Veritas

Honors Journal
Nassau Community College
2018 - 2019

Veritas

Go home and write
a page tonight.
And let that page come out of you—
Then, it will be true.

Langston Hughes
"Theme for English B"

An Interdisciplinary Journal
of the Honors Club
of Nassau Community College

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Veritas: **The Interdisciplinary Honors Journal of the Honors Club of Nassau Community College**

About *Veritas*: The Interdisciplinary Honors Journal of the Honors Club of Nassau Community College

Members of the Honors Club, its Faculty Advisors, and the Directors of the Honors Program take pride in issuing the interdisciplinary research journal of the Honors Club at Nassau Community College. While the works included in Veritas are predominantly critical in nature -- critical analyses, expository essays, research papers, and research projects from various disciplines -- the journal also proudly showcases creative contributions -- poetry, art, and journal entries. Contributors to the journal are Honors students whose writings are found to be exemplary by Honors faculty and Faculty Advisors to the journal.

The goals of Veritas are to provide a venue for Honors students to publish their finest academic work as undergraduates, to inspire them to continue to write with a view toward publication, and to further prepare them for scholarship at four-year institutions.

Veritas extends a call to all Honors students who wish to submit critical as well as creative work for publication and to Honors faculty who wish to see their students' writings publicly showcased. Submissions should reflect the author's name, mailing address, email address, and the name of the professor for whom the work was written or created. Work should be saved as Microsoft Word documents or as JPG files (for illustrations) and emailed as an attachment to the Faculty Advisors of the journal at the following locations:

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Alternatively, students may submit their work directly to the Honors Office, Bradley Hall (Y Building), Room 2.

Those of us associated with the creation and production of Veritas hope you enjoy reading the journal, that you find it enriching, and that you are inspired to contribute to it in the future.

Faculty Advisors to this journal and the Honors student editorial staff review all work submitted to Veritas. The views expressed herein do not necessarily reflect the opinions of the editors or of the college.

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One Feminist's Refusal To Bathe (In Shame)

Rocco Distefano

In the mid 1400's there were few writers who displayed a keen eye for the ofttimes unsavory and tertiary layers of human nature quite like Geoffrey Chaucer. In his work *The Canterbury Tales,* he covers the spectrum of his London universe and is able to do so with skill and finesse, in part, because he was well traveled within all levels of this society. From his vantage point of the noble court, he watched and listened to those around him; from kings to merchants to the most common of commoners, Chaucer crafted a master thesis of the social times.

In *The Canterbury Tales*, Chaucer presents 32 characters, each representing different professions and levels of society. His characters range from knights to carpenters and his expression of each rigorously mine the depths of the human condition. Perhaps the most meretricious of these is the Wife of Bath, an extravagant and opinionated woman with whom Chaucer uses as a lens of exploration into the realms of power, sexuality, prestige, and ultimately a look into the merits of shame that (at the time) could accompany each.

How about we take a look at this fabulous woman? First, by illustrating the way Chaucer introduces her to us, second, by detailing how he uses Christian scripture to poke fun at the patriarchy, before finally, discussing how he dilutes the idea of shame by giving us a character that prides herself in having none!

Chaucer's has a preternatural ability to turn writing that would have normally been viewed as a scholarly rant on London society into something that would compare to a sketch appearing on "Saturday Night Live" in the modern day. His musings on The Wife of Bath are funny while also showing a calculated intelligence in its delivery. This is evidenced by how she is presented in a *caricature* style. Chaucer's delivery takes her best and worse qualities and inflates them large enough that they can be viewed by the reader through a comical lens. It is the use of this caricature-comedy that allows Chaucer the freedom to examine human nature from a more honest perspective. Chaucer demonstrates this by the way he uses her clothing as a means to convey a message that opposes the true nature of her character. When we meet The Wife she is flamboyantly dressed with "her cover chiefs" (hats) weighing "ten pounds a piece"(450-470). For the time of Chaucer's writing, this might initially appear to be someone who is a delicate person, a trophy wife of a powerful gentleman, However, he goes on to describe The Wife as the one who is powerful and controlling, not only in the sexual sense but as someone who is able to keep pace with her men on an a scholarly level too. This is evidenced in the opening of her prologue as the wife makes mention of Christian scripture with references to the New Testament's good samaritan and

also King Solomon (10-70). The Wife's artful weaving of these religious tropes within her argument of power and prestige is designed to shock the reader of the 14th century as only the most educated of the time (usually wealthy men and clergy) could read, write, and pontificate in Latin. Chaucer's imbuing of The Wife with the highest of intellectual powers of the 14th century is effective in snatching the reader's attention immediately and manages to hold on to it for the remainder of her tale.

Chaucer's exposition also gives The Wife's further testimony on sex and power far more gravitas than the average woman. This is a novel approach to the characterization of a woman in the 14th century. Through her testimony, The Wife of Bath is a lady who appears fully in charge of her destiny and apparently the destiny of (at least) five of her husbands! In this display, Chaucer is toying with the currents of power in the institutions of marriage throughout his society and also with the role the church played in the ideas of sex relationships up until this point in history. As we move into her prologue we get a taste of issues like chastity, marriage, and sexuality told from the perspective of a very unapologetic woman who fancies herself almost "untouchable" by the laws of the church. Despite being very sexually empowered she reasons away the firm ideas on chastity of the church. In the lines "Virgins are of the finest wheat" and "use my wifely instrument" (151; 157), she is telling us that virgins would not exist without the useful procreation of people like her. By this argument, The Wife is removing herself from the negative social implications of promiscuity by empowering her actions as a need of mankind. In her self-descriptions she is almost coining the term "I am the virgin maker". At this time in history, virgins were highly valued so to call oneself a maker of virgins would imply that by her actions, she is creating a source of wealth and worth for society,. This puts her in a place of power equal to that of men and, by the the creation of human life, perhaps even God itself! It is her unabashed display that leads us to one of the most important of Chaucer's messages: the Wife of Bath has no shame. Shame is a powerful motivator and indicator in any society. It keeps people in check and proliferates a certain type of "acceptable" common behavior. Her prologue, however, lays out a roadmap (however comical) for someone who would normally be shamed into social submission by the virtues laid out in religious scripture to emerge as a fully realized and authentic character of power and prestige; social equals with god and man. When you remove the shame from a person's experience, the only compass for morality that remains is the one of their own volition, for better or for worse. It is clear that Chaucer's choice and effective execution in his characterization of the Wife of Bath stems from a desire to examine the relational trends of society of his day and to examine the questions: "Is shame good?" and if so, "In which context is it good?"

The Canterbury Tales remains one of the most prolific social examinations of the 14th century and it is delivered by Chaucer in a comic-caricature style that allows for the reader to laugh at the complex and ofttimes weighty social norms of the day while also taking a deep, multi-layered look within. A focused examination into "The General Prologue" and "The Wife of Bath's Tale" grants

us incredible insights into the human designs of power, prestige, sexuality, and the shame that a society may impose on a woman in active search of any of them. By using the lens of a woman of self-proclaimed power in the 14th century, Chaucer takes command of the reader's attention and holds it fixed until his treatise is complete, sweeping more traditional ideas away and taking, you, the reader along for the ride.

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Homer's Hero Revolutionized

Daniel Lau

It seems we can all blame Homer and his masterpiece, the *Iliad*, for the immense popularity of superheroes and superhero culture today. This may be a stretch, but the profound philosophical and cultural impact that Homer's stories had on some of the greatest minds in history all lead us to today's concept of the superhero and our modern love of these idealistic heroes; they depict how we strive to be. The qualities of a hero may have changed over time; however, there are a few core characteristics that seem to have transcended time itself. Homer's hero is one of honor, integrity, and glory-seeking, and these are the heroic ideals that Achilles, Hector, and Agamemnon follow. However, Achilles strays from this ideal at the end of Book Twenty-Four of the *Iliad*. This occurs at the moment in which Homer is trying to redefine the heroic code by showing the transformation of Achilles from fighting with Agamemnon over the latter's capture of Chryseis in Book One to respecting Priam's wishes for his son's body back in Twenty-Four.

The hero portrayed in the *Iliad* is a complex figure made even more complex through the characterization of Achilles, Agamemnon, and Hector. In Book One, Agamemnon disrespects Achilles when he takes away his spoils of the war (Homer, 1.100). Respect is one of the most important characteristics valued by a Homeric hero and when Agamemnon disrespects Achilles in this way, he is seen as not only disrespecting Achilles, but the heroic code that they both adhere to so closely. Achilles has immense pride in being the hero of heroes and he knows that everyone knows how prodigious he is. It is because of this that he takes such offense to the disrespect shown to him. Add to this his short temper, and Agamemnon knows he is sure to feel Achilles' wrath for his actions. In Achilles' mind, if he does not react in anger to Agamemnon's actions, then he is disrespecting the heroic code and this will harm his reputation. In Homer's depiction of Greek culture, a hero's reputation is everything to him as the end goal is to be immortalized in a positive light after entering Hades' realm. With a negative reputation, whether it is earned on the battlefield by disfiguring enemies instead of a swift kill or in conversation by not honoring the established social code, the hero's immortality will be plagued with stories of how terrible he acted. Even worse, the hero may not be remembered at all and will no longer be classified as one. Another characteristic of Homer's heroic ideal is his societal responsibility to remain a hero. The only way to remain a hero in this culture is to prevail on the battlefield. Not unlike today's soldiers and their relationship with their fellow countries, victory on the battlefield meant that the hero's kingdom could live on and their culture could thrive for another day. For this, the citizens are eternally

grateful for their heroes. On the contrary, should a hero fail in a shameful manner on the battlefield, then he would have embarrassed his people and therefore either not be immortalized or be immortalized in a negative way. This is unacceptable to the hero because as mentioned before, his primary goal and the reason he follows this heroic code is to be immortalized and memorialized forever. This is evident when Hector fails to defeat Achilles outside the gates of Troy in a one-on-one battle. But, Priam risks his life in requesting his son's body back in order to give him a proper memorial and send him to the underworld the right way (Homer, 24.468). If Hector had not acted with respect, honor, loyalty, and courage, then his father would have never have attempted such a perilous act for him in death. Homer's explicit characterization of heroes provides sufficient evidence that heroes were the pinnacle of how the people should act and the qualities of those god-like figures should resonate with even the common peasant.

While Agamemnon and Hector adhere to the commonly accepted Homeric heroic ideal throughout the *Iliad*, Achilles departs from this at the end of Book Twenty-Four showing almost a complete about face in character from his first argument with Agamemnon. This is how Homer is attempting to evolve the hero in his culture (Homer, 24.647). Compassion is not mentioned in the heroic code and one can argue it is looked down upon or even seen as cowardly in ancient Greek culture. This is made clear at the beginning of Book I when Chryses asks Agamemnon for the return of his daughter, and the narrator tells us, "A murmur rippled through the ranks: / 'Respect the priest and take the ransom.' / But Agamemnon was not pleased /And dismissed Chryses…" (1.30-1.33). Agamemnon is literally told to sympathize with Chryses and return his daughter, an act parallelled later by Achilles, and he refuses. Honor and integrity on the battlefield and in everyday life is vital to the hero. Humility and empathy, while in modern society's mind are the same as honor and integrity, are the antithesis of what Homer's hero should be. By showing Achilles, the literal demigod, being empathetic toward not even his enemy, but his enemy's father, he is adding a new ideal to how a hero or a common citizen should act. Even in today's society when a soldier or any citizen of one country dies in another country, whether the countries are enemies or not, it is expected that the body is returned back to their home nation so they can receive their proper burial ceremony. This was made evident in recent history when North Korea returned American citizens' remains back to the United States this past summer. It is impossible to know if this was common practice three thousand years ago in Greek culture, but it probably was not. If it were, then Homer would not have shown such a radical change in Achilles' disposition. Not only did Achilles return Hector's body, but he also agreed to halt any physical battle for twelve days while the Trojans gather firewood for the pyre, bury the hero's cremated remains, and hold banquets and feasts in Priam's palace. This extreme change in Achilles' character was not done by accident; clearly Homer was trying to open the public's eye to a societal issue and to make a point about courage and empathy.

A writer of the caliber of Homer does not leave anything to chance, nor does he put a single word in his piece that should not be there. It is thanks to

works such as the *Iliad* that socialized people to revere heroes. The hero is as important in today's culture as he or she was to the ancient Greeks and every society in between, and it is the heroes people idolize that have a profound impact on how others act, or at the very least try to act. Modern writers craft stories and tales depicting heroes that are in many ways identical to Homer's heroes, such as J.R.R. Tolkien and J.K. Rowling. The themes of the stories told by these three master writers, as well as many others, are all crafted to show that certain characteristics are desired in heroes such as respect, honor, courage, and empathy. One can only wonder how writers of today and of the coming years will influence how future readers will craft their own mental ideals of how they should be as individuals and as societies.

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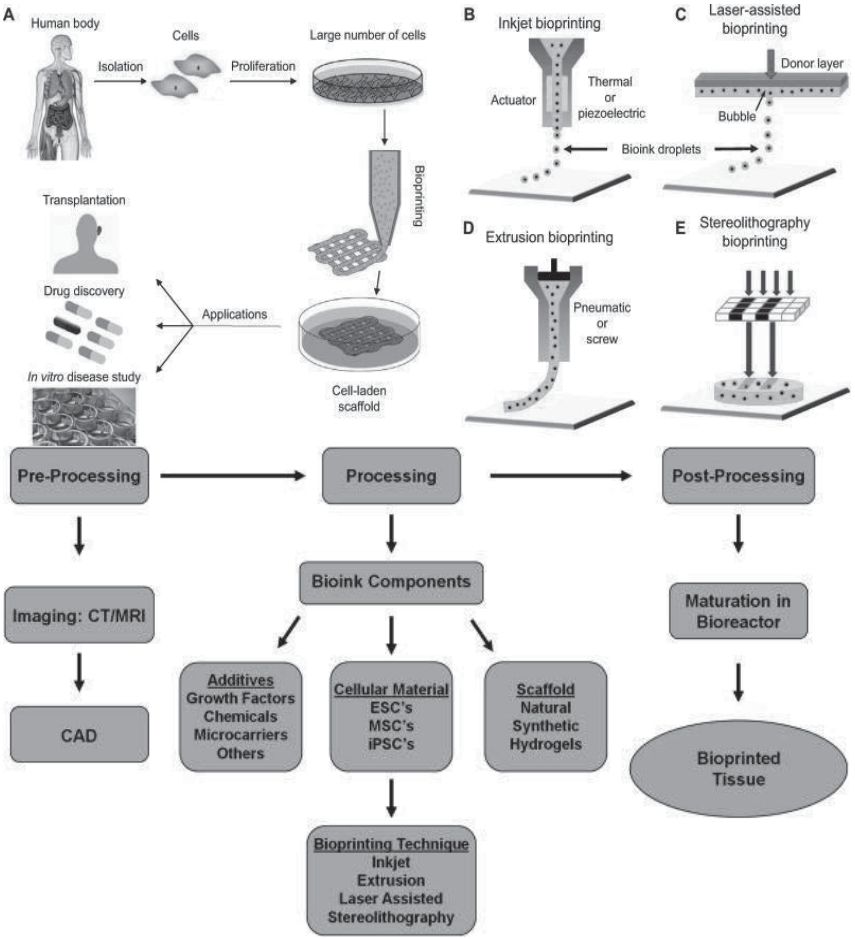
Bioprinting: The Future Of Medicine

Huma Babar

Bioprinting, also called additive manufacturing is the artificial reconstruction of living tissues. It provides flexibility using a 3D printer to create 3D structures via a layer-by-layer printing process. In the past two decades bioprinting has been developed to create 3D cell scaffolds of medical implants for several fields including engineering, wound healing, and organ regeneration. Its flexibility allows the control of placement on cells, DNA, proteins, and other bioactive substances to better guide tissue formation. Currently with the increase in technology by 2022, the global 3D bioprinting market is expected to reach $1.82 billion and will include products for dental, medical, and food applications[3]. Although it's still in its early stages with regard to functionality, 3D bioprinting shows great promise for advancing tissue engineering toward organ creation.

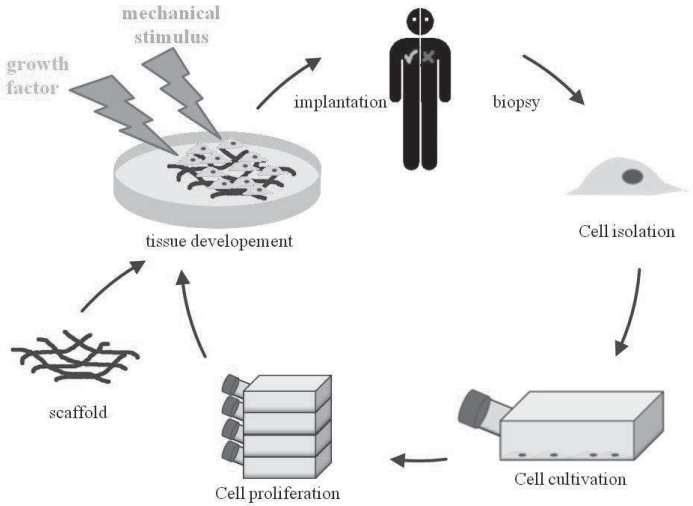
Bioprinting Process

Bioprinting contains three steps: pre-processing phase, processing phase, and post-processing phase. There are four types of bioprinting methods: inkjet 3D bioprinting, microextrusion 3D bioprinting, laser assisted 3D printing (LAB), and stereolithography (SLA). Zhang et al. mentions that scientists have made great progress in making molecules, cells and organs by inkjet printing. Molecules such as DNA have been successfully printed to study cancer. Researchers have found it easier to use laser-based printing (LAB) to make cells like human dermal fibroblasts, BPAECs, and breast cancer cells. An advantage of microextrusion 3D bioprinting is the ability to print cell densities for tissue formation. PAB has been used to print cells and organs. SLA has the highest fabrication accuracy[5]. Bioink is the material that is printed in layer-by-layer fashion during the process of bioprinting. Bioink is made up of cellular material and a scaffold. Scaffolds are important in the printing process. Bioink scaffolds must provide cells with protection from the mechanical stresses of printing. They also must support cellular growth without affecting the cell phenotype. There are three types of scaffolds hydrogel, synthetic, and natural. Hydrogels are the most important bioink. Hydrogels are polymers that mimic the environment of the body's tissues. Synthetic polymers are mainly used in cellular bioprinting. They can be modified with different physical properties in terms of tissue response such as chemical structure and composition. Natural polymers are most widely used as printable biomaterials[5]. They also provide tissue that guide cellular behaviors including migration, differentiation, and maturation.


A
Human body
Isolation
Cells
Proliferation
Large number of cells
Bioprinting
Transplantation
Drug discovery
Applications
In vitro disease study
Cell-laden scaffold
B
Inkjet bioprinting
Actuator
Thermal or piezoelectric
Bioink droplets
C
Laser-assisted bioprinting
Donor layer
Bubble
D
Extrusion bioprinting
Pneumatic or screw
E
Stereolithography bioprinting
Pre-Processing
Processing
Post-Processing
Imaging: CT/MRI
CAD
Bioink Components
Additives
Growth Factors
Chemicals
Microcarriers
Others
Cellular Material
ESC's
MSC's
iPSC's
Scaffold
Natural
Synthetic
Hydrogels
Bioprinting Technique
Inkjet
Extrusion
Laser Assisted
Stereolithography
Maturation in Bioreactor
Bioprinted Tissue

3-D Bioprinting For Bone Tissue Engineering

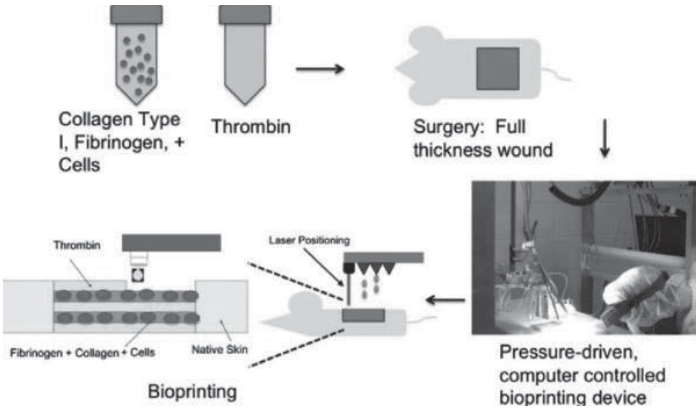
The aim of tissue engineering is regeneration, replacement, or restoration of defective living organs and tissues. Biomedical scaffolds are commonly used in biomedical and tissue engineering. For bone engineering, the main advantage of 3D bioprinting is that it allows the creation of scaffolds with controlled cell distribution. Bishop et al. states that the advancement of bioprinting methods and ink materials for bone engineering has helped develop 3D scaffolds for bone defect repair. Scaffolds for tissue and organs have several functions: it should provide pathways for cell attachment and migration, transfer growth and waste products, and sufficient mechanical properties[1]. Biocompatibility and biodegradability are important tissue-engineered scaffolds for bone defect repair. Biocompatibility is important for any tissue-engineered scaffold because it allows cells to migrate without removing a positive immune reaction. Biodegradability is also an essential characteristic for a scaffold to provide support while the new bone is forming. As for bioinks, the bioinks that mimic ECM components (e.g. structural proteins and biomedical cues) are attractive towards the development of functional tissues and organs[5] although technologies for 3D printing of tissue-engineered scaffolds are an area of research undergoing rapid advances. There's hope that these 3D printed tissue-engineered scaffolds may be the key to giving



those suffering from bone defects a chance for better life.

Bioprinting skin and wound healing constructs

Wound healing is a complex procedure involving a series of cells and cytokines. The availability of biomaterials and advances in bioprinting demonstrates that wound dressings can be successfully made. Bioprinting is also used to create skin equivalent grafts. Skin can be modeled as a 3D structure consisting of subcutaneous tissue, dermis, and epidermis each which contains multiple cell types for skin grafts. In vitro and in situ bioprinting are two styles for skin bioprinting. A study demonstrated that 20 layers of fibroblasts and 20 layers of keratinocytes embedded in collagen were printed by LaBP to create simple 3D skin equivalent like structure[4]. After the printed skin constructs were cultivated for ten days, it showed the formation of gap junctions, proving that in vitro bioprinting creates skin tissue. The 3D printed skin tissue was biologically similar to human skin tissue. The viability of in situ bioprinting was tested using inkjet delivery system. Human keratinocytes and fibroblasts were loaded into the printer and two cells were printed onto a full thickness skin defect. This showed that two different skin types that mimic normal skin can be directly printed onto the wound sites[4]. Even though full functionality is not included in the skin constructs, similar skin equivalents have been successfully printed. Patients who have burns and full thickness wounds may benefit from printed skin equivalents,



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offering them less pain or improved cosmetic outcome.

Organ Regeneration

Organ failure is increasing due to damaging injuries or diseases. Often times, there isn't always an organ available for the patient or the patient's body may reject the donated organ. In search for alternatives, tissue engineering is being explored as a possible solution. However, 3D bioprinting of organs is a comprehensive approach, but it offers the production of living organs. It allows multiple cell types to mimic natural organs. More importantly it enables the creation of functional tissues with neural networks. Cui et al. states that the three crucial requirements in 3D printing biological tissues and organs are biomimetic structure (modeling and resolution), biocompatible and bioactive components, and bio-microenvironment, either in vitro or vivo[2]. Because the bioprinting process for organ/tissue is so complex, the post-bioprinting process involves three phases: cell viability, mass transport and mechanical stimulation, and construct maturation. Cell viability is crucial because if the printing procedure time is long, this may impact the cells viability. Without nutrition the cell viability will decrease. In mass transport and mechanical stimulation it is essential to provide the cells with oxygen and nutrients during the culture period. Taking care of them is important because after the culture period the cells must be able to function properly. In construct maturation the cells must be able to reproduce to form cell-to-cell connections for communication with each other. They must be able to perform natural biological functions. Over some time, the cells create tight junctions which offers the ability for the cells to reorganize into 3D tissue[2]. After in vitro maturation the construct needs to be put into the patient's' body for vitro integration. This phase will involve monitoring the function of the construct post-implantation.

Conclusion

3D bioprinting is an additive manufacturing technique used to fabricate 3D structures. This additive process enables the manufacturing of 3D products by having control with high reproducibility. Bioprinting has helped many fields including tissue engineering, wound healing, and organ regeneration. Many of the challenges facing the 3D bioprinting field relate to specific technical, material, and cellular aspects of the bioprinting process. Even though the field is at an early stage, it has already created several tissues that are functioning properly. 3D bioprinting shows great promise for advancing tissue engineering toward organ fabrication, ultimately saving lives.

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The Printing Press: A Standard Language, A Unified People

Miriam Sterrett

What if information, both knowledge and ideas, could be transported and copied with ease and efficiency compared to the time it took to write a page by hand? In the second half of the 15th century, Johannes Gutenberg of Mainz, Germany did precisely that with his moveable- type printing press. Among its many effects, it had an influence on the availability and affordability of reading material, helped art to become more accessible to the middle classes, effected the spread of news during the late Renaissance, and over time sped along the standardization of language.

Gutenberg's press was revolutionary because it made printing more practical and efficient, therefore making printed material in all forms more accessible to the common man. It was this and the printing press itself that sped along the process of language standardization. Without the printers producing books or people buying and reading them, allowing in turn for the printers to try to print faster and more efficiently, the standardization of the English language would have taken much longer. With this came several important steps toward nationalism. The development of a language that all could communicate within and a national literature that all men could read and claim as theirs, making more available a pool of shared ideas that men were able to unite around. Because of this, a base for a particular national identity was built as they read the same works. With a common printed language, the English were one people, united in as Benedict Anderson says, "Imagined Communities" (Anderson 1991).

Johannes Gutenberg of Mainz, Germany was a goldsmith who notably published the beautifully illustrated Gutenberg Bible, completed about 1454. He used techniques common to his trade to develop the moveable-type printing press. The books, newspapers, and pamphlets printed on his and similar presses were stamped with ink spread on rows of moveable type. This type, letters made of lead or cast iron, was slotted into frames to form lines of words complete with punctuation. Once the type was set, a press could produce hundreds of copies in several hours, causing the process of making books to become more efficient than a copyist (Cole 391-392). Within a generation, this printing press spread across Europe appearing in England by 1476, not even fifty years after it was first introduced in Germany. The printing houses that developed as a result were influential in the speed at which language was standardized.

These printing houses generally had a master printer who oversaw all the work; under him were journeyman printers also known as compositors or press men, these men, as travelers, brought traditional as well as unusual spellings with

them to each individual printing house. By this traveling from one printing house to another, they were the means of introducing more modern spellings and spreading them around England. Under the compositors were apprentices, who entered this position around the age of fifteen and served from five to seven years. These apprentices came from all over England and just like the compositors brought variations, however, these were more in how they spoke than in the spelling they used. These boys were mainly taught to write Latin in school therefore, they had to be taught English and increasingly it was a standardized English at the printing houses. (Howard-Hill p.19).

Each master printer taught the apprentices under him the spelling variations possible for line justification. Justification was the need to completely fill a line with type and the most common method was spelling variation. Possibilities included removing a "e" or changing a doubled consonant (Howard-Hill 25-26). Here it becomes evident, as Sasaski says in *Publishing Nations Technology and Language Standardization*, that compositors did not consider spelling to be a system at all and as previously stated, it was a system that many of the apprentices had to learn. It was because of this that as book after book was printed the printers developed a system and the English language was standardized as a practical rather than a principled measure.

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Before the printing press, the spelling used for most European languages was largely phonetic while afterwards the spread of words became dependent on printers (Sasaki 1017). Another variable to be considered is that the compositors did not follow the spelling of their manuscript, even if the work was written by an orthographer. On examining Samuel Johnson's dictionary published in 1766, many years after the printing press began to have an impact, the English language had developed a great deal. This dictionary was by no means the first of its kind, but it certainly is the first that was as detailed and expansive. Though some of the words it contains no longer apply to the world of the 21st century, those that do have very similar spellings to those we use in English today (Johnson).

As spelling was not a planned system, variation remained common and its causes broad. However, a growing demand for books further pushed a standardized English Language. Though the pressure of line justification was relatively small what did have a significant impact was the need to set this new moveable type efficiently. While regional influences might have lingered, the simple reality of market demand prompted and promoted predicable spelling. A

compositor who knew at once where the type was in the tray and what the spelling for a word should be was far more efficient than one who had to decide how to spell each word in each line of type. These modern efficient spellings were quite often a simplified form, made by dropping letters rather than adding them. It was in casting off, the initial stage of estimating how much room each line would take, as in the other steps of the process, that printing was made gradually more efficient by these simplified spellings (Howard-Hill 28-29). Following this, as simplified spelling led to books being printed faster, this modern spelling was seen in more books and used more consistently. It is here where the apprentices and journeymen printers are significant for when they traveled to new jobs, they spread the new efficient ways of spelling that they had discovered with others who in turn shared theirs. It was also because compositors did not follow the spelling in their copies that more simple, efficient ways of spelling words were found and printed in books. Nonetheless, the standardization of the English language was not a project and was not in any way intentional. It was in the beginning a risky venture and was mainly supported by instructors, clergy, lawyers and other private men (Sasaki 1014).

While detailing the process that began with the printing press and led ultimately to a united English, it is necessary to discuss another effect of the printing press and how it caused ideas and reading material to be far more available to all people. From 1450-1500, the fifty years following the invention of the press, the price of books fell two thirds (Dittmar 1133). This is an impact of the press which is quite easily understood. The moveable type printing process was both a more efficient and less expensive way of producing reading material. Another variable that aided this accessibility was the greater availability of paper beginning in the late thirteenth century. Using rags to make a thin paper instead of parchment was a relatively new method (Cole 392). Through the press, information was also made transportable and ideas spread with ever increasing speed. Probably most important, however, in this category, is the ability for an author to become well known and inspire a following without meeting the readers of his works or speaking to them, which would have formerly been the primary means of gaining support for ideas (Eisenstein 316).

In the *Printing Press as an Agent of Change,* Eisenstein argues that Daniel Defoe and Desiderius Erasmus agreed that a much wider audience could be reached by writing books than giving a speech or preaching an obscure sermon (Eisenstein 316- 317). The invention of the printing press brought about the availability of many works that before would never have been accessible. Many of those buying such works were part of the urban middle classes (Dittmar p.1139). Writings of the Ancient Greek philosophers and other classic authors could now be purchased and read. And along with these, works by distinctly English authors present and past were published such as Geoffrey Chaucer, William Shakespeare, Edmund Spenser, John Donne, and Christopher Marlowe, to name a few. Much of the literature written by these authors, Chaucer excepted, was written at the end of the 16th century or the beginning of the 17th century. *A Midsummer Night's Dream* by Shakespeare was first published in 1600 and reprinted in 1616 (Howard-

Hill 17) while Spenser's *Faerie Queene* was published in 1590. In *Early Modern Printers and the Standardization of English Spelling*, it was argued that by the end of the 17th century the English language had 'predominantly modern' spelling and that in the works that were printed, the greatest progress in that direction occurred after 1630. These authors were often not widely read but in them the English language had the beginnings of a national literature. This literature was built on the language made possible by Gutenberg's press and spread throughout the country because of the increasingly efficient production of books which were more and more available to the common man.

In many countries, the fact of a single national literature in a language that all men could understand, speak, and learn to read was not as simple as England. In a continent like Africa even within countries, there is no single language on which to base a national identity or literature. There were ethnic literatures, but no native tongue could unite every man in Benedict Anderson's "Imagined Communities." This may be the reason for the lack of unity in such countries where they had to turn to English, in many cases the language of their conquerors, to create something like a national literature. Men and women are able, through imagination, to visualize a link between themselves and those outside their social reach (Pavlenko 590- 592). The language that a person is able to speak influences their sense of national identity and who they feel in communion with. In this case, an "Imagined Community" may be formed from those who previously had little in common (Anderson 1991). A standard language encourages national unity and through that nationalism, a sense of being one,with fellow country men and women.

Thus, with the invention of the printing press and the development over many years of a standardized language easily accessible in print, which in turn helped to build a growing national literature, comes the idea of a national identity. Nationalism developed from the imagined harmony and agreement of those who may never have met. The process began when Johannes Gutenberg brought forward the technology of the printing press. That press with its innumerable effects began the process which ended in the English becoming the English, able to imagine a united history time and again with their imagined brothers. The starting point of this complicated process, ending in the development of nationalism, was brought about by the invention of one man, a goldsmith from Mainz, Germany and the movable-type printing press.

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Love and Abandonment: "The Chrysanthemums" and "A Rose for Emily"

Benjamin Sacristan-Noonan

William Faulkner's "A Rose for Emily" and John Steinbeck's "The Chrysanthemums" are stories about two emotionally neglected women, Emily and Elisa, who are presented with, and ultimately denied love. Over the course of the narratives, both Emily and Elisa become attached to, and eventually rejected by relative strangers. When faced with rejection, both women suffer psychologically - one by breaking down in tears, and the other by murdering her beloved in a desperate attempt at preservation. Ultimately, these stories illustrate the emotional and psychological damage brought about by being abandoned by love.

The prevailing theme throughout both stories is the desire for love and affection felt by the women. Emily's father was overprotective, and as result, Emily reached the age of thirty without ever having been in a relationship. In contrast, Elisa is in a stable relationship with her husband, Henry. It is soon evident, however, that Henry - while attentive - does not truly understand Elisa. It is in this sense that, like Emily, Elisa is starved for love. The most prominent example of the women's desperation is shown in their reactions to the possibility of love, and then to the eventual reality of abandonment. For example, Emily immediately clings to Homer, but when the relationship hints at becoming serious, Homer leaves. He later returns, but this isn't enough for Emily; the shock of his initial abandonment emotionally and psychologically distressed Emily so greatly that she murders him to prevent another abandonment. Elisa, on the other hand, is more complex. She falls for a drifter after he expresses an interest in her prized chrysanthemums, something her husband fails to do. This small act of affection instills within Elisa a confidence she wasn't aware she possessed. However, upon the realization that the drifter merely used her for money, her entire morale is crushed, and she returns to her former, submissive demeanor. It is Emily and Elisa's brokenness, and the fact that neither is any better off by the end of their respective stories, that show the ramifications of a life devoid of love.

Prior to meeting their respective love interests, both Elisa and Emily had already suffered a significant amount of neglect from the men in their lives. Elisa, despite being married, feels isolated because her husband, Henry, neither appreciates nor understands her. This is evident in their initial conversation about Elisa's prized chrysanthemums: Henry acknowledges her talent for gardening, but immediately negates the compliment by stating how he wishes she would utilize her gift to grow apples - a cash crop (Palmerino 165). Though this was merely a passing comment, it exemplifies how hollow their relationship is. Henry doesn't care about Elisa's interests; instead, he finds a way to monetize her passion -

in turn, making it about himself. Elisa responds passively, highlighting another major issue - their reluctance to conflict with each other.

In his essay "Steinbeck's 'The Chrysanthemums'," Gregory J. Palmerino analyzes the aforementioned conversation, noting that despite several opportunities for genuine discourse, the conversation between Elisa and her husband remains mundane, with each party avoiding any route that may lead to conflict. For example, Henry ignores Elisa's acknowledgment that she could undertake a new position on the farm growing apples, segueing out of the discussion by proclaiming, "Well, it sure works with flowers" (165). This particular conversation is significant, as had they not taken the path of least resistance, they both would have benefitted. If Henry had seriously considered Elisa's enthusiasm, he would have eventually possessed an enviable crop of apples, and had Elisa earnestly pursued Henry's offer, she'd have undertaken a new position on the farm, perhaps acquiring some of the strength she so desperately desires. Yet, neither attempts to appeal to the other, and as result, both end up bereft of their desires.

Later in the conversation, Henry suggests a night out, to celebrate his recent business successes. However, as Palmerino points out, it's painfully obvious that Henry is not interested in the proposed "dinner and a movie," but rather in attending the fights taking place that night (165). This, once again, illustrates how broken Henry and Elisa's relationship really is. Henry masks his true intentions within a joke, desperately hoping Elisa would agree to go along with him. Elisa's response, however, does not express a disinterest in the fights, but fighting in general (165). This is, perhaps, the most significant excerpt in regard to Elisa and Henry's marriage: it's Elisa's honest admission to conflict avoidance. Though their reluctance to argue allows for their marriage to suffice, it also prevents the relationship's dynamic from changing, resulting in Elisa's continuing feeling of isolation.

Emily Grierson, on the other hand, initially suffers not from a husband or lover - but from an overbearing father. Described as "that which had robbed her" (Faulkner 37), it becomes evident over the course of the narrative that Mr. Grierson's dominion over Emily resulted in serious psychological trauma. Faulkner describes their relationship as "a tableau; Miss Emily a slender figure in white in the background, her father a spraddled silhouette in the foreground, his back to her and clutching a horsewhip, the two of them framed by the back flung door" (36). In its most innocent sense, this depicts a father looking after his beloved daughter, warding off those he deems unworthy. His vigilance, however, comes at a great cost to Emily. She, like Elisa, spends much of her life isolated, never truly becoming the woman she had the potential to be.

There is, however, a much darker interpretation of the aforementioned tableau, the possibilities of which must at least be considered - though not necessarily taken as fact. Faulkner uses very specific, violent language in his description of Emily and her father, alluding to the possibility of abuse. The most obvious example of this can be seen in the way Faulkner portrays the two: Emily appears powerless, trapped within the shadow of her more powerful father, who stands dominantly over her. Moreover, Mr. Grierson stands clutching a horsewhip

- which doubles not only as a weapon, but as a sex apparatus as well. This complete dominance, coupled with sexual insinuation, leads the reader to hypothesize that Emily may have suffered abuse from her father. This abuse - whether emotional, physical, or sexual - clearly results in serious psychological damage, squandering Emily's potential as a woman. This bears a striking resemblance to Elisa's circumstance, in the sense that both women are held back by the people who should strengthen them the most.

Setting plays an important role in both stories, as well. "The Chrysanthemums" takes place in the dead of winter on a farm in Salinas Valley, creating a feeling of hopeless desolation. Described as a "time of quiet and wanting", the valley is painted as an almost alien landscape: the air is frigid, the crops have been harvested, and the fields are coated in a thick fog, closing off the metallic earth from the "pale cold sunshine" of the surrounding areas (Steinbeck 229). This description bears a striking similarity to Elisa's condition: both are seemingly fertile beings, and yet remain utterly barren. Even the prospect of rain (signifying life) seems far-fetched, as Steinbeck reminds us, "fog and rain do not go together" (229).

Palmerino describes this concept of fog and rain as analogous to Elisa and Henry's relationship; Elisa, symbolic of fog, is distant and ill-defined, while Henry, representing rain, is simply something to be longed for, but never attained (165). This theory adds significant weight to the aforementioned quote, as a mere observation of weather patterns suddenly becomes a forlorn analogy of a broken relationship. It's interesting to note that - despite the monumental importance of the quote - Steinbeck uses it only in passing, and never refers back to it. Yet, it is the understatement which truly makes the quote heartbreaking; there is no great debate - their incompatibility is stated as fact. In essence, it is in Elisa and Henry's nature to "not go together" (Steinbeck 229).

As well as symbolizing the brokenness of Elisa and Henry's relationship, the setting of "The Chrysanthemums" is physically isolating, as well. For example, the majority of the story takes place on a ranch, meaning that Elisa's nearest neighbors are at least several acres away. Steinbeck also describes how - due to the fog - the Salinas Valley is "closed off . . . from the sky and from all the rest of the world" (228). Furthermore, Elisa is somewhat hostile to newcomers, as is evident by her interactions with the tinker. This, coupled with her relative isolation, implies that Elisa has few chances to meet new people, and even if she did, she most likely would not bond very well with them.

Emily, on the other hand, is not isolated by location, but by classism and the time period in which she lives. Being an aristocratic, white woman in the Antebellum South, Emily is near royalty. This status, however, is not the blessing it would appear to be; it isolates her from her peers, turning her into more of a concept than a person. This is evident in the narrator's description of her funeral: "our whole town went to her funeral: the men through a sort of respectful affection for a fallen monument, the women mostly out of curiosity to see the inside of her house" (Faulkner 33). Through this passage we see that despite a large turnout, Emily's death did not truly affect anyone. The women "mourners" present a cruel

indifference; they attend out of curiosity rather than grief. The men, however, do not attend to mourn Emily, but to mourn an antiquated way of life. The Grierson name represented the archaic idea of pre-Civil War Southern aristocrats, and due to her resistance to change, Emily became the town's symbol of the past. This idolatry, however, only serves to distance Emily from the town.

Another example of Emily's isolation can be seen through the narrator's divisive language. Throughout the story, the narrator mainly speaks of two parties: "we" (the town) and "her" (Emily). The use of a collective, first-person pronoun (we) implies that the story is from the point of view of the townspeople, or at least from a narrator acting as the embodiment of the town. Logically, one can assume that the town considers Emily to be an outsider, as they refer to her using an objective third-person pronoun (her), highlighting the divide between the two. In her essay "Faulkner and Steinbeck: Thematic and Stylistic Resonance in the Early Stories", Mimi Reisel Gladstein points out how the narrator often sees Emily from a distance (88). Much of the narrative stems from stories passed down over generations - for example, the anecdote of Emily's taxes being remitted. Though initially appearing as if it had been a recent event, we eventually learn that Colonel Sartoris had been dead at least a decade, meaning that it must have occurred years before. This implies that the narrator was not present for a majority of the events in the story, and possibly did not even know Emily, which adds to the sense of distance between Emily and the reader.

Despite the suffering they've endured, neither Elisa nor Emily reach their breaking point until they are abandoned by their love interests. Elisa's love come in the form of the tinker - a mysterious traveling repairman. Despite her initial abrasiveness, Elisa soon falls for his charm, to the point where she considers cheating on Henry. Leroy Thomas compares Elisa's meeting with the tinker to a sexual encounter, noting how throughout the conversation she strips away her men's clothing, allowing her to appear more feminine. He then describes how her voice "grows husky" and how her breasts "swell passionately" (Steinbeck 233) - both of which are innate signs of sexual arousal (50). This interpretation is important as the ordinarily tough Elisa shows incredible vulnerability. The physical stripping of her clothing is tantamount to the emotional stripping of her defenses, to the point where she is left "crouched low like a fawning dog" (Steinbeck 234). It's important to note that not even Henry is made privy to Elisa's animalistic desires, making her interactions with the tinker all the more significant. She instills an enormous amount of trust in him, making his eventual betrayal all the more damaging.

The tinker's betrayal, of course, is neither malicious nor intentional. In fact, if one were not aware of Elisa's troubles, it could even seem trivial. He does not emotionally engage her and leave, as Homer does Emily. Nor does he respond to her sexual advances. He merely flatters a potential customer in hopes he'd be hired. Yet, it is the mundanity of the interaction that makes it so heartbreaking. What Elisa interprets as love is merely a business transaction to the tinker. The semblance of confidence and personal freedom she'd built up is shattered the instant she finds her precious chrysanthemums discarded on the side of the road.

Elisa comes to terms with the fact that, despite her greatest efforts, she is not as strong as she thinks. She realizes the truth of the matter is that she's trapped in a life she hates and condemned to live it with a man who doesn't understand her. It is in this moment that she breaks: she's too heartbroken to hold back tears, yet still unable to reveal her emotions to her husband. Instead, she turns away, leaving her more alone than ever.

Emily, on the other hand, falls in love with Homer - a carpetbagger and day laborer. From afar, their relationship appears strange and unlikely. At the time the story takes place, it was almost inconceivable that an aristocratic woman would date a lower-class man. Even more, Homer was not the marrying type, which begs the question: why would a self-affirmed bachelor steadily date a recluse? The answer, of course, is that it was simply a matter of convenience. Homer takes advantage of Emily's desperation, granting her his affection in exchange for a place to live. Though immoral, ultimately, this proves to be symbiotic as it provides Emily with what she's been longing for her entire life - love. This love, however, was conditional. Homer, after being pressured by Emily's cousins to further the relationship, flees, only returning after the cousins depart. Nonetheless, the initial shock of his abandonment terrifies Emily so greatly that she murders him upon his return, thus ensuring that he stays forever hers. This is a testament to the psychological damage Emily suffered - and yet, it doesn't end there. Emily, so distraught from Homer's abandonment, hides the body in her bedroom and proceeds to sleep with it for the remainder of her life.

In her essay "Faulkner's 'A Rose for Emily'", Elizabeth Carney Kurtz discusses Emily's necrophilia, relating it to the title of the story. She first identifies a rose as a symbol of love and then goes on to explain how recipients of roses often preserve them within the pressed pages of a book to serve as a reminder of pleasant memories. Kurtz then likens Homer's body to a rose, explaining how - by preserving it - Emily uses it to memorialize the love she once had (40). Kurtz's assessment, while logical, grossly deemphasizes the gruesome nature of Emily's actions, and ignore the sources, as well. People do not murder their loved ones simply because they're lonely; Emily's violence stems from years of emotional abuse at the hands of her father, followed by years of social isolation. Her acts of murder and necrophilia are not malicious in intent, but simply the psychological fallout of a lifetime of emotional abuse, with Homer's body serving as a constant reminder of what she could never truly possess.

While admittedly more dramatic than Elisa, Emily's actions still stem from the same vein of sorrows shared between the two; both women, after being abandoned by love, are distraught by the realization that they are condemned to their loneliness. However, while Elisa internalizes her sadness, Emily lashes out in a final desperate attempt at preservation, in turn destroying that which she loves. This failure leaves Emily in a relatively similar position to Elisa - namely, hopeless. Elisa comes to terms with the fact that she is not the strong woman that she once thought she was, and Emily becomes a hermit, desperately clinging to the decrepit remnants of an old love.

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Constructions of Gender through Classical Athenian Theater

Hernan Sanchez Garcia

Ancient Greece as a whole is thought by many to be the birthplace of Western civilization, which is really due to the work of one specific city-state, Athens, during its classical age 500-336 BC. Athens has been influential in many areas such as philosophy, craftsmanship, literature, and theater. Theater has served as a conduit for expressing complex questions revolving around the ideas of equity, class and gender. As a result, Athens cemented its place in the Ancient world as a city of progression for their standards. As was common of the Mediterranean world, many of these societies were patriarchal to varying degrees. Focusing solely on Athens, women and men were heavily segregated, each sex having to face strict protocol according to gender. Although not fully participating in the gender binary, the Greeks did set up the basis for such ideology by putting the masculine against the feminine, as opposites. The idea of binaries was already constantly seen throughout Greek culture within their lore and plays that depicted the battles of good and evil. The legend of Pandora explains the creation of women, their purpose for being serving as punishment towards man, by opening the box that would release miseries upon them, for accepting the fire Prometheus stole from Zeus. Theater serves as an interesting conduit to express gender relations, because of its origins in rituals to honor Dionysus who has been often referred to as the God of Women. All of this raises the question, "How did the origins of classical Athenian theatre shape or enforce binary gender views?"

Classical Athens is well known for being the birthplace of theater, with the creation of three genres, comedy, tragedy and satyr plays. Each one has its own significance and importance in the way it portrayed messages. A common misconception is that the satyr is a comedy play, which is not the case. Although comedy and satyr are humorous in nature, they serve two different purposes.

Comedies evolved from the drunken revelry of the Komos, a parade in which participants would dance around in the temporary madness brought on by wine where they would sing outrageous spontaneous songs during the Dionysia, a festival held in the honor of Dionysus in Athens.[1] Comedic playwrights such as Aristophanes would use comedy to raise issues with Athenian society by having a well-known figure attempt to solve a societal problem with a ridiculous solution.[2] For a rather strict society laden with social protocol, most anything was allowed on stage in comedies, such as the outright mocking of gods as shown in "The

1 Bieber, Margarete. *History of the Greek and Roman theater.* Princeton: Princeton University Press, 1961

2 Wiles, David. *Greek Theatre Performance An Introduction*. Cambridge: Cambridge University Press, 2000

Frogs" by Aristophanes, where he has the god Dionysus, the namesake god of the festival, excrete all over himself in fright after seeing the Empusa, a shape-shifting female demon.[3] If even the gods could be mocked without consequence, then no one was safe from insult by comedy playwrights.

Satyr plays differed in origin and purpose compared to the comedies of Classical Athens. For one, they had to have a chorus of satyrs, drunken half-goat men with an extreme fondness for sex and wine.[4] As creatures associated with nature, to portray their indulgent behavior, satyrs were often depicted with large erect penises.[5] By having a biological feature symbolize their lack of control, it brings about the impression that such traits are ingrained within them and therefore fixed. Such notions would then extend into the portrayal of women, who were also seen as creatures related to nature. Their purpose unlike comedies, was not to further any political message or raise an issue by breaking the tension with laughter, but simply to put people in a good mood.[6] Satyrs were placed in heroic myths and the audience would just sit back and laugh at their antics such as in Euripides' *The Cyclops*. *The Cyclops* can be thought of as a parody of the well-known encounter between Odysseus and the Cyclops in Homer's the *Odyssey.*[7] While the *Odyssey* was fairly serious, portraying the near-death escape of Odysseus and some of his men, no one dies within Euripides' *The Cyclops*. With men still in danger, the addition of satyrs lightens the mood as they fight off the sexual advances of the Cyclops while attempting to steal sips of his wine. Satyr plays like this one would be performed at the end of three tragedies at the end of each day for three days of the Dionysia.[8] Through the use of Dionysus' faithful servants, the satyrs, it helped strengthen the ties between the god and theater. At the end of each satyr play, the actors in satyr costume would celebrate in Dionysus' sanctuary, and at the end of festivities, they would leave their masks in the temple as offerings.[9]

Tragedy, like the comedies, developed from songs known as the dithyramb.[10] The subject of the dithyramb revolved around the struggles faced by Dionysus within his life. Dionysus was born from a mortal woman, Semele, a lover of Zeus. Hera furious at this, tricked pregnant Semele into witnessing Zeus's divine form, killing her. Zeus not wanting to lose his son, stitched Dionysus to his thigh and thus was granted a second birth as well as divinity.[11] His constant struggles with Hera, as well as his fight for recognition, would depict him as a bit of an outcast as he differed from the other gods for having a human as a mother. Content like this allowed for the variety in scenes to be reenacted as opposed to the other gods who had much simpler origin stories.[12] Aphrodite simply sprung

3 Bieber, Margarete. *History of the Greek and Roman theater*. Princeton: Princeton University Press, 1961
4 Ibid
5 Ibid
6 Wiles, David. *Greek Theatre Performance An Introduction*. Cambridge: Cambridge University Press, 2000
7 Ibid
8 Bieber, Margarete. *History of the Greek and Roman theater.* Princeton: Princeton University Press, 1961
9 Ibid
10 Wiles, David. *Greek Theatre Performance An Introduction*. Cambridge: Cambridge University Press, 2000
11 Bieber, Margarete. *History of the Greek and Roman theater.* Princeton: Princeton University Press, 1961
12 Bieber, Margarete. *History of the Greek and Roman theater.* Princeton: Princeton University Press, 1961

from the foam that arose when the castrated testicles of Uranus threw them into the sea. The other deities, aside from Zeus, were not given much variation within their origin stories, as they were swallowed and waited to be freed as adults. Dionysus was a fairly new diety compared to other Olympian gods, most of whom were developed during the Mycenaean Era.[13] The difference in nuance in origin story from the Mycenaean Gods to Dionysus during the sixth century B.C, shows how focus has shifted with only Zeus, the King of Gods, receiving a detailed origin story to later on giving Dionysus, an outsider god who may have been adopted from the east. His cult proved to be unique, because they would not just reenact the god's life but also create new material.[14] Choruses, dressed as satyrs, would form and compete against other tribes. The winner would win a goat, the sacred animal of Dionysus; tragedy translates to goat song.[15] It was not until the beginning of the sixth century that Periander of Corinth would shift the focus of the dithyramb to other mythological figures and the satyr costume was then moved to satyr plays.

Dionysus no doubt served a crucial role in the development of theater, which is due to what he is best known for, the God of Wine. According to Ancient Greek myth, Dionysus was the first to cultivate the wild vines and produce an intoxicating drink, that being wine.[16] Because of its divine origin, it was seem as something potent. Divinity was thought to be beyond mortal understanding, and as a result Dionysus was closely related to the concept of mysteries.[17] Followers would seek to understand the Dionysiac Mysteries, which promised purification, revelation, and a vision from Dionysus.[18] What is unique to note is the purification was not of physicality but of spirituality through the feeling of ecstasy gained from wine.[19] Revelation depended on no priest or priestess but the individuals themselves connecting to the god through wine, which would grant them a vision from the god.[20] Never outright, Dionysus has been depicted as a trickster god with unclear intentions as he has been known to curse man with madness but also bless individuals with freedom of ecstatic feelings.[21] Very true to the nature of the god, his worship breaks social norms with the lack of a religious hierarchy and furthers him as a distinctive deity. His followers would call themselves a part of the holy thiasus, holy herd, and liken themselves as his goats, a tragos.[22] Song, dance and imitation were considered as forms of worship to Dionysus, and so anyone who participated in either type of play was considered a part of the thiasus, his goat.[23] Therefore as Margarette Bieber best puts it "Tragedy then is the song of the holy

13 Ibid
14 Ibid
15 Wiles, David. *Greek Theatre Performance An Introduction*. Cambridge: Cambridge University Press, 2000
16 Bieber, Margarete. *History of the Greek and Roman theater.* Princeton: Princeton University Press, 1961
17 Bieber, Margarete. *History of the Greek and Roman theater.* Princeton: Princeton University Press, 1961
18 Ibid
19 Ibid
20 Ibid
21 Ibid
22 Wiles, David. *Greek Theatre Performance An Introduction*. Cambridge: Cambridge University Press, 2000
23 Ibid

thiasus in honor of the god."[24] Only within Dionysus' cult could drama emerge because spiritual transformation could only be achieved through wine to give the person the religious insight to become an actor.[25]

Gender would be a theme that is constantly explored within Greek theater, and Dionysus, the patron God of Theater, was also dubbed as the God of Women.[26] Dionysus was different in image from the other gods; instead of embodying the male standards of the Greeks at the time, he was portrayed as an androgynous god, a young man who exuded effeminate charm.[27] He was often depicted as slender, long haired and pale and as a nature god; he was also seen as unpredictable, much like how women were thought to be at the time.[28] Men of Classical Athens were expected to be active, tough, courageous, and rational,[29] characteristics nothing like Dionysus who revels in madness and was considered cowardly by Aristophanes in his play "The Frogs." He was not active, as he was often depicted as lounging in the presence of his followers. He broke social norms, and was rather unconventional, but, yet still respected because of his gift of wine. As a result, he would attract followers who were tired of the strict social atmosphere of Athens. Male followers would get drunk, and true to the nature of the Dionysiac cult, imitate and believe to be his followers, the satyrs, while his female followers would call themselves Maenads.[30] Both genders, separate from each other, would go into the woods and enter a frenzied state, as they sought to enter into an untamed natural state.[31] In this mindset, they would sacrifice animals to the god by tearing them apart live, as they believed that Dionysus liked that. This was another distinction between Dionysus and the other gods who like their meat cooked,[32] furthering the notion of Dionysus' role as one to break the social norms. One thing that is interesting to note here, is that man had to undergo a spiritual and physical transformation into a satyr to be able to enter in that frenzied, savage state, whereas the women just stayed women but inhibited by social law.

Although the Greeks did not have a set binary view of gender, they did have a habit of pairing things together as opposites. For example, within myth there is a hero and villain, two opposites who are used to define one another. Gender could be looked at in the same way within Classical Athens, two opposites used to define one another. Aristotle, within his texts has consistently attributed women's inferiority to biology and thus innate.[33] His reasoning is on the basis that women have wombs and as a result they were assigned a job by nature,

24 Bieber, Margarete. *History of the Greek and Roman theater.* Princeton: Princeton University Press, 1961

25 Ibid

26 Stehle, Eva. *Performance and Gender in Ancient Greece*. Princeton: Princeton University Press, 1997

27 Zeitlin, Froma I. "Playing the Other: Theatricality, and the Feminine in Greek Drama." *Representations*. No. 11 (1985): 63-94

28 Ibid

29 Rubarth, Scott. "Competing Constructions of Masculinity in Ancient Greece." *Athens Journal of Humanities & Arts*. 1 no. 1 (2014): 21-32

30 Bieber, Margarete. *History of the Greek and Roman theater.* Princeton: Princeton University Press, 1961

31 Ibid

32 Wiles, David. Greek Theatre Performance An Introduction. Cambridge: Cambridge University Press, 2000.

33 Smith, Nicholas D. "Plato and Aristotle on the Nature of Women." Journal of the History of Philosophy. 21 no. 4 (1983): 467-478

childbirth. Most popular views of gender at the time did not focus on just the biological aspects but also in mannerisms and in ways of presenting oneself.[34] Masculinity and femininity would be the basis of establishing a binary view of gender expression as one could not be both. As mentioned before, men were expected to be rational, tough and courageous whereas the women would be the opposite, irrational, weak, and cowards.

Hesiod's Pandora best summed up stereotypes of women at the time. Pandora was conceived as a punishment for man for accepting the fire stolen by Prometheus to Zeus.[35] Pandora, the first woman, was created to be easily swayed so that Zeus would trick her into opening the box that would release miseries upon man.[36] Because she was an artificial creation and not a product of consummation, she is different from man, almost like a separate race.[37] Femininity, however, was not defined by her, but rather by the Mother Goddess, Gaia.[38] As a result Pandora is just an imitation, and because of her flawed disposition, she and no other mortal woman could be trusted, as they were perceived to be flawed in nature. As a result, mortal women have no ownership over birth, as it was seen as a process separate from them. Zeus through the fealty of Hecate, the goddess of femininity, takes ownership of that process giving males reproductive power.[39] Although goddesses were honored in this patriarchal society, the goddesses were closely aligned with male goals. Athena, born of Zeus, has no mother and as a result is a "Woman's Man." All of the Olympian gods, by being swallowed by Kronos were given a second birth from him. Zeus who hid in a cave was given a figurative second birth as he arose from the cave hidden in the earth. Aphrodite, the goddess most aligned with feminine nature was also sired by just a male, Uranus, who was the Origin of Masculinity. Dionysus was also given a second birth and a new life as he gained immortality from the thigh of Zeus.

Plays like "Lysistrata," a comedy by Aristophanes and "Medea," a drama by Euripides, give a better insight as to how these notions of gender expression were portrayed on stage. "Lysistrata" was written in the early spring of 411 B.C.E, during the twentieth year of the Peloponnesian War, which Aristophanes was against.[40] The plot begins with Lysistrata who, tired of the war, plans to withhold sex from her husband and persuades the other women to do so.[41] Here Aristophanes is having his first comedic moment by bestowing a woman with reason. If the definitions of femininity and masculinity are being switched by giving Lysistrata, reason, he is making the men irrational. A second thing to note is that women, who were perceived to be susceptible to Dionysus, were believed

34 Ibid

35 Zeitlin, Froma I. "Playing the Other: Theatricality, and the Feminine in Greek Drama." *Representations*. No. 11 (1985): 63-94

36 Zeitlin, Froma I. "Playing the Other: Theatricality, and the Feminine in Greek Drama." *Representations*. No. 11 (1985): 63-94

37 Zeitlin, Froma I. *Playing the Other: Gender and Society In Classical Greek Literature*. Chicago: The University of Chicago Press, 1996

38 Ibid

39 Ibid

40 Aristophanes. *Lysistrata*. ed, Rudall, Nicholas et all. (Chicago: University of Chicago Press, 1991)

41 Ibid

to be sex addicts. So by having the women agreeing to withhold sex once again breaks with the definitions of masculinity and femininity. The women now displaying the aptitude to limit their sexual desires, makes the men in turn into sex-crazed animals. In essence, Aristophanes is pointing out the frivolousness of the war by defining the masculine as feminine and the feminine as masculine. In other words, Aristophanes could be making the point that men were behaving as women, which was dangerous to Athenian society.

Euripides' "Medea," depicts a powerful woman who is depicted as a villainess for wanting to establish herself. The plot of Medea follows that she feels abandoned with her two kids by Jason, who is planning to raise his social status by marrying a princess. Medea, a princess, had given up everything to run away with Jason and aide him in his quests.[42] Medea was known as a powerful sorceress, and Creon, the father of the princess decided to banish Medea and her two kids, out of fear of her retaliation.[43] Here, what is interesting to note, is that the woman's' side of the story is fully fleshed out, and we can see her pain at Jason breaking the sacred oath he had with her. After being told by Jason that she is overreacting, she refuses to be humiliated in this way and decides that she is better than this.[44] By defending her own honor Medea is now taking a heroic stance.[45] She gifts a poisoned dress and coronet to Jason's bride and then kills her own two children, exclaiming that she would rather "stand three times in the forefront of battle than bear a single child."[46] Here she makes the rare depiction of the struggles of motherhood, since the kids were always thought to be the product of the father. She refuses to be held down with the expected gender norms and is thus endangering society; however, because she is bold and brash, the mental resolve she has taken up has almost leveled her up a man. As she leaves, she is left feeling calm, because she single-handedly secured refuge and defended her honor.[47] As she rides off in a golden chariot pulled by golden dragons provided by her grandfather Helios, she is depicted as victorious and magnificent, leaving Jason with no kids and no wife. In doing so, she fulfills an accepted archetype in the process -- divine punishment. Although Medea's character is three dimensional, she still only serves the purpose of punishing Jason for breaking a sacred oath, leaving the audience not only with a lesson but a lasting impression.

Through an examination of the origins of Classical Athenian theater, the role of Dionysus, as well as the distinctions between masculinity and femininity, a better understanding is gained of the intricacy and close relationship Classical Athenian theater has had with gender. That understanding has served to demonstrate how Aristophanes's "Lysistrata" and Euripides' "Medea," two female-centered plays, have served to further Athenian notions of gender. The Greeks seemed to only be comfortable with femininity as long as a masculine figure was there to serve as an overseer. Dionysus serves that role through his

42 Euripides. "Medea" *in Greek Drama*, ed, Hada, Moses (Charlottesville: University of Virginia Press, 1960)
43 Ibid
44 Ibid
45 Ibid
46 Ibid
47 Ibid

androgynous figure as he emulates feminine features, but through his divine birth from his father's thigh, he is now tied to the patriarchy. In other words, his femininity is controlled through his origins from a masculine figure. As a result, Classical Athenian theater would impersonate and gender bend through acting, which of course was only reserved for the males. As feminine as the origins of Classical of Theater may have been through Dionysus, the "God of Women," Classical Athenian theater remains masculine through Dionysus' connection to Zeus, allowing for the male perspective of gender to dominate on stage.

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Achilles' Heel Wasn't His Only Problem

Jacob Avchen

When talking about masterworks of literature, it's impossible to have any sort of discussion without mention of the works of Homer. As one of the most famous poets in recorded history, Homer earned a well-deserved place among the absolute best of the best storytellers of all mankind. Because his epics, including the *Iliad*, are considered masterworks, they are subject to even more scrutiny than other works of literature. Indeed, *The Iliad* on the whole brings up questions regarding the nature of fate, the gods' interventions in human life, and whether or not humans have free will at all. One of the major points of discussion when examining any story is its ending, in this case Book 24 of *The Iliad*. We ask, then, does Book 24 bring the aforementioned themes to their logical conclusion based on the rest of the story while also bringing the story of Achilles to a satisfying resolution?

Throughout *The Iliad*, the concepts of fate and destiny are brought up relatively frequently, especially in conjunction with the actions of the gods. Book 22 even opens up by declaring that "… Destiny / Had Hector pinned, waiting for death." (22.8-9). From the beginning of the book, it's made abundantly clear what Hector's fate is, and the gods make sure it comes to pass, even going so far as to rescind help when they realize which side fate is on. In lines 236 to 240 of Book 22, Zeus weighs the two fates of Achilles and Hector, and when Hector's fate sinks down towards Hades, Apollo leaves him. In this way, the Gods seem to be both fate's agents and servants. Everything the gods do in the story serves to further the progression of fate, from Apollo "put[ing] life in [Hector's] knees" to Athena helping Achilles by taking the form of Hector's brother to provoke him into standing his ground (230).

The question brought up by all of the gods' meddling and their careful dance with the fates of humans is whether or not humans have any free will at all, what with their predetermined demises and the helicopter parenting of their gods who may or may not even have their best interests in mind when they act. If not expressly serving the purpose of keeping mortals tied to their fates, the gods seem to act more on random whimsy than anything else. In Book 24, the gods intervene again by preventing Achilles from defiling Hector's body (21-24). Even when the gods act clearly in favor of one party in a human conflict, their whims and desires are rather flaky and inconsistent because they still don't let even demigod Achilles have his desire to drag Hector's body through the mud. The gods then go even further by commanding Achilles to let Priam ransom his body and guiding Priam safely to the Achaean camp.

The whole epic really seems to imply that humans don't have much free will at all compared to the gods. Achilles even says as much in Book 1. When Agamemnon threatens to take away Achilles' wife Briseis, Achilles nearly draws his sword to fight, but Athena intervenes on Hera's orders (1.205-208). When Athena tells Achilles not to fight, he responds, "When you two speak, Goddess, a man has to listen / No matter how angry. It's better that way" (1.227-228). Achilles doesn't even consider disobeying her; he's already relinquished his free will to the Gods. He echoes this sentiment in Book 24 when speaking to Priam by saying that the Gods weave pain into their lives and that Zeus gifts good and evil things to all men from on high (563-573). What all of this means is that in terms of the central theme of the story, there's not much room at all for the free will of humans, and Book 24 as a whole brings this theme to its logical conclusion by showing the gods' actions and directly enforcing it with Achilles' dialogue.

Themes aren't the only part of a story that need to be concluded properly. The ending is the most important part of any linear narrative, and an ineffective conclusion can ruin any story, no matter how good the rest is. For all its other qualities, *The Iliad* is still a story like any other, so to examine the ending of it we also need to take into consideration the beginning and middle. Some would call the *Iliad* the story of the Trojan War, but the story neither starts nor ends with the events which begin or end the war. The war has already been going on for years when the *Iliad* begins, and it continues for another few weeks after it ends. *The Iliad* as I see it is a story about Achilles' personal struggles during the Trojan War. The two major struggles Achilles deals within the *Iliad* are the loss of Briseis, which starts in Book 1, and the death of Patroclus, which is wrapped up in Book 24. That's why the *Iliad*'s Book 1 starts with the first of the two problems, Agamemnon taking Briseis away from Achilles. Achilles is so offended by this that even when Agamemnon returns Briseis to him and tries to reconcile with him, he stays out of the fight. It's not until Achilles' friend Patroclus is killed in battle by Hector that Achilles returns with a terrible vengeance and a tunnel vision set on Hector. Even after killing him, Achilles gets no respite from his grief, "tears wet his face as he remembered his friend. / He tossed and turned, yearning for Patroclus" (24.7-8). It takes his mother, Thetis, to even convince him to ransom the body rather than uselessly drag it through the mud when the Gods protected it, and he doesn't come to peace with Patroclus' death until he meets Priam. This meeting between the two seems to give Achilles an entirely new perspective on the war and the nature of his own grief as he cries with Priam in mutual sorrow (24.544-551). The two have both lost loved ones in the war, and Achilles allows himself to move on from Patroclus' death after meeting Priam. By this point in the story, Achilles has already been reunited with Briseis for a while, but Homer even goes out of his way to remind the audience of her by pointing out that "… Achilles slept in his well-built hut, / And by his side lay lovely Briseis" (24.725-726). When viewing the *Iliad* not as the story of the Trojan War, but as a story about Achilles' personal struggles, which happen to occur during the war, Book 24 does a very good job at concluding it.

What makes *The Iliad* worth talking about thousands of years after it was

written is that even though not all of its themes may apply to a modern audience, it's still a compelling story, and every compelling story needs a logical ending like Book 24, one that meaningfully resolves the ideas and problems brought up throughout.

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The People's Heiress

Connor Devlin

In "The Tenth Day" of Giovanni Boccaccio's *The Decameron*, we read a tale that examines the themes of loyalty and courtly love. Dioneo, the tale's teller, talks about Gualtieri, the Marquisate of Saluzzo, and his ever-patient wife, Griselda. The tale affirms the populace's regard for the idea of courtly love and the speaker's disdain for those who do not live up to the idea.

The concept of courtly love is tackled in an interesting way in the story of the patient Griselda. The relationship is not between a knight and his lord's lady, but between a lord's subjects and the lord's lady. While the lord was wifeless, the subjects felt lacking and begged him to take a wife. This is interesting because the idea of marriage comes from the will of the people not from the lord himself. Gualtieri spending all his time hunting and depriving the people an heiress is unacceptable to them. The tale's speaker, Dioneo, associates fidelity with the idea of courtly love; thus, he created the need for an heiress within the story so the people could have someone to show loyalty to and appreciation for.

The speaker's negative opinion of Gualtieri shows immediately within the tone of the story. The speaker describes the wifeless Marquisate saying, he "never even thought about marrying or raising a family, which says a great deal about his intelligence" (104). Dioneo's snide remark about Gualtieri's intelligence shows a great deal about how the speaker thinks about courtly love. To not even think of taking a wife, and depriving the people of an heiress makes one ignorant in the speaker's opinion. This simple quote shows how much the speaker values the idea of courtly love.

The people's admiration for Griselda also provides an intriguing take on courtly love. The worse Gualtieri treats Griselda, the more Griselda remains stoic and loyal. In turn, the people's respect and admiration of Griselda grows by leaps and bounds with each injustice thrust upon her. When the populace thought Gualtieri had his and Griselda's children murdered, they "roundly condemned him and judged him a cruel tyrant, whilst his wife became the object of their deepest compassion" (105). The populace's growing love for the loyalty shown by Griselda again points to the speaker's regard for courtly love. The complete devotion Griselda shows towards the lord in the face of these horrible acts endears her to the people, who see her loyalty as an embodiment of the spirit of courtly love. In this courtly relationship, the people show Griselda the same love and obedience that not only they show their lord, but she shows the lord as well.

The relationship between the Gualtieri and Griselda also presents a fascinating insight into the tale's teller. Courtly love typically did not exist

between a man and wife as it did between Griselda and Gualtieri. The unwavering loyalty Griselda shows to Gualtieri would have been uncommon in later Medieval or early Renaissance France. The fact that the speaker attributes the same kind of courtly love -- like loyalty to the Lord -- that his subjects were expected to show their lord to *Griselda,* goes to how important the speaker finds the concept of courtly love.

In the courtly love relationship, the subjects are supposed to show the same obedience and love to the Lord's wife that they would show the Lord. In "The Tenth Day" the subjects often show a higher regard for Griselda than their Lord. This is interesting in light of the status of women during the time period. For the people to hold Griselda in higher regard than Gualtieri demonstrates that the reverence for the idea of courtly love transcends general gender roles during the time period. This might be an inadvertent action on the speaker's part, but it also could go to show how high he views the ideals of courtly love, believing perhaps the bounds of courtly love do not expand far enough.

When the subjects show utmost loyalty and respect to Griselda while still carrying out their lord's laws, they are still practicing the ideals of courtly love. They treat Griselda with the same love, obedience, and perhaps even more loyalty than they show the lord. This proves one of "The Tenth Day" main points: courtly love is not solely a relationship between a knight and the lord's wife, but an entire people and their lady. This speaks to how the speaker feels society could and should behave -- in a fashion that more closely resembles the ideals of courtly love.

The Decameron's " The Tenth Day" provides a thorough look at the idea of courtly love, and how those ideas could be applied to a group. The compassion and loyalty the subjects showed Griselda far surpassed the level needed to attain the mantle of courtly love. The story also shines a light on how the tale's speaker values the idea. The way in which he paints the Marquisate and Griselda shows a clear view of the speakers' position on courtly love.

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The Story of Victor Frankenstein: A Tale of Misguided Maternal Instincts

Marissa Flaherty

Frankenstein, a novel written by Mary Shelley, represents concerns that stem from having absent parents, while it emphasizes the effects of being a motherless child: a similarity seen among the women in this story. The female characters Justine, Elizabeth and Caroline are all orphaned and are subsequently rescued by the Frankenstein family. Caroline, Victor's mother is an orphan who is saved from a life of destitution when she marries Victor's father. Elizabeth, also an orphan taken in by the Frankensteins, eventually marries Victor. Followed by the death of Caroline, Elizabeth assumes the responsibility of the maternal figure in the household before marrying Victor. Lastly, Justine too is an orphan. After her mother's passing, Justine becomes a resident of the Frankenstein home. Justine works around the house and helps care for Victor's youngest brother, William. The female characters in this novel exhibit strong maternal qualities in spite of being orphaned; this notion highlights the difference between Victor and the maternal figures in Victor's life. Despite being raised around nurturing women, who love and take care of the children, Victor does not follow their examples as to what constitutes a good mother and abandons his creation. Frankenstein, in contrast to the other maternal figures in the novel, fails as a mother because he abandons his creation and denies it happiness.

The main maternal characters in this story are themselves motherless children; however, it was these negative experiences that made them more loving and motherly. Caroline, while alive, did her best to make her children happy. While Elizabeth was sick, Caroline went as far to sacrifice her own life to care for her child (Shelley 48). Elizabeth, whose upbringing closely resembles Caroline's, becomes a beggar after the death of her parents. Caroline sees much of herself in the poor child and takes her in as her own (Shelley 42). Finally, Justine sustains rejection from her mother before she too, is left motherless. These women facing grief early on in life sharply contrast with Victor's childhood experience. While the maternal figures in the novel suffered distressing childhoods, Frankenstein did not endure misfortunes as a boy, in fact, he had a privileged childhood in which both of his parents loved and cared for him (Shelley 44). Victor had an ideal childhood, whereas his creation suffered immensely.

Despite Victor's parents providing a comfortable upbringing for him, Victor lacks similar consideration when raising his own child. The female characters differ from Victor because they exemplify strong maternal qualities. Following the passing of Caroline, Elizabeth undertakes the role of mother to relieve some grief in the house. Justine is afforded a loving environment when

she is adopted by the Frankensteins, and is grateful for the life she is given by the Frankenstein family. Justine repays her debt by imitating Victor's mother (Shelley 66). She also plays a maternal role by completing household chores and watching after William. The female characters appear to be grateful to care for William, and to cater to his well-being. These actions complement the traditional expectations of a mother during that time period. Even after the passing of his mother, Victor still has two nurturing women in his life from whom he can learn. Although, Elizabeth and Justine are not William's birth mother, they step up to take care of him. In contrast, Victor is the sole creator of the being, yet he neglects his parental responsibilities and deserts his creation.

Victor seems to be the only maternal figure that deliberately makes his child unhappy. Interestingly enough, Victor is the only maternal figure in the novel that doesn't fulfill his "motherly duties," yet he had a happy childhood in which his mother was present and involved. Aside from Victor being a male in the Romantic Era when child care was primarily an obligation of the mother, and when men were seen as the providers, Victor denies his parental role which makes him a negligent parent. Although Victor has the ability to love and provide for his creation, he opts to abandon it.

Victor is also given an opportunity to make his creation happy by making him a companion; however, instead of following through with his promise, he destroys the monster's mate because he claims he is fearful that they might procreate. Shelley depicts Victor's excuse for not fulfilling his promise to his creature when she writes, "Had I a right, for my own benefit, to inflict this curse upon everlasting generations?" (Shelley 144). This reference demonstrates Victor's selfishness because there was no telling that the two beings could even have children. Moreover, Victor makes it about himself as he explains how it would be for his benefit if he were to go through with creating a female monster. Victor implies that in doing so, it would be selfish on his behalf because it would destroy mankind. On the contrary, Victor has nothing to gain but peace by making his creation a female, and it would bring joy to the creature's life. It seems as if the creation experiencing joy is what Victor aims to prevent, despite it ruining his own life. Devin Ens conveys the effects of Victor's negligent behavior as he states:

> The absurdity of the application of Victor's values to the role of parent is demonstrated in the effects it has. A caregiver without an ethic of care can ruin not only the cared-for, but the entire circles and chains of relationships that define oneself. Victor's monstrous motherhood, devoid of genuine caring skills and values, destroys him by destroying his family. In addition to the consequences of failures of caring, this underscores the relational nature of persons (22).

Ens highlights Victor's lack of care and responsibility toward the creature and primarily what that does to Victor, not just his creation. Frankenstein knew the monster would continue to murder if he did not make him a female counterpart. Shelley illustrates the revenge the monster will unleash on Victor if he does not make him a companion when she writes, "Have a care: I will work at your

destruction, nor finish until I desolate your heart, so that you shall curse the hour of your birth" (Shelley 128). In this quote the monster tells Victor that he will ensure Victor is alone and devastated to the point where he wishes he wasn't alive, which is similar to how Victor has made the monster feel. Victor is a poor parent because he devalues his son by making him feel unworthy of social interaction, even with someone of his own kind. Victor forces the being into isolation, and is culpable for his creature's unhappiness. Frankenstein has all the resources to fulfill his child's happiness yet he refuses to do so. In a larger sense, Frankenstein's decision of refusing the monster is what costs him his own happiness, family, and his own life. By denying the monster what he desperately desires, Victor is ultimately hurting himself.

Normally, men of Victor's time did not take on maternal roles. That said, it would be acceptable that Victor did not want to act as a "mother", and in those terms, rejecting the creature may seem justifiable. Granted, Victor may not have given birth to the creature, but he did give it life. Thereby, relinquishing his parental duties results in tragedy because the creature has no one else to turn to. The risk of creating the being appeared to be worth it, knowing that glory and recognition followed. Sadly, the consequences due to his lack of parental responsibilities were not taken into account. Prior to the "birth" of the creature, Victor unfortunately did not realize how his decision of making the monster and neglecting it would impact him; and by the time he did, it was too late. Upon the completion of Victor's experiment Shelley explains Victor's reaction:

> I had worked hard for nearly two years, for the sole purpose of infusing life into an inanimate body. For this I have deprived myself of rest and health. I had desired it with an ardour that far exceeded moderation; but now that I have finished, the beauty of the dream vanished, and breathless horror and disgust filled my heart. Unable to endure the aspect of the being I had created, I rushed out of the room, and continued a long time traversing my bedchamber, unable to compose my mind to sleep (60).

In this excerpt Shelley not only foreshadows "breathless horror" to come, she also conveys to the reader the regret Victor is experiencing for having made his creation, despite the fact that it was like a new born child, born kind and innocent.

Perhaps it is the notion of having to care for something that is abnormal that haunts Frankenstein? Much like a fear a new mother would have while contemplating the well- being of her first child, as she is anticipating its arrival. Barbara Frey Waxman states:

> Victor seems unaware that in his fantasy he is dangerously overstepping "natural bounds" and becoming a pretender to godlike powers. His ambition is not dissimilar to a first- time pregnant women's pride and grandiose hopes for her unborn child…Yet even the first-time pregnant woman's rosy hopes are not unalloyed with fears: that she may miscarry, that she may not survive the labor and delivery, that the child will be still born, and that she is carrying a malformed child or even a non-human being, a "hideous progeny" (19).

Waxman compares Victor to a first-time mother by conveying that he shares

similar anxieties as does a new mother. A first-time mother is concerned about how her child will "turn out" likewise, Victor, is apprehensive about the outcome of his creation. Notwithstanding any flaws a child may have, Victor fails to realize that he is a mother now and regardless of how he feels, he still owes his creation some level of support. Frankenstein does not even give the creature a chance, in fact, he runs out of room the first time he is confronted with his finished product (Shelley 60).

Victor's reaction upon viewing his creation is certainly not consistent with how the maternal figures treated the children in this novel. Caroline was a doting mother and as Shelley states, "My mother's tender caresses, and my father's smile of benevolent pleasure while regarding me, are my first recollections" (Shelley 41). In this quote, Shelley reveals that Victor grew up in a loving atmosphere, while emphasizing the affectionate nature of his mother. Additionally, after the passing of Caroline, Elizabeth and Justine accepted their new responsibilities to take care of William. On the other hand, it is plain to see that Victor's creation was not given the same attention. Victor has been surrounded by nurturing women and has no excuse to neglect his creature.

Nurturing figures were not limited to the women in this novel. In conjunction with the presence of nurturing women, the men in Victor's life are also caring and supportive. Victor's father, Alfonse, is warmhearted and kind to his children. Alphonse's devotion to Victor is displayed when he goes to Ireland to get Victor out of prison and as Shelley states, "My Father yielded at length to my desire to avoid society, and strove by various arguments to banish my despair" (Shelley 159). In this citation the reader is able to understand that Alfonse provides Victor with a substantial amount of security and love and demonstrates his willingness to protect Victor and make him feel better. This quote also forces the reader to compare how Victor treats his creation and in turn, how Victor is treated by his father. It is evident that Victor does not take care of his creation in the slightest yet he is well taken care of by his father. Johanna M. Smith demonstrates Alfonse's paternal tendencies when she writes:

> This shared parenting suggests that fathers have important functions in the feminine domestic sphere; indeed, I would argue that, as a Good Father, Alphonse is feminized. His nurturant qualities are commonly coded as feminine…In these ways Alphonse becomes a sort of feminine patriarch, and his gentle rule by "silken cord" is the reverse of paternal tyranny (364).

As Smith outlines Alfonse's "feminized" parental disposition and "nurturant qualities" the reader may wonder why Victor treats his creation so badly, likewise one might never come to a reasonable conclusion.

Upon taking a deeper look at other male figures in the novel, Victor's behavior may seem especially cruel. Victor's best friend Henry Clerval is also a sweet and compassionate man. Henry nurtures and tends to Victor when he is in poor health. Clerval acts as his nurse and stays with Victor the entire winter instead of doing things that he had to; essentially Henry puts his life on hold

to make sure that Victor will be alright (Shelley 64). Overall, Victor has an abundance of role models, both male and female, to look to if need be and instead chooses to reject his role as nurturer.

In totality, Victor Frankenstein is a negligent parent who denies all responsibility to his creation. Frankenstein had many examples from friends and family on how to be a nurturing parent, and was given a second chance to come forward and rectify his relationship with his son. Despite the role models he has, and the monsters efforts to plead with him, Victor refuses to remedy his situation with the being. Furthermore, Victor is surrounded by love. Both of Victor's parents adored him and his best friend would do anything to see him well and happy. Frankenstein also had a female partner in his life who loved him dearly. With all the loving relationships Victor has, he has no grounds to abandon his creation. Moreover, Frankenstein has the ability to make the monster someone who can potentially bring joy into his life. By making the creature a partner, he would not feel so isolated; the creature would have a companion and he wouldn't be the only one of his kind. Victor denies the being of companionship and forces him to live alone. Unfortunately Victor's failure at being a mother has affected not only him, but everyone else around him. By and large if Victor were a more responsible parent no one would have been hurt, including his son.

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Meanwhile, in Eden

Ippaishah Phillips

Genesis 3 presents the dire consequences of humankind stepping beyond their circumscribed functions in the domain of knowledge and authority. This story of "the fall" of humankind has shaped and defined the Christian worldview on sin and its consequences. It is deep rooted in many of the ideals all over western culture. In the story, God represents supreme knowledge and authority. He delegates them to Adam and Eve while the serpent acts as a foil to God and a challenger to his and humankind's authority. The themes of knowledge and authority serve to delineate proper and improper function between God, Adam, Eve, and the serpent.

The author(s) of *Genesis* describe God bringing order to chaos, function out of dysfunction in Chapter 1. The text seems to indicate that the process of bringing order to the world will involve the transfer of authority. God represents supreme knowledge here because he already has the knowledge of good and evil; This gives him authority because the knowledge of both good and evil are necessary to judge justly. Surprisingly, God places the Tree of the Knowledge of Good and Evil within the garden of Eden, making himself vulnerable. The tree allows for free choice. Here, the tree is proof of God's love, an idea central to Christian philosophy. This is evident because love necessitates free choice and therefore requires vulnerability. This is interesting because of what it says about the values of God and the past and present day cultures; if the God of all knowledge and authority made himself vulnerable knowing there was risk involved, then vulnerability, free choice, and ultimately, love seem to be the highest goals of God and our cultures. While God begins as the only authority, making him the proper judge, he transfers some of this authority with the functional creation of Adam and Eve.

God, the creator, formed Adam and Eve with a purpose in mind. God deputizes his human creation to rule by proxy. God is the regent; Adam and Eve are vice-regents. Humankind will exercise dominion over the earth, "So the man named all the animals, the birds of the air, and the living creatures of the field" (2:20). The boundaries of their authority were determined by the particular knowledge they were granted. God had given them authority over the whole earth, but he placed them in a garden with a specific command not to eat the fruit from the Tree of Knowledge of Good and Evil, stating outright: "You may freely eat fruit from every tree of the orchard, but you must not eat from the tree of the knowledge of good and evil, for when you eat from it you will surely die" (2:16-17). Knowledge operates progressively. Knowledge also serves to delineate between

alternative possibilities and choices. There is a particular knowledge that Adam and Eve do not possess. That is the knowledge that comes from eating the fruit from this tree. Although humankind was created very well and enjoyed a certain kind of innocence, there seemed to be some missing knowledge or information. The possession of this knowledge from the Tree of Knowledge of Good and Evil gives them the ability to judge between good and evil, but knowledge they were not designed to possess would undermine their authority as well as God's since Adam and Eve were not given equal authority to God and therefore were not capable of being the ultimate judge of good and evil. Adam and Eve attempt to raise themselves to this position of judge when their love and character are put to the test by the serpent.

The serpent misrepresents knowledge as the means to God-like authority. The knowledge operates as a temptation for Adam and Eve to become like God and know what God knows. The serpent seems to be the catalyst for apprehension of this knowledge. The serpent uses its knowledge to manipulate Adam and Eve. He appeals to their curiosity and creates doubt and distrust in God. They desire the knowledge to be as wise as God and the serpents bates that desire by stating: "For God knows that on the day you eat of it your eyes will be opened and you will become as gods knowing good and evil" (3:5). Adam and Eve already have the knowledge that they can oppose God, but the serpent leads them to take action. The serpent makes Eve question God's integrity. He implies God is keeping knowledge from them only to keep them from becoming divine. They believe the tempter saying knowledge will help them be as powerful as gods but in this particular case, knowledge is not power. It's the loss of power. They lost the power of having God's trust. Betrayal and the loss of trust here later presents dire consequences as we later read.

Adam and Eve were given a job but were restricted and went beyond their authority. This demonstrates that knowledge needed protecting so that Adam and Eve don't step into shoes that are too large for them. They advocate their authority by obeying the voice of the serpent rather than God. When they eat the fruit, they become enlightened and as such, are able to judge right from wrong. This sets them up as judge but they lack the maturity, competence, and perfection to adjudicate rightly. They're attempting to function beyond their circumscribed boundaries. They move from their circumscribed boundaries to a place of shame. The new knowledge they gain undermines the authority granted by God to rule over the earth and subdue it. Stepping outside their proper domain means they enter a realm they weren't intended to function in. I believe this knowledge needed protecting for the time being in order for Adam and Eve to remain blameless before God.

This story of "the fall" has engendered ideals that are deep rooted all over western culture. Democracies throughout western culture, like ours here in the US, are built on personal freedoms. We pride ourselves in being the "Land of the Free." However, we also stand behind the Rule of Law, the belief that some behaviors are right and wrong. As right is to be rewarded, so too, wrong must be punished. For an easy example, you can think about the use of illicit drugs or any

other crime. All people are free to choose right from wrong but if they choose wrong, they will be punished. Often the punishment is the loss of freedom. We see this clearly in the story of "the fall" and see it repeated millions of times a day on a global scale.

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How ~~Not~~ to be a Woman

Rebecca Ramdhan

"The Wife of Bath's Prologue" in *The Canterbury Tales* by Geoffrey Chaucer introduces a character that is, in almost every way, a modern woman dropped in a medieval setting. The ideal medieval woman is practically the opposite of the Wife of Bath and she makes it quite clear that she does not care about that standard, as long as she is able to live her life according to her own ideals. Her existence opposes the medieval attitude toward women because of her extensive knowledge, her openly flirtatious attitude, and her direct opposition of the authority of men.

The Wife of Bath speaks her part with eloquence, and her prologue immediately brings out her intelligence and wit. In the first few lines, she says, "My life gives me authority, / Enough and more, it seems to me, / To speak of all the woe in marriage..." (1). This alone is a sign of her intellect, as she prefaces her words with a declaration that her experience in life contributes to her wisdom based on the evidence of those experiences. From here she evokes God and holy Christian scriptures, which at the time was only understood by those who were well-read – educated men. She speaks of the Old Testament as readily as she does of the New Testament, pulling scripture from the books of Genesis, Proverbs, Matthew, John, 1 Corinthians, Colossians, and Timothy. The Wife of Bath also alludes to the apostle Paul in some of her explanations, as in these lines, "Saint Paul himself says I am free / To wed a man who pleases me" (57-58). The Wife does not limit her knowledge to Christianity, but includes Roman gods like Mars and Venus as well, and she brings up scientists such as Ptolemy. She also employs the conflicting opinions of others in order to explain herself. At the very beginning of her tale, she says that others have told her, "...Christ attended just one wedding" (10) and then regales the story of Christ confronting the woman at the well who had five husbands as well as a man who is not yet her husband (14-19). Then she argues that marriage does not prescribe a defined number of spouses and reiterates scripture that says, "God bade us wax and multiply," in order to explain what actually is defined (28). The Wife's comments are informed by a scholarly method that takes into account what an opponent of her ideology would say so that she can properly refute it. The Wife of Bath does not do this once, but many times throughout her prologue, which means that this is not written into her prologue by chance or as a mistake. The Wife of Bath intentionally expresses an understanding of her own beliefs in the light of others' beliefs, and she also knows how to defend herself against opposing ideas. She deems it necessary to have this ability because one of her main ideals that people constant argue against is her decision to be

extravagantly amorous.

The Wife of Bath does not hold back her desire for pleasure, and throughout her prologue she makes sure she explains why. She does not deny that chastity -- something that medieval men expect women to have -- is a good and holy thing in the eyes of God, as she says, "For chastity's a noble thing" and "I'll not decry virginity" (146, 150). However, she also says, "So just as God's hand molded us, / I'll live my life in open trust / And use my wifely instrument / Without restraint, as it was sent" (155-159). This is a bold declaration to use her body the way God meant her to, because it was made by God for her to use anyway. This is how the Wife of Bath has chosen to live, and it is her body, after all. She later mentions, "We wives are fitted out at birth / For such deceiving. God supplies / Us arts to make men doubt their eyes (409-410)," which refers to being able to captivate men and trick them into succumbing to women. She treats her sexuality as a gift from God that she does not have to hide or shy away from. This idea of a God-given body with God-given charm is also why she looks after herself. She does not allow men to impede upon her wellbeing in any way.

In the latter part of "The Wife of Bath's Prologue," she tells the story of her many husbands, eventually going into detail about the one named Jenkin, a husband she came to love so dearly that she would not subject him to the aggressive subjugation that she put her previous husbands through just to make them bend to her will. She claimed to have put her previous husbands through grief, saying that she "...cowed them with torrential talking" (391, 395). She goes on to say, "I beat them all, as I've allowed, / With tricks or force or loud complaints, / or murmurs that would try a saint" (411-413). This all is enough evidence of her willfulness and her ability to look after herself despite being a woman faced with the expectations of submission to men. With Jenkin, however, she goes on to explain how harrowing it was to have been married to him for the first part of their marriage. Jenkin insisted on reading from a book that contained every tale that incriminated women as the complete downfall of men, whether the women in those stories were conscious of it or not. However, even though the Wife of Bath loved Jenkin enough to give him her wealth, she hated to have him correct her faults (668). She explains that she'd had enough when Jenkin began to read, "Valerius and Theophrastus / (Both hated women and harassed us); / ...Saint Jerome / ...Crisippus and Tertulian; / Trotula, too; and Heloise (677-687) and so on. Unable to stand it, the Wife of Bath ripped out three pages of his book about the faults of wives while he read from it. Unfortunately, this caused him to strike her, but that didn't scare her from striking back, even as he began to apologize for his actions. They came to an agreement where she was given "The government of house and land, / And of his tongue and his behavior" (820-821). In the end, she still managed to her integrity intact.

Chaucer presents the Wife of Bath in a strong rebellious light, putting her in contrast with the expectations placed on women during medieval times. Through that contrast of her actions and personality against expectations, Chaucer manages to accentuate the general opinion of chastity as well as the importance placed on marriage to be upheld as a holy and sacred act. He uses her as a vehicle to

show what it would be like if women were not reigned in under a man's authority or kept in submission through the manipulation of scripture. The Wife of Bath is presented as a strong-willed woman in order to show what women are capable of without restrictions placed on their body and mind.

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The Influence of Courtly Love within the "Tenth Day" of The Decameron

Jonathan Ramos Fernandez

Griselda from the "Tenth Day" of *The Decameron* by Giovanni Boccaccio was a popular lady within the town of Saluzzo. Though she had come from a lower class than her husband, the Marquisate of Saluzzo Gualtieri, she garnered respect from the townspeople due to her kindness and loyalty. When faced with harsh treatment from Gualtieri, her nature never faltered and her vassals made various efforts to save her even given the fact it would go against Gualtieri's order. Even the narrator, Dioneo, sympathizes with her as he never blamed her for her own misfortune and justified any potential disobedience on her behalf if given the chance. Courtly Love's presence within the passage presents the idea to the reader that a lady, here the Marquisate's wife, is more capable of influencing the Marquisate's subjects than he is and gaining their support no matter the cost it would create for the kingdom..

The Lady Gualtieri had a personality that was worthy of love from all her subjects. Not only was she loyal to her husband, but she was extremely gracious to all those she ruled over (181-182). Courtly love is not defined by the love between spouses, but the love between nobility and those under them. The love by the townspeople for her was genuine as they openly expressed the sadness she would not exhibit herself when dealing with her husband's cruel treatment. When her husband ordered the death of her children, she was compliant and made no complaint against him; this upsets the townsfolk as they view the act as atrocious (183). Even though it may be reasonable for anyone to be outraged at the death of children, the lady doesn't make a scene and even accepts her husband's actions. This act strengthens the love from denizens as they view her as a victim of her circumstances. This support is further explored during the apparent divorce between the couple. Those present at the outbreak of the news chided the king for his action and implored him to at least allow her to at least keep the clothes on her back (183-184). Even though she had supposedly lost the status of a lady, her actions stayed with the citizens and they could not help but be visually despaired for her perceived fate. They had known her as an obedient and kind-hearted wife so it wouldn't be unreasonable that they were in shock that Gualtieri would dismiss her so easily and leave her with nothing. When she does return to the castle to help set up for the new "wife," her former fellow ladies attempted to keep her away from the new bride or at least make the lady look presentable (185). Though no longer on equal standing, the other ladies still had the same respect for her and could not stand to see her shamed by the Marquisate. When they do end up reconciling their marriage, the people are ecstatic for her turn of fortune (186).

Although her suffering may have been seen as excessive towards the residents, they praised her for persisting through it and acknowledged her "the wisest of all" (186). As such, the courtly love between the lady and her followers was never broken as she couldn't be broken with all the torture she faced and they admired her for it. Yet, this admiration was not exclusive towards the subjects.

Dioneo never made it a secret that he was on the side of the lady. Though he acknowledged that things turned out well for the Marquisate, he states that the outcome was not expected and that he wouldn't wish anyone to follow Gualtieri's example (179). Though the lady was also satisfied with her fate, the narrator shares the same feeling that the citizens had for her hardships. As with courtly love, there is a sense of chivalry that those who uphold it must defend
their master in order to preserve his honor. At the beginning of the story, the narrator openly questions the Marquisate's intelligence for his hesitance to marry and typical behavior (180). This act of mistrust is not applied to the lady as he has too much respect for her and such an action would break the etiquette of courtly love. When the story is done, his response to what transpired is entirely affectionate towards the lady's plight. He directly insults the Marquisate by stating he would be better as a "swineherd[er]" and that the lady would have been entirely justified to leave the king for a more suitable lover (186). Though such words are unconventional in addressing nobility, the devotion for the lady is too strong to let her husband get off scot-free. Overall, the narrator's point of view in telling the story is parallel to the denizens that lived in Saluzzo.

The traits belonging to the Lady Griselda were seen as admirable by the townsfolk and the narrator. Though she endured many abuses and obstacles posed by her husband, nothing would deter her demeanor or her role in the Courtly Love contract; she prevailed throughout her ordeal with praise from everyone who knew about it. Thus, courtly love's prevalence within the reading shaped how the reactions would turn out by the end of it.

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The Choices of Defiant Women

Tchad Ross

In *The Thousand and One Nights* ("The Story of King Shahrayar and Shahrazad, His Vizier's Daughter") women in traditional middle eastern society are depicted as objects of pleasure for men to have total control over. However, through Shahzaman's wife's act of infidelity, the mistress of all noble women's use of sex to assert her dominance and Shahrazad's ability to use her intellect and courage to martyr herself for the greater good of the women of the town, we see women also possess power of their own. This story tells the reader that women of this time and place were viewed as subservient, when in reality they were readily challenging the gender roles dictated to them and the values their society forced upon them.

Shahzaman's wife's infidelity incited an adjustment in Shahzaman's view of his own power. When Shahzaman found his wife cheating on him with a mere kitchen boy, he was immediately angered. But, he soon after proved that an act of that nature had to be mean something negative towards his status. By saying "Alas, that this great misfortune should have happened to one in my position!" (148). Shazahman admits he was not distraught due to loss of love or trust in his wife. His distress can be attributed to his disbelief that even a king like him can have someone wrong him. He reacted so harshly because his wife had deviated from the idea of female obedience, which he had placed upon her, and he had incorrectly gauged the level of power over everyone he had assumed he possessed. As his wife expressed her own free will, her husband was forced to see himself as a mortal and not a god-like figure. Shahzaman realized he did not have as much control and power as he previously thought. Therefore, his wife's decision to cheat on him served as a catalyst for this realization. Her ability to make her own decisions, that did not align with her husband's expectations, catalyzed his shift in perspective. This was not only a challenge to her own role as a woman but also to his as a man and king.

The mistress of all noble women demands sex from King Shahrayar and King Shahzaman to assert her control over her own body while she remains captured by the demon. She does not express any attraction towards the kings but still forces them into sex with her and threatens if they do not comply, she will wake her demon husband and have them killed. She explains to the kings that the act is one to help her feel less like she is being owned and controlled. The demon believes he has stolen her from her soon-to-be husband, so he has taken this grand prize of her sexuality. However, when he sleeps, she fornicates with as many men as she can to sabotage the idea of purity the demon seeks to take from her.

When she asks for the kings' rings as trophies of her conquests, she explains her interpretation of the power of women by saying "…nothing can prevent or alter what is predestined and that when a woman desires something, no one can stop her" (152). Her reclamation of her sexuality is a form of defiance of her role in society, where she is looked at as a tool and not someone who should be in control of her own body.

Shahrazad's clever storytelling allowed Shahzaman the ability to see her brilliance and end his ignorant violence against women. Despite the fact that Shahrayar's views of women as a whole do not change at the end of the story, Shahrazad is still able to cease the genocidal cycle he has begun. Through her storytelling, Shahzaman recognizes her intellect and wisdom and believes she is an exception to her gender. He does not call her knowledgeable because he does not believe women can become intelligent through self-education. However, he cannot deny Shahrazad's profound mind. Although Shahrayar is not able to understand it, Shahrazad is challenging the presumptions of women by arming herself with the knowledge that has allowed her to carry on this mission of hers. Through these actions, she exemplifies feminist ideals. It is true that Shahrazad's intellect is part of the reason she was able to save the women of her town. But, we must not forget about the amount of courage it takes to stand up for what you believe in, especially if the culture you grow up within actively opposes said beliefs. Shahrazad goes against the status quo and standing in solidarity with the women of her town when she says "…I may either succeed in saving the people or perish and die like the rest"(153) and makes the choice to martyr herself for their benefit. Shahrazad is so determined to make a difference that she is willing to die in the pursuit of change. Although this is a very individual and personal choice, it is one that speaks to a larger role of women in this society. At this time, there were not many people who questioned gender roles in this community. Therefore, women like Shahrazad had to risk their lives in an effort to shape the perspective of women to their own satisfaction. Women of this time and place who sought to be receive respect and the right to their own lives had to be activists.

Whether it be for selfish or selfless means, women of this time were responsible for expanding the minds of men to show their capabilities. They were originally thought of solely as props and trophies. But, through their shocking and brave actions, men were forced to reevaluate how much they were truly in control of women. These acts all catalyzed the question of power within society and spoke to the fallacy of one human being having full control over another. No matter the consequences, autonomy will always be present.

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The Knight's Tale: The First Love Triangle?

Edward Guerra

Knights are a major archetype in literature, as they symbolize the epitome of male honor and chivalry. They represent the best of us, and what men are to aspire to. In Chaucer's "The Knight's Tale" we witness two brothers, Arcite and Palamon, who have their eye on the sweet maiden Emily from atop their prison where they dream of earning her love. Their familial bond, becomes secondary to the love that they feel for Emily, who carries about her a paranormal chasteness and beauty. Although they cast aside their bonds for the chance to win her love, neither of them lets their primal instincts overtake them to the point of staining their honor as knights. Desire leads to heavy aggression, but not to a point that honor is stained. "The Knight's Tale" also hints at the narrator's lustful ambitions from his own past, as he sometimes goes off course to justify the brothers' behavior.

Arcite and Palamon are completely smitten with Emily from atop a prison tower, spending more time fawning over Emily than thinking about their own helplessness. Palamon describes Emily as a "shining lady;" to him, she is "Divine, Venus herself, unless I'm blind" (65-69). Arcite, meanwhile, muses that a lady cannot obtain her level of grace, even if she should have a whole lifetime (139-140). Their desire is apparent – they wear their lust and their admiration on their sleeves as they watch from afar and dote over this maiden's every passing. Their desire is beyond life. They would rather be birds locked in a cage staring at Emily from above than soar in the skies yet never able to gaze upon her. When Arcite is freed from his imprisonment and is banished instead, he cries in agony as he can no longer see her. Not once in his monologue does he rejoice over his freedom, as his desire for Emily is all-consuming. He curses himself for wishing for freedom before, as now that he's been granted it, he is missing that which enriches his life the most! He wails, "Oh, who can tell why folks complain / As if God's plans for them were vain? / They get their wish and it denies / What might have saved them otherwise. / A man who prays for heaps of wealth / Succumbs to thieves or ruins his health" (154-159). Palamon meanwhile is distraught thinking his brother might raise an army and with it come to claim Emily. "While Venus wrings my other side, for fear now that Arcite's at large," he says (199-200). He obsesses for seven years on his grief rather than his escape. Romance triumphs over self-preservation, at least until he finally finds a way to get past his guard and free himself from the prison.

Eventually they reach a stage where both of them meet once again, where their aggressions escalate and they desire to fight over Emily. Arcite has the

advantage in killing Palamon, who is naked as can be, while Arcite is most likely more nutritioned and well-rested compared to Palamon. His notable position earns him a better lifestyle than we can assume a lowly prisoner has endured for seven years. But instead of seizing his advantage he agrees to get weapons and armor for them both, and to wait a day before fighting to the death, an honorable duel where both of them could succeed. Their aggressions may be unleashed and their fight boarish, but their honor remains intact as knights and as men. They are inevitably interrupted and brought to fight in a grand tournament instead, where each will raise allies and fight in a grandiose battle (the winner receiving Emily's hand in marriage).

Before the tournament each of the major characters (Palamon, Emily, and Arcite) pray to their deity of choice. Palamon beckons Venus, the Goddess of love, and asks her not to kill Arcite but rather to earn Emily's love or to die. One can say Palamon is the most noble of the characters in this tale. He adores Emily, but he also keeps his desire pure rather than let it be stained by hateful aggression toward his brother. He doesn't want the "praise" or the "famous feat" (629-631). He cares only for Emily and for earning her love. And if he cannot have that, then he'd rather die than live without her. It's true and utter devotion. Arcite meanwhile prays, "She [Emily] will never welcome love, I think. / So I must win her heart by force. / Attend me and guide my course. / Grant me, Lord, this victory" (675-677). His aggression has overcome his desire to the point of wishing for the power to kill his foe and to earn Emily's love by force. By the cultural standards of this era, however, he still is within the realm of honor as he plans to win the tournament, become her husband, and ergo gain the right to her love). He is by law able to bed his wife, which she would be upon his victory. In the end Arcite and Palamon both get what they wish. Arcite, who prioritized victory over love, won Emily for the briefest of moments before meeting an untimely end. Palamon, who prioritized love over victory, got his love rewarded and thus lives in wealth and harmony with Emily.

The Knight, the narrator of the tale, does not have a concrete place in this story as he is merely its voice. But if we analyze the text, we can see him justify his own tale (and therefore give us insight into his own views on desire and aggression, while also possibly revealing some semblance of his own past and deeds). He casually narrates before the tournament: "These showed that neither wit nor state / Not beauty, sleight, or hardiness / Can stand against the heart's behests. / Dame Venus has the sovereignty, / For as she deigns, the world must be. / Count up the victims in her snares. / They won't go free for all their prayers. / Her exploits live in tales and lore. / I could rehearse a thousand more" (485-495). The Knight explains that Venus's power moves the Earth and tales and legends, for love is one of the biggest motivators for man. This motivator is infinite as we can see from but a brief look at history. The Trojan War (the war that started over a single wife and destroyed a whole Kingdom), and that of Adam and Eve (the man who sacrificed his paradise in Eden to stay with Eve after she had bit from the forbidden fruit) are just two of many such tales created out of love's desire. The Knight reprises this idea again in his passage about Cupid, "Don Cupid,

benedicity, / Ah what a mighty lord is he! / He treads our best defenses under; / Well is he called a god of wonder. / He holds each one of us at will / And shapes our course for good or ill. / Who can doubt the love-god's might! / What fool can match a man in love" (383-400). It is clear the Knight holds the power of love in high esteem (praising both Venus and Cupid above all the other Gods), so much so that we are left to wonder whether or not he has engaged in such a contest as Palamon and Arcite. When we compare the Knight's Cupid and Venus passages to his comments on a deity such as Mars, he merely says, "The god of arms was figured thus: / A gaunt wolf grouched before his feet, / Glutting itself on human meat. / Mars' awful might was shown with skill, / To magnify his fame and will" (581-590). We can also assume that this Knight might represent Chaucer's own viewpoint towards the power of love and desire.

Knights are an important archetype for the modern man to aspire to. They do not rape, they do not kill just for the sake of killing. They have a code, rules to keep them tethered from the savagery of our more primal instincts. Although they are fierce in their affections, ready to slay anyone who crosses their liege or their love, they restrain their aggressions from doing anything that would violate their code (and therefore their love). Chaucer points out the struggle each of us faces to deal with our inner lust, and creates one of the first real love triangles of literature in Arcite, Palamon, and Emily. Through the Knight he reveals not only the Knight's predisposition toward love, but his own as well (or at least his perception of it). If only more of us today aspired to the same standards as the Knight.

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Exploring the Chicano Narrative

Sandra Riano

There are so many borders
that divide people,
but for every border
there is also a bridge.

Gina Valdés

The Treaty of Guadalupe Hidalgo, signed in 1848, remains a significant moment in the historical and political fabric of Mexico. At the core of its legislation, the treaty required Mexico to surrender fifty five percent of its territory to the United States. This treaty and its effects are instrumental for understanding the emergence of the Chicano literary movement—which marks the year, 1848, as its birth. The Chicano voice magnifies the intense feelings of dislocation and resistance that followed the re-drawing of the Mexican-American border. In her work, Gina Valdés explores the "in-betweeness" Chicanos feel as they struggle for self-definition within the universal Chicano experience of migration.

Chicano literature began as a response to the dislocating experience of the Treaty of Guadalupe Hidalgo but can trace its roots back to Mexico's colonized past. Like its history, Chicano literature encompasses a voice marked by strong and personal feelings of estrangement and uncertainty. Its collective body of work traces the Chicano experience and provides an imaginative and creative interpretation of what that experience is like. Thematically, social protest, culture, and migration become central to Chicano expression, even as it moves beyond Mexico. As Antonia Shular observes, the Chicano "has not only reacted to history—he has acted upon it" (Shular, Ybrarra-Frausto, and Sommers xxii). The Chicano voice, at its core, is and remains largely reflective of the many forces—political or otherwise—that have affected its experience. Although modern Chicano poets face new borders that inspire their work, much of its themes hark back to the past, for which understanding the historical context of Mexican history becomes crucial in navigating the modern landscape of the Chicano voice.

The struggle for self-definition becomes all the more evident in the work of modern Chicano poets. The times of war have ended and borders have been "fixed" for the foreseeable future. Now comes a time in the Chicano experience where they must reflect on the current state of affairs. The twentieth century brings about a large wave a migration to and from the border. The border, the

people, and *"la migra"*[1] (associated with it) become fixtures for interpreting and understanding that feeling of "in-betweeness." At minimum the application of the socio-political term "bicultural" creates the hyphenated experience that Chicanos struggle with in the process of self-definition. Questions like "Where is home?" and "Where do I belong?" plague the Mexican/Chicano consciousness. Not forgetting that the Chicano has inherited a history of displacement, twentieth century migration heightens these feelings as the Chicano also tries to identify his status and rights politically. This complicates them further if the Chicano is undocumented.

The crossing between languages within Chicano literature also reflects the sentiment of "in-betweeness." Central to the bilingual experience is language acquisition. Typically, experimentation with language is found widely throughout Chicano literature. It is that which allows him to express his *tristeza*[2] and jubilation the best way he knows how. This blending is not haphazard. It is often complex in the way that it must maintain a fluid rhythm. The experimentation with language allows the writer to precisely select the words that express the images of reality they are trying to capture. Therefore, the blending of languages creates multiple levels of meaning within a single literary piece. This alters the understanding of the piece as a whole and strikes many emotional chords. There are many elements that trigger emotional responses within Chicano literature. Struggle and resistance is so much a part of the framework of Mexico's past that it is impossible for the Chicano to separate this sentiment from his work. However, just as language is used to describe—very powerfully—themes of exploitation, estrangement, and "in-betweeness," the tone captures both a spirit of protest and resilience. The Chicano not only expresses the struggle and resistance of the journey but also how he overcomes it.

Since so much of Mexico's historical past influences Chicano literature, it is not uncommon to see social resistance and protest at the core of its work. Since it is impossible for the Chicano to separate his history from his feelings of estrangement and loss, historical context and understanding are quintessential. However, like all literature, not all themes need be expressed in the same way. Love tugs on different heartstrings within the context of the Chicano experience. Love across and between borders, whether those borders are fixed and literal or fluid and intangible, touch on that "in-betweeness" in a very romantic way. It can often make the concept of loss much more real to the reader.

These different methods of approaching "in-betweeness," the migratory experience and the hybridity of language all work individually or take from each other to create the very fluid and complex form that makes up the Chicano narrative. Inspired by this voice, author Gina Valdés approaches her writing with agency. Valdés builds bridges where borders exist: "She uses her art as a way of denouncing institutionalized thought and language, of warning against the risks in blindly accepting official pronouncements" (Sherno 91). Although the Chicano narrative is largely imbued with struggle and resistance, Valdés demonstrates that

1 US Immigration and Customs Enforcement

2 Sadness

which is ingrained in the fabric of Chicano consciousness: survival and success. By way of destabilizing the fixtures in Chicano history, the border, and la migra,[3] the migratory experience that have wrought so much pain and struggling in her artwork functions as a means of resistance through which the Chicano rises stronger than before.

In her bilingual collection, *Comiendo Lumbre/Eating Fire,* Valdés explores that which reigns deep within the Chicano narrative, "in-betweeness," She is "fired" by her passion for human dignity, bridges, and borders (Sherno 90). The struggle for self-definition from and across the border illuminates her stylistic expression. In her work, "Where You From?",[4] her ability to clearly and succinctly answer this question is tied up by conjunctions. She is both from "aquí" *and* "allá", "from here" *and* "from there." The bilingual and bicultural rhythm that Valdés sets in her poem, "creates the doubling effect a number of writers have discussed, "an American to Mexicans, a Mexican to Americans" (Quintana 2). Her identity is fixed between both of these positions and they deeply rely on each other. As she zigzags back and forth, a recollection of a memory -- "my mouth still tastes of naranjas con chile" -- succinctly captures her reality as a Chicana (Sherno 91). The taste of oranges with chile taint her memory and bring her back to her roots. This moment is bittersweet; in between her dizzying back and forth is this memory that represents the simplicity of who she was and might have been back in Mexico. Now, she says, "the word fron/tera splits on my tongue." The border has literally divided her. It is that which tears her into two pieces. The word "frontera" is also literally split in two, establishing not only a literal barrier but also a figurative chasm between places, people, and memories. Valdés describes herself "cruzando" crossing the border "Tartamuda/ Y mareada" stuttering and dizzy. She replicates this feeling within her poem, although the back and forth between Spanish and English is fluid, dizzying, and representative of the myriad of feelings she experiences as she tries to translate herself and find her home. It is important to note that she characterizes herself as "tartamuda" "stuttering" back and forth, "she is torn by her twin allegiances to the Spanish and English languages. Her poetic vision centers on these dualities and is charged by them; alternatively, she suffers the alienation they provoke" (Sherno 90). Although the hybrid nature of her bicultural experience allows her to experiment in different linguistic modes, it also becomes a source of pain and tribulation; finding the right words in the right language to express herself poses a new challenge. However, transcribing the obstacles and articulating the confusion is central to Chicano literature. Without the pain and resistance, the resilience and message of encouragement would not shine through as brightly: "The transcendent mission that Gina Valdés sets for herself and for her poetry is to construct bridges across alienating human barriers" (Sherno 91). Valdés's poetic expression takes the individual experience and makes it a part of the larger fabric of the Chicano collective experience. The migratory journey is an ongoing process; the Chicano continues to influence and be influenced by this experience. Immigration will

3 US Immigration and Customs Enforcement

4 See Appendix A

continue for the foreseeable future, and as Chicanos continue to move back and forth, their political and cultural awakening will inspire new work.

In her book, *Puentes Y Fronteras Bridges and Borders,* Gina Valdés continues to explore the barriers that divide peoplehether those barriers are legal and physical, like the border, or personal, between lovers and friends (Puentes Y Fronteras). Her voice continues to express the experiences the border engenders, this time paying particular attention to social injustice using coded symbols to get her message across. La llorona[5] is an important symbol of Mexican and Chicano folklore. It is a scary tale passed down from generation to generation. It tells of, "orphan hood, eternal search, and of loss and pain." Chicanos face this tale within their reality (Shular 93). Valdés takes the characteristics that make up la llorona and uses them for empowerment. In her poem, "5,"[6] she writes, "there goes la llorona / may she protect Mexicans / may she stop la migra." The context of la llorona changes when we begin to understand that she suffers and cries out because of the displacement and exploitation of her people. The border localizes the site of her grief. La llorona expresses that which makes the Chicano vulnerable for he "cannot afford to believe in a stable concept of home or nation… The border signals their exile on either side of the line" (Brady 183). At the root of the Chicanos' migratory experience, the socio-economic exploitation that began at the border follows them wherever they migrate (Shular 93). La llorona becomes a symbol of this pain— a weeping mother grieving over the loss of her children. By using her as a symbol in her work, Valdés is able to create a connective bond to Mexican reality. The migratory experience continues to be as difficult and confusing as it was in her previous work "Where You From." However, "5" goes deeper and explores the grief connected to that experience, making it all the more memorable and ingrained in the collective fabric of Chicano consciousness.

Although the Chicano narrative is characterized by an overwhelming amount of confusion, loss, and grief, it is these things that make the Chicano resilient. The use of humor is elemental in this survival. Shular writes, "Humor above all others has been the indispensable companion of endurance. Amidst all the suffering and mutilation, at the zenith of oppression, the cleansing sound of laughter contributed to that profound inner strength of our people" (123). That sense of humor is found within Valdés' poem, "ESL 101."[7] The tone of this poem is entirely different from Valdés's previous work. Humor is used to navigate the obstacle of second language acquisition. It makes light and hearty the scary and daunting task of having to translate oneself. She begins, "Welcome to ESL 101, English Surely Latinized;" immediately humor saturates the bilingual process that makes separating one language from the other impossible. Instead of grieving this fact, Valdés approaches it positively blending her cultural roots with the English language. She goes on to describe the English the Chicano will learn with artifacts of his cultural experience. His English will sound like, "sal y limón", "mango juice", "poured from a clay jug." Oftentimes learning English

5 The Weeping Woman
6 See Appendix B
7 See Appendix C

as a second language comes with a heavy price to pay. It is especially more difficult for Chicanos who are never able to silence their accent. The Chicano may feel the alienation of having to translate oneself constantly (Quintana 132). However, "Valdés' poem beautifully illustrates how code switching is a type of verbal interaction characteristic of bilingual populations" (47). More than anything Valdés illustrates that the bicultural experience does not have to be gut wrenchingly splitting. It can be beautiful and interesting. She responds to "Do you speak English?" with "Si, yes, simon, of course. I love English! / And you'll hum a Mextec chant that touches la tierra and the heavens." The end of the poem is full of humor that caresses the wounds the bilateral experience has inflicted. The switching of languages is comforting and opposite of the dizzying experience from "Where You From." It fosters hope and comforts the Chicano, wherever he may be along his journey; may he travel freely and at peace back and forth.

The Chicano experience cannot be defined singularly. It is complex and always evolving. The Chicano future depends on the Chicano experience from the past. The historical context of Mexico's birth, subsequent wars, period of colonization, establishment of new borders deeply affect the ways in which the Chicano can navigate his reality. In her work, Gina Valdes explores that which is universal to the Chicano, a feeling of "in-betweeness." This feeling appears quite literally, as people are divided on either side of the border and figuratively, as Valdes illustrates that these borders are much deeper and significant chasms between people, ideas, and history. However, after all the pain and suffering, the Chicano voice remains resilient. New works demonstrate how bilingual slang, bicultural food, and dance help shape the reality of the new Chicano -- one who is empowered by his shared cultural heterogeneity and not divided by it. The fires that once consumed the Chicano now blaze in a spirit of renewal and strength.

Appendix A

Where You From?”

Soy de aquí
y soy de allá
from here
and from there
born in L.A.
del otro lado
y de éste
crecí en L.A.
y en Ensenada
my mouth
still tastes
of naranjas
con chile
soy del sur
y del norte
crecí zurda
y norteada
cruzando fron
teras crossing
San Andreas
Tartamuda
Y mareada
where you from?
soy de aquí
y soy de allá
I didn’t build
this border
that halts me
the word fron
tera splits
on my tongue

Appendix B

“5”

There goes la llorona
walking near the border,
may she protect Mexicans,
may she stop la migra.

Appendix C

"ESL 101"

Welcome to ESL 100, English Surely Latinized,
inglés con chile y cilantro, English as American
as Benito Juárez. Welcome, muchachos from Xochicalco,
learn the language of dólares and dolores, of kings
and queens, of Donald Duck and Batman. Holy Toluca!
In four months you'll be speaking like George Washington,
in four weeks you can ask, More coffee? In two months
you can say, May I take your order? In one year you
can ask for a raise, cool as the Tuxpan River.
Welcome, muchachas from Teocaltiche, in this class
we speak English refrito, English con sal y limón,
English thick as mango juice, English poured from
a clay jug, English tuned like a requinto from Uruapan,
English lighted by Oaxacan dawns, English spiked
with mezcal from Mitla, English with a red cactus
flower blooming in its heart.
Welcome, welcome, amigos del sur, bring your Zapotec
tongues, your Nahuatl tones, your patience of pyramids,
your red suns and golden moons, your guardian angels,
your duendes, your patron saints, Santa Tristeza,
Santa Alegría, Santo Todolopuede. We will sprinkle
holy water on pronouns, make the sign of the cross
on past participles, jump like fish from Lake Pátzcuaro
on gerunds, pour tequila from Jalisco on future perfects,
say shoes and shit, grab a cool verb and a pollo loco
and dance on the walls like chapulines.
When a teacher from La Jolla or a cowboy from Santee
asks you, Do you speak English? You'll answer, Sí,
yes, simón, of course. I love English!
And you'll hum
a Mixtec chant that touches la tierra and the heavens.

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