despite the films' great differences, they similarly use these memorable figures for the purposes of exploring the power of individuals in wider conflicts, as well as for providing filmgoers with the cultural shorthand of a protagonistic character.

One method used for the analysis of both colonialism and filmmaking is explicating a broad view of a topic by analyzing a case study on a small scale. When filmmakers focus on one aspect of a larger event, audiences might identify with the story at hand while connecting to broader contexts. This scaled-down approach can be seen in two war films from the 1960s: David Lean's *Lawrence of Arabia* (1962), an epic concerning the Arab Revolt against the Ottoman Empire and the ensuing British takeover, and Emile de Antonio's *In the Year of the Pig* (1968), a black-and-white modernist documentary of Imperial France's departure from Vietnam and America's involvement in the Vietnam War. These films not only feature seemingly adjunct conflicts—the Arab Revolt being but one theatre of the First World War, and the Vietnam War being an important struggle within America's war on communism—they each focus on a specific individ-

ual: T.E. Lawrence and Ho Chi Minh, respectively. *Lawrence of Arabia* and *In the Year of the Pig* use characterization inspired by the experiences and deeds of significant historical figures as a cinematic technique to illustrate their critiques of imperialism and colonial wars. While all filmic characters are fictionalized to some degree, Lawrence and Ho are characterized very differently by Lean and de Antonio in their respective films. Lawrence serves as a sympathetic proxy for a Western audience, but he is also used for satirical commentary on heroic tropes and imperial justification. Meanwhile, de Antonio almost idolizes Ho Chi Minh, who uses American hero-rhetoric and religious arguments to justify Ho's defensive position in the Vietnam War.

Postcolonial cinema is necessarily influenced by the history and lasting effects of colonialism. Both *Lawrence of Arabia* and *In the Year of the Pig* openly engage with Western empires' complicity in imperialism. *Lawrence of Arabia* takes place during the First World War, focusing on the conflict between the Ottoman and British Empires as well as the fallout of their conflict on the native population of Arabia. Ultimately, the film's protagonist is the only Western character in this film to show any degree of sympathy to those affected—a questionable conflict depicted in less-than-simple terms. *In the Year of the Pig*, meanwhile, uses the then-ongoing Vietnam War as its point of contention. The film portrays Ho's Vietnam sympathetically in the wake of interference by both French and American empires. Based on their explicitly imperial contexts, each film lends itself to analysis by a postcolonial lens, examining the impacts of historical events on film by expressing how the colonial past influences the present.

T.E. Lawrence, better known as Lawrence of Arabia, had uniquely synthesized physical and personal traits, not to mention the mythologies created by the media of his time; these phenomena include an inflated self-image and love of public notoriety, as well as a sympathetic streak and distaste for authority. Lean unites many of these contradictory traits in the character portrayed on-screen, particularly in one antithesis: Lawrence the romantic hero versus Law-

rence the exo-British outcast. This conflict allows the cinematic Lawrence (portrayed by Peter O'Toole) to function as a symbol of both imperial power and sympathetic anti-imperialism. On one hand, Lawrence's paradoxical nature benefitted the empire by attracting the English-speaking public to the war effort in Arabia. Lowell Thomas, an American journalist (renamed Jackson Bentley in the film), garnered great success by reporting on Lawrence's heroics; in these media, Lawrence became a man of incredible skill, endurance, and cross-cultural charisma (Barber 29–30). Within the film, Lawrence provides the reporter with fittingly audacious deeds: for instance, parading atop a captured train while posing for a photograph (*Lawrence* 02:29:50–2:30:46). Though his real-life intentions in such cases may have been vain, rather than imperialistic, Lawrence's narcissism allowed the media to use his success to forward a colonial agenda. Comparatively, through his independent streak, Lawrence acted against his native empire by refusing to defer to its systemic authorities. He was reported to have often disregarded military authority, and he advocated strongly for Westerners to avoid holding narrow-minded views of the Arabic world (Porter 125). Lawrence's film persona acts similarly: his rebelliousness only manifests in mischief at the start of the film (00:11:45–00:12:27), but he acts more boldly later on, such as when he aggressively defends the dehydrated Arabic boy Farraj from British officers while in their mess hall (02:04:10–02:07:56). Here, Lawrence's fellow officers see him in Arabic dress for the first time, and O'Toole's body language displays that he has no desire to go back to wearing a standard uniform. Lawrence was intentionally aligning himself with ethnic outsiders, seeing that the British treatment of Arabs was unjust. Although both visions of Lawrence's character—the hero and the rebel—were driven by his independent nature, the former was ultimately more popular and was exploited by British powers for colonial ends.

Lawrence of Arabia emphasises Lawrence more than *In the Year of the Pig* does Ho; however, this by no means deflates the latter's role in the conflict depicted,

and Ho's portrayal is remarkably positive considering the Vietnam War's contemporaneity with the film. Ho connects the two major threads of *In the Year of the Pig*: the end of French power and the ongoing struggle against the United States. The film's collection of statements about Ho (*In the Year* 00:06:24–00:14:37) "situates Ho at the center of [Vietnam's] historical narrative, at once verifying his place as virtuosic revolutionary leader… while also installing [the film's] own historical argument" (Stork 11). De Antonio's documentary ennobles Ho as a key figure not only in the Vietnam War, but in his nation's greater history, and thus, he acts as a symbol of global anti-imperialism. The film also manages to use recognizable language that ends up depicting Ho in a sympathetic light. This approach is most apparent in the interview of Republican Senator Thruston B. Morton, who describes Ho as "the George Washington of his country" in the eyes of Vietnamese citizens (*In the Year* 00:10:12–00:11:22). Morton's statement serves as "a boon to the film's use of dissent from conservative voices" which "defines [Ho] within an American frame that relativizes Vietnam [. . .] in service of an American-friendly metaphor" (Blaylock 33). More than most nations, the United States has a history of celebrating individual merit and revolutionary leaders; *In the Year of the Pig* recognizes such patriotism and channels it toward a decolonial objective in the form of praising Ho. By utilizing nationalist American speech in the service of a competing nation, *In the Year of the Pig both* challenges the validity of such rhetoric and calls attention to the irony of how the film makes use of it. Considering that the outcome of the Vietnam War was yet to be determined when this film was released, de Antonio's portrayal of Ho impressively balances an endeavour to mark him as a patriotic hero, regardless of Vietnam's success, with the ultimate goal of advocating for radical anticolonialism.

While key criticism of *Lawrence of Arabia* leans into the trope of the white saviour, the film does complicate this stereotype. A white saviour may be defined as "a white person who helps non-white [. . .] people, [especially] for reasons viewed as ultimately self-serving, such as seeking

recognition or assuaging guilt" (OED). To some degree, this trope is certainly applicable to Lawrence—a white man assigned as an advisor, by the British Empire, to the colonized Arabic peoples, eventually serving as a key figure in their independence movement. However, more often than not, *Lawrence of Arabia* attempts to reverse these "white saviour" tropes. Whereas *In the Year of the Pig* emphasizes Ho's similarities to American heroic ideals, Lean uses Lawrence as a satirical take on English heroism. The first reversal is of the idea that Lawrence, as an individual, is at all a fit candidate for the archetype of a rational, hyper-masculine conquering hero. These traits are somewhat countered by the common belief that Lawrence was both a sado-masochist and a gay man—attributes scrutinized in works as early Lawrence's own autobiography (Paris 18), though their depictions are toned down in the film. In this way, Macfie states, the film is "far from identifying Lawrence as the typical [. . .] masculine hero, and the Arab as the necessarily effeminate other, as the orientalist paradigm requires" (85). Again, the film uses Lawrence's real-life personal characteristics to stand against the expectations audiences would have for this sort of narrative; though there are undeniable issues with presenting these attributes as deviances, the film does manage to keep its protagonist sympathetic, and to some degree that sympathy is due to his lack of traditionally heterosexual traits. Second, Lawrence fails his role as a typical "white saviour" because the end result of his narrative is the furthering of British imperialism and a failure to resolve his own character. Not until fairly late in the narrative is Lawrence made aware of the Sykes-Picot Agreement, Britain and France's plan to divide Arabia between themselves (*Lawrence 0*2:59:46–03:01:53). This not only reveals the futility of his own actions, but also takes away all sense of moral superiority from Western powers' aims. The film's ending does not give Lawrence a happy homecoming either; his homeland "is depicted as a dead end, a tomb almost, as the motorbike [03:37:37–03:38:36] echoes Lawrence's tragic accident in the opening [00:06:11–00:07:45]" (Fontanaud 127). *Lawrence of Arabia* thus concludes with a full

reversal of the typical white saviour's "riding-off-into-the-sunset" ending: Lawrence's lush homeland is the inevitable site of his death, not a new beginning or even a fitting conclusion to the arc depicted in the film. The story of *Lawrence of Arabia*, with its tight focus on Lawrence's character, manages to use reversals of conventional heroic tropes to subtly criticize twentieth-century English notions of heroism.

Similarly, *In the Year of the Pig* not only praises Ho Chi Minh as a great individual, but also as a symbol of an alternate narrative to America's warmongering. First, the film clarifies that his philosophical background has more to do with peace than war. In an interview shown in the film, Yale professor Paul Mus recounts his knowledge of Ho, who he had met in person on at least one occasion in 1945 (*In the Year* 00:12:17–00:12:25). Mus recalls that Ho engaged in both national and international affairs from a Confucian perspective (00:06:46–00:08:10; 00:12:25–00:13:35), and that—from his point of view—it was Western powers who had started fighting in Vietnam, and thus the conflict was their responsibility: "He said, 'I have no army… I have no finance. I have no diplomacy. I have no public instruction. I have just hatred, and I will not disarm it until you give me confidence in you'" (00:13:57–00:14:37). Ho did, of course, manage to establish an army, but the film makes clear here that he did so defensively. The film's footage of American spirituality, on the other hand, is geared toward warfare. *In the Year of the Pig* begins with a montage of stills, concluding with an image of an American war monument, which transitions into footage of Vice President Hubert Humphrey stating "Scripture tells us that blessed are the peacemakers. I want to underscore the work 'makers'"—he is then temporarily cut off by the sound of helicopters and a scene of a man gesturing around a globe, before continuing—"and it takes a lot of doing to make peace" (00:03:21–00:03:44). This unsubtle transition suggests that making peace, in the American conscience, involves battling against foreign powers. Similarly, later footage shows Colonel George S. Patton III recounting his troops' connection between Christianity and violence: "I was at a… memorial service for four men….

The place was just packed. We sang three hymns and had a nice prayer…. [the attending soldiers] looked determined and reverent at the same time. But still, they're a bloody good bunch of killers" (01:14:03–01:14:55). Though de Antonio did not particularly dislike Patton as an individual, he used this comment because it "dramatized 'how totally irrelevant we are to a decent world'" (Lewis 100–101). By religionizing war, the American perspective from both politicians and soldiers stands in violent contrast to Ho's call for the West to own up to its history. Furthermore, by emphasizing the pacifistic ideals of Ho's philosophy, the film negates the United States' primary justification for the Vietnam War: that a lack of intervention will result in a domino effect of collapsing democracies. America posits that its actions are a response to violence, but if films like *In the Year of the Pig* display that Ho's intentions are peaceful, then American leaders have no way to legitimize their imperialism.

This analysis of *Lawrence of Arabia* and *In the Year of the Pig*, as with all good film commentary, is still worthy of being critiqued; an argument can be made that the thesis of individuals' importance could be falsified. Besides placing a valid emphasis on the white saviour trope in the former film, such an argument would most likely expand on the idea that *Lawrence of Arabia* and *In the Year of the Pig* give more credit to T. E. Lawrence and Ho Chi Minh than their respective historical figures had earned. Evidence for such a claim may be found in both of these films; for instance, by ending his film with Lawrence's ultimate failure, Lean may have undercut the idea that Lawrence was at all important to the wider history of the First World War. Another angle might have proposed that Emile de Antonio was more lucky than skilled to have chosen to venerate Ho on film, since the latter man was still alive—and the Vietnam War still ongoing—when *In the Year of the Pig* was released. In other words, de Antonio's cinematic thesis of anti-imperialism could have been discredited if Ho had acted differently in his final years. However, despite *Lawrence of Arabia*'s heroic nature and *In the Year of the Pig*'s modernist take, each film

commits the same concept to postcolonial film: that individual perspectives serve to make the reality of larger conflicts more relatable to audiences. Both Lawrence and Ho were real people with real perspectives and influences, and the details of their lives were adapted to a common goal of criticizing the wider impact of imperialism. Just as Lean's and de Antonio's films used important figures to comment on their respective anticolonial conflicts at large, while keeping the sense of humanity that comes with the speech and perspectives displayed on an individual level, an analysis of these works is heightened by acknowledging that the effects of concepts like colonialism are more easily understood through the eyes of proxies—characters with human perspectives, who act and react as members of the audience realistically could. Ultimately, films do have their limits, but both Lean and de Antonio took full advantage of these respective characters' depictions to contribute to the canon of postcolonial film.

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Anything That Eats: Animal Symbolism Communicating Violence in Cormac McCarthy's Blood Meridian

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Abstract: This paper investigates Cormac McCarthy's use of animal symbolism to construct a system of violence in *Blood Meridian* (1985). These animal signifiers are inextricable from the novel's portrayal of violence as a misanthropic, anti-communal, and imperialist affair that frequently echoes Herman Melville's *Moby Dick* (1851). Thus, Blood Meridian is a novel that is suited to symbolic analysis, as well as a stylistic continuation of Moby Dick's themes.

In his introduction to the Oxford edition of Herman Melville's *Moby Dick* (1998), Tony Tanner states that, with regards to the titular whale, "Moby Dick may be seen—and felt [. . .] as simply Nature itself[. . .] It is the wholeness of Nature in all its beauty, danger, and mystery. Ahab's insane violence is turned against the all-parenting, all-potentiating power of Nature" (XX). In Cormac McCarthy's novel *Blood Meridian* (1985), the villainous Judge Holden identifies this "all-potentiating power" when he claims that "only nature can enslave man" (207). In both works, the relationship between humans and animals is rife with thematic connections to a history of violence, and the animals themselves can be interpreted as textual signifiers that denote the social, material, and psychic conditions of the humans. In particular, the violence depicted in *Blood Meridian* can be interpreted through systems of signification involving the countless animals mentioned and alluded to within the narrative. In this essay, I identify three systems of literary symbols and their significance to the plot of *Blood Meridian*: images of domesticated beasts of burden as symbols of

peaceful innocence and corruptive violence; wolves, bears, and buzzards as reflections of the Glanton gang's insatiable, primal desire for death; and—owing to McCarthy's use of Melville as inspiration—the spectre of Moby Dick as a symbol of American imperialism's broader continental violence, exemplified in the depiction of Judge Holden and the landscapes of the Western frontier. When examined as portions of a larger narrative, these examples of animal symbolism frame *Blood Meridian* not as a tale of humanity struggling with nature, but rather weaponizing and being weaponized by it.

The first point of symbolic significance is communicated primarily through images of the mule and the horse. In *Blood Meridian*, beasts of burden signify crucial information regarding innocence—or lack thereof—and the degeneration into violence. The contrast in signification between mules and horses demarcates the narrative's portrayal of humanity and savagery. Mules denote amiable communal exchange and tranquility, qualities made apparent when the Kid—McCarthy's protagonist—acquires his own from a farmer in exchange for his labour: a nonviolent, mutually beneficial trade. The Kid's mule is later retrieved from a peaceable family, portraying it as a symbol of humanity and belonging. This mule is "aged" (McCarthy 5) and—like the many cats, pigs, herds of cattle, and small wildlife portrayed in the narrative—docile in a manner that distinguishes it from the warlike horses with which the Glanton gang later prove codependent. When the Kid ventures out to exchange the mule for a horse's saddle and other filibustering gear, one of the corporals serving as his companion exclaims: "Wait till you get one of these [horses . . .] You ain't never had no fun" (40). This quote is as much a warning to the reader as it is to the Kid: horses in *Blood Meridian* are not docile, gentle travelling companions, but rather signifiers that denote humanity's warlike impulses and the animalistic manner in which they are acted upon. The filibustering mission is punctuated early by the foreboding image of a mule carcass arranged next to dead infants: the Kid is no longer in a territory tolerant of innocence. When the fili-

bustering expedition is attacked by Comanche, the scene is preceded by waves of successive animal images that communicate the Kid's imminent descent into a realm of war:

> The first of the herd began to swing past them in a pall of yellow dust, rangy slatribbed cattle with horns that grew agoggle and no two alike and small thin mules coalblack that shouldered one another and reared their malletshaped heads above the backs of the others and then more cattle and finally the first of the herders riding up the outer side and keeping the stock between themselves and the mounted company. Behind them came a herd of several hundred ponies [. . .] Already you could see through the dust on the ponies' hides the painted chevrons and the hands and rising suns and birds and fish of every device like the shade of old work through sizing on a canvas and now too you could hear above the pounding of the unshod hooves the piping of the quena. (54)

Included in this quote is the description of a docile and gentle environment evolving into a warlike one, as ponies are gradually exchanged for horses. The fleeing herd begins with images of cattle and the humble mule: the emblems of peace and mutual good are the first to be evacuated.

The arrival of ponies adorned with warpaint is a visual metaphor for youth and innocence stained with warlike impulse, which gives way to the horde of warriors on horseback. Later in the narrative, McCarthy presents a newborn foal roasted and eaten by the Delawares, an image of innocence forcibly removed, perverted, and consumed (167). On the Texas–Mexico border, the horse can only exist as an evolved machine of war, an extension and representation of the Glanton gang's material capacity for slaughter. This bilateral relationship between symbols—mules and ponies as purity and innocence, horses as warlike evolution—is at its most evident when the gang needlessly murders a mass of mules, sending dozens of the animals, and their keepers, into the abyss in an instance of border-

line Biblical violence. The image of "half a hundred" (204) dead mules stands in stark contrast to that of the gang and their horses, posturing triumphantly above their slaughter of community and docility. In addition, McCarthy's repeated use of the phrase "They rode on" formally reinforces the Glanton gang's equine codependence. Thus, *Blood Meridian*'s equine symbolism allows the reader a clear vision of the thematic difference between opportunistic, warlike violence and peaceful exchange. When a member of the Glanton gang attaches a Mexican flag to a mule's tail, it functions as visual association of the villagers with the mule, and the whole of Mexico with a repeated victim (201). Beyond the domesticated beasts of burden, the wild animals in *Blood Meridian* operate as symbols in another system, one that maps McCarthy's exploration of the Glanton gang's identity to the behaviour of violent carnivores.

Wolves are introduced to the narrative before the Glanton gang. Arriving in Mexico, Captain White's filibustering mission is monitored by a band of wolves that "sack[s] [their] camp for meat scraps" (47). Where McCarthy uses horses and mules to signify a broader narrative contrast between violence and docility, examples of non-equine wildlife serve as secondary symbols that portray Western expansion—that of the Glanton gang in particular—as a conquest, coded within the imagery of aggressive or feral animals. This system is most noticeable in McCarthy's use of wolves and stray dogs. When the Glanton gang comes across an aggressive dog in a hovel, Glanton "[speaks] to it" before giving it jerky, claiming he "can man anything that eats" (155). Glanton's remark is more than a hint at some supernatural ability to communicate with animals (though both he and the Judge demonstrate such a skill): it is a confirmation that the Glanton gang is textured as a collection of pack animals, aligned in their base need for hunting and feeding while maintaining a minimum amount of social organization. Earlier in the narrative, when Tobin recounts the Judge's self-introduction and creation of gunpowder, he describes a moment when the starving gang encounters a pack of wolves. The confrontation produces both food and

further evidence that the gang is analogous to their lupine peers:

> Twas a young buck antelope new killed the evenin before. It was about half consumed and we set upon it with our knives and took the rest of the meat with us and we ate it raw in the saddle and it was the first meat we'd seen in six days. Froze for it we were. Foragin on the mountain for piñon nuts like bears and glad to get them. We left little more than bones for the lobos, but I would never shoot a wolf and I know other men of the same sentiments. (135)

Beyond the primal, animalistic consumption of carrion, the reluctance to harm a wolf speaks to a narrative positioning of the Glanton gang as denotatively compatible with certain violent wildlife. Later in the novel, McCarthy includes a small scene wherein Glanton's dog hears wolves "call out to [the Glanton gang] as if they were friends to man" (196).

As the gang continues south, their destruction of villages often leaves wolves, stray dogs, and buzzards preying on the corpses, the wilderness preying on the death the protagonists use as impetus. Conspicuous is the fact that Glanton's corpse is immolated whilst tied to his dog, a rather stark visual metaphor for the end of an intersubjective soul (287). McCarthy employs canines to mirror the Glanton gang's particular construction of community—a collection of mercenaries marginally partnered to a leader bearing noted animus for others—and other vicious or opportunistic animals to buttress the visual connection between the Glanton gang and a capacity for violence only matched by the wilderness. Indeed, when Glanton kills a group of wounded strays in the aftermath of one of the gang's slaughters, the immediate arrival of more dogs "muttering at the spits" (McCarthy 211) and feasting on the dead is a reinforcement of John Sepich's argument that "the wolf may be emblematic of the amoral rapacity, in McCarthy's terms, necessary for a dancer to take center stage" (155). While wolves, mutts, buzzards, and the occasional grizzly oper-

ate as signifiers of such rapacity, McCarthy employs a third, broader symbolism that relies on allusions to the titular whale from Herman Melville's *Moby Dick* (1851) to portray both Judge Holden and the Western landscape as symbols denoting animal's—and nature's—cosmic battle with man.

McCarthy implies Holden has a special relationship to animal life. Like Glanton, Holden whispers to his horse to calm the animal down with noted ease, and Tobin describes him as having "ears like a fox" (McCarthy 141). At one point, Holden, sitting "pale and naked" (154) on sandstone, is seen exhibiting some psychic control over a swarm of bats feasting in the dead of night. McCarthy's frequent decision to depict the Judge, a large hairless albino, as naked and surrounded by images of whiteness such as the sandstone or the "white blossoms of flowering Yuccas" (154) is indicative of a distinct effort to remind the reader of the similarities that both he and natural landscapes of the West have to Melville's whale. This association of the whale's whiteness with the Judge and the earth, Holden's "claim" (207) implies a connection between American imperialism and the spirit of Moby Dick.

If the Judge's albinism contains within it all the signified meaning that belonged to Melville's whale (i.e. natural whiteness presented as a false and violent purity), then what is the reader to make of the fact that this "pale and bloated manatee" (175) is the travelling companion and spiritual guide to Glanton who, serving as leader of a multiethnic collection of travellers on a violent quest, is the novel's analogue for Ahab? In *Blood Meridian*, McCarthy transforms the whale from a narrative objective into a visual framework for identifying America's westward expansion. The image of the whale in *Blood Meridian* is not exclusive to the novel's subtext, but instead permeates the natural imagery: when McCarthy describes the Glanton gang crossing a volcanic lake, he notes "a lone albino ridge, sand or gypsum, like the back of some pale seabeast surfaced among the dark archipelagos" (262). This description is a direct attribution of Moby Dick's monumental scale to the landscape: the beast's spirit is inhabiting the land, and the desert be-

comes a waterless sea.

Indeed, when this observation is combined with the fascination various members of the Glanton gang have for bringing their conquest to the Pacific Ocean, it appears that McCarthy seeks to compare American imperialism to the primal, cosmic evil represented by Moby Dick. As the Kid reaches San Diego, his encounter with the Pacific is punctuated by the thought of "whales [ferrying] their vast souls through the black and seamless sea" (316), and contained within those "vast souls" (316) is all of the denoted violence that is historically inextricable from the colour white in the history of American westward expansion. This symbolism can be tied to McCarthy's exploration of Gnosticism. Images of the moon, the ocean, and the whale are in direct thematic opposition to those of the sun, fires, and sparks he employs to represent immateriality, as though the Glanton gang's imperialism is in cosmic opposition to an immaterial God (Mundik 80). Thus, the landscape's whiteness—borrowing symbolically from Moby Dick—is intended to denote the same evil and falseness in the material world that is hiding within the whale's complexion. While in the company of a collection of wildlife, the Kid witnesses a theocracy that recalls Moses and the bush in Exodus:

> The solitary pilgrim drawn up before it had traveled far to be here and he knelt in the hot sand and held his numbed hands out while all about in that circle attended companies of lesser auxiliaries routed forth into the inordinate day, small owls that crouched silently and stood from foot to foot and tarantulas and solpugas and vinegarroons and the vicious mygale spiders and beaded lizards with mouths black as a chowdog's, deadly to man, and the little desert basilisks that jet blood from their eyes and the small sandvipers like seemly gods, silent and the same, in Jedda, in Babylon. A constellation of ignited eyes that edged the ring of light all bound in a precarious truce before this torch whose brightness had set back the stars in their sockets. (McCarthy224)

Surrounded by a white snowiness and gazing at the fire appearing before them with equal subservience, these "lesser auxiliaries" (224) are compared to idols and esoteric deities within an Abrahamic framework, further confirming their narrative position as the opposition to a true, immaterial deity in the fire.

To conclude, in *Blood Meridian*, McCarthy engages with violence through a reckoning with nature. As symbols depicting the various manifestations of violence in the novel, animals communicate multiple interconnected narrative relationships. First, they present a shift from innocence, exchange, and communal support to warlike destruction. This is followed by a demonstration of imperialist rapacity for animalistic violence within a single community. Finally, the whale becomes the ultimate symbol of a cosmic, manifestly material evil at the centre of imperialist destruction. Unlike Melville's *Moby Dick*, *Blood Meridian* is not a novel about the violence between man and nature, but the violence man and nature share between themselves. Thus, analyzing animal symbolism in *Blood Meridian* provides an effective method of parsing the themes within McCarthy's elaborate exploration of violence, be they social, religious, or historical.

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Heavy Hangs The Head of the Household: The Responsibility of Cultural Reproduction in the Chinese Diaspora

Alayna Hucul

Abstract: Wayson Choy's *All That Matters* depicts cultural reproduction within the Chinese diaspora as being the responsibility of the women of the family. The two main women of the novel, Stepmother and Poh-Poh, depict two very different methods of reproducing diasporic culture—Stepmother representing a newly-defined Chinese immigrant wife, and Poh-Poh being symbolic of Old China tradition that refuses to evolve in the diaspora—due to their different roles in society both in China and in Gold Mountain (BC).

One of the major themes of Wayson Choy's *All That Matters* (2004) is the reproduction of Chinese culture within the conditions of the diaspora. It is necessary to establish diaspora in this case as referring to the displacement of the Chen family due to war and famine in the Kwantung province (Choy 5), though diaspora itself speaks to the larger uprootedness from a homeland and a dispersion of a group of people across the globe. In the case of Chinese-Canadians, like the Chen family, diaspora led to discrimination both socially and politically, evidenced by policies such as the 1923 Exclusion Act in Canada and white supremacist manifestations such as the Vancouver Riots of 1907. Choy explores these conditions through many avenues, such as family structures, gender roles, identity, and ways of knowing. In the Chen family, the responsibility of reproducing and reconceptualizing Chinese cultural ideals falls to the women. The women are Poh-Poh and Stepmother, main character Kiam-Kim's grandmother and stepmother, respectively. Choy depicts Poh-Poh and Stepmother as the

agents of reconceptualizing Chinese culture in Gold Mountain (BC), though from two different perspectives: that of the traditional Chinese wife and the newly defined Chinese *immigrant* wife. Stepmother's role puts her directly at odds with Poh-Poh as she represents a new role that defies tradition as a necessity of survival, whereas Poh-Poh acts as a vessel of Old China, attempting to reproduce it within her grandkids. Comparatively, the men in the novel fall under the influence of Western ways, such as capitalism.

Through analyses of Poh-Poh and Stepmother's actions and influences on others, this essay will discuss the varying ways in which the novel's primary women engage with the reproduction and reconceptualization of Chinese cultural ideals such as mysticism, gender norms, and family structure. Although the two women both act in ways to preserve culture in Vancouver's Chinatown, they take on different methods based on their own connections to culture and the way it has evolved; Stepmother represents a marriage of Western and Chinese influences and Poh-Poh symbolically stands in for Old China. Choy's rendering of Old China constitutes the mysticism and rigid social structure present in the Chinese tradition. This is the tradition that Poh-Poh generally adheres to, leading to her all-or-nothing attitude regarding culture; *mo no* (no brain) (Choy 70) or *Tohng-Yahn no* (Chinese brain) (68). Further, this essay will examine how the division of the domestic and public spheres influences culturalization. The women, primarily relegated to the domestic sphere, are the agents of reconceptualizing culture within the family and Sekky—the sick kid also relegated to the home—is their success story. The men who exist both within and outside of the home sphere risk succumbing to Westernization and straying from cultural expectations, such as Kiam-Kim upholding the First Son title and values such as a belief in Hell.

All That Matters follows the story of the Chen family, particularly First Son, Kiam-Kim, as they navigate the Chinese diaspora in Vancouver's Chinatown. Emigrating initially with only his Father and Poh-Poh (grandmother), Kiam-Kim adjusts to new family dynamics with the arrival

of, firstly, the gai-mou—a "helpmate" (15)—who he knows as Stepmother, then his new siblings: brothers, Sekky and Jung-Sum and sister, Liang-Liang. The novel dives into familial relationships, particularly how they exist and evolve within the context of Chinese cultural expectation. As Kiam-Kim moves through childhood and adolescence within the diaspora, he grapples with the balance of Western and Chinese influences over all facets of his life, including language, identity, and friendship, all while maintaining the important role of First Son, who would "be responsible for the new offspring" (Choy 16), guiding them through life and acting as a role model.

Poh-Poh acts primarily in the novel as a domestic labourer. Not only does she perform the expected housekeeping and child-rearing tasks, but arguably her influential *talk stories* can be viewed as domestic labour. Yang Zhan defines the purpose of storytelling as "establishing a collective sense of social order, moral boundaries, and even group identities" (446). Poh-Poh's talk stories, while undoubtedly fantastical and embellished, serve as teaching tools to her grandchildren, as they generally have a moral associated with them. Most important is the Old China ways that she imbues into her narratives, primarily through superstitious traditions associated with her mysticism. In the tale of Mistress Mean Mouth, Poh-Poh describes appeasing her abusive mistress by using cooking oil to make her hair shine. The tale concludes with the mistress' death, which Poh-Poh alleges is her fault, as she had wished for it the night before (Choy 124–135). This tale primarily depicts the reality of servitude that Poh-Poh experienced in China and a moral to not wish harm on others but also amplifies the mystic elements that Poh-Poh associates with her culture. The mysticism in her stories further aligns her with Old China ideals. In this context, ideals can be considered interchangeable with tradition. The novel portrays Poh-Poh as highly superstitious, specifically relating to cultural practices. Her mysticism shows in her sheer conviction in the Kitchen God (75), Tsao Chung, whose photo hangs in the home's kitchen. As she tells Kiam-Kim, Tsao Chung makes reports back

to the Jade Emperor about their family (75). Men such as Third Uncle and Kiam-Kim's father undermine this mysticism. When Poh-Poh tries to reinforce mystic tradition by telling Kiam-Kim that smoke from a train is a dragon, they offer reason and suspicion instead: "Later that day, Father told me how—scientifically—it was only smoke [. . .] Third Uncle said [. . .] 'Sometime smoke, Kiam-Kim, and sometime not,'" (76).

Poh-Poh's immigration to Gold Mountain alongside her family stands out as unusual because it defies common immigration patterns while upholding traditional Chinese values. Due to strict immigration laws, many migrating labourers were unable to bring their entire families to North America with them, resulting in the evolution of the traditional Chinese family structure into nuclear families (47). However, Poh-Poh joins Kiam-Kim and his father in immigrating to Canada. While her migration defies this pattern, it upholds patterns of traditional Chinese family structure, wherein multiple generations live under one roof and the husband's parents act as the head (Ling 46). In reinforcing traditional family structure through her presence in the immediate household, Poh-Poh acts as a relic of Old China tradition. Her disruption of the particular immigration pattern that necessitates the role of the Chinese immigrant wife undermines Stepmother, as Old China structure dictates that wives are subject to the rule of their mothers-in-law (46).

However, Stepmother symbolizes the evolution of the Chinese wife, and as such, does not bend easily to Poh-Poh's will. In emigrating from China to Vancouver, the role of a Chinese wife adapted to the new, unwelcoming environment (Ling 50). In this environment, the role of Chinese wives is to be "Homemakers, wage earners, and culture bearers" (45). The roles of a traditional housewife—homemaking and culture bearing—were essential (47), but the need for survival thrust Chinese women into wage-earning roles (46). Further, wives were then considered to be "joint heads of the household" (46) alongside their husbands, as their financial contributions offered them more agency in family affairs (50). Stepmother embodies this new role first

and foremost through her employment at Keefer Wholesale Grocery (Choy 119). The act of a Chinese woman entering the workforce was, at the time, unexpected except within immigrant communities.

Upon her arrival, Stepmother still carries Old China with her. Her coming to Gold Mountain is even in accordance with Old China values—women lived under the authority of their clan (Ling, 43), their husband (43), and their in-laws (46), all of whom decided Stepmother would come to Canada. She later refutes the notion that she had a choice, and refers to herself as having been "bought" (Choy, 410). Stepmother acts as a "culture bearer" (Ling, 45) by reinforcing the social structure that led to her arrival in Canada, but also by bearing children. Choy defines a gai-mou as a "helpmate" (20) for Kiam-Kim's father, who "would have duties like a wife," but never claim the place of one; according to Poh-Poh, "This new companion not wife [. . .] She never-never to take First Wife's (Kiam-Kim's deceased mother) place" (Choy, 17). Part of a gai-mou's responsibility is child bearing (Choy, 16–17). Stepmother's active role in the tradition reinforces the structure itself. By coming to Canada as a gai-mou, she is giving validity to the social structure that brought her there. Further, through child-bearing, she is creating a new generation of Chinese children on which the structures of Old China can be imposed. Stepmother is expected to produce sons (16-17), therefore enforcing the patriarchal attitudes and expectations of Old China.

One of the earliest instances of Stepmother's resistance to Old China ways takes place after she gives birth to Liang-Liang. Stepmother fears that her daughter will be taken away, as could be expected in China (Choy, 49), where daughters of poor families were often sold into servitude, like Poh-Poh (137). While Poh-Poh is not directly trying to take Liang-Liang—and in fact reassures Stepmother no such fate will befall Liang-Liang; "We lucky to be family here [. . .] No one starve here," (48)—the practice of selling daughters remains part of the Old China that Poh-Poh represents, especially given that she herself was "bought and sold three times" (137). The bed-making dispute, while only

referenced in a few lines, is one of the most revealing disagreements the two have. Shortly after Stepmother's arrival in Gold Mountain, she incites a silent standoff with Poh-Poh over the proper way to make the family's beds. The making of the bed can be considered a metaphor for the ways of life that Poh-Poh and Stepmother are respectively trying to perpetuate. Poh-Poh makes the bed with all the sheet corners tucked in (62), whereas Stepmother makes it "with three corners tightly tucked in but with one inviting corner flipped back" (62). Whereas Stepmother's way is "inviting" (62) due to the downturned corner, Poh-Poh's method is tight and rigid. While Poh-Poh eventually takes up Stepmother's bed-making ways (62), the dispute is deeply symbolic of the kind of culture and life they are trying to cultivate in the rest of the family; one way that conforms entirely to rigid expectation and the other that marries traditional practices with new ways of life.

Stepmother's being a cultural bearer places her in a position somewhere between Old China and Gold Mountain. An instance that exemplifies Stepmother's position is her discipline of Kiam-Kim when he returns home drunk after school. While Poh-Poh and Father are both furious, Stepmother sympathetically speaks to him and tells him "...Call back to your mother, Kiam-Kim. Tonight, before you sleep, think what she would say to you about your behaviour," (Choy, 242–243). While she does not condone his behaviour, she does not discipline him based on the family structure that Poh-Poh and Father employ. Moreover, when Kiam-Kim doesn't want to do his Chinese school work, Stepmother offers Chinese comic books as a reprieve (79). Once again, her actions teeter between Gold Mountain and Old China. She does not allow him to read English, similarly to Poh-Poh not wanting him to read the English words on fruit boxes (69–71), but offers a culturally acceptable alternative to schoolwork. In this way, Stepmother does not enforce the same traditional ideals as Poh-Poh, but also defies the influence of Canada.

Outside the domestic sphere, the men in the novel risk succumbing to Western influences and cultural frame-

works. Choy depicts Chinatown as a predominantly male space from the time Stepmother arrives in Gold Mountain, when "the mahjong ladies gradually introduced stepmother to everything knowable in *Tohng-Yahn Gaai*, China-People Street – or at least as much as the women were permitted to know," (44). This line reflects how Chinatown restricts women's movement in the public sphere. Women in the novel are unwelcome at merchant luncheons (73) but grocery markets are highlighted as a space held by women (45), emphasizing the line women must walk in Choy's Chinatown; they are able to move about certain spaces freely but are barred from those of importance. The domestic sphere is, comparatively, feminine, not only historically, but the novel portrays it as such through the events and scenes that take place there; the cooking scene where Poh-Poh puts Kiam-Kim in a frilly apron (91), a birth that Kiam-Kim is banned from seeing and told the night is for "women only" (192), Poh-Poh and her friends' mahjong sessions (88).

Outside the domestic sphere lies the danger of Westernization, and where the men who move throughout the public sphere freely may fall victim to it. Kiam-Kim learns of the Catholic Hell from his Catholic best friend, Jack, (Choy, 213) and begins to obsess over it (220). Jack, although his Irish heritage leaves him an outlier in the larger Gold Mountain community, still represents something *other* than the culture Kiam-Kim is accustomed to. In this case, Jack introduces Kiam-Kim to the concept of Hell, which directly opposes the belief that Poh-Poh tries to project onto her family of Buddhist levels of Hell, where "There [are] different Hells for different kinds of sins. And the more you sinned, the more levels you were thrown into" (214). The delinquency Kiam-Kim participates in briefly also defies Poh-Poh's rigid expectations of a good First Son. When he comes home drunk and smelling of liquor, Kiam-Kim is called a "Useless boy!... Drunken dead boy!" (240), therefore failing to uphold the traditional family values of Old China as he has failed as a role model to his siblings. This line is both a stark contrast to Stepmother's discipline, as mentioned above, and a call back to Poh-Poh's friends, Mrs. Chong, describing her

daughter, Jenny, in the same way when she defies her father earlier in the novel (90).

There are several figures in Chinatown who influence young Kiam-Kim but the three most noteworthy of them would be Kiam-Kim's father, Third Uncle, and the neighbourhood black sheep Frank Yeun. Kiam Kim's father is seen to prioritize work over cultural activities: "Father could have engaged us with many of his stories of Old China, but he was always busy in pursuit of one part time job after another" (Choy, 120). While he could exert this influence to order to assert Old China ideals, his efforts display instead to Kiam-Kim that the systems of Gold Mountain, particularly economic systems, are more important, as the text portrays him as consistently overworked by his boss and paper family sponsor, Third Uncle, as well as pursuing other revenues (120–121). Kiam-Kim looks to his father for guidance, as he explicitly states later on, "I wanted to be more like Father, who seemed to understand how, in Canada, everything was scientific and modern," (203). As a child who looks up to his father, the prioritization of Western capitalism from his father influences Kiam-Kim as well. Another of Kiam-Kim's influences away from the home include Frank Yeun. Frank teaches the neighbourhood kids about sex (Choy, 275), which is yet another departure from cultural ideals. Earlier in the novel, Mrs. Chong and Poh-Poh begin their attempts at matchmaking between Kiam-Kim and Jenny, displaying standards of traditional matchmaking. Poh-Poh claims that it is "not Old China way," (179) referring to how Jenny and Kiam-Kim meet through Poh-Poh's friendship with Jenny's mother, to which Mrs. Chong clarifies "Old way better" (179). Thus inter-family matchmaking contradicts Old China tradition. Frank Yeun's teachings, by this logic, are far from condoned by traditional Chinese values.

Sekky, conversely, can be seen as Poh-Poh's legacy and success story. Sekky is the only child to carry on his grandmother's superstitious ways. After her death, not only does he claim to see Poh-Poh's ghost (Choy, 372), but also attempts to carry on their New Year's tradition of burning the photo of the Kitchen God (379). Sekky's continuation of

Old China ways is largely due to his relegation to the domestic sphere. As a sick child, he does not attend school for most of the novel and thus spends the majority of his time in the home under the influence of Stepmother and Poh-Poh. However, during Sekky's first months, Stepmother maintains part-time work (167), therefore leaving him primarily under the care and influence of his mystic grandmother. As a result, he is the only one of the children shown to carry on Old China ways.

Stepmother also exists within and outside of the home sphere. The Western influences that he undergoes help her to stand up for herself in a way that would be unacceptable in Chinese tradition. Stepmother's resilience shows when she discusses the internment of Japanese Canadians and the dispossession of their goods. Despite the overwhelming anti-Japanese rhetoric in Chinatown, Stepmother advocates that it is morally wrong to buy up their belongings, "We don't want any of it" (409). The reactions to her outburst further exemplify how unexpected it is that she speaks out for herself: "Father glared at her. The atmosphere between them was explosive" (409). This interaction contrasts her earlier behaviour that aligned with the subservient expectation of women; "Father seemed proud of Stepmother's silences, the way she sat and knitted, hummed tunes and complained little, except about a backache or two" (152). Weighing Stepmother's actions from the beginning to the end of the novel reveals a sharp contrast, proving that Western influence has empowered her to stand her ground against the men in the novel.

In his novel, Choy opens a discussion on the reproduction of culture within diasporic environments and communities such as Gold Mountain, ultimately placing the weight of the responsibility on women and the domestic sphere, exemplified through Poh-Poh and Stepmother. The gendered biases of the responsibility of cultural reproduction and reconceptualization is evident in the comparison of men and women of Chinatown: the women, who have limited access to the male-dominated spaces that lie outside the female-designated sphere of the home, end up being

those to encourage cultural connections in their families. However, the men are at risk of succumbing to the Western attitudes that permeate the environment outside of the home. Choy uses the two women as symbols of opposing, but co-existing ideals of Chineseness, representing how they conflict and overlap within the Chinese diaspora.

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Return to the Hundred Acre Wood: The Rewilding Movement and Robert Macfarlane's *The Lost Words* and *The Lost Spells*

Sarah Evans

Do you hear these words I utter? I ask this – / Have you heartwood, cutter?

—Robert Macfarlane, *The Lost Spells*

Abstract: As contemporary nature writing entangles itself with decentralizing the human voice in literature, Robert Macfarlane's *The Lost Words* and *The Lost Spells* reintegrate nature's names into popular vocabulary enlivening readers' and writers' imaginative landscapes. From these "spell songs," literature decentralizes the reader and speaks to them at a deeply personal level. Beyond mere metaphor, these poems transform metrics into meditations for readers to reconsider their role within nature. These texts transform literature from a peripheral subject to the core of restructuring the anthropocentric world into one where nature and culture are interwoven.

Is there any more heartwood, reader? Robert Macfarlane's poetry collections, *The Lost Words* and *The Lost Spells,* emerge from the rewilding movement, which seeks to recentre nature in landscapes both literal and literary. Responding to nature's decentralization across culture, Macfarlane reintroduces nature to literature, which transforms the role of reading and writing as nature's poetry exceeds metre into metaphor that destabilizes anthropocentrism. Macfarlane's poems revitalize imaginations and hearts by restoring the language of nature to contemporary vocabularies—into readers' heartwoods, their cores—which empowers readers to defend nature's position in culture and in their own

lives. "Once upon a time, words began to vanish from the language of children" (*The Lost Words* 1), until writers began to imagine how nature's reintegration could terraform literary spaces. Drawn from contemporary nature writing, these texts emerge as tangible Neo-Romantic literary theory that, amidst increasing environmental degradation and technocentrism, is paramount to regrowing an imagination centred around nature. As the rewilding movement seeps into literature from travel logs to children's poetry, Macfarlane's spell books and poetry collections use metaphors turned morals to captivate young readers' minds, and transform individuals' imaginative landscapes.

The poems are "a book of spells to be spoken aloud" (*The Lost Spells* 3), which, accompanied by Jackie Morris's watercolour illustrations, come to life. *The Lost Words*, published in 2017, responds to the removal of 40 words from the *Oxford Children's Dictionary* including "acorn," "oak," "otter," and "starling" (Walsh). Digital words, like "voicemail," "database," and "broadband," replaced nature's language in a children's dictionary. After the removal of these words, Macfarlane reinstates them as poems in his collection, *The Lost Words*. As the cultural disconnection from nature grows, the forest risks imprisonment to park borders. Oaks, willows, and birches are transformed into mere trees, and slowly their names are forgotten. Macfarlane is one of many writers who works to restore nature's names in his writings to address the primary issue in nature's vocabulary eroding: if people cannot name the woods, how can they possibly save the woods? By speaking these spell songs aloud, readers become nature's protectors through knowledge conservation, which begins the internalized process of rewilding.

A Literary Rewilding

New to many vocabularies and even newer to literary analysis, rewilding literary theory recapitulates Romanticism's environmental anxieties in a contemporary context focused on reintroducing nature to physical and literary landscapes. Rewilding became a movement in 1980s North America,

and the movement caught fire in Europe since conservation efforts continued to fall short (Hawkins et al. 4). As environmental degradation worsens, the rewilding movement challenges mere conservation with radical ecosystem regrowth. In Yellowstone Park, conservationists reintroduced wolves, which ultimately terraformed the park's rivers by controlling the overrun of deer and thus restoring ecological balance (Hilty 153). Reintroducing the wolves was ecologically influential enough to completely transform Yellowstone, which writers like Macfarlane seek to mimic in the restoration of nature to literature. When "the *Oxford Children's Dictionary* notoriously dropped the words acorn and buttercup in favor of bandwidth and chatroom" (Kimmerer 216), the ensuing outrage prompted writers to restructure language. Rewilding literature evolves the theory from natural sciences' hypothesis into imaginations and vocabularies that impact the human condition through imaginative terraforming. Rather than reintroducing wolves, reintroducing language radically transforms the reader as nature takes over the centre of their imaginative landscapes, weaving nature and reader into one. Throughout literary philosophy, naming is a source of power and possession over a subject matter. The erosion of nature's names, like oak and acorn, in the dictionary not only removes this language from popular vocabulary but deems nature unworthy of being known. Rewilding revolves around this key question: how would imaginative landscapes transform if nature's names were reintroduced? In an answer to this question, Katie Holten theorizes nature's transformative presence in *The Language of Trees* through what she calls "a rewilding of literature and landscape" (1). Holten reconstructs a nature-centric literary canon from Ursula K. Le Guin to Robert Macfarlane and even to Plato. Unlike other canonical re-evaluations, Holten begins by rewriting the alphabet with trees, much like Macfarlane's own rewilded alphabet. Even the alphabet must change to recentre respect in nature's language.

In a rewilded literature, "essential passions of the heart find a better soil in which they can attain maturity" (Wordsworth 290), but these passions existed long before

this current context. Rewilding echoes the Wordsworthian "rural," or to the contemporary reader, nature as a Neo-Romantic movement that only gains relevancy. Like Macfarlane and Kimmerer's constructions, Wordsworth illustrates the relationship between nature and language that shapes how people's imaginations interact with environments. Literature and imagination reside at society's heart, but often it appears that "poetry and plays have no relation to practical politics" (Le Guin 206). They are reduced to mere arts, or as Le Guin calls them: operating instructions (206). In Le Guin's theory, "The Operating Instructions," Le Guin discusses how literature class, with language in tow, devolves into a functionalist activity (208) so that when one inevitably writes anything, it is more tolerable—perhaps even enjoyable—to the reader. The "unnecessary" words, like acorn, bluebell, and curlew, become empty terms in the operating instructions that are slowly glossed over until they are inevitably removed, as with the *Oxford Children's Dictionary.*

"Through story, every culture defines itself and teaches its children how to be people and members of their people" (Le Guin 207), which reemphasizes rewilding's essential role in cultivating language. Language reconfigures for each generation, but every time it reshapes, something is lost. The greatest choice that faces each generation is what is lost. In *The Lost Words* and *The Lost Spells*, Macfarlane, like Wordsworth, guards these words' positions for future generations' vocabularies. "Literature [becomes] the operating instructions" (Le Guin 210) and guardians of what words will be taught to the next generation. Imagination, like colours and sounds, is limited by the current knowledge that acts as a building block. Even the most creative child cannot imagine a new colour or a new sound. Similarly, if a child does not know an elm or a pine, the ability to imagine beyond the digital space becomes increasingly impossible.

Acorn, Bluebell, Curlews

Accompanied by illustrations, Macfarlane invites children

and adults alike to learn or relearn their ABCs and nature's names as they learn kindness, emotions, and poetics. These spell songs re-enchant imaginations as the words seep into vocabularies and rekindle nature's names. *The Lost Spells* opens with an illustration of Red Fox's eyes. Red Fox is the first poetic character introduced and becomes the reader's guide to spell songs. Immediately, the reader makes eye contact with Red Fox, who beckons the reader into the rewilded world. Red Fox's eyes sharply swirl with green and yellow contrasted against the burnt orange of his fur, capturing eye contact with the prospective reader, setting them as equals and breaking the boundary between observer and observed. As the reader begins to learn nature's names again, Red Fox equalizes human and animal in one exchange. In the glossary's only note, Macfarlane urges readers to "take this book to wood and river, coast and forest, ark and garden; use it there to look, to name, to see" (*The Lost Spells*). These instructions illustrate the book's intentions and uses—its operating instructions—for readers to integrate their minds with nature's knowledge.

"A" is for acorn. *The Lost Words* begins with a seed in readers' minds. "Acorn" is the first poem in Macfarlane's first collection and sets the subsequent tone for reseeding readers' imaginations with nature. "Acorn" begins the rewilded alphabet that Macfarlane composes of lost words to recirculate nature's language. Alphabetical or metaphorical, "Acorn" beckons readers to imagine comparisons and patterns in the natural world. Awkward line breaks in the middle of sentences riddle the poem and disrupt any sense of pattern. If the poem is read aloud as intended, it quickly becomes clunky, causing readers to over-pronounce the first word in each stanza. This stumbling, along with highlighted letters, reveals "Acorn" to be an acrostic spelling out of "acorn" vertically. As the word "acorn" spells out, the stanzas grow longer from one line to three lines, each like the acorn sprouts. Within these lines, similes about growth illustrate what acorn does. "As flake is to blizzard" ("Acorn" line 1) evolves into "as, / kindness is to good, so acorn is to wood" ("Acorn" line 9) which moves the imagination from

the imaginary acorn to the literal good. The poem's comparative structure begins to teach that goodness grows from kindness like all things grow. "Poetry depends upon the meter" (Wordsworth 304), but in Macfarlane's work, poetry transforms metrical framework into moral framework through natural metaphors. The physical acorn becomes indistinguishable from the allegorical acorn which comes to symbolize the growth of goodness. Immediately, nature teaches readers lessons—something a resource could never do.

"B" is for bluebell. "Bluebell" follows the acrostic poem set in "Acorn," continuing Macfarlane's alphabet. In "Bluebell," colour theory lends to the poem's synesthesia, which envelops the reader in a comforting melancholy to teach a masked grief. Echoed by blue's persistent reappearance in the "blue hour," the "blue wood," and the "blue flower," "Bluebell" embodies poetic colour theory. "Bluebell" playfully mingles ocean and wood while endearing the reader as "my love" ("Bluebell" line 8) through blue's repetition and endearment. The poem's sweet lulls sweep the reader into its seemingly impossible wooded ocean leaving them adrift amongst the blue. In tension with the poem's tenderness, yellow dominates despite the poem's primary subject matter. The seemingly innocent bluebell drowns as yellow watercolour overtakes the somber poem's words. Contrasting illustration and poem, sorrow and forced joy meet in opposition, creating a synesthetic grief throughout the poem. The melancholic bluebell and joyful yellow explore raw emotions carried through the flowers' colourings. Instead of the reader projecting their emotions onto the poem, "Bluebell" decentralizes the reader by prioritizing the flowers' emotions, which transforms how readers position themselves within a poem. Here, the emotional exploration does not come from the poet, but from nature.

"C" is for curlew. Unlike many birds in literature whose songs are the poem's subject, the curlew is both poet and poem. Here, Macfarlane reduces himself to a mere scribe to celebrate the bird's poetry. The bird's cry echoes across "Curlew" situating the bird in the poet's role. Instead of the

poet, Curlew becomes the speaker in its poem. The first stanza's eerie sound reverberates with "curlew," "curved," "cry," "carries," "clear, and "corrie" mimicking a bird's call, and the "wild bell-ringer" ("Curlew" line 4) himself. Macfarlane attributes many musical names, such as "singer" and "bell-ringer," to the curlew and his "unearthly song" ("Curlew" line 3), reinforcing the curlew as the poem's voice. The poem rhymes when naming the curlew as an "eerie singer" and a "wild bell-ringer," creating a melody of rhyme across the metrical music. "The world is sudden with wonder again" ("Curlew" line 10) as the bird's cry reaches poetry's heights which strike the scribe with wonder. "Curlew" inverts the role of subject and poet, returning the poet to the reader's role as they become the listener, silent and observant, of the curlew's poetry. The curlew speaks and sings, not the human poet. From this inversion of the poet, nature becomes active in the creation of poetry rather than a mere subject. "Curlew" destabilizes how the reader and the writer conceive their roles in poetry as Macfarlane opens the possibility of nature being the poem's orchestrator.

The Rewilded Words

Through "Acorn," "Bluebell," and "Curlew," Macfarlane's poetry teaches lessons of growing, feeling, and listening by recentralizing nature in writing. Instead of writing criticism, Macfarlane rewrites the ABCs, which creates new operating instructions in the most simplistic form: children's poetry. At the heartwood of these poems, Macfarlane speaks to the inner child's imagination that still traipses through the hundred acre wood and climbs the garden walls. "[Poetry] is as immortal as the heart of man" (Wordsworth 302) because it stirs hearts from imagination to action. Poetry becomes the heart of transformation that the rewilding movement wields in nature's reintegration to literature and culture. Through linguistic terraforming, literature begins dismantling culture's reduction of nature to a resource which depersonalized the wild (Kimmerer 216). Through Macfarlane's new imaginative operating instructions, readers

begin to transform their own imaginations, which begins stirring the roots of nature's literary revolution as Red Fox guides them down the forest path.

When poets reintegrate nature into their writing, nature's language infiltrates imaginations and vocabularies so that willows and oaks cannot be reduced to mere trees—or forgotten. Much like the oak tree, this imaginative resurgence starts with an acorn and microscopic language changes. Kimmerer explores language's transformative powers through "it." The word "'it' [is used] to distance ourselves, to set others outside our circle of moral consideration" (Kimmerer 214) but naming draws individuals into nature by restoring nature's autonomy. Naming is power; it structurally controls language. One poem cannot "suddenly change language, and with it, [a] worldview, but in fact English evolves over time" (Kimmerer 216). That evolution and this revolution begin with relearning nature's many names. As nature's names are restored, the readers' enriched vocabulary centres nature in language which frees nature from its confinement to peripheral words.

To the heartwood, cutter, is where resistance goes. Resistance cuts through stories and language into the world to change it, and Macfarlane offers a set of operating instructions for this rewilding resistance. Anyone can pick up a copy of *The Lost Words* or *The Lost Spells* and begin to feel the words change their understanding of landscapes and language. The reader echoes, "I am Red Fox" (*The Lost Spells* 6) as they make eye contact with the large watercolour fox on the first page, and the spells begin. From this first meeting, readers step into these poems where nature reigns over imaginations. Deeply personal to Macfarlane's own environmental advocacy, at the close of *The Lost Spells,* "Heartwood" affirms the reader's resistance as reader and poet echo, "I am a world, cutter, I am a maker of life" (*The Lost Spells*). In this closing poem, the speaker boldly affirms themselves and their resilience in environmental restoration and the power of naming. Macfarlane urges the reader to speak these spell songs and feel nature's words in their own voices. By speaking the words, the reader personalizes

nature's names and begins integrating this language into their own imaginations.

Macfarlane leaves readers to wrestle with one last question: "Have you heartwood, cutter? Have those who sent you?" (*The Lost Spells*). The foundation of Macfarlane's ABCs guards and restores nature's names to the next generations. Like setting wolves loose in their natural habitat, nature's language reshapes imaginations and worldviews through reintroducing nature into readers' vocabularies. *The Lost Words* and *The Lost Spells* not only remind readers of nature's names, but also remind readers that their own language shapes the literary and cultural landscapes. Beyond metre and metaphors, Macfarlane's deceptively simple poetry urges the reader to act outside the literary landscape. Readers must speak these spell songs because only people with knowledge of this language can transform their imaginative landscapes that shape authoritative texts like dictionaries. Teachers and readers must meet Red Fox and speak spell songs over acorns, bluebells, and curlews. Restoring nature's names to the dictionary is not sufficient. Instead, readers must restore nature's language to their own languages. Nature's names must be carved into literature's roots because to save the woods, one must first name the woods.

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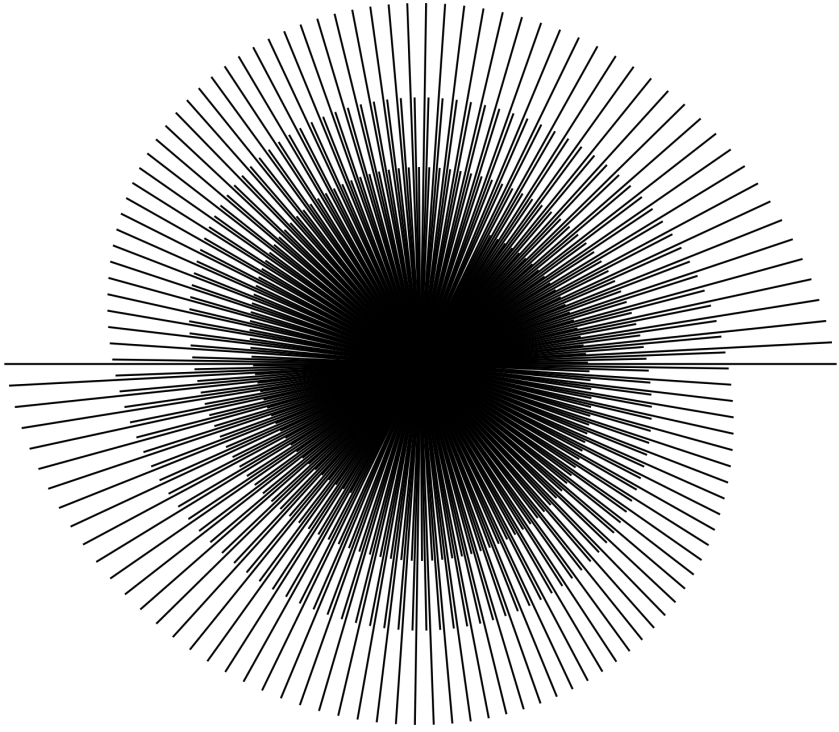

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Ethan Badr is a fourth-year English major and Business minor. This is his first year editing for *The Albatross*. Before coming to UVic, he wrote for Nexus Newspaper at Camosun College and is currently the Director of Communications for the English Students' Association. Ethan has a strong interest in bringing literary analysis to film, music, and video games. He also loves writing poetry and was published in the 2020 issue of *Beside the Point*.

Annie Beingessner is a fourth-year English major and film studies minor. Her main academic interests include eighteenth and nineteenth century poetry and queer representation in horror slasher cinema. Annie is a proud member of the English Students' Association and the University of Victoria Dance Company. She enjoyed editing for *The Albatross* this year and is eager to apply what she has learned to post-undergraduate work.

Alexandria Brooks *(she/her)* is a third-year English Honours and Creative Writing student. Inspiration for her essays and poetry is often found through literature with unreliable narrators, Romantic literature, Latin American woman artists, and intricate satire! She can be found in the gardens hanging out with the neighbourhood cat, Salmon; and she is currently on a mission to fill her basement suite with as many plants that will tolerate low light, late nights, and limited company.

Sydney Carter is a first-year student studying at the University of Victoria. She is pursuing her first degree in English, with a minor in professional writing in journalism and publishing. She has a great interest in literature and writing, and hopes to pursue a career in the field after completing her time at UVic.

Kiera Clark recently completed her BA in Honours English and history. She wrote her Honours thesis on the role of Shakespeare's tragic women vis-à-vis the protagonist's temptation. Her other areas of interest include Victorian and Modernist literature, with an emphasis on the role and characterization of women, the French Revolution, and World War II. She loves reading, buying books, and taking pictures of her cat, Tubby. Kiera will begin her MA at UVic in September 2024. This is her second year editing for *The Albatross*.

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Carly Goodman is a third-year English Honours major and creative writing minor, with specific interests in medieval and Renaissance literature, and enjoys writing poetry, CNF, and fiction. Currently her goals are to finish a draft of a novel by the end of the year and figure out her thesis, leaning towards a feminist reading of Middle English poetry. She enjoys drawing and painting, as well as spending time with her cat, Zoë, who was very helpful in supervising the edits of this year's edition of *The Albatross*.

Keira Holman is an undergraduate writing major with a minor in journalism and publishing at the University of Victoria. She is fascinated by the field of editing and hopes to eventually make a career out of it. When she's not proofreading last-minute assignments for friends and family, she can (or can't) be found off in the woods somewhere, feeding peanuts to crows and enjoying the silence. This is her first

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Alayna Hucul is a fourth-year UVic student pursuing a double-major in English and creative writing. She acts as the Director of Finance for UVic's English Students' Association and a mentor to local youth through Big Brothers and Sisters of Victoria. Her primary areas of academic interest are fiction, specifically Victorian, and Shakespeare. Outside of academia, Alayna is passionate about tea, cats' little ears, and absolutely deranged horror. In her free time, you'll find her with tea and a cat, sending off atrocities to literary magazines.

Megan Koyanagi *(she/her)* is in her final year of a Bachelor of Arts degree in English, with a minor in gender studies. She is interested in the exploration of identity, race, and gender in English literature, and so her inspirations come from the diverse world around her. She is currently working as a guest editor for the BC History Magazine. When she isn't editing, she can be found reading, knitting, dancing, or watching a sunset.

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Alexander McLauchlan is a third-year English Honours major at the University of Victoria. He grew up in Prince George, British Columbia, where he developed a passion for literature and writing. His primary research interests include structuralism and Marxist theory. His favourite authors are Cormac McCarthy and Haruki Murakami.

Audrey Mugford is finishing her second year at the University of Victoria, working towards a degree in English with a minor in Applied Ethics. She especially enjoys reading and studying science fiction, postcolonial literature, and Victorian poetry. In her free time, Audrey can be found journaling, drawing, or starting a new random hobby. This is her first time editing with *The Albatross.*

Ekamjot Pooni is a third year Political Science Honours student with a passion for English. She has been editing for *The Albatross* for three years now. Ekam spends her time reading fictional novels, journaling and baking. She looks forward to being back next year and contributing to the

journal.

Ella Reedman is a fourth-year English Honours student in her final year of study. As well as being a substantive editor and author in this year's *Albatross*, Ella is a communications official and student representative in the English department, the event coordinator for the English Students' Association, and a competitive dancer. Ella is grateful to see her work published, and this publication is the perfect conclusion to her studies in English before she moves on to study law.

Sarah Evans is a fourth-year English Honours and sociology double-major, which she aims to intertwine in her writing. She is fascinated by the interactions between nature and literature, which lead to her current JCURA research studying mediaeval Welsh birds in *The Mabinogion*. In her own time, she reads Mary Oliver, studies floriculture, and writes incessantly.

Leia Soulsbury is a fourth-year Honours English major with a variety of academic interests, namely mediaeval literature, contemporary American literature, and character studies. This is her second year editing for *The Albatross*.

Garrett Suderman is a third-year student pursuing an Honours degree in English with a major in Germanic studies at the University of Victoria. His interests are interdisciplinary, working between the fields of history, literature, and philosophy as informed through the lenses of Frankfurt School Critical Theory and French Post-structuralism. When he is not studying, Garrett enjoys writing creatively, making crafts out of polished concrete, and tasting wine. But as the great Paul Giamatti once said, 'I am NOT drinkin' any fucking Merlot.'

Becky Turner is in her third year of an undergraduate degree in English Honours, minoring in Psychology. Her academic interests include feminist and postcolonial literature,

ecocriticism, and theories of identity, and in her free time, she enjoys reading fiction, scrapbooking, and observing the local deer. This is Becky's first year working on T*he Albatross*, and she has greatly enjoyed her experience as an editor (editor? I hardly know 'er!).

Ava Ugolini is a second-year undergraduate student pursuing an English Honours degree with a psychology minor. Her writing largely focuses on purgatory, sex, and dissecting religious allusion. Her scripture is the work of Leonard Cohen. This is her first year editing for *The Albatross* and she looks forward to hopefully being published in the journal in coming years.

Rowan Watts is in his final year of a double major in English Honours and theatre. In addition to being the Managing Editor of *The Albatross*, Rowan is a JCURA scholar, a Lowens fellow, a research assistant for the Braided Narratives Project, the Vice President of the English Students' Association, a staff editor at the Martlet Independent Newspaper, and played Hason in Luis Alfaro's *Mojada* (Phoenix Theatre). His research interests include the environmental humanities and ecological literary criticism.

Ethan Webb is a third-year undergraduate student in the English Honours program. A transfer student from Ontario, he is enjoying the shift to Vancouver Island. He also holds a research assistant position at the university library. Ethan spends his free time watching classic films, listening to Phil Ochs records, reorganizing his bookshelf, and hanging out with his cat, Peter.

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