

PENTANGLE

Established 1992

Editors

Sydney Baker

Julia Manning

Faculty Advisor

Dr. Andrea Gazzaniga

Cover Art

April Bloom, Maria DeWald

Sigma Tau Delta

Pi Omega Chapter

Department of English

Northern Kentucky University

Highland Heights, KY 41099

Pentangle's History

Pentangle, a journal of student writing, debuted in 1992 at Northern Kentucky University and is sponsored by the Pi Omega chapter of Sigma Tau Delta, the International English Honor Society. Pi Omega is committed to the principles of Sigma Tau Delta, as stated in the international pledge: "To advance the study of chief literary masterpieces, to encourage worthwhile reading, to promote the mastery of written expression, and to foster a spirit of fellowship among those who specialize in the study of the English language and of literature."

The name of the journal, *Pentangle*, alludes to the famous image of the pentangle in the Middle English poem, *Sir Gawain and the Green Knight*, where it is a symbol of truth and of the perfection to which Sir Gawain aspires. This association is consistent with the editorial staff's goal of honoring writing of merit in *Pentangle*. The *Pentangle* title also echoes the title of Sigma Tau Delta's official journal of student writing, *The Rectangle*.



Submission Guidelines

Pentangle solicits submissions of research papers, critical essays, and book reviews pertaining to all areas of literary studies in upper division and graduate courses. Book reviews should be for books written in the last two years. All submissions must be in MLA format (Gibaldi, et al., 7th ed.) and typed using Microsoft Word. Please email all submissions to pentangle@nku.edu. When submitting manuscripts, please include a bioline and contact information.

Editorial Policy

The editors reserve the right to edit submissions for grammar and punctuation. Editing may also include revisions to thesis statements and transitional sentences as well as other changes that clarify the work. The editors will work diligently to ensure that the integrity and intent of the author's work is maintained.

© Northern Kentucky University 2019

No part of this publication may be produced without the permission of the individual authors or artists.

Northern Kentucky University is an equal opportunity/affirmative action institution. The content, views, and unique perspectives reflected in the literary pieces and artwork contained herein are to be attributed to the writers, not the university, editors, or related sponsors.

This publication was prepared by Northern Kentucky University and printed with state funds (KRS 57.375). It is Northern Kentucky University's policy to ensure equal employment opportunity for all persons and to take the necessary actions needed to recruit, employ, train, promote and retain qualified faculty and staff, including members of protected groups. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender, national origin, race, religion, sexual orientation, genetic or veteran status, is prohibited. MC190311

Contents

Special Topic: Discussions on Gender

Gender, Sexuality, and the Frailty of the Pastoral in Aphra Behn's "The Disappointment"

Cheyenne Riley 1

Gender Inequality in Virginia Woolf's *The Years*: Rose and Martin

Lauren Turner 11

Sexism or the Feminist Pursuit in Hitchcock's Films

Michael Stulz 20

Special Topic: Victorian Gothic Literature

The New Man: Count Dracula as the Most Progressive Male in *Dracula*

Sara Leonhartsberger..... 28

On *Dracula* and *Dorian Gray*: The Literary Magnetism of Internal Conflict

A.J. Dilts 35

The Living Imago of *Dorian Gray*

Rachel Sizemore 42

Power Dynamics in Contemporary Literature

Power and Identity in Frank X Walker's *When Winter Come*

Maeve Dunn 44

The Powers that Be: Social Assignment, Resistance, and Dependence in *When Winter Come & The House on Mango Street*

Maria Wheatley 47

Gender, Sexuality, and the Frailty of the Pastoral in Aphra Behn's "The Disappointment"

Cheyenne Riley

History has demonstrated how the influence of religion, higher institutions, and political authority has greatly shaped the basis by which we judge socially acceptable behavior and attitudes. The power of Christianity, particularly the strict philosophies of Puritanism, have greatly affected social values of the past and to this day linger in the background of much of Western culture. Throughout history, both in times of devout conservatism and eras of liberalized sexuality, perhaps no one has felt the effects of these influences more than women. In enduring the repression of their own sexual identity through religious abstinence, societal shame, and personal ruination, women have experienced significant persecution in the admission or expression of their romantic desires. During the seventeenth century, however, English society experienced a departure from past principles of prudence and self-restraint, leading many to gravitate towards more open and indulgent perspectives on sex and attraction. At the center of this revolution were the Libertines, a group of rebellious writers who defied the conservatism of past eras with opposition to larger society through their own ideas about sexuality, desire, and pleasure. Aphra Behn, a Libertine poet and playwright, explored these new freedoms in her own life, yet remained frustrated by the enduring misogyny of the age. In her poem "The Disappointment," Behn satirizes the hyper-masculine attitudes

of the time, poking fun at the overwhelming machismo of her fellow male writers and illuminating the need for women to not only be seen as human beings with sexual drives of their own, but also to have those passions satisfied. Through a lens of humor and irony, Behn demonstrates the failings of traditional masculinity to live up to its own expectations and exaggerated virile image while also simultaneously failing to fulfill the sexual, emotional, and romantic needs of their female partner. In the style of traditional pastoral poetry, Behn creates a stark contrast between idealized romantic love and the often unsatisfying realities of carnal physical desire and lust. The work ultimately subverts gender roles, while actively condemning the patriarchal oppression of women during the poet's time. Through the use of pastoral language and the entertaining of what the poet clearly sees as an archaic and destructive ideology, Behn destroys conventional perceptions of romantic courtly love, particularly its emphasis on purity and the repression of female sexuality, emphasizing the duality between the idyllic pastoral and the harsh realities of physical lust and desire.

In the beginning of the poem, Behn establishes her lovers in typical romanticism of the age as they meet for a rendezvous in a secluded field. Lisander is described as a brave, Herculean shepherd while his love, the fair maid, Cloris, is portrayed as a demure and innocent beauty. Perhaps the most obvious target of scrutiny is the young shepherd, who pursues the maiden relentlessly and, from the very beginning, serves as an exaggerated and comical representation of masculinity. Although his actions are presented under the guise of traditional courtship and gallantry, it becomes clear to the reader that Lisander's motivations are far from chaste. Immediately, the poet implies that Lisander's passions for the maid are founded in carnal lust. In fact, the first characterization the reader receives of the man is the poet's naming him as "the Amorous Lisander" (Behn 1). As the first stanza progresses, Behn enforces Lisander's pursuit of the woman as one not only of physical desire, but as an expression of his own masculine pride and glory.

Through this belief, Lisander views the consummation of their relationship as not only a means of gaining the sexual gratification he wants from Cloris, but also as a means of elevating himself in masculine power and personal prestige. For this reason, sex is viewed, at least in his eyes, as a physical and societal prize, one that must be won in the same sense that a battle would be. Behn describes Lisander's intentions, noting his own heroic belief in himself. The poet states:

The gilded Planet of the Day,
In his gay Chariot, drawn by Fire,
Was now descending to the Sea,
And left no Light to guide the World,
But what from Cloris brighter Eyes was hurl'd. (Behn 6-10)

In these lines, the poet characterizes, and later satirizes, Lisander as a symbol of Ancient Greek heroism. In the man's eyes, he is as mighty and powerful as the heroes in traditional mythology, captivated entirely by his desire for Cloris.

Behn describes the lover in "his gay Chariot, drawn by fire," which is now "descending to the Sea." These images, while fitting symbols of Greek mythology, are also very important in that they are the first references to female passion and desire within the poem. While Lisander is pictured at the helm of a chariot, he is drawn by fire, a symbol traditionally associated with female passion. Additionally, he is descending to the Sea, an image that can be interpreted as the arousal of Cloris' sexuality or a more direct euphemism for her physical form. In *The Second Sex*, Simone de Beauvoir explored the connection between the arousal of female power and the heroic narrative, through the assertion that ancient figures Omphale and Medea gain, at least for a short time, some leverage and power over their masculine lovers through the desire that they evoke from the hero. De Beauvoir states,

One could suppose that this reciprocity might have facilitated the liberation of woman. When Hercules sat at the feet of Omphale and helped with her spinning, his desire for her held him captive ... To revenge herself on Jason, Medea killed their children; and this grim legend would seem to suggest that she might have obtained a formidable influence over him (de Beauvoir 5).

Although much less extreme than the violence of Greek myth, Behn nevertheless establishes this same connection between the maiden Cloris and the overly zealous Lisander. This connotative language is essential to the theme of the poem, establishing Lisander as merely a conduit for Cloris' sexual awakening, making him a smaller and more inferior being in comparison to her desires, and establishing his inevitable inadequacy in the sexual encounter that follows. It is also the first glimpse the reader receives into the flawed perspectives of the lovers, particularly in how they view the consummation of romantic desire. While Lisander believes himself to be in control, the poet implies that this is undoubtedly not the case, as the young man is merely being guided by lust, something that makes him reliant on physical instincts, to which he has no real control over by the climax of the piece.

Although Lisander is eager to initiate the encounter with the maid, Cloris is initially very apprehensive to break her chastity. The young

woman attempts to dissuade her lover, expressing deep concern for the social repercussions of premarital sex and the destruction of her own societal standing that will occur if the act continues. Behn describes Cloris as becoming overwhelmed with both love and shame, a reaction to her own affection for Lisander and the fear that she experiences on approaching the loss of her virginity. In the following lines, Cloris attempts to resist the man's charms, insisting that she must not break her chastity. The poet states,

My dearer Honour, ev'n to you,
I cannot — must not give — retire,
Or take that Life whose chiefest part
I gave you with the Conquest of my Heart (Behn 27-30).

Here, the poet exemplifies the period typical attitudes of young women in viewing their virginity as a symbol of their own honor, something that must be held sacred. While Cloris is clearly attracted to the man, and very much in love with him, she tells him that she simply cannot give him her virginity. Furthermore, she acknowledges their courtship as the 'conquest of her heart', perhaps implying the woman's sinking suspicions that Lisander's pursuits are not well-intended or at the very least, her understanding that he will be protected from the social ruination that she will experience by entertaining his desires. This casts Cloris as a naïve and vulnerable figure of the traditional pastoral narrative, a victim of the limited romantic perceptions of the time and the social standards expected of young women. Unlike her portrayal of Lisander, Behn does not characterize the maiden with scorn or contempt. Rather, she sees her as a product of the culture in which she encompasses, in which female sexuality exists purely as a reinforcement of patriarchy and is continuously repressed by the reinforcement of subjective virtues, in this case the fear of Cloris' loss of dignity and 'goodness'. Cloris is a victim of pastoral ideology, trapped within a system that is both contradictory and destructive. Convention dictates that she allow the shepherd's efforts of courtship, yet condemn the consummation and fulfillment of the physical and sexual desires that courtship inspires.

Despite her protests, Lisander continues his seduction, blissfully unaware of his impending embarrassment. Behn attributes this bravery to the shepherd's naïve desire for adventure and conquest, stating: "But he as much unus'd to fear, / As he was capable of love" (Behn 31-32). Through the continuation of Lisander's seduction, Cloris begins to experience a sexual awakening. Behn describes the temptation and excitement the maiden begins to feel for Lisander. The poet states, "Kisses her Lips, her Neck, her Hair! / Each touch her new Desires alarms!" (Behn 34-35). The poet establishes the young woman's arousal as undiscovered and "new," yet

also reinforces a sense of foreboding through the portrayal of that desire as being "alarmed." Although Cloris experiences mixed feelings about the encounter, Lisander only becomes more enthralled at his impending 'conquest.' Behn explains: "While she lay panting in his Arms / All her unguarded Beauties lie / The Spoils and Trophies of the enemy" (Behn 38-40). This revelation reveals the extent of how Lisander views Cloris – with a sense of disregard and distance that solidifies the maiden as a dehumanized object in his eyes. For the shepherd, sex is merely an expression of manliness and victory, with the needs and well-being of his maiden 'love' of little consequence or concern.

In approaching the act of sex, the poet begins to characterize the physical consummation as religiously sacrificial. While Cloris plays a very submissive role in the interaction, much of the weight is placed on the shepherd, who continuously views the deflowering of the maiden as something of spiritual significance, constantly referring to the couple's foreplay as preparations for a ritual sacrifice. In this sense, Cloris' status as a virgin is essential for the metaphorical 'sacrifice.' The maid's innocence is relinquished for the spiritual, emotional, and psychological benefit of the shepherd, who will gain a sense of pride and glory from the exchange. It is also telling in that this depiction reveals Behn's intended subversion of the pastoral narrative, in which the idealized romantic love of the age is sacrificed for the couple's consummation of their desires. This sacrifice, although revelatory for the lovers, is also inherently destructive to their own established perspective of the world, of romantic love, and sexuality at large.

While the poet regards the sacrifice and eventual impotence of the shepherd as inevitable, and essential for Cloris' later liberation, she further satirizes his ignorance through his solemn demeanor during their foreplay. Behn states,

His daring Hand that Alter seiz'd,
Where Gods of Love do Sacrifice
That awful *Throne*, that Paradise
Where love is tam'd and Anger pleas'd

The elevation of sexual consummation, particularly the belief that it offers men a godlike or immortal status, influences much of Lisander's underlying motivation in pursuing Cloris. Through his quest for heroism, he blindly attempts to elevate himself beyond his human limitations. For this reason, he fails to consider his own physical shortcomings, which ultimately leads to his failure to perform. In contrast to the shepherd's arrogance and short-sighted presumptions about sex, the poet reflects on dualistic nature of lust. By characterizing its consummation as an "Awful Throne", the writer illustrates its capacity to be used as a reinforcement

of political power and control. As a "Paradise," however, it functions as an equalizer of love and a place where the indulgence of pleasure can be enjoyed. Because Lisander does not, in any sense, view the exchange between himself and Cloris as a meeting of equals, his efforts are more focused on inflicting control and domination through sex. In this sense, love is "tamed" and anger is "pleased," because both sate the emotional responses of the male.

The two lovers continue the seduction, and the poet reflects on the power of physical desire to free one's self from outside influence and transcend societal limitations. Behn tells us, "Their Bodies as their Souls are joyn'd / Where both in *Transports* were confined" (Behn 52-53). This bliss leads Cloris to abandon all resignations about breaking her chastity and results in the young woman's subsequent sexual liberation, in which she is free from the destructive societal forces of pride and shame, and able to embrace her own desires. This moment of revelation is incredibly important for the maiden, and it is also the turning point for the poem. With all their inhibitions put aside, Lisander can finally have the object of his desire and the consummation of their relationship. Everything has been merely leading up to this moment, in which Lisander can prove his manhood and Cloris can relinquish her virginity, an exchange that while revelatory for the young woman, will merely exemplify Lisander's own flaws and facilitate a humiliation and disappointment for the pair.

At this point, Lisander is stricken by the young woman's beauty, appearing somewhat mesmerized by the sight of Cloris, now a willing and expectant lover. As she lay in the meadow, the man reflects on this new awakened version of the maiden, who the poet notes is "Abandon'd by her Pride and Shame" (Behn 65). This abandonment of the virtues of pride and shame reflect the maiden's departure from standards of the conventional pastoral. As she moves towards a place of spiritual, sexual, and intellectual freedom from these oppressive forces, she is relinquishing her identity as a demure and innocent figure, becoming something more enlightened and powerful. This is absolutely jarring for her lover, however, who is still clinging to pastoral understandings of desire and love. While Lisander was incredibly persistent in pursuing Cloris when she conformed to the societal standards of purity and abstinence, he is unable to perform when the young woman finally embraces her sexuality and becomes more actively involved in the encounter. Behn tells us of the shepherd's loss of vitality, in which the man's pride is utterly shattered, and the true nature of his inadequacy is revealed. The poet states,

She do's her softest Sweets dispence,
Offering her Virgin-Innocence
A Victim to Loves Sacred Flame ;

Whilst th' or'e ravish'd Shepherd lies,
Unable to perform the Sacrifice (Behn 66-70).

Once again, Behn reiterates the metaphor of virginity as a religious sacrifice. The maiden, by consenting to premarital sex, is the victim of 'Loves Sacred Flame' or more specifically, of desire and passion. Cloris relents to his advances and by doing so, relinquishes her chastity and the societal propriety that she holds as a young woman. This makes her a victim because the loss has occurred with no possible gain for her, as Lisander lacks the ability to follow through with his obligations and claim the maiden's virginity. The allusions to pagan ritual reinforce the spiritual and physical elevation Behn applies to Cloris, as an individual with the capacity for sexual power. It also further insults the shepherd's inferiority, condemning his inherent 'weakness' that prevents him from satisfying his lover.

The shepherd's impotence utterly shatters his rough heroic persona, reducing him to a clumsy and comical image of spurned love. Lisander is tormented by his sexual inadequacy, lamenting that his love for Cloris has stunted his ability to perform. In addition to this, he also directs resentment and blame to the Gods, who he feels are punishing him. To reclaim the situation, Lisander attempts to regain his erection, although the pursuit fails miserably, as Behn states: "In vain he Toils, in vain Commands, / Th'Insensible fell weeping in his Hands" (Behn 80).

In the face of this embarrassment, Lisander becomes inconsolable. Behn exaggerates the futility of the situation, as well as the shepherd's own incurable state of impotency by telling us of his overdramatic reactions: "Not all her Naked Charms cou'd move, / Or calm the rage that had debauch'd his love (Behn 89-90). The tragedy in this instance is not only Lisander's inability to perform, but the destruction of his hypermasculine pride as well, a loss that renders him genuinely distraught and angry. At the loss of power regarding his sexuality, the shepherd loses his own sense of identity, resulting in the subversion of traditional gender roles and power dynamics regarding sex.

The breakdown of this social order brings Cloris back from a dazed state, and she attempts to save the encounter by stimulating Lisander with her hand. This attempt backfires for the young woman, as Behn pokes fun at the shepherd yet again by humorizing the maiden's efforts as futile and perverse, likening the shepherd's phallus to a snake. Behn states,

But never did young *Shepherdess*
(Gath'ring of *Fern* upon the Plain)
More nimbly draw her Fingers back,
Finding beneath the *Verdant Leaves* a Snake (Behn 107-110).

In this moment, Cloris takes assertive action, seizing control and attempting to guide the sexual encounter, although it is of little use as she is met with the frightening and revolting image of a snake in pursuing this temptation. This phallic symbol highlights the humorous tone of the work at large, yet also alludes to larger ideas of biblical sin and lust. The disgust and apprehension she experiences brings her to a moment of epiphany, in which her desire is extinguished for the time being, replaced with embarrassment and disappointment. These images confirm Cloris' fears that the encounter itself is sinful and damaging to her honor, corrupting her own feelings of desire with a sense of guilt and innate wickedness. By rendering the phallus as a 'snake,' the simple perfection of the bucolic setting essential to the pastoral is shattered, forcing the young woman to confront a reality that goes beyond pre-established subjective virtues and social standards. The shame that returns to her at the end of the poem reflects the effects of her background and social values, which ultimately thwart her sexual liberation and leave her in a place of fear and confusion regarding sexuality.

By the end of the poem, Lisander is no longer the ideal expression of masculinity. Instead, he represents the frailty of traditional masculinity's emphasis on virility and Herculean strength. The dissolve of this archetype bewilders Cloris, and her reaction ultimately demonstrates her disenchantment with Lisander as a lover. Behn explains,

The Blood forsook the kinder place,
And strew'd with *Blushes* all her Face
Which both Disdain and Shame express,
And from *Lisanders* Arms she fled
Leaving him fainting on the gloomy bed (Behn 116-120)

Realizing that sex with Lisander isn't going to happen, Cloris becomes embarrassed and returns to the repressed state she began their rendezvous in. The woman feels ashamed of herself and resentful of the shepherd, and as a result flees the meadow and leaves a fainted Lisander alone. The image of the man 'fainting' on the 'gloomy bed' finally completes his failure to live up to the macho expectations of male heterosexuality. In his impotence, Lisander loses not only Cloris' interest, but his own manhood as well. Describing him as fainting, something commonly associated with women of the time, fully solidifies his fall from stature and power.

At the end of the poem, Behn establishes Lisander as a jilted and bitter lover and instead offers condolences to Cloris for her disappointment.

In the final lines, Behn directly satirizes the typical male-centric impotence poems of the time in blaming a beautiful female partner for a loss of virility. She tells us,

He Curst his *Birth*, his *Fate*, his *Stars*
But more the *Shepherdesses* Charms ;
Whose soft bewitching influence,
Had Damn'd him to the *Hell of Impotence* (Behn 137-140).

Lisander's theatrical resentment in blaming everything but himself for his impotence casts him as an absurd and pathetic figure, devoid of the bravery he saw in himself and instead possessing a degree of unsurmountable inadequacy. This mocks conventional Libertine belief in the subject of impotency and establishes a feministic perspective that underlies much of the writer's work. After all, Behn feels more empathy for the sexually conflicted Cloris at the conclusion of the piece than she does for the self-pitying shepherd. Similarly, readers are forced to confront the fragmentation of the pastoral narrative through Lisander's reduction to a bitter, resentful, and even violent persona in his feelings towards the maiden by the end of the poem. Lisander becomes a symbol of absurdity to the courageous male archetype of pastoral poetry. Similarly, Cloris becomes a victim of its emphasis on purity, chastity, and submissiveness. This confirms the belief that a true union of sexual love, at least in Behn's opinion, exists outside of traditional understandings of pastoral romance. Additionally, as it is proven by the end of the poem with Lisander's inability to perform, the realities of sex and lust are too visceral and "real" for quintessential pastoral characters. This catalyzes in the finale of the poem with Lisander's fall from grace and imagined heroism, and Cloris' internal conflict as she ends in a place of physical liberation but remains emotionally imprisoned by strict standards of repression and societal shame.

Today, modern readers may make the mistake of reading the "The Disappointment" as merely provocative and fastidious. However, the work is incredibly groundbreaking for its time in subverting traditional ideas of sex and gender dynamics, establishing women as independent beings with desires and drives, and humorizing the overwhelming machismo of masculine identity during this period. As an individual, as well as a poet, Aphra Behn was unafraid to challenge the role of the patriarchy in actively oppressing women. Her contributions were central to later developments in liberal attitudes of women towards sex, intimacy, and pleasure. The use of satire in the poem creates a platform in which Behn is able to criticize the deeply hypocritical beliefs of her male counterparts, emphasize the importance of the recognition of female sexuality, and actively defy traditional assumptions about gender and desire popularized in pastoral works. The conflict of the shepherd and the maiden functions as a cutting criticism and subversion of the traditional pastoral and the ideas in which it encompassed. Although "The Disappointment" addresses the popular Libertine topic of male impotence, it is far from typical for its time.

Through a veil of clever wit and humor, Behn effectively emasculates men for their own patriarchal assumptions about sex and power, creating in Lisander a symbol of fragile failure and attempting to raise Cloris, and by extension young virginal women at large, to a reclaimed position of power regarding their sexuality. Although Behn was famous for her contributions to the provocative Libertine movement, her beliefs about sexuality were incredibly radical and subversive even in comparison to her infamous male counterparts. For this reason, “The Disappointment” remains one of the most distinguished and revolutionary works of Restoration literature and feminist literature as a whole.

Works Cited

Beauvoir, Simone de, 1908-1986. *The Second Sex*. London: Jonathan Cape, 2009. Print.

Behn, Aphra. “The Disappointment.” Poetry Foundation, Poetry Foundation, www.poetryfoundation.org/poems/4369/the-disappointment.

Gender Inequality in Virginia Woolf’s *The Years: Rose and Martin*

Lauren Turner

Woolf uses both *The Years* and *New Guineas* to discuss the inequality of gender in both the Victorian and Modern era. Woolf has discussed gender before when she wrote about ‘the angel in the house.’ The idea is that a woman’s role has often been to stay in the house, and to take care of the home (clean, cook, watch the kids, be a good hostess, etc). The only way to be a successful woman, according to Woolf, was to kill the angel, or ideal woman, in the house. A woman has to leave and commit her time to more than just keeping up with the what was considered an ideal woman during the Victorian era. *The Years* emphasizes the changing ideas related to gender moving into the Modern era, as well as the ways that society does not seem to be changing in regards to gender stereotyping. Two characters that show both sides of the issue of gender are Martin and Rose.

The story opens in their childhood before transitioning into adulthood. It emphasizes aging in order to show that ways in which the changing era is affecting both men and women. Out of all the siblings, they are the only ones who progressively grow throughout the changing periods. While the family members do give different views of the world in the new era, it is only through Rose and Martin that the audience sees true opposition of gender roles. By comparing these two characters throughout *The Years*, a reader can see both sides of gender stereotypes, inequality of gender, and even what eras seem to affect the characters more. Equally, the themes of the novel

are reflected in Martin and Rose. Woolf wants to bring forward Martin and Rose as the most important symbols of gender and the changing era in the whole novel. The two of them are the best representations of Woolf's arguments on gender and the importance of moving forward in the modern world.

Rose is first introduced in the year 1880, as a little girl. Even at a young age Rose does not behave in the ways that are expected for most young girls of the time. She begins by wanting to go to the store and is told that she has to be escorted by Martin. As was customary, women do not walk alone at night as it was too dangerous and therefore she must bring her brother. Rose does not understand why she cannot go alone, especially because she had a fight with Martin that did not make him eager to go out of his way to help her. So, Rose decides she will go on what she calls "an adventure" of her own making. This leads to Rose creating a story in her head, "She was riding by night on a desperate mission to a besieged garrison, she told herself. She had a secret message- she clenched her fist on her purse- to deliver to the General in person. All their lives depended on it" (*The Years* 27). Most little girls are expected to have tea parties or play princess. Rose is not that little girl. Instead, she sees herself as a soldier. Even at such a young age, Rose does not conform to the stereotypes that are tied to her gender. She sees herself as stronger than what others may think of her. She sees herself going on an important mission when no 'angel in the house' should be even wanting to interact with the world outside of her home.

As Rose begins her journey, Martin remains at home and does not even get much of a role in the first chapter. Rose has an important section of the year 1880, but Martin's point of view is never shown. The woman is considered to be the one that should remain quiet and stay behind as her husband goes off to war. In Martin's case it is his sister going off to war, at least in her head, while he sits at home. Also, unlike many of the other Pargiters, Martin's point of view is never given in 1880. Readers only learn about Martin in this year through the eyes of the other characters. Rose has much more dialogue than him, "Then on the floor above she heard children's voices-Martin and Rose quarrelling. 'Don't then!' she heard Rose say. A door slammed" (*The Years* 21). In this moment it is revealed that Martin is refusing to go with Rose to the store. However, Martin never actually says anything even in the moment from Rose's view when she goes to ask him. Rose is the only one given a voice in this moment. Martin is kept quiet even though he is the other half of the argument, just as the wife is the other half of a partnership. He is not given the ability to show his side of the argument other than through the view of Rose and Delia. In this case Martin is taking on the feminine role of the two siblings by acting as the

angel in the house because he does not speak his mind and he stays at home while Rose goes off on her adventure.

The most important moment of Rose going out on her own is when she makes her way home. Up until this point Rose was confident that she could handle walking to the store and back on her own. She was the strong soldier off to doing important work. Yet, as she makes her way home she begins to have trouble seeing herself that way. Her imagination keeps fading back into the reality of the dark street that she is alone on. Then the nightmare of young women everywhere happens, "At this point, the girl's fantasy is interrupted by a real-life exhibitionist, who turns her excursion into a profoundly disturbing ordeal" (Glitz). Instead of a strong soldier, Rose is thrust back into the harsh reality that she is actually a scared little girl breaking the rules. She runs home afraid that the man is chasing after her. Returning to the house Rose hopes that someone will catch her coming back in, and she can tell them what happened. Sadly, no one hears her, and she gets away with having left home alone. Rose now has to keep quiet about the man who flashed her or get in trouble for not bringing Martin. Rose is made to return to the role of the angel in the house that is assigned to her gender. She must remain silent and at home.

Luckily, Rose's childhood trauma does not keep her from breaking away from the role that society expects her to play. Though the flasher pushes her back into the feminine role, it does not break her fighting spirit. Soon Rose is back to fighting for what she believes in out in the world and becomes a suffragette. She is able to bring the feminine and masculine aspects of herself together in order to fulfill her role as a suffragette. She is a soldier for women's rights.

The next time that Rose and Martin are seen by the reader, is in 1908, almost thirty years later. In this year they both return to their childhood home and both catch up with Eleanor. They begin to discuss Rose's life, "She had been speaking at a by-election. A stone had been thrown at her; she put her hand on her chin. But she had enjoyed it...She ought to have been the soldier, Eleanor thought" (*The Years* 157). Again the soldier imagery is being attached to Rose. Rose has a cut on her face where she had a rock thrown at her, and is proud of it. Most women are expected to care about their looks because they have to attract a man to marry. Rose does not only not care that her face is cut, but she is even described as being happy about it. Rose can likely be connected to Woolf's views on feminism, "Based on Jane Marcus's findings of the number of references to the colours red and gold in *The Years*, Gottlieb makes a case for a connection between Rose and Sappho on the grounds of the prevalence of roses and the colours red and gold in Sappho's poetry. Based on this, she argues that Rose is an indication of Woolf's hopes for a civilization founded on Women's values" (Park 132).

In *Three Guineas*, Woolf discusses the idea that a world founded on women's values, rather than men's, would make a better world. Park is arguing that Rose is supposed to be the symbol of a better world. This could also make Rose a reflection of the new modern age overtaking the Victorian Era.

Martin is an argument against what Rose symbolizes. First, he is looking to buy the house of the woman that he loved at the beginning of the chapter. This again connects Martin to the image of home instead of a soldier, like Rose. Even though he is unable to get the house, the fact that he is shown trying to purchase a home rather than fight, like Rose, gives him a more domestic quality. This is also the first time that Martin's view point is shown, "He stood for a moment gazing at the black windows now grimed with dust. It was a house of character; built sometime in the eighteenth century. Eugenie had been proud of it. And I used to like going there, he thought" (*The Years* 148). Eugenie's eighteenth century home, which she held so dear, is decaying in her absence. Martin is watching as the home he cares for is fading away, and it is hard for him to realize that he was unable to hold on to it. This reflects the idea of the world moving forward into the Modern era and the tension so many hold in finding comfort in the past. Even as Martin tries to buy the house he finds that it is too late. Time moves on even when someone, like Martin, is not ready for everything that they once knew to change. There is nothing that Martin can do to stop the affect that time has on the house just like no one can change what the new era is changing about the world around them.

Martin seems to be stuck between the two eras. He looks back at the old as a comfort like with the house. However, there are other moments that show even though he does not wish to move on, he is still being pulled into the modern world like everyone else. Eleanor shows this when she thinks about what Martin has been up to, "Yes- it became perfectly obvious to her, listening to his voice through the door, that he had a great many love affairs. But who with? And why do men think love affairs so important" (*The Years* 155)? Eleanor realizes that Martin has been sleeping with multiple women. Martin may have loved Eugenie, but he was not celibate as he pined for her. Martin seems to be longing for the Victorian era in his mind, but not through his actions. One of the stereotypes of the Victorian era is that they are prudish. Yet, Martin is not behaving in the way that is often considered to be Victorian. Instead, he is taking a modern approach to love and living a bachelor lifestyle of a modern man. Through these two scenes that are both in the same chapter a reader can see Martin's inner struggle with himself. He is looking back at an era that is already gone. Though he may wish for a different reality, he is still moving forward in his life like everyone else.

The next time that Rose's point of view is shown is when she goes to visit Sarah and Maggie. When Rose arrives she begins to make a connection

with Maggie. Maggie is afraid of what Rose thinks of her because Sarah and Maggie do not have much money. She is trying to hide how poor the sisters are, "The house demarcates the division of public from private, it provides the physical geography of gender and class inequalities and hence the DNA of self-identity" (Morris 168). The house is located in a bad part of town because it is showing the inequality that woman face in the form of a tangible location. When Rose arrives, she even says that she used to live down the street with a friend of hers, placing her in the same poor location as Sarah and Maggie. While Martin was thinking about buying a house for himself that was owned by a well-off couple, as was shown earlier in the book, the girls are having to live in a small apartment. Even though the house that Martin looked at was once the one that they lived in, it is likely that the girls could not afford to keep it. The women are all on the poor side of town if they want to live on their own while Martin can even buy a house if it had been available. The divide in economic standing of women versus men emphasizes the gap in the genders and the inequality that exists.

When Rose has settled in to casual small talk with her cousins, she begins to remember the night that she saw the flasher as a young girl. Rose feels a connection to Maggie and wants to open up to her for the first time about the incident. Next thing you know Sarah is walking back in asking what they were talking about and Rose responds, "'We were talking about the Waterloo Road'", she said. But What had she been talking about? Not simply about the Waterloo Road. Perhaps she had been talking nonsense. She had been saying the first thing to come into her head" (*The Years* 171). Waterloo Road is the road where Rose encountered the flasher when she was young. She continues on to say something about the moon on Waterloo Road. She cannot recall what she was talking about, but it is obvious that she was beginning to talk about that night. This forgetfulness likely represents the fact that she did not tell Maggie about the flasher. She may have wanted to, but based on Maggie not having a reaction to the story, it is likely that Rose never got that far in her retelling of that night.

Later, as Rose leaves with Sally to go to a meeting with all the other Pargiters, Maggie stays behind. Rose begins to wonder if Maggie hates her and that is why she refuses to come. Maggie on the other hand just says that she has to finish her dress for tomorrow and shows no animosity towards Rose. It is likely that Rose has made up Maggie's hatred of her in her mind, "It was Maggie she wanted to come. "No, I won't come," said Maggie shaking hands "I should hate it," she added, smiling at Rose with a candor that was baffling" (*The Years* 173). Maggie is refusing to leave with Rose. Rose wanted to share her childhood trauma with Maggie. Rose probably feels embraced and insecure after Sarah walks back into the room after Rose begins to discuss such a hard topic for her. Her perceived rejection

by someone that she wanted to confide in shows that Rose cannot escape her silence and finish telling Maggie the story that Sarah interrupted. By Maggie refusing to come with, though she likely means no offense by it, she unintentionally refuses to let Rose tell her the rest of her story. Even with all of the fighting that Rose does for women's rights, she is still trapped in silence by the male power over her represented through the flasher.

In 1914, Martin meets Sarah outside of St. Paul's Cathedral. Since she is his cousin, he takes her out to lunch. It is likely that Martin did not expect anything to go wrong eating lunch with his cousin, but their different statuses in life shine through once they arrive at the restaurant. Similar to how the houses and parts of town they live in show the inequality of gender, so does the way they behave at this lunch. Martin is the gentleman that has been to this nice restraint so often that he has made a relationship with their waiter. Sarah on the other hand, "'No,' he said putting his hand over the mouth of the bottle, 'you've had enough.' A little excited her. He must damp her excitement. There were people listening" (*The Years* 231). In this moment it is obvious that, though they come from the same family, they are not equals. Martin is the gentleman worried about what the other people in the restaurant will think of him seeing the way that his drunken cousin is behaving in a wealthy establishment. Sarah has no idea that she is doing anything wrong because she does not know how to behave around those of the upper class. Through the display of how different these two characters are, Woolf is showing the inequality of men versus women. Martin represents the male point of view, he is well off and living a life in high society. Sarah, on the other hand, has no man in her life after her father passes and a woman on her own is left to live a poor life even though she came from the same wealthy family as Martin. A man on his own would be fine, but women do not have those same opportunities to live a high class life on their own.

It is also at this meeting between Martin and Sarah that Woolf reveals what has happened to Rose. Yet, it does not come from Rose's perspective. Martin is the one that reveals what has happened to Rose in between the years that readers see, "'Ought to see my sister in prison,' he said, lighting a cigarette. 'In prison?' she asked. 'Rose. For throwing a brick,' he said" (*The Years* 231). Rose has been imprisoned for her fight for women's rights. Her perspective is also not shown again until the present day. This is likely to show that Martin, as the brother, is given more of a voice because he is male. Again Rose is silenced, just like how the flasher has been keeping her silent for years. Now Martin gets to speak and enjoy meals at lavish restaurants. While at the same time Rose is locked away along with her ability to give her side of the story, Martin is the one that gets to tell others about Rose's life not Rose herself. Martin now has power over her because

he is the one who tells her story while she gets no input on what he says. A man is again controlling her voice.

The two characters meet again in the final chapter called "Present Day." Martin arrives first and begins to talk to Peggy. Interestingly enough the woman is completely modern, working as a doctor with no husband. Martin tries to act like he understands the new generation, but falls short, "He liked to assert his own youth in that way, she thought; to say things that he thought up to date. 'I'm not that generation,' she said [...] He knew very little about her private life. But she looked serious; she looked tired. She works too hard, he thought" (*The Years* 356).

Martin is trying to act like he fits into the new modern world by saying things that he thinks will show off his inner youth. Peggy sees right through him though. Where Eleanor is actively able to participate in the modern age, Martin is afraid of dying off with the old world. As Peggy says, Martin is afraid of getting cancer and relies on her as his doctor to keep him healthy. This shows a shift of power where Peggy is the one who is actually in charge of their relationship even though, in the past, Martin has been shown as the male power over women in his family. Here Woolf is showing that there can be a respect to the old generation of men that once held all the power, but there is now room for women to take on roles in the world that were once only open to men. Unlike Sarah or Maggie, Peggy does not need a man to live a well-off life, and a man like Martin who has always been on his own now turns to Peggy to rely on. Women's power is becoming equal to that of the men's in the new generation.

Then Rose appears and she is immediately getting into a debate that she has had with Martin almost all their lives. Reminiscing over their childhood and arguing like siblings do, Peggy's first thought about Rose again shows her in the image of a soldier. Rose even pulls a knife out at one point before they start talking about her as a child wearing a pink frock. Rose begins to remember something when she is reminded of the days that she used to wear pink frocks. She is remembering the story she still never told a soul, about the night with the flasher. The image of a little girl in a pink frock compared to a grown woman with a knife bring up a darker side to the ways that Rose has changed over the years, "*The Years* (and later *Three Guineas*) problematize patriarchy as a system of sexuality, the consequences of which are the profound interconnection of the subordinate status of women, militarism, and fascism [...] it is clear that militant suffragism as practiced by Rose Pargiter is not on the side of human progress, but rather a section in the continuum of violence that has fascism and militarism as its extreme" (Park 132). Rose's continued military image likely shows that she is not fighting for women's rights the correct way. She is instead continuing on the world of violence that Woolf argues in *Three Guineas*, women have

to be careful to not let corrupt them. However, Rose later says to Martin, “I’m proud of my family, proud of my country, proud of...” ‘Your sex?’ he interrupted her. ‘I am,’ she asseverated. ‘What about you’” (*The Years* 416). This moment is the most telling of the importance of Rose and Martin in the book. They are arguing about gender outright. Where Rose is proud, she is also violently holding a knife as she talks. She is proud of her gender, but that fact is overshadowed by her violent acts. She has fought for women’s rights all of her life, but the one who stops the violence is the peacemaker of Eleanor. This means that it is likely not Rose who can fix the world. She is what Virginia Woolf fears that women will become in a female-dominated world. In the end it is up to women of peace to truly change things like Eleanor and Peggy.

Rose and Martin shed the most insight into the arguments that Woolf is making about gender in the book, that one cannot escape the pressures of conforming to gender expectations. The scenes that they are in show the most significant imagery of gender inequality. Even while Rose takes on the role of a soldier and Martin takes on many womanly aspects in his character, the two are still compelled to act as society expects of their genders. The two of them show the problems that come from gender inequality and the hardships that the other characters have to go through because of it. Though other characters are also showing their views on gender, it is when Rose and Martin are involved that show the main arguments that Woolf is trying to convey about gender – that even youthful autonomy cannot escape the pressures of aging, and that no person perfectly fits within gender designation. In *The Years*, it is through Rose and Martin that readers are truly able to understand this pressure and the problems with gender roles, and the necessity to fight for equality.

Works Cited

- Chan, Evelyn T. “Professions, Freedom and Form: Reassessing Woolf’s ‘The Years and ‘Three Guineas.’” *The Review of English Studies*, New Series, Vol. 61, no. 251, Sep. 2010, pp. 591-613. JSTOR, <https://www.jstor.org/stable/40961088>. Accessed 25 Nov. 2018.
- Fromm, Gloria G. “Re-Inscribing The Years: Virginia Woolf, Rose Macaulay, and the Critics.” *Journal of Modern Literature*, vol. 13, no. 2, July 1986, p. 289. EBSCOhost, search.ebscohost.com/login.aspx?direct=true&db=a9h&AN=6888377&site=eds-live&authtype=sso&custid=s8992667. Accessed 25 Nov. 2018.
- Glitz, Rudolph. “Young Rose Pargiter’s Eminently Victorian Adventure.” *Virginia Woolf Miscellany*, vol. 68, 2005. EBSCOhost, search.ebscohost.com/login.aspx?direct=true&db=mzh&AN=2006651852&site=eds-live&authtype=sso&custid=s8992667. Accessed 25 Nov. 2018.
- Morris, Pam. Jane Austen, *Virginia Woolf and Worldly Realism*. “Chapter Title: The Years: Moment of Transition.” *Edinburg University Press*. 2017. <https://www.jstor.org/stable/10.3366/j.ctt1g09tv4.10>. Accessed 25 Nov. 2018.
- Park, Sowson S. “Suffrage and Virginia Woolf: ‘The Mass Behind the Single Voice.’” *The Review of English Studies*, New Series, Vol. 56, no. 223, Feb. 2005, pp. 119-134. <https://www.jstor.org/stable/3661192>. Accessed 25 Nov. 2018.
- Proudfit, Sharon L. “Virginia Woolf: Reluctant Feminist in ‘The Years.’” *Criticism*, vol. 17, no. 1, Winter 1975, pp. 59-73. <https://www.jstor.org/stable/23099628>. Accessed 25 Nov. 2018.
- Woolf, Virginia. *The Years*. Harcourt, 1937.
- Woolf, Virginia. *Three Guineas*. Harcourt, 1938.

Sexism or the Feminist Pursuit in Hitchcock's Films

Michael Stulz

Alfred Hitchcock's films have been up for debate by critics on whether he is promoting misogyny or progressing towards feminist ideology. Through examining the films: *Rebecca* (1940), *Shadow of a Doubt* (1943), *Vertigo* (1958), and *Marnie* (1964) audiences can view diverse portrayals of women.

However, despite the slight connotations of a feminist ideology in some of these films, the majority weighs out the few, and that majority is rooted in misogyny. The brutalization and abuse of these female characters in these specific films even pour out into Hitchcock's reality and how he treated and viewed women himself.

The first example is *Rebecca* (1940). Hitchcock presents this unstoppable force through Maxim De Winter's deceased wife, Rebecca. The audience receives a background story on the kind of woman Rebecca was when she was alive. She was sexually liberated, smart, bold, and extremely beautiful, she was the stereotypical 'femme fatale,' which was an attractive and seductive woman, especially one who would ultimately bring disaster to a man who becomes involved with her. Maxim believed Rebecca would embarrass and tarnish his name as not only a man of wealth, but a man in general. She tried to diminish his masculinity by not allowing him to have control over her as his subservient wife.

The traits of the 'femme fatale' would resonate through other female characters throughout other Hitchcock films. They represent

the personalities of a 'villainous woman' who either had the traits of a femme fatale or was not a subservient character to her male counterparts, or sometimes both. However, Rebecca's character right away gives off a feminist message as well, because even beyond the grave no one can stop her. She is everywhere and still holds an effect on people's lives. Maxim is angered by this and will stop at nothing to claim a new woman to take Rebecca's place in attempts to have that control he could not hold over her.

He makes that attempt with his new wife, Mrs. De Winter. She does not even receive a name in the film and is only referred to as Maxim's wife. Throughout the film she is constantly told by the other characters of how great Rebecca was. Mrs. De Winter constantly tries to live up to their high standards, so they will stop reminding her of how much better Rebecca was than she. Mrs. De Winter's character can be taken in different ways, which fuels the debate between the message of sexism or feminism in Hitchcock's films.

Through a feminist theory viewpoint, one way of interpreting *Rebecca* (1940) is that Hitchcock is displaying the unfair conditions women had to face every day (within the 1940s and even before then). This especially pertains to the notion of forcing women to compete with each other for a man's standards, and also the entrapment of marriage. Dr. Tania Modleski discusses in her book *The Women Who Knew Too Much: Hitchcock and Feminist Theory* that: "*Rebecca* shows the heroine's attempt to detach herself from the mother in order to attach herself to a man. [...] In order for her to mold her image according to the man's desire, she must first ascertain what that desire is" (Modleski 48). Modleski is claiming that *Rebecca* deals with oedipal themes. That women will go from depending on their parents to their husband. When they do latch on to their husband, they must figure out what his desires are and how they must change themselves to meet those ideals. With Mrs. De Winter, her situation is trying to figure out what she is supposed to be altering herself into. Later in the next paragraph, Modleski discusses how feminist critics interpret what Mrs. De Winter is going through. She is stuck trying to figure out a way to conform herself to both the domestic housewife lifestyle and the femme fatale lifestyle because men seem to desire both.

Going back to the balance of interpretations in Hitchcock's films, the audience can take many different messages from *Rebecca*. One interpretation is that Hitchcock has made the heroine of the story into this submissive woman who wants to conform to her husband's desire. The villain of the story, Rebecca, does not allow herself to be under the control of a man. Either way, both of these women are punished in the film for not conforming to man's fantasies, whether they were trying to change into them or not. The other interpretation being that Hitchcock is wanting his

audience to sympathize with these women. That they are constantly forced to try to live up to these unattainable standards. Marriage is an entrapment and only brings them down. No matter if they try to conform to the fantasy or not, it is a losing game for them.

In *Shadow of a Doubt* (1943), our main character Charlie, aka 'Little Charlie,' is a girl who is portrayed as highly intelligent and practically the head of her household. She is bored with her mundane life, until her Uncle Charlie comes to visit. As the film progresses the audience sees the development of their oedipal relationship develop between the two of them. Uncle Charlie even gives Little Charlie a ring that he stole from one of the women he murdered which can represent as a symbol of marriage to one another.

Despite Little Charlie being a highly intelligent girl, she is quite submissive to her uncle and lets him manipulate her for a portion of the film. As she starts to realize the man he truly is, she becomes so afraid of him that she avoids him altogether. Uncle Charlie realizes that she might expose him for what he has done and tries to do everything in his power to make her feel stupid about it. He tries to manipulate her to believe in what he does and that it is not a big deal. This is very similar to the situation with Maxim De Winters and Mrs. De Winters in *Rebecca*—he tries to conform this girl into what he desires.

When Uncle Charlie first arrives to visit his niece and the rest of the family, he takes on the fatherly role. Joseph Newton (Little Charlie's father), is never presented as the head of the house; he is almost completely cut off and distant towards the family. That is also what made Little Charlie head of the house until Uncle Charlie comes into the picture. It also goes along with the way Emma Newton is treated by her brother (Uncle Charlie). He treats Emma as if she were a child and they also have an almost oedipal relationship going on as well.

In *Hitchcock Reader*, James McLaughlin discusses this relationship saying "When Uncle Charlie arrives in Santa Rosa – preceded by ominous clouds of black smoke emitted by the train that carries him – and first meets his sister Emma, he declares: 'Stop. You're Emma Spencer Oakley, not Emma Newton, of 46 Burnham Street'" (McLaughlin 148). He is completely stripping her of her wife title and going back to when she was just his sister. As soon as Uncle Charlie arrives for his visit, he immediately takes on the superior patriarchal role of the house. It is further signified when Joseph Newton steps down from the role and allows Charlie to even sit at the head of the table.

This can be seen as misogynistic and oppressive portrayals of women. That women go from depending on one man to another throughout their whole lives or else they are considered off balance. When Uncle Charlie

arrives, it is as if he is seen as some savior to the family to help put them into that fantasy of a nuclear family. Uncle Charlie even uses Emma against Little Charlie; he keeps reminding her that it will crush her mother if she ever knows who he really is. He does this to remain in control with that head of the house role.

However, what puts this film in the middle of sexist vs. non-sexist portrayal is Little Charlie taking control towards the end. When she comes down the stairs during the party with the ring on, it symbolizes her taking control of the situation. Then at the end when she and Uncle Charlie are fighting, he is the one who get punished when he dies after being shoved off the train. Despite his many attempts to control Little Charlie and even try to kill her, she got the last word and survived, then reclaimed her power.

In the article "Hitchcock's Women: Reconsidering Blondes and Brunettes," Megan Friddle discusses how marriage is portrayed in the text. Throughout the film, while Little Charlie is avoiding her uncle, she is also developing a romantic relationship with the detective she's working with. Friddle mentions the quote that Charlie's mother tells her, "You sort of forget you're you. You're your husband's wife" (Friddle 109). This alone could signify how Hitchcock genuinely feels towards marriage. That it is a trap for the woman because she is no longer viewed as her own person, but rather an object her husband owns. Friddle then states, "The 'happy ending' of marriage and family is one of ambivalence." There is questioning of marriage and what it really entails mostly for the wife.

Vertigo (1958) is one of Hitchcock's more controversial films when it comes to the portrayals of gender. Modleski also discusses this film in her book stating, "The film is humorously suggesting that femininity in our culture is largely a male construct, a male 'design,' and that this femininity is in fact a matter of external trappings, of roles and masquerade, without essence" (Modleski 92). This means that femininity only derives from that of male control and wanting possessiveness over women. One scene in particular that reflects this is when Scottie takes Judy shopping. He picks out all these outfits he wants her to wear whether she likes them or not, then later takes her to get her hair dyed blonde so she can look like a replica of the woman he loved before, Madeleine Elster.

Hitchcock himself has always had a love for blondes and has even said that, "Blondes make the best victims. They're like virgin snow that shows up the bloody footprints" (Hobbs 2010). Many of Hitchcock's leading ladies were blonde. He liked the purity and the sexuality of them because he liked women who were classy in public but very promiscuous in the bedroom. He also liked blondes because they were easy to project fantasies onto. They are like blank screens or canvases for him to project his art

upon. Scottie could be a representation of Hitchcock in the fact he is using Judy to project his own fantasy of another woman.

Modleski's views of femininity in *Vertigo* tie in with Marian E. Keane's in the *Hitchcock Reader*. Keane discusses Kim Novak's character stating, "Her leap from the bell tower is both her declaration that she refuses the violations of Stewart/Scottie's vision, and her final and decisive proof to him that she is not a ghost but a living being" (Deutelbaum, Marshall, et al. 246). With Kim Novak's character's Madeleine/Judy, she is portraying the 'male fantasy.' We see her character submit completely to the power of Scottie as he picks what clothes she wears, the way she will style her hair, and the way she acts. Modleski and Keane interpret this scene as when Novak's characters fall off the bell tower it symbolizes their reminder to man that they are human. Women are not objects or to be used as a tool in the development of man. Women are their own complex, multi-dimensional selves.

Another interpretation of Modleski's previous quote deals with women's identities in another light: that when a woman submits herself to a man both body and soul, she has 'killed herself.' The bell tower scenes can symbolize that when Judy falls her to death after she has gone through her full transformation. She changed everything about herself for Scottie, to fit his fantasy, only for her to perish. Hitchcock could be saying here that once woman transforms into the male's desires and objectifications, then she loses herself completely. This goes with the theory of Novak's character doing anything she can to prove she's a person and not this ghostly fantasy.

Critics have said that *Vertigo* in particular has close similarities to Hitchcock's treatment of his actors (or actresses more specifically) to obtain his artistic fantasy (Gabbard 163). Tippi Hedren would be the best example of his treatment of actresses. He was obsessed with her from the moment he saw her. He and his wife, Alma groomed her into the actress she would become. So already he had begun to obtain his control over her by molding her into the type of actress he wanted. Other things Hitchcock would do is have her stalked, poor treatment on set, keep her in a contract when she wanted out, and even accused Hitchcock of sexual assault. This would all go on from when she first starred in *The Birds* (1963) to *Marnie* (1964) until she could no longer take it and quit, not caring about Hitchcock's threats of ruining her career.

For *Marnie* (1964), François Truffaut's discussion of the film with Hitchcock in his book *Hitchcock/Truffaut*, Alfred talks about what drew him to do this film. He said he liked the fetish idea of it and goes on further to say: "[...] It's not as effective as *Vertigo*, where Jimmy Stewart's feeling for Kim Novak was clearly a fetishist love. To put it bluntly, we'd have had to have Sean Connery catching the girl robbing the safe and show that he felt like jumping at her and raping her on the spot" (Truffaut 301). That theme of

being obsessed with a woman and wanting to have power and control over her (in this case by using sexual assault) has come back. Just like Scottie's controlling treatment over Judy in *Vertigo*, Mark wants that similar power over Marnie (Cinephilia & Beyond). Even when she rejects his advances he forces them on her through kissing and eventually through rape.

Marnie (1964) depicts the journey of another woman who is being taken control of by a man. She starts out in the film being portrayed as an independent woman. Marnie has a strong distaste for men, but the audience will not know her reasoning for it until later on. This film in particular is said to have lesbian undertones, especially pertaining to Marnie herself (Knapp 20). So, if this was Hitchcock's intent, he would be reiterating that stereotype that lesbians are man-hating spinsters who need a man to 'cure' them (Wood 232). Mark would be a representation of that as he forces himself on Marnie until they develop their romantic relationship in the end. Another stereotype of lesbian women is that the only reason they don't prefer men is that they were abused by one earlier in their life. In *Marnie*, she is sexually abused by men in her life.

The issue in terms of misogyny is that Marnie never really stops being punished. She is trying to deal with the trauma of being sexually abused as a child and the rocky relationship with her mother. When she meets Mark, he manipulates her into marrying him and tries to 'help' her deal with her issues but then ends up raping her. At the ending, when it is revealed what Marnie has been through, it's almost insinuated that "Oh she will be able to cope with her issues now that she's faced them." Yet, she cannot because any independence she had in the beginning was revoked, and by the end she is dependent on her new abuser, Mark. Nothing else is really resolved for her except the fact that she has faced up to what has happened to her, solely so the audience knows what has happened.

This storyline in *Marnie* also has a lot of similarities to what was happening in reality with Tippi Hedren and Hitchcock. She did not even want to be a part of this film, but was stuck in a contract with him, like mentioned before, because he would not let her go (Live HuffPost). Tippi had also found out that Hitchcock was denying requests from other directors who wanted her in their films. She was heartbroken to figure out that

François Truffaut was one of the directors that had wanted her in his film. Tippi eventually grew so tired of this treatment that she risked her career by quitting. Mark could be a representation of Hitchcock himself because in his own mind, he thinks he is 'helping' Hedren by making her this star, even though he abuses her and it's against her will. Mark thought he was helping Marnie face her trauma, even though he raped her and manipulated her.

This treatment of the ‘villainous woman’ in Hitchcock’s films would later influence a whole genre of films known as ‘slasher films.’ In that genre, a major trope they have is the killing of the sexually liberated woman. It’s such a major theme in these films that *Scream* (1996), even mocks it by bringing up ‘The Rules’ within their franchise. One of the first rules mentioned is that if you have sex, your chances of being killed escalates.

With sexually liberated women, their deaths in slasher films tend to be more brutal and much longer than a man’s. These women are also punished constantly throughout the films before being murdered. It is portrayed as an almost sadistic fetishization of the brutality and torment they go through. Films like *Halloween* (1978), *Friday the 13th* (1980), and *A Nightmare on Elm Street* (1984) are examples of this type of treatment. The directors of these films, John Carpenter, Wes Craven, and Sean S. Cunningham, were all influenced by Hitchcock.

It all started with films like *Vertigo* (1958), *Psycho* (1960), *The Birds* (1963), *Marnie* (1964), etc.: Women are tormented, brutalized, and murdered. So, even though Hitchcock’s films can be interpreted as having a feminist message to some critics, the larger majority of his content is rooted in misogyny. Other directors, writers, and artists are being influenced by that misogynistic side of his films and inflicting that abuse onto their own female characters.

Works Cited

Bailey, Jason. “The Birds’ 50 Years of Influencing Filmmakers.” *The Atlantic*, Atlantic Media Company, 29 Mar. 2013, www.theatlantic.com/entertainment/archive/2013/03/-i-the-birds-i-50-years-of-influencing-filmmakers/274492/.

BFIEvents. “Tippi Hedren In Conversation on Alfred Hitchcock | BFI.” YouTube. October 30, 2012. Accessed December 09, 2017. <https://www.youtube.com/watch?v=DhOxr7keNKk&t=865s>.

Ferrari, Alex. “Alfred Hitchcock: Breaking Down the Master’s Techniques.” *Indie Film Hustle*, 19 June 2017, indiefilmhustle.com/alfred-hitchcock-master-class/.

Friddle, Megan. “Hitchcock’s Women: Reconsidering Blondes and Brunettes.” *Interdisciplinary Humanities*, vol. 32, no. 1, Spring 2015, pp. 103-116. EBSCOhost, search.ebscohost.com/login.aspx?direct=true&db=a9h&AN=108356924&site=eds-live.

Gabbard, Glen O. “Vertigo: Female Objectification, Male Desire, and Object Loss.” *Psychoanalytic Inquiry*, vol. 18, no. 2, 1998, pp. 161–167., doi:10.1080/07351699809534181.

Hobbs, Georgie. “Live and Let Dye: Blondes on Film.” *The Guardian*, Guardian News and Media, 24 Mar. 2010, www.theguardian.com/film/gallery/2010/mar/24/blondes-on-film-sandra-bullock-hitchcock.

Knapp, Lucretia. “The Queer Voice in ‘Marnie.’” *Cinema Journal*, vol. 32, no. 4, 1993, pp. 6–23. JSTOR, www.jstor.org/stable/1225708.

Leydon, Joe. “Wes Craven Remembered: A Master of Modern Horror.” *Variety*, 31 Aug. 2015, variety.com/2015/film/columns/wes-craven-dies-remembered-master-modern-horror-scream-1201582017/.

Live, HuffPost. “Tippi Hedren: Hitchcock Ruined My Career | HPL.” *You Tube*, YouTube, 7 Dec. 2012, www.youtube.com/watch?v=M_JYRA2DZ5k.

Deutelbaum, Marshall, et al. *A Hitchcock Reader*. Wiley-Blackwell, 2014.

“‘Marnie’: Hitchcock’s Controversial Exploration of Sexual Violence and the Complexity of the Human Psyche • Cinephilia & Beyond.” *Cinephilia & Beyond*, 29 Jan. 2019, cinephiliabeyond.org/marnie-hitchcocks-controversial-exploration-of-sexual-violence-and-the-complexity-of-the-human-psyche/.

McLaughlin, James. *A Hitchcock Reader*. Wiley-Blackwell, 2014. (pg. 148).

Modleski, Tania. *The Women Who Knew Too Much: Hitchcock and Feminist Theory*. Routledge, Taylor & Francis Group, 2016.

Truffaut, François, and Alfred Hitchcock. *Hitchcock*. Faber & Faber, 2017

Wood, Robin. *Hitchcock’s Films Revisited*, Columbia University Press, 2002, p. 232.

The New Man: Count Dracula as the Most Progressive Male in *Dracula*

Sara Leonhartsberger

A novel of binaries, Bram Stoker's *Dracula* contains elements of gender politics and morality, the notions of male and female identity as well as good and evil running throughout the text. Within the social constructs of Victorian society portrayed in the novel, Count Dracula represents an invasive evil and threat to womanhood, a counteractive force against society as he seeks to recreate it within his own image through female vampires. Labeled as "the Other" by the patriarchal status quo, Count Dracula must be eradicated by the other male characters to reinstate social order. However, an alternate reading of Count Dracula emerges if one only examines the character within the opposing gender and moral binary. Within his argument of Dracula as Stoker's rebuttal of Modernism, Phillip Redpath¹ references Friedrich Nietzsche's theory that, while society has historically held that the good man "represents a higher value than the 'evil,' in terms of promoting and benefiting mankind," what if "the exact opposite were true... What if morality should turn out to be the danger of dangers?" (qtd. in Redpath 318). Applying this perspective to *Dracula*, Count Dracula becomes a good counteractive force against an evil society, a battle waged between progressive and repressive ideologies. Under this inverted binary lens, Count Dracula emerges as the most progressive male within *Dracula* through his actions, words, and reactions to him, both male and female.

Concerning his actions, Count Dracula exhibits progressive tendencies through his liberation of Lucy Westenra from Victorian society's feminine expectations of the domestic sphere, matrimony, and motherhood. Lucy's first encounter with Count Dracula is outside the domestic sphere, in the abandoned Abbey of Whitby. As Mina Harker follows the footsteps of a sleep-walking Lucy, she observes "something, long and black, bending over the half-reclining white figure" (Stoker 101) and a "white face with red, gleaming eyes" (101), ending the account with the observation that Lucy "was quite alone, and there was not a sign of a living thing about" (101). Even from their first encounter, Count Dracula grants Lucy dominion over the graveyard, a space in which she cannot be regulated or watched over by her mother, friend, or, strikingly, her fiancé. A woman alone is already a power often denied by Victorian society, something that Count Dracula encourages within a woman who already has a history of sleepwalking that Mina "wanted no witness of Lucy's poor condition" (101). Lucy's sleepwalking becomes a vehicle of innate desires that the woman cannot outwardly express; only in the realm of a dream, within her subconscious can Lucy progress beyond the societal constraints that govern her waking moments. Because it occurs before Dracula's intervention, Lucy's sleepwalking entraps her in the transitory state between sleep and waking, between liberation and constraint. The complete departure from the domestic space, however, occurs once Lucy becomes one of the Undead, departing from the Victorian realm of restriction and entering Dracula's realm of liberation; she is no longer bound to a society that she can only escape through her subconscious, fully integrated into another state of being. Once again, Lucy moves as a "white streak" (211) within Hampstead Heath's graveyard, possessing sole ownership of her tomb that she lies in "more radiantly beautiful than ever" (213). With Count Dracula's intervention, Lucy is no longer regulated to the "Angel of the House," a dependent hearth-tender, but becomes the "Mistress of the Tomb," an independent landowner.

Furthermore, Count Dracula's actions liberate Lucy from the Victorian norms of matrimony through his polygamous state and his prevention of her marriage to Arthur. While Lucy complains to Mina after her three proposals "why can't they let a girl marry three men, or as many as want her, and save her all this trouble" (Stoker 67), Count Dracula possesses three brides, as revealed by his comment that "I too can love; you yourselves can tell it from the past" (46). Parallel to the transitory state of Lucy's sleepwalking, Lucy expresses a desire for polygamy before Count Dracula's intervention, indicating her innate desires for freedom repressed by Victorian society. When Lucy enters Count Dracula's realm of the Undead, she escapes the restrictions of monogamous marriage that society places

on her, enabling her desire as she becomes one of Count Dracula's female vampires.

Significantly, Count Dracula's final action to turn Lucy into a vampire occurs before her marriage to Arthur, before the fulfillment of the Victorian status quo of matrimony. As Karl Beckson² notes in *London in the 1890s: A Cultural History*, this status quo involves women as submissive and subservient to their husbands, to have "no other destiny than to provide marital bliss and improve [their] husbands' moral state" (Beckson 131). To fulfil that Victorian expectation of matrimony, Jeffery L. Spear³ argues that Arthur's action of driving the stake into Lucy's heart is a grotesque enactment of the wedding night (Spear 186); in order to restore her as both pure and female by Victorian standards, Lucy must be brutally destroyed by her intended husband. Because Lucy as a vampire represents female will, a destiny unbound by male dominancy, she must be subjugated to Arthur's will to reassert his and thereby the Victorian male's predominance. In a similar vein, Lauren Rocha⁴ notes this scene as one of "restoration of the gender balance in which men dominate and control the desires of women" (Rocha 31), further arguing that Arthur's kiss of Lucy's corpse cements that male "agency can be expressed *onto* her" (Rocha 32) instead of Lucy expressing her own desires. Now made an object of Arthur's desires as a proper Victorian wife, Lucy perishes, only restored to Victorian morals through death. In this fashion, the Victorian societal expectations of matrimony are instrumental to Lucy's eternal demise, while Count Dracula attempts to grant her eternal freedom of love.

Most apparent in his actions, Count Dracula frees Lucy from the expectation of motherhood. As the "bloofer lady" that feeds upon children, Lucy no longer serves as the nourisher of children but instead nourishes herself from children. This image once again diametrically contradicts Victorian societal expectations of womanhood, Karl Beckson including in his cultural history a letter written by a dutiful Victorian wife which states "Women's work is to be a mother and form her children's minds and educate their hearts" (Beckson 134). When confronted with a woman more likely to drain a child's heart of blood than to educate it, Doctor Seward recounts with conventional Victorian horror as Lucy "flung it to the ground...the child that up to now she had clutched strenuously to her breast, growling over it as a dog growls over a bone" (Stoker 226). Seward's horrified reaction to Lucy's lack of motherhood also connects with Philip Redpath's remark that anything perceived by society as beyond stratified morality—or in this case, gender—leads to "not only moral confusion but to monstrosity" (Redpath 320). A woman refuting her expected role of mother, vampiric Lucy can only be described as a monster by the men in her previous life, a perceived threat to masculinity and gender roles coded into the monstrous that must

be eradicated. However, as Redpath further argues by referencing Nietzsche, only the man that can see beyond society's stratified morality can reevaluate that morality, a superman, or, in Stoker's novel, a vampire (320). As Dracula's actions dismiss and see beyond the Victorian gender binary, he reevaluates that binary, leading to his liberation of Lucy from motherhood. Because Lucy's actions, and as her enabler, Count Dracula's actions fall outside the moral and gender expectation of nurturing mother, both are considered monstrous by Victorian society, progressive in a modern framework.

Another signifier of Count Dracula's progressive nature emerges in his words of empowerment toward Mina Harker, contrasting other male attitudes toward her. Preceding his transformation of Mina into a vampire, Count Dracula remarks to her, "so you, like the others, would play your brains against mine. You would help these men to hunt me and frustrate me in my designs!" (Stoker 306). The phrase "like the others" indicates Count Dracula's acknowledgment of Mina's equality with the men; her brains are equally potent in the frustration of his designs. This contrasts the other males' perspectives of Mina's role; while Van Helsing acknowledges that Mina has "a man's brain – a brain that a man should have were he much gifted" (250), he agrees with Seward's sentiment that Mina is "better out of it [the hunt for Dracula]. Things are quite bad enough to us, all men of the world...but it is no place for a woman, and if she had remained in touch with the affair, it would have infallibly have wrecked her" (273). Helsing's and Seward's sentiment echoes one that a hundred women express in the 1889 "An Appeal against Female Suffrage" which states woman's work and share in government should "always differ essentially from those of men" (Beckson 135), demonstrating Mina's difficulty in contending against gender-binary accepted thought. Dracula's acknowledgement of Mina's intellect indicates an awareness of that difficulty and refutation of Victorian patriarchal exclusion.

The male patriarchy having excluded her from its plans, Mina is left susceptible to Count Dracula's influence, something the Count recognizes as an injustice to Mina. Amid his plans to countermine the men and use Mina as his "bountiful wine-press" (306), Count Dracula assures Mina that she "shall be avenged in turn; for not one of them [the other men] but shall minister to your needs" (307). Count Dracula's assurance of Mina's retribution, an acknowledgement for her neglect and belittled intellect, mirrors a sentiment Havelock Ellis expressed for the New Woman in that "the rise of women—who form the majority of the race in most civilized countries—to their fair share of power, is certain" (Beckson 137). For Mina to "be avenged," she must be first wronged; in Count Dracula's perspective, the men's belittlement of her brain and subsequent isolation is that wrong, framing him as a progressive male.

Additionally, Count Dracula's progressivism appears in the conflicting male and female reactions to him, a noticeable divide in the gender binary. After Mina's encounter with Count Dracula, Jonathan Harker harbors hatred for the other man; only murder and damnation will suffice, as he desires that "God give him into my hand just for long enough to destroy that earthly life of him which we are aiming at. If beyond it I could send his soul for ever and ever to burning hell I would do it!" (Stoker 329). This correlates with Redpath's discussion of Christian elements within the text serving as the oppressor of new ideology, Harker rather damning Count Dracula to hell than abiding with the spread of vampirism, or new ideology (Redpath 321-322). This opposition to new ideology also appears within Van Helsing's belittlement of Count Dracula's mental capacity, the professor referring to the "Count's child-thought see nothing; therefore he speak so free" (Stoker 362). Rather than acknowledge a contrarian ideology, Van Helsing must undermine it to continue the proliferation of "man-thought" in Victorian society. If Count Dracula's ideology is undermined, its subversive impact on Victorian society's gender binary diminishes, Van Helsing reasons.

However, Mina's reaction of pity toward Count Dracula indicates a division of the gender binary. As Jonathan seeks damnation on the vampire, Mina seeks Count Dracula's salvation, arguing that the men "must be pitiful to him too, though it may not hold your hands from his destruction" (Stoker 328). This sentiment forms a direct contrast from her earlier one when newly learning of Lucy's fate, Mina stating that Count Dracula's actions are "enough to dry up the springs of pity in [her] heart" (243). Mina's plea for pity toward the vampire emerges after her encounter with Count Dracula, leading to an affinitive with him not only through his blood but also his words. Only after Count Dracula has acknowledged her intellectual prowess and equal state does Mina's sentiments shift favorably toward him, serving as a reserved approbation of his progressive ideology.

Although he exhibits progressive tendencies, Count Dracula ultimately flounders as a true progressive male through his possessive nature and inability to adhere to a singular ideology. While his actions liberate women from their expected societal spheres, Count Dracula enables this liberation within his sphere of influence. As Spear notes, Count Dracula "would reduce all life to an extension of himself and his will" (Spear 181) and would create "a world in which he is the sole male" (187), a fulfillment of a male sexual fantasy. He exhibits full control over his brides, telling them to go "Back, back to your own place! Your time is not yet come. Wait. Have patience" (Stoker 58) when they wish to consume Jonathan Harker. His parting remark to the men in London of "Your girls that you all love are mine already" (326) once again indicates his ownership over the women his actions free within societies other than his own. This indecisive ideology

appears within Count Dracula's time of death; although the Count views "the sinking sun" (400) and believes it to signal his triumph, the "light of the setting sun" (401) signals his end, the man and his ideology caught in a midpoint of light and dark. This midpoint finds historical expression in the end of the New Woman's image as sexually-liberated. As Karl Beckson describes, the end of the nineteenth century was the end of the New Woman portrayed as matrimonially and maternally liberated, activists discovering the image "alienated more woman than it attracted" and instead focusing on women's voting rights (Beckson 155). Both the New Woman and the "New Man" falter in an age where neither society nor themselves can fully embrace their principles. While Count Dracula seeks to reevaluate the Victorian gender binary, he fails to reconcile his own moral binary, leading to his personal and symbolic end.

Actions, words, and reactions—these signifiers mark Count Dracula as the most progressive male within *Dracula* after inverting the traditional binaries of morality and gender. Through Count Dracula's vampiric actions, Lucy Westenra escapes the repressive roles of the domestic sphere, matrimony, and motherhood. With Count Dracula's equalizing words, Mina Harker gains full acknowledgement of both her intellectual prowess and unjust treatment. Through Jonathan's reaction of hatred, Van Helsing's reaction of belittlement, and Mina's shifted reaction of pity, Count Dracula symbolizes a counteractive ideology that divides gender's notions of him. However, the Count's failure to transcend possessiveness and to adhere to a singular ideology causes his demise, the "New Man" silenced for his personal incapability to uphold new progressivism or to express Victorian constructs of manhood. Although his challenge to the Victorian gender binary elevates Count Dracula as the *most* progressive male, his failure concerning his moral binary serves as a warning of personal defects threatening social change, how one's fall precipitates the fall of an ideal.

Notes

- ¹ Senior Lecturer at the University of Lincoln
- ² Scholar and author of sixteen books concerning British literature of the nineteenth and twentieth centuries
- ³ Associate Professor of English specializing in Victorian Studies at New York University
- ⁴ First Year-Writing Coordinator and Adjunct Lecturer at Merrimack College

Works Cited

Beckson, Karl. *London in the 1890s: A Cultural History*. W.W. Norton & Company, 1992.

Redpath, Philip. "‘All Drifting Reefwards Now’: Nietzsche, Stoker, and the Shock of the New." *Philosophy and Literature*, vol. 36, no. 2, 2012, pp. 316-329. *Project MUSE*, doi:10.1353/phl.2012.0032

Rocha, Lauren. "Angel in the House, Devil in the City: Explorations of Gender in *Dracula* and *Penny Dreadful*." *Critical Survey*, no. 1, 2016, pp. 30-39. *EBSCOhost*, search.ebscohost.com/login.aspx?direct=true&db=edsclr&AN=edsqcl.457828871&site=eds-live&authtype=sso&custid=s8992667.

Spear, Jeffrey L. "Gender and Sexual Dis-Ease in *Dracula*." *Virginal Sexuality and Textuality in Victorian Literature*, edited by Lloyd Davis, SUNY Press, 1993, pp. 179-192.

Stoker, Bram. *Dracula*. Penguin Books, 2003.

On *Dracula* and *Dorian Gray*: The Literary Magnetism of Internal Conflict

A.J. Dilts

Literature is a form of magnetism. On opposite poles rest the contrasting elements of a story: atmosphere and individual, action and exposition, good and evil. The characters in a novel lay between these poles, perpetually being pulled in either direction until a dominant tendency emerges. In seeking to satisfy their curiosity and flesh out their own character, readers often gravitate towards the beliefs, the appearances, and the actions that oppose themselves. Two of the English language's most vital works, *The Picture of Dorian Gray* (1890) by Oscar Wilde and *Dracula* (1897) by Bram Stoker, contain transcendent titular characters that, despite the fear and repulsiveness they evoke, have captivated generations. Both the villainous *Dracula* and the contemptuous *Dorian Gray* exhibit distinct relationships with time and prominent physical attributes that reveal, although deeply rooted in evil, the two experience an internal conflict that culminates in their death.

Throughout both novels, *Dracula* and *Dorian Gray* display wicked, revealing physical qualities that suggest an internal battle between man and monster. Bridget M. Marshall analyzes the appearance of *Dracula* through a lens of phrenology and physiognomy, or the detailed study of the outer appearance to determine character and intelligence. Marshall explains these practices in a literary context: "The true natures of fictional as well

as real life characters are somehow imbedded in facial features, and with proper 'reading' this truth can be found" (4). When Marshall applies them to the character Dracula, she describes that, "the villain, though he may try to hide it, is eventually shown to have the face of evil; his moral deformity eventually has an outward, physical display" (3). She argues that the hideous skull and face of Dracula accentuates his hideous soul, that his villainous appearance mirrors his villainous character. Phrenology reveals Dracula's vile external qualities, thereby revealing his repulsive internal qualities as well. Her assertion is supported by Jonathan, who describes Dracula's face as having a "high bridge of the thin nose and peculiarly arched nostrils; with lofty domed forehead" and "peculiarly sharp white teeth" (Stoker 24). As the novel unfolds, these surface level observations coalesce into an understanding of Dracula's evil nature.

Whereas Marshall believes Dracula's physical attributes manifest from his entirely evil soul, those same physical attributes suggest the conflict that lies within it. Even with his "aquiline" jaw and "protuberant teeth" (Stoker 24), Dracula never finds a permanent physical form. Whether it is the "immense dog" (Stoker 89) on the ship or the "big bat" that "[flew] straight on, as if it knew where it was bound for" (Stoker 119), Dracula is consistently morphing into other species. Marshall is correct in that Dracula's physical traits reflect his character, but she is incorrect in that those physical traits reflect an entirely evil character. His physical abilities could be viewed as a powerful advantage over men and a wicked perversion of humanity; however, not having a resolute physical form represents the impurity and natural hesitancy that accompanies the pursuit of evil. Furthermore, the indecisiveness in Dracula's appearance represents the indecisiveness in his soul. His last moments are spent defenseless against his attackers, all because of the conditions that his body must obey. The power he wields over men ultimately wields power over him. Dracula does not have full control of his physical nature, just as he does not have full control of the darkness within him. Upon having his plan foiled and his corpse destroyed, Dracula parts the world with a rather unexpected physical expression: "there was in [his] face a look of peace" (Stoker, 401). Forced by his physical condition to spend his entire life in darkness, Dracula and his soul greet Death at dusk, an equilibrium between the light of day and the dark of night. The rays of the setting sun (headed West) cascading off of his coffin suggest that, although evil to his last breath, a shred of redemption lies with his corpse.

Similar to Dracula, Dorian Gray displays an irregular appearance that demonstrates his full devolution into an indulgent, cruel narcissist. The riveting young man is initially of a pure, elegant appearance, as described by Lord Henry: "Yes, he was certainly wonderfully handsome, with his finely-curved scarlet lips, his frank blue eyes, his crisp gold hair. [...] No

wonder Basil Hallward worshipped him" (Wilde 17). But once aware of the potential power and influence of his appearance, Dorian perverts his elegance into seduction, sacrifices his soul for his face, and transitions from man to monster. His appearance allures and captivates those around him, and Dorian lavishes in its ability to manipulate. The character of Basil Hallward, as a physical representation of morality and virtue, is hopelessly ignored by Dorian as he continues along his dark journey. Sheldon W. Liebman supports this assessment of Basil, citing, "Basil believes that the universe is a moral order in which God punishes evil and rewards good; that the self is unitary and autonomous [...] human conduct in general can be guided by a moral code in which sympathy and compassion are primary values" (297). Liebman's characterization of Basil outlines how he delves deeper than the physical appeal of Dorian and dissects his character. Just as Dorian's monstrous power heightens and his control over others magnifies, Basil slips from his grasp. After learning of Sibyl's suicide, he remarks, "You went to the Opera while Sibyl Vane was lying dead in some sordid lodging?" (Wilde 90). Basil is no longer blinded by Dorian's physical appearance, and is appalled at the monster he has become.

While Dorian's seductive appearance augments his monstrous behavior, it also leads the impressionable young man into a path of internal conflict. To contrast the morality of Basil, Wilde creates the character of Lord Henry to represent the self-absorbed, indulgent tendencies of Dorian. Liebman describes Henry's worldview as "the assumption that there is no moral order; that the self is not only multiple, but at war with itself and driven by forces beyond its control; and that morality is arbitrary and relative" (298). This description of Henry delineates his motives throughout the novel, as he successfully manipulates the enticing appearance of Dorian to push him down a path of vanity. Yet, despite being gifted his wish of eternal beauty, Dorian struggles to find the comfort he believed it would provide him, as his last days are spent "callous, concentrated on evil, with stained mind, and soul hungry for rebellion" (Wilde 158). The hideous appearance of Dorian in his own portrait reveals the moral degradation of his soul. Clouded by his vanity, he mistakenly believes that his physical appearance has circumvented his soul. The attempt to destroy his portrait (his soul), however, leaves Dorian deceased in his deplorable, natural appearance. Both Dracula and Dorian view their appearance as the source of their manipulative, evil, powerful nature. Yet it is their dependency upon and fixation with their monstrous physical traits that ultimately bring their downfalls. Just as Dracula and Dorian have rejected humanity, humanity has rejected them.

Consequently, the monstrous physical traits of both Dracula and Dorian lead to a distorted, conceited relationship with time. Because of his un-dead, almost incorporeal physical state, Dracula appears to have

exerted his influence over time. Centuries have passed, kingdoms have fallen, technology has evolved. Yet the vile, powerful figure of Dracula has remained in his castle, isolated from civilization and the physical effects of time. David Punter describes this aspect of the novel when he writes, “in one sense, Van Helsing and his team represent the modern, while the Count stands for the unremitting pull of the past” (35). Punter identifies the contrast between Dracula and the world he lives in, continuing, “this element of progress stands in stark contrast to the figure of Dracula himself” (35). This interpretation suggests that Dracula stands firm against and unmoved by the wave of technological innovation blowing past him.

Unaffected by time, the ancient Dracula is able to disperse his villainy throughout centuries. Furthermore, Punter’s argument delineates that society may progress and evolve, but it will soon realize that the past still bears influence on the present, just as Dracula affects the protagonists of the novel. This irregular relationship with time feeds Dracula’s hubris, as he boasts, “My revenge is just begun! I spread it over centuries, and time is on my side. Your girls that you all love are mine already; and through them you and others shall yet be mine - my creatures, to do my bidding and to be my jackals when I want to feed” (Stoker 326). Dracula arrogantly views his enemies as commodities to collect and control, not obstacles to respect and overcome. From his perspective, why should he fear these mere mortals when he has already conquered time? Time catalyzes the false reassurance of his physical power, leading to his dark, monstrous behavior. His wicked appearance and abilities provide concrete evidence of his villainy, but his supposed dominance over time provides the confidence to continue it.

Whereas Dracula’s ‘control’ over Time enables his immorality, it is time’s control over Dracula that reveals the internal conflict within him. Rather than bring lifetimes of euphoria and love, Dracula’s centuries in Transylvania have brought isolation and cruelty. The dangerous beauty of his surrounding landscape is described by Johnathan in his journey to the castle: “great frowning rocks guarded us boldly on either side. Though we were in shelter, we could hear the rising wind [...]. It grew colder and colder still [...]. The keen wind still carried the howling of the dogs” (Stoker 18). Harker is immediately impacted by the immense precipice, the howling wolves, and the ominous forest. Imagine, then, how Dracula, this land in his blood for centuries, would be pierced by its visceral wind and seclusion. Time forces upon the vampire a clinical world of only wooden boxes, stone walls, and three brides for company. While time may not be able to affect Dracula’s physical appearance, it has certainly affected his psyche and motivations. With this context in mind, Dracula no longer seems inherently cruel, rather a product of time’s prolonged cruelty. Throughout the entire novel, Dracula uses his physical abilities to prey on other humans, painting

him as a clear antagonist. Beneath his pale skin, his obtrusive canines, and his evil face, however, lies a man tormented by time. Dracula physically wages war on the novel’s protagonists while simultaneously waging war on the constraints of time. The villain of one war and the hero in another, Dracula and his relationship with time suggest that he is not an entirely monolithic, evil character. As his story draws to a close, darkness quickly envelops the forest surrounding the deceased Dracula, just as darkness has consumed his soul. Yet the look of peace cast across his dying face indicates that, despite losing the physical war, his death has finally freed him of his eternal struggle with time and the internal conflict that it represents.

Aligning with the distorted relationship between time and Dracula, Dorian Gray also allows time to mobilize his descension into vanity and the internal conflict that lingers. Oscar Wilde uses Dorian’s appearance to paint over his corrupted soul, but he also relies on the device of time to allow the paint to crack and the central message to reach his audience. Lori H. Lefkovitz demonstrates this when she details, “Dorian Gray finds beastliness in beauty, but the corruption of the man is made legible in the changing character of his portrait rather than on his own face” (211). Lefkovitz fails to mention, however, that time is the vehicle behind this devolution. In sacrificing his soul to protect his appearance, Dorian believes that he is exercising control over time by deflecting its cruel punishment of aging to his portrait. Just as Dorian’s destructive physical appearance is presented as a treasure, his destructive enslavement to time is presented as his dominion over it. He relishes in the contrast between time’s effect on the portrait and the eternal youth of his face:

[...] looking now at the evil and aging face on the canvas, and now at the fair young face that laughed back at him from the polished glass. The very sharpness of the contrast used to quicken his sense of pleasure. He grew more and more enamored of his own beauty, more and more interested in the corruption of his own soul. (Wilde 106)

As his physical appearance remains untouched, Dorian becomes hopelessly submerged in vanity and numb to the effects of time. Decades spent as a handsome, seductive young man warp his mind. His arrogance exponentially increases, pushing him closer and closer to monstrosity. If Dorian can manipulate time, what is to stop him from manipulating everyone around him? In reality, however, Dorian is as hopelessly enslaved to time as the portrait he condescends.

While conquering time paints Dorian as a villain, his actual submission to it reveals the internal conflict within him. After decades of the same

appearance, the face that once represented his true self begins to assume the role of a mask. His face is unable to display the maturity and wisdom that new experiences and relationships provide. Dorian is a middle-aged man with the appearance of a youthful bachelor; he is not only a prisoner of time, but also a prisoner within his own body. As time passes, Dorian begins to reflect on the empty, isolated life that he has led. Dorian increasingly compares Henry's pleasurable and indulgent, yet cynical and passionless lifestyle to Basil's own fulfilling and righteous, yet tedious and mundane lifestyle. While supporting the presence of a conflict within Dorian, Lefkovitz describes Dorian's death: "Finally, having come to loathe his own beauty, Dorian Gray shatters the mirror, stabs the picture, and dies heroically" (233). Lefkovitz argues that, despite Dorian's villainy throughout the entire novel, time plays on his psyche and disillusion him from his vanity. Dorian manipulated time to cherish his physical appearance, but he comes to understand that time is resolute in its effect on the soul. While Lefkovitz is correct in her assessment of Dorian loathing his own beauty, she is incorrect in her mention of a "heroic" death. Over time, Dorian is exposed to two mutually exclusive forms of the human experience (Basil and Henry). After governing his life through both interpretations, he realizes that neither delivers true fulfillment. With no remaining option, Dorian makes a conscious decision to murder himself. The confusion from his perpetual internal battle prompts a decision to destroy his portrait and, by extension, his own soul. Dorian spends a lifetime acting as a narcissistic villain, yet retains a tether to the moral, just light of humanity. His arrogant influence over time masks his subjugation to it, just as his intact, redeemed soul stands over his decrepit, deceased body.

These two epochal works of literary fiction, *Dracula* and *The Picture of Dorian Gray*, contain repulsive, vile titular characters who have nonetheless attracted and captivated generations of moral, righteous men and women. The novels' magnetic quality stems from their shared internal conflicts concerning their relationships with time and physical attributes. Just as opposite poles attract, society's fixation with virtue births an insatiable curiosity to read and analyze vice in literature. It is the monster that conceals the men beneath, their control of Time that conceals their vulnerability to it, and the speck of light that punctuates the dark within their soul.

Works Cited

- Bak, John S. *Post/Modern Dracula : From Victorian Themes to Postmodern Praxis*. Newcastle, UK : Cambridge Scholars Pub., 2007., 2007. *EBSCOhost*, search.ebscohost.com/login.aspx?direct=true&db=cat04926a&AN=nku.166281546.
- Lefkovitz, Lori Hope. *The Character of Beauty in the Victorian Novel*. Ann Arbor, Mich. : UMI Research Press, ©1987., 1987. *EBSCOhost*, search.ebscohost.com/login.aspx?direct=true&db=cat04926a&AN=nku.14359081.
- Liebman, Sheldon W. "Character Design in 'The Picture of Dorian Gray.'" *Studies in the Novel*, vol. 31, no. 3, 1999, pp. 296-316. *JSTOR*, JSTOR, www.jstor.org/stable/29533343.
- Marshall, Bridget M. "The Face of Evil: Phenology, Physiognomy, and the Gothic Villain." *Hungarian Journal of English and American Studies*, vol. 6, no.2, 2000, pp. 161-72. *EBSCOhost*, search.ebscohost.com/login.aspx?direct=true&db=mzh&AN=2002630562&site=ehost-live.
- Stoker, Bram. *Dracula*. Archibald Constable and Company, 1897.
- Wilde, Oscar. *The Picture of Dorian Gray*. Lippincott's Monthly Magazine, 1890.

The Living Imago of Dorian Gray

Rachel Sizemore

Lacan's *The Mirror Stage* presents ideas that build off of Freud's in the context of psychoanalysis and development of the psyche. Integral to understanding the essay is the phrase in which Lacan explains that the mirror stage, and the physical act of seeing oneself in a mirror, "symbolizes the *I*'s mental permanence, at the same time as it prefigures its alienating destination" (Lacan, 270). This defines, in simple terms, the importance of the mirror stage as well as the process of which the psyche acknowledges it. The *imago*, or the *I* as Lacan refers to it here, is a "destination" to which the real self, the physical being, can never reach, though it will always *permanently* remain an objective within the psyche. The dichotomous relationship between the imago and the physical self is something that Lacan finds extremely important to the development of humans and the philosophy of thought, and which Lacanian theorists base their analyses on.

A text that showcases this dichotomy effectively is *The Picture of Dorian Gray*, written by Oscar Wilde and published in 1890. In a brief summary of the plot, *Dorian Gray* follows a young man who receives a painting of himself from a close friend; the painting, taking on a principle role in the narrative, then begins to age and atrophy as he 'sins' and remains youthful. Eventually, the paranoia of someone discovering his secret becomes overwhelming and Dorian Gray is killed trying to destroy the painting. Lacanian analysis is useful in consideration of this text for many reasons, the most pressing being that this is a literal manifestation of the imago and the self, if reversed so that the 'mirror-self' (in this case, of course, this is referring to the painting)

is the one in which the manifestations of the 'faults' is seen, whereas Dorian himself remains a pristine and perfect *imago*. It is the vast alienation between Dorian and the painting that is eventually the downfall of the man: he snaps and tries to destroy the painting in order to free himself of the distress he feels at its evil visage and ends up killing himself instead and leaving the painting to remain, a permanent reminder of his folly.

The further the narrative proceeds, the more alienated Dorian becomes from his mirror-self, and so on. As a quick aside, this can be pushed further into Lacan's theory as the dichotomy of the two images suggests that Dorian is also not aging, instead he is preserved at the age in which he first saw the portrait of himself; this is synonymous with the idea in Lacanian theory that the imago remains at the stage in which the 'baby' first sees it.

In the end, once Dorian dies, the images switch places, reinstating the mirror-self of the imago to the painting and the reality to Dorian's body so that Lacan's theory is once again righted. This is integral to this analysis, as it portrays not only the theory in its base state but also the interaction of the two, which Lacan fervently believed could never happen. So why is this important, if it delineates from the theory? One could postulate that this is portraying the permanence of the imago: once Dorian dies, it switches vessels in order to live on in his painting, or, the imago that inhabited the portrait envelops Dorian so that it will infiltrate his memory among the people who find him and know him, thus remaining a permanent fixture of his reputation in society.

Another more unlikely theory is that this relationship between Dorian and his attenuating imago is representative of the toxicity of removing oneself from reality. As Dorian believes himself to be perfect and untouched by his sins, he can no longer see his true imago and instead is haunted by how others might see him, though they perceive his imago instead of his true self. Thus, the 'alienation', as Lacan would say, of oneself from society and from their own nature is something that will, in turn, tear them apart.

In conclusion, the relationship between the imago and the self is an extremely important part of *Dorian Gray*, though it is improbable that Oscar Wilde would be aware of this connection to critical theory. However, the novel lends itself to the understanding of Lacan's *Mirror Stage* and the process between the imago and the physical self.

Works Cited

Lacan, Jacques. "The Mirror Stage". *Global Literary Theory: An Anthology*, edited by Lane, Richard J, Routledge, 2013.

Power and Identity in Frank X Walker's *When Winter Come*

Maeve Dunn

Although the connection may not be obvious to some, power and identity go hand-in-hand. Throughout history, identity in terms of gender, sexuality, race, and income, among other things, has determined how much power and control one has in their life and in their community. In Frank X Walker's collection of poems *When Winter Come: The Ascension of York*, there are several historical people from different social classes and ethnic groups. Specific characters whose power is revealed throughout the poems are Lewis and Clark, who led the expedition through North America; York, an enslaved man of African descent who accompanies them and guides them across the land; and York's two wives, one from an American Indian tribe called Nez Perce, and one from his life as a slave. Social class and race in particular play a large role in many of his poems, specifically because they directly pertain to power, which is a major, overarching theme in all of the poems. The work focuses mainly on how power is divided and how each character's class, gender, racial identity determines their power. By doing this it shows the negative effects of power designation and how it creates imbalance between people of different ethnic groups and places those "undesired identities" into the minority. In Frank X Walker's *When Winter Come: The Ascension of York*, all of the characters have their own identities, defined by their origin and their characteristics; these traits determine their place in society and how much power they possess.

In many Native American tribes, people are dependent on nature to guide them through life both geographically and spiritually; in a sense, nature possesses a sort of power over their lives. In the poem "The River Speaks," written from the perspective of the river, this reliance on nature is evident, and the river addresses "the white man" and "the red man," which represent the Europeans who colonized the United States and the Native Americans who resided in the U.S. originally, respectively. In the one stanza that is, it addresses "the black one," referring to the African slaves in the original colonies, in the sense that only the enslaved people, who have the least power socially at the time, are "taught to both fear and respect [the river]" (Walker 15-16). This quotation suggests that although every group depended on nature, only the black people, who were oppressed the most, were aware of their reliance and did not take advantage of the land or the people who inhabited it. Race played a large part in determining someone's power in society. For instance, York only has as much power as a black man, which was not much during this time period. Although he was an enslaved person, he did have more freedom than many slaves because he accompanied Lewis and Clark on their famous expedition and guided them across the land. In *When Winter Come*, Walker includes a poem about York's romantic relationships, and in this poem, York states that "only in joining with a wife I have some power / an with the captain I have none" (44). These two lines emphasize his technical inferiority to Lewis and Clark, who are white men, but it still shows that he holds a higher status than women. Although this quote definitely suggests a submissiveness to white men, it also reiterates the idea of women having less control over their lives and communities than men.

Aside from racial categories, men have been regarded as more powerful than women and children in many cultures throughout history. Many poems in Frank X Walker's collection demonstrate this idea and illustrate how power is distributed between men, women, and children in the United States during this time period. For example, in "Forsaking All Others," written from the perspective of York's Nez Perce Wife, who is a Native American woman, she addresses the role of men in society as the dominant figures:

Babies have mothers to feed them
and keep them warm
Old men have children
to comfort their slow gray years
What kind of man needs another man
to carry his food, make his bed
and pack his things
and him not lame or blind? (Walker 29)

In these lines, York's Nez Perce wife holds men who do not fulfill their social duties accountable for themselves, emphasizing the fact that women and children also rely on men to provide for them and keep them safe. Walker also mentions children in these lines as sources of comfort for men in old age; this proves that children were seen as dutiful to men as well as women. The above quotation also suggests the role of women as mothers, although paternal responsibilities are not mentioned at all. Many of the other poems in *When Winter Come*, such as "Unwelcome Guest" and "Like a Virgin," which have to do with both of York's wives, suggest that women's primary purpose is to be subservient to men; they are often used for men's primary pleasure and regarded as their property.

In general, white men historically have had the most privilege and power, particularly on any land discovered or claimed by Great Britain. However, some did possibly face internal struggles, such as Captain Lewis. One of Walker's poems in this collection discusses Captain Lewis's later suicide from the perspective of York. In "Queer Behavior," Walker captures York's confusion as to how "a fancy, educated man" who had accomplished so much in his young adult life could "be given to such deep dark sadness" (99). Near the end of this poem, he concludes his dramatic monologue with "All I can rightfully say is he was rich an white an a man / in a land where them three things mean nothing but power" (100). In these two lines, York is making a statement on the unequal power distribution at this time in history: during his lifetime, white men in the U.S. generally held all of the power in a community and were not to be questioned by those with less than they, such as nonwhite men, women, or children. The fact that Lewis terminated his own life despite having this supremacy over many of the people he encountered baffles York because he is aware of his own inferior status, when compared to Lewis and all other white men. It is difficult to explain why Lewis took his own life, but the title of this poem might suggest that he experienced non-heterosexual attraction or temptations, which were very stigmatized at the time. Regardless, Lewis was one of the most powerful people in the narrative of his and Clark's expedition.

Even in the fast-paced, quite liberal American society today, statuses, both achieved and ascribed, play an enormous role in determining how much power someone has; in fact, usually whatever characteristic is most notable about someone, i.e. skin color or criminal record, is the primary indicator of whether they have any sovereignty in their community. In *When Winter Come: The Ascension of York*, Frank X Walker emphasizes the influence of someone's statuses and roles in a society in determining how much power they truly have over their own lives and their community. Ultimately, race, gender, and wealth were the primary factors of power at this time in the United States; thus, a white man with money, often a foreigner to the

U.S., had the most authority despite not originating from the land. Frank X Walker effectively tells the story of York through the perspectives of those around him, giving more context to the cultural dynamics in the United States during Lewis and Clark's time there.

Works Cited

Walker, Frank X. *When Winter Come: An Ascension of York*. University Press of Kentucky, 2008.

The Powers that Be: Social Assignment, Resistance, and Dependence in *When Winter Come & The House on Mango Street*

Maria Wheatley

In the literary world as well as that of nonfiction, power is a common theme. Human beings exist in a constant power struggle between themselves and their peers, themselves and those of different socioeconomic classes, those of different races or genders, and many more demographics. The dominance of one people over another has occurred over and over throughout history, so it is only natural for power dynamics to be an important part of our many diverse and complex literary works - especially in works that can be labeled: "inclusive." In *When Winter Come: The Ascension of York* by Frank X Walker and *The House on Mango Street* by Sandra Cisneros, power is an ever-recurring theme present in socially constructed gender and race roles, and the subsequent acts of resistance and dependence, and the application of these is critical in carrying the message of each book.

One reflection of power found in many examples of contemporary literature is the recognition of gender roles and how the application of these social assignments are harmful to all genders, but most poignantly to women. "The boys and girls live in separate worlds. The boys in their universe and we in ours" (Cisneros 8). In many cultures, women are traditionally expected to attend to family-related matters, such as housework and caring for children, while men go out and earn money for the family to live on. In *Mango Street*, the presence of gender roles is highlighted many times through the eyes of Esperanza, a Mexican-American girl of lower-middle class and the child of immigrants. One of the most obvious role constructions Esperanza reveals is through Alicia, whose mother died young, forcing her to take on the maternal role for her father and siblings: making lunches, cleaning the house, and so on (Cisneros 31). Enforced gender roles are also highlighted in *When Winter Come*, especially through the eyes of York's unnamed slave wife. In "Rose and York's Wife Debate the Merits of Love" York's wife says to Rose, "A man like my York gets knocked 'round out dere/all day. If he need t' do a little knockin' when he/come home, so dat he feel like a man, dat's his right" (Walker 52). This not only implies that York's wife is there only for his pleasure, but also that he beats her. This is addressed as wrong in the text itself, as Rose reacts negatively to

her statement and is saddened by this. Again in *When Winter Come*, Walker expresses the harm of gender roles as in "To Honor and Obey", York ponders, "...only in joining with a wife I have some power/an with the captain I have none," which demonstrates the power men have over women in a traditional domestic setting as well as the racial power of white over black. York feels powerful only with his Nez Perce wife or his slave wife, but with the captain, he has no power, as he is his slave. But being a slave, he also comments that being owned by someone else is something like being married, which almost equates slavery to marriage for the person with less power. In almost every situation, the woman bears the harm of gender roles in marriage and the lack of power they have.

Mirroring power, dependence is a common theme in *When Winter Come* and *Mango Street*; it is an inherent attachment of one person to the person who has power over them, simply because they have been under their control for so long that they can no longer imagine a life of freedom. Esperanza's mother is dependent on her father, inferred throughout the book as she does not work and takes on all of the womanly roles of taking care of the children and making lunches while Papa works. On top of this, Cisneros's mother was the same way, as mentioned in the introduction of the book, "[Her mother] knows what it is to live a life filled with regrets, and she doesn't want her daughter to live that life too." Her mother supported Cisneros's yearning to receive a college education because she wanted her daughter to be able to live independent of a man in a way she no longer can.

Similarly, York's slave wife is completely dependent to York - his Nez Perce wife, however, is not. "In To Have and To Hold" (80), York says to his slave wife regarding the idea of him being sent away, "...then set your mind to figuring/on how you gon stay warm [without me]/when winter come." This demonstrates how in York's eyes, his slave wife is reliant on him to be safe and happy, and in the poems in her point of view, she reflects this idea that she exists only to serve him (another show of his power over her). Again in *When Winter Come*, York's Nez Perce wife says in "Lovers' Moon", "After [Lewis's] bed is made.../he gives [York] the slice of/daylight left to do as he pleases. / Pretending not to rush back to me he passes by and nods." Here York is more dependent on his Nez Perce wife than she on him as she is free all day long to do as she pleases, but he rushes to her as soon as he has his own time to spend because he depends on her for the joy she brings. In this way, she has a sort of power over him (which, in this case, is never abused).

As seen in just about any popular film that exists, if there is power, there is always resistance against it in some form or another. In *The House on Mango Street*, Esperanza's entire character reflects this idea of resistance down to her core. She fights tooth and nail to resist the racial prejudice and gender roles pitted against her as she grows up in poverty, ever determined to make

herself. She says in “A House of My Own”, fully demonstrating her resolve to break away from the powers holding her down, “One day I will say goodbye to Mango. I am too strong for her to keep me here forever” (110). Esperanza also fights against traditional gender roles both for herself and for others. One example of this can be found in “The Monkey Garden”, when Esperanza tried to protect Sally: “[I] ran back down the three flights to the garden where Sally needed to be saved. I took three big sticks and a brick and figured this was enough. But when I got there Sally said go home” (97). Esperanza was ready to fight with a brick to save Sally from those boys when Sally’s mother said simply “boys will be boys”, but Sally refused her help; she had no resistance to the powers against her like Esperanza had.

Another example of the resistance to power is Alicia, who in “Alicia Who Sees Mice” demonstrates similar qualities to Esperanza: “Two trains and a bus, because she doesn’t want to spend her whole life in a factory or behind a rolling pin” (31-32). While much of the plot of *Mango Street* revolves around resistance, it can also be found in *When Winter Come*. York, in what little way he can, resists his enslavement, especially towards the end of the book after he’s had his taste of freedom out west. The slavers know this, too, which is why he was sent away from his wife towards the end of his life; to keep him from infecting the other slaves with his ideas. York shows a new perspective in which he understands the unfairness against him and quietly resists it; in “To Honor and Obey,” he states: “I’m ashamed that I called myself a man/but was never man enough to question if it be right/to keep a boot on somebody’s neck just ‘cause they be black/or just ‘cause they be woman” (45). This highlights his longing to push against his bonds, but he knows he can’t; even still, he speaks out against it nonetheless. In the end, this is what caused him to be sent away from his family and his wife. Resistance, however brave, is always dangerous.

In *When Winter Come: The Ascension of York* by Frank X Walker and *The House on Mango Street* by Sandra Cisneros, power is a prominent theme present in gender roles, resistance, and dependence, and the presence of these is highly important in expressing the message of each book; whether it be freedom and personal strength in *When Winter Come* or feminine strength and independence in *Mango Street*. Power dynamics are present in everyday life for all people, whether you are at the top, bottom, or middle of the spectrum. We are all affected by financial states in our capitalistic society, by racial prejudice no matter who you are, and gender roles/sexism in any gender orientation. It is necessary to resist oppressive power and role assignments, as the texts show; and that though it is dangerous it is what is right. In *When Winter Come*, York says eloquently and accurately, “We not on this earth/to be slaves” (54).

Works Cited

Walker, Frank X. *When Winter Come: The Ascension of York*. The University Press of Kentucky, 2008.

Cisneros, Sandra. *The House on Mango Street*. 25th Anniversary ed., Random House, Inc., 2009.

