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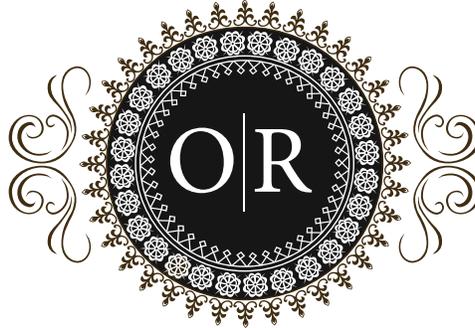
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The Oswald Review

Contents

Recasting the Garden: Anne Brontë's Subversion of the Victorian Garden Trope
in *The Tenant of Wildfell Hall*

Katelyn Sabelko

In Victorian fiction, the garden was carefully constructed as a space that both contained women within the "private sphere" of the home and acted as a metaphor for the ideal Victorian home and family. In *The Tenant of Wildfell Hall*, however, Anne Brontë utilizes the Wildfell garden to challenge the association of women and mothers with stainless purity, domestic submissiveness, and feebleness—all Victorian ideals of womanhood that fictional gardens of the period worked to reinforce. Using a familiar trope that her readers would have come to expect, Brontë "recasts" the garden in *Tenant.* To quell the garden's limiting power over Victorian women, Brontë crafts her protagonist as self-reliant and subversive, intentionally using the garden to augment, not inhibit, Helen's social status and independence outside of her husband's jurisdiction and power.

Most critics of *Tenant* focus on Helen's independence, feminism, and Brontë's religious views yet leave the strong garden metaphors in *Tenant* untouched. Kristin Le Veness and A. J. Drewery argue that Brontë "recasts" the mother figure through Helen's advocacy of Wollstonecraftian "rational motherhood" and her simultaneous subversion of Victorian societal expectations that culminate in Helen considering it her "duty" to leave her abusive husband (Le Veness 345-6; Drewery 345). Both critics consider Brontë's dedication to social reform, and Edward Chitham enters the conversation with an exploration of how Brontë's unique religious views are inseparable from her views on nature and art, thus arguing that, for Brontë, "imagination was subservient to 'truth'" and that Helen is a reflection of the author's beliefs (139). These critics of *Tenant* have failed to explore the prevalent garden imagery and metaphors that fill *Tenant's* pages. While the Brontës were no great gardeners themselves, it is likely that Anne Brontë was challenging a recognizable literary trope to effectively reach her audience through a shared knowledge of the garden's message (Emmerson 151). Subsequently, it is the work of historians of Victorian fiction that will inform the following analysis of the Wildfell garden. The insight of these historians enables an in-depth exploration of Brontë's use of the Wildfell garden to revise the metaphor

that equated Victorian women with their orderly homes and gardens. Looking specifically at the portion of text which focuses on Gilbert's early courtship of Helen, Brontë's literary subversion is evident from the very start of the novel.

Brontë first alerts readers that her heroine will not epitomize the Victorian ideal of traditional womanhood through Gilbert's description of the Wildfell garden before Helen arrives at the hall:

> Behind it lay a few desolate fields, and then the brown, heath-clad summit of the hill; before (enclosed by stone walls, and entered by an iron gate with large balls of grey granite—similar to those which decorated the roof and gables— surmounting the gateposts), was a garden…now, having been left so many years, untilled and untrimmed, abandoned to the weeds and the grass, to the frost and the wind, the rain and the drought, it presented a very singular appearance indeed…the castellated towers of laurel in the middle of the garden, the gigantic warrior that stood on one side of the gateway, and the lion that guarded the other were sprouted into such fantastic shapes as resembled nothing either in heaven or earth, or in the waters under the earth; but, to my young imagination, they presented all of them a goblinish appearance, that harmonized well with the ghostly legions and dark traditions our old nurse had told us respecting the haunted hall and its departed occupants. (Brontë 51)

Gilbert views the Wildfell garden as a "goblinish" overgrowth, decayed almost beyond recognition. Mirroring the abandoned "haunted hall," the garden presents an eerie, desolate appearance, reflecting the unsettled status of the hall back to the reader. Because the "state of a person's homestead was often used as an analogy for her moral state" in Victorian fiction, readers would have been informed about what was shortly to follow this description (Page and Smith 30). Soon after this passage, Helen, alias "Mrs. Graham," arrives at Wildfell with her son Arthur, draped in both suspicion and potential scandal. Through Gilbert's description of the Wildfell garden, readers would have been alerted to Helen's dubious moral standing and soon discover that Helen is not the typical virginal, submissive, static heroine so prominent in Victorian fiction, but a multi-faceted character with a complex and even

"questionable" past. To reinforce the inextricable connection between healthy morals, healthy family life, and healthy gardens, the first area of Wildfell observed by Gilbert after Helen's arrival is again the garden.

Because homes and gardens are "metonymically as well as metaphorically" related in Victorian fiction, and both are inextricably equated with the ideal of Victorian womanhood, Brontë must first utilize the familiar metaphor of the garden before she can challenge it (Waters 228). After Helen arrives at Wildfell, Gilbert observes, "I sauntered on, to have a look…and see what changes had been wrought by its new inhabitant. I did not like to go quite to the front and stare in at the gate; but I paused beside the garden wall, and looked, and saw no change" (Brontë 51-2). Gilbert provides the reader with what would have been the expected outcome of his observations: the Wildfell garden has not changed with Helen's arrival. Because "fictional gardens frequently function as barometers of family life," and "positively presented gardens are usually indicative of happy or efficient homes, negatively presented gardens of unhappy ones" in Victorian fiction, it would have been absurd—even scandalous—for the home and garden of a mysterious and evasive single mother to flourish (Waters 229). Before Brontë can subvert the garden trope, she must put in place a familiar signpost for her readers; to ensure that her readers make the connection between Helen and her garden, Brontë must first follow the popular metaphor to the letter and leave Helen's Wildfell garden unchanged from its "goblinish" appearance.

After Helen has settled in her new home, however, the subsequent improvement of the garden at Wildfell presents a direct challenge to the oppressive trope that renders women a derivative of the home and, thus, the garden. When Gilbert and his siblings visit Wildfell, Helen argues for her contentment in her new home: "there is the garden for [Arthur] to play in, and for me to work in. You see I have effected some little improvement already…There is a bed of young vegetables in that corner, and here are some snowdrops and primroses already in bloom—and there, too, is a yellow crocus just opening in the sunshine" (Brontë 80). In direct opposition to the trope that idealized a woman's position as the "Angel of the House" and "Queen of the Garden," both ideals existing only within marriage, Brontë writes that Helen's garden is thriving. Allotting a single mother and runaway wife a happy home as signified by her flourishing garden, Brontë argues for the validity of a mother-centered,

matriarchal home. Because the garden is indicative of its owner's moral state in Victorian fiction, Brontë uses Helen's garden to argue for a woman's right to remove herself from the legal control of her husband, and, furthermore, for a mother's right to the guardianship of her own child. This subversive recasting of the garden provides a strong argument for the legitimacy of Helen's independence from traditional family structures.

The fact that Helen soon thereafter incorporates Gilbert's plants into her garden further reinforces the validity of the nontraditional family. Gilbert explains how he adds to Helen's garden: "I brought her some plants for her garden, in my sister's name—having previously persuaded Rose to send them" (Brontë 89). Although Gilbert insists the plants are from his sister, Rose, the design is Gilbert's alone; Gilbert persuades Rose to offer the plants as a gift so that he can bear the plants to Wildfell as an excuse to visit Helen. For the Victorian reader, however, this merging of two gardens would have been a poignant detail. The significance of this act is illuminated by the fact that in "Victorian fiction, the act of creating a garden is normally a gesture of commitment to a person, place and domestic futurity, particularly when it is undertaken with or for a loved partner" (Waters 235). Thus, Helen's integration of Gilbert's plants to her garden is a radical one, being that Helen is already legally married to Arthur. And, given that it is "no coincidence that many Victorian novels end not only with a marriage (or the prospect of one) but also with the making of a domestic garden," Helen's lasting and romantic commitment to Gilbert is signified through the willing incorporation of plants from Gilbert's garden to her own (235). Helen and Gilbert build the Wildfell garden together, and their commitment stands in direct opposition to the ideals of Victorian family life, which would have kept Helen a prisoner inside of her unhappy and abusive marriage. This passage reveals a distinctly subversive use of the garden trope, one that is strengthened by Brontë's portrayal of Helen's physical presence within the Wildfell garden grounds.

Brontë further subverts the garden trope by impeding Gilbert's attempts to observe Helen in the garden. Gilbert writes hopefully, "perhaps, I might see her in the field or the garden…My wish, however, was not gratified. Mrs. Graham, herself, was not to be seen" (101). Because the fictional Victorian heroine "is almost always the ocular conquest of a privileged male observer," Helen's avoidance

of Gilbert's gaze is subversive in itself. To adhere to the Victorian garden metaphor, Helen should exist as a passive "ornamental icon or spectacle" within the Wildfell garden (Waters 245). Instead, every precaution is taken by Brontë to avoid the equation of Helen with passivity in the garden: Helen is not found within her garden where Gilbert hopes to see her, and, when Helen is compared to nature, it is the wild and tenuous cliffs by the bay that act as a metaphor for Helen's inner life and beauty, not an ornamental garden scene. By intentionally avoiding a voyeuristic garden scene in which Gilbert is the observer and Helen the passive observed, Brontë resists reducing Helen to a mere picture-portrait of Victorian ideals.

Helen's career as an artist is another unique way in which Brontë avoids the voyeuristic gaze of Gilbert and her readers. Because the traditional Victorian heroine exists as an "ornamental icon" within the garden, "the woman at the centre of the picture, invariably a virgin heroine, a princess rather than a matronly queen, is silent, static, submissive, decorous and, above all, painterly" (Waters 245). While the usual fictional Victorian heroine was depicted as part and parcel of a static and passive garden, as a painter herself Helen resists being painted. In fact, Gilbert mentions that each time he visited Helen he "inquired after the picture she was painting from the sketch taken on the cliff, and was admitted into the studio, and asked my opinion or advice respecting its progress" (Brontë 89). Thus, Helen moves Gilbert swiftly from the garden into her studio, her place of work, foiling all attempts to "paint" her as a part of the garden. Brontë also references the cliffs again in this passage, effectively removing all possibility of garden-like passivity on Helen's part by firmly implanting the association of Helen with wild nature in her reader's minds.

In fact, it is the cliffs, fields, and hills that Gilbert most associates with Helen during their courtship, and which Brontë uses to avoid associations of Helen with a passive and pictorial garden scene. As Gilbert writes of Helen, "sometimes, I saw her myself,—not only when she came to church, but when she was out on the hills with her son, whether taking a long, purpose-like walk, or—on specially fine days—leisurely rambling over the moor or the bleak pasture-lands, surrounding the old hall, herself with a book in her hand, her son gamboling around her" (72). Because Helen is not bound within her "garden gate," but instead spends her leisure hours exploring the countryside, Brontë rejects

the belief that "the garden fence…marked the boundary between the domesticated, feminized zone of women and children and the world beyond" and instead crafts a world in which Helen takes ownership of the land surrounding her home, spending more time outside of the boundaries of her "garden" than within them (Page and Smith 42).

As Helen walks far and often, Brontë further challenges the myth of feminine feebleness by highlighting Helen's fitness. When Helen expresses a desire to view the cliffs five miles from Wildfell, Gilbert's sister Rose, who has already planned an excursion to the cliffs for a party of friends, exclaims, "It is a very long walk, too far for you," and insists that the journey will be "a nice walk for the gentlemen…but the ladies will drive and walk by turns; for we shall have our pony-carriage" (82). In keeping with the Victorian pronouncement of women as the "weaker sex," Rose assumes that Helen's gender will limit her capacity for physical exertion. However, in direct opposition to this perceived weakness, Gilbert observes that when the party makes their trip, Helen "walked all the way to the cliffs" (82). Helen's on-foot journey outside the protection of her "garden gate" is a subversive act. In fact, because many Victorian "writers and physicians believed that after puberty a girl became more delicate and thus should be shielded from strenuous activities," and concluded that "although long walks were good for a girl's constitution, care should be taken to avoid damp or cold conditions," Helen's proclivity for exercise and activity directly challenges Victorian ideals of feminine passivity, both within the garden and without (39). On every account, Brontë uses Helen's self-reliance and independence to thoroughly deconstruct the popular garden metaphor in Victorian fiction.

Brontë not only liberates Helen from the garden, but further uses the feature of the bower to directly challenge garden-reinforced Victorian gender roles. According to Page and Smith, "The most resonant image of security within the garden during this period was the arbor, bower, or summer-house, since it served so neatly as an extension of the home" (31). Because the bower was used in Victorian fiction to signify an extension of the home, it is no surprise that the bower is "typically associated with girls" in literature of the time (32). Victorian authors portrayed the garden bower and the "garden seat" as a site for women to practice "domestic skills and virtues," and to exercise their patient moral

guardianship over male family members (Smith and Page 32). Because the bower is such a distinct reoccurring motif in Victorian fiction, it is significant that the only bower scene in *Tenant* focuses on Gilbert, not Helen.

During the party at the Markham family home, Brontë places Gilbert in the traditionally feminized garden bower. After an outburst of passion regarding the circulating scandal around Helen's situation at Wildfell, Gilbert explains, "I rose and left the table and the guests, without a word of apology—I could endure their company no longer. I rushed out to cool my brain in the balmy evening air, and to compose my mind, or indulge my passionate thoughts in the solitude of the garden" (96). The "solitude" Gilbert seeks is found in the form of a "seat embowered in roses and honeysuckles," a space which Brontë does nothing to de-feminize to suit Victorian ideals of masculinity (96). Instead, Gilbert inhabits the bower naturally and eagerly, nestling "up in a corner of the bower" away from "observation and intrusion" and even peeps through his "fragrant screen of interwoven branches," to see without being seen (96). This moment provides readers with a counter-image to the popular trope of the woman in the garden: Brontë, in placing Gilbert in the bower, effectively recasts the typically-gendered pictorial garden scene as Gilbert himself becomes the "Queen of the Garden."

This subversive moment is pushed even further outside of Victorian boundaries when Helen and her young son Arthur join Gilbert in the bower. During the same party at the Markham home, Helen has also sought refuge in the garden, though hers is a more active solitude and Gilbert must enjoin her to sit with him in the bower. He entreats, "'Do sit here a little, and rest, and tell me how you like this arbour,'…and lifting Arthur by the shoulders, I planted him in the middle of the seat by way of securing his mamma, who, acknowledging it to be a tempting place of refuge, threw herself back in one corner, while I took possession of another" (Brontë 97). The scene Brontë creates is familial in nature, as the Victorian bower was also associated with traditional family pictures which included a mother, father, and children (Page and Smith 35). By placing the married Helen, her child, and the unmarried Gilbert together in the familial and feminized bower, Brontë again legitimizes nontraditional family structures. Through her subversive use of this garden space, Brontë gives Helen total authority over her future, her feelings, and her family. And by rewriting the familial bower scene to include a woman who has left her

abusive husband's authority and home and formed an emotional attachment with a single man while still legally married, she legitimizes a woman's right to control her marriage and home life, her children, and her affections.

In *The Tenant of Wildfell Hall,* Brontë expertly recasts the garden trope to create space for Helen's self-reliance and independence during Gilbert's courtship of Helen. Helen's nontraditional family garden flourishes at Wildfell, and she incorporates Gilbert's plants into her garden in an act of defiance of traditional Victorian familial ideals. Helen resists being painted in the minds of Gilbert and the readers because she herself is the painter, and Brontë promotes a woman's right to choose her own partner by placing Helen and her child in the family-centric bower with Gilbert. It is also clear that Brontë's subversive use of the garden trope in *Tenant* is intentional, complex, and incorporated into each section of the novel. For while this paper has focused on a specific period of interaction between Gilbert and Helen—their courtship phase before Helen shares her diary—a plethora of subversive garden-trope-revising tactics exist in the other two phases of the novel: Helen's diary and the final, post-diary portion of the novel. An exploration of the many ways in which Brontë continues to subvert and re-write Victorian garden metaphors throughout each section of *Tenant* would be a fertile new ground for literary critics.

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More Than Looking: Translation as Imagination in Williams Carlos Williams's "The Dance" and Gary Snyder's "Deer Park"

May Huang

Around 750 CE, the Chinese poet and painter Wang Wei composed 《鹿柴》("Deer Park"), one of his most renowned poems. Four lines long, it was part of a landscape scroll containing twenty poems about the scenery near China's Wang River. More than a thousand years later, "Deer Park" would be translated many times—and in 1978, by Gary Snyder. Around 1569, Pieter Brueghel the Elder painted *The Peasant Dance*, showing townspeople celebrating Saint's Day in Belgium. Almost 400 years later, Williams Carlos Williams composed his ekphrastic poem "The Dance" after Brueghel's painting (see Appendix for the painting and poems).

Although Brueghel's and Wang's works manifest in different mediums, both may be considered forms of visual translation, which involves translating the visual qualities of poetry into another language, or, as with ekphrasis, translating image into text. In their respective translations, both Snyder and Williams endeavor to capture elements of their source texts' pictorial representations, an endeavor that is also a form of recovery. As Eliot Weinberger explains in *19 Ways of Looking at Wang Wei,* which contains Snyder's, among other translations, of "Deer Park," Wang's poem was originally part of a landscape scroll, a genre that Wang invented (5). The original scroll would have likely depicted Wang's poem alongside a painting of the scenery—making it a project of both poetics and painting.

Yet the pictures created in "The Dance" and "Deer Park" deviate from their originals as Williams and Snyder grapple with capturing the imperceptible elements of their source 'images' while operating within the confines of poetic language. As a result, much that we see in the originals gets lost in translation. Yet so much interpretation and creation occurs in the composition of Williams's and Snyder's poems that new images are also discovered in the process, demonstrating that translation is a task that requires not only looking at and reproducing a poem or picture, but also reimagining it.

As mentioned above, Williams's and Snyder's translations involve distinctly different mediums: Snyder translated poetry into poetry, while Williams produced an ekphrastic poem based on a painting.

To some theorists, this difference is limiting; for instance, Gotthold Lessing's *Laocoon* delineates strict boundaries between painting and poetry by associating the former with spatial qualities and the latter with temporal structure. For Lessing, painting uses "forms and colors in space," while poetry "articulate[s] sounds in time" (91). Poetry and painting cannot achieve the same effects because they manifest in fundamentally different forms. Yet translation offers a way to consider both mediums as equals instead of rivals. According to W.J.T. Mitchell, ekphrastic poetry is "a process of pictorial production and reproduction" (24). The very linguistic act of description can create images that are more vivid than the objects themselves. Similarly, literary translation offers a mode of reproducing poetics in another language; for the reader of a translation, the translated text provides an image that is otherwise inaccessible to them in the source text. Furthermore, the linguist and theorist Roman Jakobson has argued that "poetics deals with problems of verbal structure, just as the analysis of painting is concerned with pictorial structure" (1). There are shared methods and forms, such as structure, that allow one to approach poetry and painting in parallels ways. One can analyze both "The Dance" and "Deer Park" in conjunction particularly when the shared act of 'looking' make *ut picture poesis* ("as is painting so is poetry") especially relevant to both translations.

The importance of looking in translation is particularly evident in the ways that visual elements of the original works are carried over through description and translation. As a poet translating a painting into a poem, Williams uses literary devices to describe Brueghel's images. The repeated sounds of "round" in the poem's opening lines emphasize the cyclical sense of commotion that matches the spatial circularity of the dancers' movements, foregrounded in the painting. Williams also employs enjambment to move the word "around" to the third line, creating the visual impression that the words themselves are moving in formation: the dancers "go **round**, they go **round** and **/ around**" (ll. 2-3).

And just as Brueghel portrays his subjects in a state of action, depicting every dancer in the painting with one leg kicked up, Williams translates action into poetry through the frequent use of gerunds (tipping, kicking, rolling, swinging, rollicking) that repeatedly signify movement. The hard consonants in words such as "kicking" and "rollicking" give the dancers' actions great impact, conveying the energy we see in the painting. As was the case with the repetitive "round," the rhyming gerunds

highlight the movement in Brueghel's painting. Moreover, the poem is composed of two run-on sentences that make the reading experience breathless and, appropriately, "off balance" (l. 7). Williams draws our attention to these two words—"off balance"—by placing them at the end of the seventh line, where the first period appears.

There is indeed an imbalanced quality to Brueghel's picture, which seems slightly slanted to the right, has houses disproportionately positioned on both sides of the painting, and portrays townspeople scattered throughout unevenly. Based on Williams's own 1945 performance of the poem, it becomes clear that even the meter of the poem is uneven, for the number of accented syllables per line (three in the first three lines, five in the fourth, then four in the fifth) is not uniform:

> In **Brue**ghel's great **pic**ture, The **Ker**mess,
>
> the **dan**cers go **round**, they go **round** and
>
> a**round**, the **squeal** and the **blare** and the
>
> **twee**dle of **bag/pipes**, a **bu**gle and **fi**ddles
>
> **tip**ping their **bell**ies (**round** as the **thick**- (ll. 1–5)

Yet it is not only the image of the scene that Williams translates, but also the physical shape of the painting itself. He applies a framing technique to his poem, beginning and ending "The Dance" with the same line: "In Brueghel's great picture, The Kermess." The identical lines form a border along the top and bottom edges of the poem, the way a painting's frame would. This framing device also occurs within the poem through the use of parentheses: "(round as the thick- / sided glasses whose wash they impound)" (ll. 5-6). It is fitting that "(round…impound)," the first and last words inside the parentheses, mirror each other: the roundness of the dancers' bellies is made fuller by the shape of the brackets.

The pictorial nature of punctuation enacts a kind of visual replication in Snyder's translation, too. One might think of "—hear—" in line 2, an 'ear' inclosed by two m-dashes, as a direct mirroring of the Chinese character "聞," which denotes an ear (耳) surrounded by doors (門). Here, Snyder seems committed to recreating the visual qualities of Wang's poem, even on the level of the pictorial Chinese character. Indeed, it is telling that Weinberger's primer contains the word "looking," but not

"translating," in its title; what one translates becomes equivalent to what one sees. Yet whereas Williams was devoted to translating the form of Brueghel's painting, Snyder sheds the square shape of the classical Chinese poem by using hanging indents to stagger each line. Moreover, he extends Wang's poem from four lines to eight, breaking the square's symmetry. Here, Jakobson's characterization of line breaks as creating the "verse shape" (14) of poems comes to mind; techniques such as enjambment, caesura, and indentation give verse literal "shape" on the page, independent of how the poem is recited. Poetry is visual and has a form that becomes mutable through translation.

While Snyder's formatting represents his aesthetic choice as translator, it also reflects the untranslatability of classical Chinese poems. The strict form of Chinese poetry resists English translation, for "Chinese prosody is largely concerned with the number of characters per line and the arrangement of tones—both of which are untranslatable" (Weinberger 8). This is not to say, however, that Snyder abandons form completely in his translation; his lines remain relatively short, paralleling the brevity of Chinese poetry. "Empty mountains" and "again shining" each have only four syllables, as is the case with each line of the Chinese quatrain (ll. 1, 7). Indeed, Weinberger distinguishes Snyder's translation for the poet's ability to "*see* the scene" (45). Yet Snyder's challenge was exactly that: to render an ambiguous scene that appears differently depending on the viewer.

The different ways of translating "Deer Park" are especially evident in the several interpretations of its last line, "復照青苔上." A transliteration of every character yields the following possibilities: *"to return/again—to shine/to reflect—green/blue/black—moss/lichen—above—/on (top of)/ top"* (Weinberger 53). Snyder chose the word "above" to represent "上" because he interpreted the final line as describing the sun "illuminating some moss up in the trees" (Weinberger 46). Placed at the end of the line, the word "above" in Snyder's translation matches the position of "上" in Wang's original, and is a mark of how "lines wholly correspond to each other syntactically, [and] morphologically" such that the structural properties of a translated line match the syntax of its source (Jakobson 16). Among all the translations published in Weinberger's primer, this correspondence is a visual parallel specific to Snyder's translation.

A single word can modify the image of the entire poem. For instance, Snyder's image differs

from the one pictured by James J.Y. Liu, who translates the same scene by picturing a "reflected sunlight" that "pierces the deep forest / And falls again upon the mossy ground" (Weinberger 23). Whereas Snyder interprets the Chinese "上" as "above," Liu adopts its alternate meaning—"upon"—in his envisioning of the poem by picturing the moss *on the ground*. Furthermore, the word translators choose to represent "上" affects not only the literal but also the abstract image construed. Paz uses "illuminates" to describe how the light behaves upon the moss, and writes that the green reflection "ascends" to evoke the "spiritual character of the scene" (Weinberger 54). Wang, after all, was a Buddhist; perhaps the length of Snyder's translation, which is eight lines long, visually captures a sense of 'ascension' in a spiritually informed poem. A similar ambiguity appears with the third line of the poem, in which the character "景" could mean either "brightness" or "shadow," and in the fourth, where "復" could signify "to return" or "again." These ambiguities challenge any translator because they change the amount and the direction of light entering the forest, and hence the picture to translate. Thus, Wang's poem refuses to be merely referential. Rather, it embraces ambiguity as "an intrinsic… corollary feature of poetry" (Jakobson 17). These ambiguities shape the entire image of "Deer Park."

To be sure, there is much in translating a picture that lies beyond the realm of sight, and therefore requires more than 'looking.' For both Snyder and Williams, this complexity is especially evident as there is an auditory element in the pictures they translate that is central to the image they construct. The picture of Wang's poem is complicated by the fact that, although there is no one to be seen in the empty mountains (空山不見人), the speaker can still hear the sound of voices (但聞人語響). Burtson Watson translates these first two lines as "the sound of someone talking," while Soame Jenyns describes "the echo of voices" (Weinberger 27, 15). Are the sounds heard by the speaker distinct echoes, resounding voices from afar, or a conversation, voices approaching from nearby? Snyder seems to eliminate part of this ambiguity by combining both in some compromise: "human sounds and echoes" (l. 4).

Similarly, Williams faces the challenge of translating music—which he cannot see. As a poem written mostly in amphibrachic trimester (each foot has three syllables, the middle of which is stressed: "In **Brue**ghel's great **pic**ture, The **Ker**mess, / the **dan**cers go **round**, they go **round** and…"), "The

Dance" has a natural musicality by virtue of its rhythmic meter (Stevko 43). Moreover, Williams' description of the "squeal and the blare and the / tweedle of bagpipes" (3-4) employs onomatopoeia to convey the cacophony of the scene. Onomatopoeia, although auditory, can be considered visually in some ways; Mitchell characterizes the literary device as "a natural image of what it means" (44). As music dictates the motion of the dancers, it directly influences the picture of the dance that we receive. Yet does the meter in Williams's translation match the rhythm that the peasants dance to? The tipsiness of the dancers suggests a crudity in dance that perhaps resembles a lack of meter and control. As was the case in Wang's poem, there is ambiguity here as to how the sounds we hear in the scene actually emerge.

These uncertainties relate to, naturally, the losses that any project of translation incurs. When Williams translates a painting into words, the colors of the painting disappear (not a single mention of hue is in "The Dance"). This exclusion obscures the fact that the color scheme of the painting is, on the whole, relatively dark. Many scenes of vice occur in the shadowy parts of the painting that are absent in Williams's lively translation. On the left side of the painting are a drunken man who accidentally hits another in the face, and a man holding out a pitcher to the bagpipe player, encouraging him to drink. Moreover, although the painting depicts Saint's Day, the church is in the faraway distance, while a picture of the Virgin is shrouded in shadow on a tree. Brueghel's social commentary on the rambunctious nature of peasant life is partly lost in Williams's translation.

There are also losses or absences that manifest through Snyder's translation of "Deer Park" beyond the previously mentioned disappearance of the poem's "shape." Indeed, Weinberger characterizes Snyder's translation as an "American poem," one that reinterprets the Chinese poem to fit the aesthetic of contemporary American poetry (45). Just as Ezra Pound abandoned the formal, metrical qualities of classical Chinese poetry in composing *Cathay*, Snyder's translation resembles an "[English poem] in free verse" (49). Moreover, whereas the original "Deer Park" contained a sense of temporal ambiguity due to the fact that the Chinese language has no tense, Snyder roots Wang's poem in the present moment by "changing the passive *is heard* to the imperative *hear*" (45). Here, an instance of concreteness again appears in a poem that otherwise thrives on its ambiguity. We might consider how both Williams's and Snyder's translations reveal the limits of poetic language in capturing the works they translate, and how

this reflects the limits of language itself in any project of translation.

Such a view, however, does disservice to an endeavor that involves, as mentioned, more than looking. After all, neither poet could actually see the image they wanted to convey into English poetry; Williams drew only from Brueghel's visual depiction of the dance, while Snyder relied on Wang's description of the scene. Both therefore present to us, in their respective translations, pictures of *The Peasant Dance* and "Deer Park" that capture much of the original images yet also create new ones. If we think of how Pound "*invented*, as [T.S.] Eliot said, Chinese poetry in English," we might think of Weinberger's book not as just *19 Way of Looking at Wang Wei*, but rather *19 Ways of Reimagining Wang Wei* (Weinberger 49). Like Pound, Snyder creates "something unique: the modern tradition of classical Chinese poetry in the poetic conscience of the West" (49). In the last four lines of the poem, Snyder's positioning of the word "sunlight" comes just before "dark woods," 'entering' its space on the page, while both "sunlight" and "shining" are above "green moss," visually representing the sun's effect on the scene. This aesthetic move allows us to, quite literally, see the poem in a different light:

> Returning sunlight
>
>> enters the dark woods;
>
> Again shining
>
>> on the green moss, above. (ll. 4-8)

New ways of imagining Brueghel's great picture are also expressed in "The Dance," in which Williams uses a simile to describe the dancers' bellies as "round as the thick- / sided glasses whose wash they impound" (ll. 5-6). This comparison informs the reader of the drinking festivities taking place at the scene while simultaneously emphasizing the visual roundness of the dancers' bellies, associating two images that we might not have otherwise likened to each other. Moreover, although one cannot detect any bugles or fiddles in the painting, the instruments nonetheless appear in Williams's translation, elevating the music of the piece in ways that are absent in the original. Here, one could accuse Williams of committing the translator's blunder of feeling like they must "'improve' the original" (Weinberger 12). Yet the description of music in the poem allows us to see Williams's commentary at work; he speculates that "shanks must be sound to bear up under such / rollicking measures," providing his own

take on the scene (ll. 10-11). Williams's perspective appears even in the first line when he says that Brueghel's picture is "great," making a value judgment that informs the image of the dance we receive. Moreover, whereas Brueghel's painting is a still image, reading Williams's poem aloud adds a dimension of time (absent in the painting) to the picture, animating the dancers' movements. In this way, Williams's poem translates and complements Brueghel's artwork so that we receive two pictures of the scene. Ultimately, what Williams and Snyder have both achieved is, through translation, "a reimagining" (Weinberger 46). Their poems present the sights and sounds of Brueghel's painting and Wang's poem in new ways that allow for insightful readings (or viewings) of the original works. The interpretive gap between what one sees and what is translated ultimately allows for individual perspectives and imagination to complete the work of translation.

In *19 Ways of Looking at Wang Wei*, Weinberger identifies translation with replication, saying that the poems and paintings on Wang's landscape scroll were "copied (translated) for centuries" (5). There are indeed ways in which images of one work may be copied into another form—the composition of a painting, its frame, and the ideograph of a Chinese character are all visual elements that can be reproduced in English poetry. Yet "The Dance" and "Deer Park" are far from mere "copies" of their original sources. Instead, they show that the project of translation requires not only looking at an image, but also imagining its sounds and setting to capture a full picture of the scene. Williams and Snyder adapt and recreate their sources—through both looking *and* imagining—in poems that not only present us with images, but also give us new ways of looking and imagining pictures we thought we understood.

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Appendix I

The Peasant Dance by Pieter Brueghel the Elder (c. 1569)

The Dance
William Carlos Williams (1962)

In Brueghel's great picture, The Kermess, the
dancers go round, they go round and around, the
squeal and the blare and the tweedle of bagpipes,
a bugle and fiddles tipping their bellies (round as
the thick-sided glasses whose wash they impound)
their hips and their bellies off balance
to turn them. Kicking and rolling about the Fair
Grounds, swinging their butts, those shanks
must be sound to bear up under such rollicking
measures, prance as they dance in Brueghel's great
picture, The Kermess.

《鹿柴》
唐 · 王維

空山不見人，
但聞人語響。
返景入深林，
復照青苔上。

Deer Park
Gary Snyder (1978)

Empty mountains:
        no one to be seen.
Yet—hear—
        human sounds and echoes.
Returning sunlight
        enters the dark woods;
Again shining
        on the green moss, above.

"Al newe of gold another sonne": Medieval Gold Symbolism and *The House of Fame*

Cecilia Stuart

Witten earlier than most of his other works, Chaucer's *The House of Fame* recounts a fantastical journey through the sky that begins when a golden eagle picks him up and carries him up to the palace of the goddess Fame. This eagle acts as both physical guide and divine teacher for Chaucer, carefully explaining all the curiosities they witness throughout the dream and the reasons they are witnessing them. Chaucer's description of this revelatory experience is so packed with sense imagery that it almost overwhelms its readers. His world in the sky is full of stimulating sights and sounds that imbue meaning into the text in various ways, often to relay otherworldly knowledge in terms understandable to humans. Chaucer gives vision in particular special importance, and dream-Chaucer's[1] experience is so replete with visual imagery that sight at times becomes synecdoche for sensory experience as a whole (for instance, Chaucer often describes transmitters of sound, such as the trumpet Aeolus blows into and the houses of Fame and Rumour, in great visual detail, and these visual descriptions are crucial to our understanding of the transmitters' functions in the story). One of the recurring visual markers we encounter throughout the poem is the gold that adorns the various spaces and figures dream-Chaucer interacts with.

This imagery, though frequent, is not random: its presence enriches our ability to learn from the poem by evoking medieval optics theories that emphasize the relationship between sight and divine knowledge. Chaucer works with this concept on two levels. Not only does the gold imagery play a metaphorical role within the poem itself by relating light and knowledge, but it also evokes the metal's material significance in the medieval practices of illumination and metallurgy, effectively blurring the line between physical objects and symbolic meanings within the dream world. Chaucer's strategic use of gold transforms the poem into an almost-tangible "object" that helps readers think through the liminal space in which the dream occurs, placing *The House of Fame* within a tradition of literature that uses the material realm, especially its link with vision, to create and share knowledge about the immaterial by

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[1]In this essay, "dream-Chaucer" refers to the fictional narrator of The House of Fame, while "Chaucer" remains its historical author.

dissolving the distinction between the two.

David Lindberg asserts that medieval optics relied on an interdisciplinary approach to investigation that included not only mathematics and physics, but also theology and the epistemology of seeing (338). Since antiquity, theorists and scholars have linked seeing and knowing, especially divine or spiritual knowing. Often, sight is conceptualized as the most palpable link between humans and God; in the *Timaeus,* Plato writes that "God devised and bestowed upon us vision to the end that we might behold the revolutions of Reason in the Heaven and use them for the revolvings of the reasoning that is within us" (qtd. in Akbari 3). Here, sight is construed as a tool that allows us to interpret the world with a view to understanding God's presence in it and apply that knowledge to our own development as enlightened beings. Because of this link to God, vision was often represented by medieval writers, artists, and philosophers as the most important sense, and visual imagery was understood as an apt way of representing the divine (Camille 34).

Since light is clearly visible, visual and literary art use light to signify divine presence, often depicting God himself to be too bright for humans to look at directly (Jackson 101). This imagery has biblical origins; in Exodus 33, Moses is unable to look directly at God because he is so bright (Akbari 4). Light imagery gives us a concrete visual metaphor to aid our understanding of the relationship between sight, knowledge, and God. Light becomes a transmitter of divine knowledge, and its shining on us allows us to learn about God as it makes physical contact with our eyes (Lindberg 340). If we accept Aristotle's understanding of metaphor as the visual rendering of the abstract we can think about physical objects (such as paintings, metalworks, or illuminated books) as metaphors that link us to the divine by relaying God and his teachings in visual terms. This can be applied to literature as well, which makes use of visual metaphor through symbolism. Suzanne Akbari asserts that allegorical works of medieval literature often engaged with optics to position seeing as knowing, since they relied so much on the "figurative representation of knowledge in terms of vision," often through representations of light that had some relation to God (43).

In *The House of Fame,* Chaucer clearly works within this tradition. The poem places heavy emphasis on the importance of vision as knowledge; as Chaucer uses visual cues to make sense of his

dream, we as readers are prompted to do the same. The poem begins with an inquiry: Chaucer wonders about the nature of dreams, professing his own uncertainty and desire to know their inner workings. In the first lines of the poem, he proclaims:

> God turne us every dream to goode!
>
> For hyt is wonder, be the roode,
>
> To my wyt, what causeth swevenes
>
> Eyther on morwes or on evenes,
>
> And why th'effect folweth of somme,
>
> And of somme hit shal never come. (ll. 1-6)[2]

These questions contextualize the poem that follows as a project of knowledge-seeking concerned with, as we come to see, the spiritual world. The following dream places a great deal of emphasis on vision and seeing, encouraging us as readers to link the seeing that occurs within the dream (which is referred to by Chaucer as a *vision*) with the knowledge that dream-Chaucer gains about the relationship between the goddess Fame and sound. Chaucer uses numerous visual markers to emphasize the primacy of vision in this investigation. Almost everything dream-Chaucer encounters while in the sky is described in visual terms, and usually the images he dwells on are concerned with reflection and brightness. The temple in which he begins his dream is not only made of glass, but also filled with "moo ymages / Of gold, stongynge in sondry stages" than he has ever seen before (ll. 120-27)[3]. Similarly, Fame's palace, the blocks of ice surrounding it, and the various instruments played throughout the dream are all described very carefully. Dream-Chaucer frequently reassures the reader that he has never seen such beautiful images before.

The most opulent visual descriptions are those which involve gold, the brightness and visual purity of which plays a crucial role in the poem's linking of human and divine realms. Many of the

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[2] God turn our every dream to good
For it is wonder, by the rood,
To my wit, what causes dreams
Either in mornings or in evenings,
And why the truth follows from some,
And from some it shall never come.

[3] "More images / Of gold, arranged in various positions"

places and objects dream-Chaucer encounters are bedecked in gold: the images in the temple, the walls

of Fame's palace, and most notably, the eagle that carries him up into the sky:

> Me thought I sawgh an egle sore,
>
> But that hit semed moche more
>
> Then I had any egle seyn.
>
> But this as sooth as deth, certeyn,
>
> Hyt was of gold, and shon so brygthe
>
> That never sawe men such a syghte
>
> But yf the heven had ywonne
>
> Al newe of gold another sonne;
>
> So shone the egles fethers bryghte
>
> And somwhat dounward gan hyt lyghte. (ll. 499-508)[4]

Chaucer's description of the eagle as "moche more" than any other eagle he has seen elevates it from the

realm of nature; it is not a regular bird, but something more significant, as connoted by its gold feathers.

The bird shines so brightly that Chaucer doubly compares it to a second sun and a second incarnation

of Christ, echoing the stories of God's blinding brightness and drawing a direct connection between

the eagle and the spiritual world. Chaucer's choice to describe the eagle this way significantly impacts

our understanding of its role within the narrative, priming us to expect a link to optical and theological

epistemologies. From the outset, we are told that the eagle is a servant of Jove, who is rewarding dream-

Chaucer for his devotion to Venus and Cupid by showing him the inner workings of Fame's palace

(ll. 608-09). The eagle acts as a guide to dream-Chaucer not only by physically carrying him from

earth to the sky and granting him entry into each building, but also by helping him think through the

---

[4] I thought I saw an eagle soar,
Though it seemed much more
Than I had any eagle seen.
But this as sure as death, certain,
It was of gold, and shone so bright
That never saw men such a sight
But if the heavens had won
All new of gold another son;
So shone the eagle's feathers bright
And downwards it began to descend.

relationship between humankind and the divine through the use of visual metaphor.

The eagle frequently encourages dream-Chaucer to affirm the existence and location of Fame's house through visual cues by telling him to look up, behold his surroundings, and take visual note of what is happening around him (ll. 925, 935). It also gives dream-Chaucer a detailed explanation of the process by which sound travels up to the sky and makes its way through Fame's palace, acting as a teacher that enables him to understand how the human world is tied to the spiritual one. The eagle does this primarily through visual metaphors that take nature as their vehicle, comparing the travel of sound to the ripples in a pond when a stone is thrown into it (l. 789). Just as rivers flow to larger bodies of water and trees root into the ground, so too does sound move toward its rightful place in Heaven, the eagle says (ll. 753-55). These metaphors employ vision and nature (a creation of God that both reflects divine knowledge and is tangibly accessible to humans) to link dream-Chaucer to the spiritual world. This blending of material and immaterial enables us to understand both the eagle's words and the entire narrative as devices we can use to work through our own relationship to divinity. And the eagle's role as the purveyor of this knowledge is made more significant by its gold feathers, which makes it into a visual metaphor itself. In the same way that the eagle uses vision and nature to explain sound, Chaucer uses gold, a natural element with light-reflecting properties, to heighten the eagle's physical symbolism and reference the link between light imagery and divine knowledge. In this sense, the eagle functions as an *object* that aids us in our process of divine knowledge seeking; the importance of light in dream-Chaucer's learning about the metaphysical world gives the text a physical component, grounding our interpretation in materiality.

The significance of this visual cue is heightened in the context of the medieval bookmaking tradition. Just as Chaucer uses gold to symbolically link the realm of divinity to humankind, manuscript illuminators made use of natural light-reflecting materials (gold and silver) to create physical objects that allowed readers to flesh out their understanding of the divine. The illustrations within these manuscripts, for instance, were often used as devotional aids for prayer (such as in books of hours), adding a physical component to the books in a similar way to Chaucer's use of the gold (Alexander 54). John Burnam writes that, in the tradition of manuscript illuminations, "gold means perception,

knowledge, wisdom, the power to comprehend the works and words of God" (153). Although gold began to be used more liberally and less intentionally as it became more accessible in England, still its initial purpose remains the establishment of visual hierarchy (de Hamel 25). It was frequently used to represent what cannot be seen by human eyes, especially halos surrounding (or objects belonging to) divine figures (67). Because gold (which was usually applied as a leaf so it would maintain its reflectiveness) caught light, its physical qualities mirrored its symbolic ones. The readers of the illuminated books would have seen the reflection of light from the illuminations and understood the metaphoric link to divine knowledge. Chaucer's symbolic eagle takes on a similar role to the illuminated pages of the manuscripts he would have been surrounded by, offering the reader the chance to concretely visualize their learning process.

Because *The House of Fame* is a vernacular literary text, there are very few manuscripts of it, and only one with an illumination. The three major manuscripts that contain Chaucer's poem are very plain, with little illustration or use of colour other than the main brown ink and some red in titles and new sections (*Bodlein Library MS Bodley 638*, *Magdalene*, *Bodleian Library MS Fairfax 16*). However, *Fairfax 16*, a fifteenth-century manuscript which contains many of Chaucer's poems and which is regarded as the authoritative text of *The House of Fame*, has one illumination at the beginning of the book that points to the existence of a relationship between Chaucer's works and the illumination tradition. Though the illumination specifically references two of Chaucer's other poems included in the manuscript, *The Complaint of Venus* and *The Complaint of Mars,* it still demonstrates that gold illumination was being used in reference to Chaucer's work. In the illumination, which depicts Jupiter looking down on Mars and Venus, gold is used to paint the stars, the clothing and accessories of the gods, and the rays of light radiating out from them. It is also used in the decorative boxes surrounding the three figures, emphasizing their importance. Venus holds a gold object that has faded away, but John Norton-Smith suggests in the introduction to the manuscript's facsimile that it is a book (*Bodleian Library MS Fairfax 16* xii). The use of gold here signifies both visible and invisible light, the importance of the gods as more-than-human figures and, if indeed Venus holds a golden book, the importance of divine knowledge. In this context, Chaucer's choice to make his eagle gold clearly signals its purpose

within the story. Chaucer's visual metaphors are so strong that he transforms the poem into a real object—we can imagine holding it in our hands, using it as the key to the door of our understanding.

The symbolic value of gold was evident not only in its use in illuminations and its prominence in Chaucer's poem, but also in the practices of medieval metallurgy and goldsmithing. The care with which these processes were undertaken showcases how gold was valued not only financially but also for its symbolic significance in visual art as a natural reflector of light. The creative practices of goldsmiths were often regulated by guilds, which were united both by trade and a shared religious devotion (for instance, to a particular saint) (Cherry 66). Goldsmiths' guilds were particularly concerned with the purity of the metal they used, due not only to concern over reputation, but also the symbolic relationship between purity and divinity (72-73). Psalm 12 states that "The words of the Lord are unalloyed, silver refined in a crucible, gold purified seven times over" (qtd. in Cherry 6); this longstanding metaphorical link between the purity of God's word and the purity of metals was understood by goldsmiths as central to their practice, as their art was a form of divine worship. In *The House of Fame,* Chaucer takes care to assure the reader that the gold plating on Fame's palace is real gold, "as fyn as ducat in Venyse" (l. 1348)[5]. Just like the goldsmiths, his narrative elevates the precious metal from its material existence by giving it a symbolic link to a higher realm of knowledge.

These guilds were not only concerned with the quality of metals their members used, but also with the apprenticeship of new members to a craft knowledge that was heavily intertwined with faith practice. It was important that the knowledge they possessed was understood as belonging to God, not to individual craftsmen (Long 6). Theophilus's *On Divers Arts*, a treatise on painting, glassmaking, and metallurgy thought to be written by a Benedictine monk working around 1100, emphasizes this lack of ownership of the knowledge he is sharing. Theophilus understands these arts, especially metallurgy, his own specialty, as human ways of interacting with God through nature and vision, and therefore deserving of respect (xv). In the introduction to the treatise, Theophilus writes

> I, an unworthy human creature, almost without name, offer freely to all who
> desire in humbleness to learn the gifts that God, who gives abundantly and

---

[5] "As fine as a ducat in Venice"

undemandingly to all, has deigned to grant freely to me….For just as it is wicked

and hateful for a man through evil ambition to grasp at a forbidden thing

that is not his due to or take possession of it by theft, so it must be ascribed to

laziness and to folly if he leaves without trial or treats contemptuously a rightful

inheritance from God the Father. (12)

Throughout the treatise, he makes many references to his work as a payment of honour to God, writing "I have given aid to many men in their need and have had concern for their advancement to the increase of the honor and glory of His name" (13). He understands the sharing of his knowledge as a fundamental component of his craft work, as it enables others to honour God in the same way (in this case, through visual and light metaphor). Pamela Long suggests that, at the time Theophilus was writing, people were already beginning to propound the idea of intellectual property and ownership of craft knowledge, and that his text is a defense against that line of thinking (88).

On Divers Arts also discusses how metalwork specifically relates art to God. Theophilus asserts that "God delights in embellishment" with luminous metals and explains in great detail how to best refine them, focusing on how proper workshop lighting aids in this task (78). This emphasis on craft knowledge as divine knowledge, and the rules surrounding goldsmithing guilds, demonstrate what Chaucer's poem does too: gold is a tool that links artisans and readers to God, and its use imbues many projects or things with the capacity to reflect God's works. Just as the products of these metallurgists can be conceptualized as devices that link us to divine knowledge, The House of Fame functions as an allegorical device that lets us cultivate our relation to the divine by rooting it in vision and nature.

The craftsman as a symbolic figure was not uncommon in the medieval period. Lisa Cooper writes that medieval authors often bridged the space between earth and the divine with the image of the artisan, using the link between craft labour and God as a metaphor that positioned their own text as doing similar work (3). This connection helps explain the frequent association between the poet and artisan, or poet as scop, in medieval literature, a phenomenon that is present in The House of Fame (7). Chaucer positions dream-Chaucer as an artisan poet, being rewarded by Jove for the devotion to Venus and Mars he exhibits through his writing practice. The eagle praises Chaucer for his commitment to

making "bookys, songes, dytees / In ryme or elles in cadence, / As thou best canst, in reverence" (ll. 622-24)[6]. His reward is that he gets to be privy to the inner workings of the spiritual world, because of his material demonstrations of godly devotion. This relationship showcases Chaucer clearly thinking about the role of the artisan (especially the metallurgist or the goldsmith) in bridging the material and immaterial worlds. This concept can be extended onto the golden eagle, who does the same work as the poet/artisan by using nature as a visual metaphor to help dream-Chaucer understand Fame's role. In this sense, the eagle is both object-maker and object. The distinctions between Chaucer, the eagle, and the text begin to break down as the material and immaterial collapse into one another.

Daniel Miller writes that "the more humanity reaches toward the conceptualization of the immaterial, the more important the specific form of its materialization" (qtd. in Cooper 7). Chaucer saw the way that light imagery was used to link humans to the divine world, and how gold, as a tangible manifestation of this symbolic relationship, functioned as an apt mechanism for representing it in literature. His golden eagle, and the role it takes on as a physical and metaphorical conduit between the material and immaterial worlds, engages in this rich and complex tradition of melding the two as a component of divine knowledge-making. This practice allows readers (including us today) to interpret *The House of Fame* as a teaching tool that, through Chaucer's work with visual symbolism, takes on a physical component.

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[6]"books, songs, ditties / In rhyme or else in cadence / As best you can, in reverence"

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Mixed Race-Politics and Homi Bhabha's Third Space Theory in Charles Chesnutt's "The Wife of His Youth" and "The Sheriff's Children"

Gabrielle Sanford

Tru Leverette, a Mixed race professor of African American and Mixed race literature, explains that people of mixed ancestry have a difficult and confusing racial path: "I, like many other persons born to parents of different races, sometimes think of myself as moving in the space that unites the two, as traveling from one shore to another . . . and other times as sailing the river that forms the meridian between two shores" ("Traveling" 79). And while there has been progress in how America regards biracial people today, Mixed race people are often marginalized in society, literature, and politics through underrepresentation and a lack of acknowledgment of their culture and characteristics. There is very little space for Mixed race people to have their own identities because they are neither seen as a separate race nor accepted into the races that form their racial identity. They are only seen as a combination of two or more races that needs to fit into a predetermined racial mold. This blindness sidelines biracial and multiracial groups and leaves them without legal status.

Charles Chesnutt, a post-Reconstruction Mixed race author, presents Mixed race issues in his short stories "The Wife of His Youth" (1899) and "The Sheriff's Children" (1889). Chesnutt's characters, however, do not want representation for their Mixed race to be the final goal in the changing social structure of America, but rather want to be a part of White society and leave behind their Black heritage. This is seen in "The Wife of His Youth" when Ryder seeks to leave his Blackness in his past and embrace an upward climb to White status by being a part of the Blue Vein Society. The same is seen in "The Sheriff's Children" when Tom grieves over the unfairness of his life due to being Mixed race. Notwithstanding the feelings of these characters, though, Chesnutt encourages a third space for Mixed race representation and a social acceptance of hybridity; he also, to be sure, recognizes that this third space has the potential to marginalize Blacks and biracial people even further.

In his nonfiction, Chesnutt argues that slavery contributed to the wide separation between the White and the Black race through the myth of Black people as stupid, barbaric, and inferior. He summarizes the prejudices that advanced slavery and racial separation in his essay "Race Prejudice: Its Causes and Its Cure" (1905):

> [The White and Black races] differed physically, the one being black and the other white. The one had constituted for poets and sculptors the ideal of beauty and grace; the other was rude and unpolished in form and feature . . . . There was the contempt of the instructed for the ignorant, of the fair and comely for the black and homely, of the master for the slave, of the Christian for the heathen, of the native for the foreigner, of the citizen for the alien, of one who spoke a language fluently for one who spoke it brokenly or not at all. (*Selected* 85-6)

This strict opposition did not allow for a third space to exist between the races. Hatred and prejudice was meant to keep the Black race from tainting the White. This racism was not just White popular opinion, but became American legislation thirty years after the Civil War.

The conflict surrounding Mixed race individuals' identity was made apparent in the case of *Plessy v. Ferguson*. In 1896, the Supreme Court of the United States issued a ruling that authorized the concept of separate but equal as constitutional. Blacks were forced to use separate schools, churches, buses, water fountains, and bathrooms. However, this ruling left Mixed race people confused and with a lack of identity. There was no separate space for biracial or multiracial individuals. This confusion was addressed with the social adoption of the one drop rule, which stated that if an individual had any Black blood he or she would be classified as Black only. Anne Fleischmann states that the "decision was concerned with racial 'purity'" and that the case has "sewn racial segregation into the fabric of American society" (461). The ruling made it socially acceptable and legal to discriminate based on race. Because of this ruling, there was no legal opportunity in America for Mixed race people to establish their own identities. It was either decided for them, or they had to choose which race to identify with if they were light enough to "pass" as White.

As an attempt to find a space into which Mixed race individuals could fit, groups called Blue Vein Societies were eventually formed. Many biracial individuals during this time used the racial confusion to their advantage and considered such societies and the gray area between the Black race and the White race as an opportunity to "carve a niche for themselves in American Society, preserve their tenuous whiteness (inclusion), and reinforce their cultural superiority (exclusion)" (Emin Tunc 678). Mixed race individuals who joined Blue Vein Societies wanted the benefits, equal opportunities, and fairness that was given to the White race. However, they needed these advantages to be given through their membership in the borderline space that was the Blue Vein Society because many were not able to pass. This membership caused conflict in the already confusing Mixed race space that they tried to inhabit. Charles Chesnutt addressed this confusion as a Mixed race individual who was light enough to "pass" as White but chose not to because he did not want to deny his Black heritage and culture. He wanted a socially recognized space that was not given through the pompous nature of the Blue Vein Societies, but nineteenth century America did not allow this space to exist. There was still not a separate space for biracial people like Chesnutt, who wished to remain Mixed and not simply referred to as just Black or White. Chesnutt's progressive ideas were ahead of his time.

Over one hundred years later, Homi Bhabha discusses the in between area that Mixed races experience and calls it the Third Space. This theory explores the new space that begins to exist by redefining culture (10). Bhabha explains that this redefinition transcends culture and ethnicity by "[renewing] the past, refiguring it as a contingent 'in-between' space, that innovates and interrupts the performance of the present" (10). This cultural beyond advocates for a space that allows progress, reconciliation between races, and freedom for individuals who find themselves in a third space. Bhabha acknowledges that, in order to create and inhabit this third space, the present will have to be redefined and reimagined. It will not be convenient for mainstream society when marginalized groups, including Mixed races, ask for recognition and a space of their own to inhabit, but it is this recognition that allows for inhabitance in the cultural beyond of progress and racial mixing to occur. He also argues that this interruption advances the acceptance of different cultures, races, and ethnicities. Without interrupting the present and all of its cultural norms, society will never be able to move forward, grow, and become

more accepting.

Not only does the interruption of society and acceptance of a third space change and advance society and culture, but Bhabha also writes that by "exploring this Third Space, we may elude the politics of polarity and emerge as the others of our selves" (56). By every individual finding the "otherness" in himself or herself and being able to relate to other people's differences, individuals will be united with different peoples, cultures, races, and societies and not feed into the prejudice of division and opposition like slavery and segregation did. Interestingly, Bhabha's theory parallels Charles Chesnutt's work. It is apparent that Chesnutt was advocating for an idea that was not yet set in the minds of others in the late nineteenth century. He was advocating for a third space as a solution to the marginalization of mixed races, and this is seen through his pessimistic view of assimilation into the White race in his short stories.

Chesnutt's stories "The Wife of His Youth" and "The Sheriff's Children" present the marginalization and conflict that mixed races experience by being in a space that society says is not valid. These two stories show how absorption into White society can never be a solution for Mixed race people. Chesnutt shows that though his Mixed race characters try to become part of White society, their Black heritage ultimately reenters their lives in various ways and prevents them from assimilating. While his characters show how this method is ineffective, Chesnutt himself presents a bolder and more forward-thinking idea in his essays: the hybridity and acceptance of a Mixed race. He believed that this idea would be the best way to give Mixed races representation and recognition in society. In his essay "The Future American" (1900), Chesnutt describes the possibility of what races in future generations will be comprised of: "There are no natural obstacles to such an amalgamation. . . . Any theory of sterility due to race crossing may as well be abandoned; it is founded mainly on prejudice and cannot be proven by the facts" (*Selected* 49). He reasons that it is not possible for two or more races to live in such close proximity or be a part of the same nation and not at some point cross and produce a new race. Furthermore, Chesnutt calls this mixing a "beautiful, a hopeful, and to the eye of faith, a thrilling prospect" (47). Again, while readers of Chesnutt's essays can see how he wanted a blending of culture and race and believed that no other solution would be as effective, he uses his fictional characters to

demonstrate why Black absorption into the White race will never be effective.

"The Wife of His Youth" describes the conflict between Ryder, a Mixed race man attempting to retain a space that will help him gain better social standing, and his wife 'Liza Jane, a former slave from Ryder's days as a free apprentice to a White family over twenty years ago. Ryder is the dean of a society called the Blue Veins, which desires to "establish and maintain correct social standards among a people whose social conditions presented almost unlimited room for improvement" (*Wife* 1). They sought to leave White prejudice behind and declare a new life for Mixed race individuals that included being light enough to be a part of White culture. Although not stated explicitly, the name of the society suggests that if a person's skin were light enough to "pass" as White then he or she was more than likely admitted into the society. The physical description that Chesnutt provides of Ryder suggests that he could easily "pass" as an upper-class White man. As Chesnutt writes, "His features were of a refined type, his hair was almost straight; he was always neatly dressed" (4). In addition to his physical description, Chesnutt also tells the reader about Ryder's intelligence; he is able to memorize and recite long passages from Tennyson as well as play the piano (4, 8). He owns a house and has black servants who wait on guests when he has parties (17). In every way, Ryder fits the stereotype of a successful upper-class White man. Although Ryder is ethnically mixed race, he desires to embrace White society and reject his Black heritage. However, this rejection proves futile when 'Liza Jane reenters Ryder's life and reminds him of the Black side of his racial identity.

'Liza Jane cannot be mistaken for any race except Black. Unlike Ryder, she has no White heritage. She is the exact opposite of what Ryder seems to desire in a wife. Chesnutt writes that Ryder is attracted to Mrs. Dixon, who is "whiter than he, and better educated" (5). 'Liza Jane is described as "very black, —so black that her toothless gums, revealed when she opened her mouth to speak, were not red, but blue" (10). She interrupts Ryder's reading of "A Dream of Fair Women" by Tennyson and asks if he has ever heard of a mulatto man named Sam Taylor (11). The more she tells Ryder her story the clearer Ryder's past becomes. Not only is he Sam Taylor, but he is also the free man who worked in the fields for a White couple. He also chose to marry a slave. Even if his skin is light enough to see the blue of his veins and "pass" as White, his past is shown to be as Black as 'Liza Jane's complexion. His

connection to his Black race also becomes apparent when he retells 'Liza Jane's story in a Black southern dialect to members of the Blue Vein Society. Chesnutt writes, "He then related, simply but effectively, the story told by his visitor of the afternoon. He gave it the same soft dialect, which came readily to his lips" (20). Once 'Liza Jane comes back into his life, he is no longer in control of the characteristics that contribute to him being seen as Black. He has not left behind his Black heritage even when he moves to another state, buys a house, and becomes the dean of the Blue Veins.

This idea of trying to absorb into White society is also seen in "The Sheriff's Children." Tom, the mulatto accused of killing Captain Walker in the town of Troy, North Carolina, is seen as Black only. The one drop rule indirectly influences the townspeople's consensus that Tom is responsible for the murder. His White ancestry is deliberately forgotten because of the circumstance of a man with Black ancestry possibly killing a White man. However, Sheriff Campbell discovers that Tom is his son when Tom says that he attributes his life to the Sheriff (*Wife* 86). In the same way that Ryder and his past are unable to be separated, Tom's origins as a Mixed man who was sent away along with his Black mother haunts his present reality as well as his future. Tom is well educated, speaks standard English better than the White people living in Troy, and understands the town's judicial system. However, he tells his father, "I learned to feel that no degree of learning or wisdom will change the color of my skin and that I shall always wear what in my own country is a badge of degradation" (87). Even though Tom has gone through the steps to become a "respectable" member of society, his efforts and education are not enough to compensate for the Black half of his identity. Tom recognizes a better life is impossible because, according to the one drop rule, he has no chance of escaping the stigma of his roots and the color of his skin. The reader can see his lack of expectation manifested in his suicide. Tom tears the bandage off the bullet wound caused by his half-sister, Polly, and allows himself to bleed to death. Polly is the only character who successfully acts out and causes violence besides the person who murdered the Captain. She unwittingly shoots her half-brother and provides the opportunity that Tom needs to kill himself. The reader could interpret this act as the White race's animosity toward the inclusion of biracial individuals in White society. In the same way that Ryder realizes absorption into the White race is impossible because of his heritage, Tom also discovers that fighting for this same status does not advance

him, but, rather, hinders him. Although tragic, this conclusion is an accurate representation of how acceptance into an exclusively White culture is not the answer to Mixed race individuals' representation in society.

Even though Chesnutt argues for a third space for Mixed race people, he does recognize potential problems. One issue that arises is that having a separate space for biracial individuals will further marginalize Black people. In his essay "The White and the Black" (1901), Chesnutt recounts a conversation he had with a Virginia train conductor:

> "'Do you ever,' I asked, 'have any difficulty about classifying people who are very
> near the line?'
> 'Oh, yes, often.'
> 'What do you do in a case of that kind?'
> 'I give him the benefit of the doubt.'
> 'That is, you treat him as a white man?'
> 'Certainly.'" (*Selected* 55)

Although the conductor tells Chesnutt that he is fair and gives both Whites and Blacks equal treatment, he still admits that he would give mulattos, who do have Black heritage, the "benefit of the doubt" and allow them to stay in the White car. Giving Mixed races the status of the dominant race causes issues in the Black community. Chesnutt makes the reader think about and analyze the possible marginalization of 'Liza Jane and other Blacks at the end of "The Wife of His Youth."

Even though at the end of the story the reader's first reaction is to respect Ryder for his decision to acknowledge 'Liza Jane as his wife, on closer inspection, the ending shows the potential for ostracism that will arise after the story ends. 'Liza Jane is the exact opposite of the woman Ryder wants for a wife. Her background, skin tone, and speech are all undesirable and remind Ryder of his days as a "free" black man. Ryder admits that acceptance in the Black community would be "a backward step" (*Wife* 7). It would not benefit the Blue Veins to be accepted by Blacks because of the low status of Blacks in America. So the last thing Ryder wants is a Black wife. When 'Liza Jane comes back into his life, he is surprised and does not at first tell her that he is her husband. He appears to be ashamed

of his connection to a former Black slave woman—and, after talking to her, gazes at his reflection in a mirror. This scene suggests long contemplation about the color of his skin. Although the reader has already gotten a physical description of Ryder that implies he has every feature that will allow him to "pass" as White, this moment implies a different view. Earlier, Ryder has watched 'Liza Jane walk away and observed how people on the street regarded her with "a smile of kindly amusement" that suggests condescension (17). This scene causes Ryder to think about his own reputation and what claiming 'Liza Jane and his Blackness would mean for the way people would begin to perceive him. By gazing in the mirror for "a long time," Ryder begins to notice physical features that look more Black than White (17). To combat this feeling, Ryder treats 'Liza Jane in a way that pushes her as far away as possible from himself. When he does announce 'Liza Jane as being the wife of his youth at his dinner party, she is not presented in the expensive evening wear in which the other fairer-skinned women and men are dressed. 'Liza Jane is dressed as a servant "in gray, and [wearing] the white cap of an elderly woman" (24). This foreshadows how 'Liza Jane will more than likely be treated in Ryder's home. She will not take on the role of his wife, and he introduces her only as "the wife of my youth" (24). Even though Ryder says that he has "no race prejudice," he does have black servants in his home, and it is likely that 'Liza Jane will succumb to this same fate and become the cook in the household like she was when she was a slave (7, 12). Ryder's rejection of his blackness causes 'Liza Jane more suffering.

The marginalization of Black people is seen even more directly in "The Sheriff's Children." Tom, the story's Mixed race character, is angry at his father over being biracial and feels as if his opportunities are tainted by the fact of his Black half. As Tom tells his father, Sheriff Campbell, "you gave me a black mother . . . . You gave me a white man's spirit, and you made me a slave, and crushed it out" (*Wife* 86). Here, Tom attempts to distance himself from the Black race. In the same way that Ryder sought to distance himself as much as possible from 'Liza Jane and his Black heritage, Tom also wants to show society that he wants no part of his Black heritage. When his father points out that he is now free from slavery, Tom replies, "Free in name, but despised and scorned and set aside by the people to whose race I belong far more than to my mother's" (86). Not only does his race hinder him academically and occupationally, it also makes him a target in society. Tom makes it clear that he wants nothing to do

with Black society. Mixed race people cannot safely inhabit a third space or try to identify with the White race without putting Blacks at risk. This shows Chesnutt's acknowledgment of the likely further marginalization of Blacks when Mixed race people seek a higher status or a third space in society.

Chesnutt criticizes the one drop rule in his essay "What is a White Man?" (1889). Because states had the power to decide what constitutes a person of color, they could, more than anything, determine "what proportion of white blood should be sufficient to remove the disability of color" (*Selected* 26). Thus, Mixed race people had opportunities to distance themselves from their Black blood if they were able to "pass." Although at first glance this rule seems only to benefit Mixed individuals as a separate race, it inadvertently marginalizes Blacks further. Chesnutt's analysis of the one drop rule helps us understand the consequences of a Mixed race person choosing a third space and how this preference is perceived by Black communities. Although many Mixed races during Chesnutt's time only wanted to be able to progress in a White dominated society, their actions were seen as "denying their Blackness and/or worshipping Whiteness" (Leverette, "Speaking Up" 435). This denial is seen in both Ryder's and Tom's attitudes toward the Black race. By seeking an in-between space, biracial people are seen to be denying the minority race that contributes to one side of their identity. This denial is also because throughout history Mixed race individuals have been seen as gleaning the best from both the White race and the Black. They were seen as being different from Blacks in the sense that they obtained "beauty, goodness, intelligence, and worth" from the White side of their race (436). For many years after the one drop rule was put into place, Mixed race people were seen as a bridge between the White and the Black, a "better" version of other colored people, or as a barrier between White and Black communities (436-38).

Blacks' perceptions of Mixed race people came about because of the Blue Vein Societies that existed, which were controversial because their members were seen as denying or being ashamed of their Blackness. Members had to possess the qualities such as "veins [that] could be clearly seen beneath their skin, whose hair could be passed through a fine-toothed comb, and whose skin was no darker than a paper bag" (Leverette, "Speaking Up" 436). In addition, Tanfer Emin Tunc describes the Black community's perception of these societies as being "an organization of 'interracial royalty' whose

members were more 'white than black'—that attempted to distinguish itself from the rest of the black community" (678). Obviously, this created a general feeling in the Black community that Mixed race individuals were arrogant and erected another barrier that Blacks would have to overstep in order to prove themselves to be intelligent and hard-working. The consensus among Black communities seemed to be that biracial people should not have representation in a third space if it hinders other minorities from getting ahead.

In addition to marginalizing Blacks, Chesnutt's argument for a separate Mixed race group also risks marginalizing the very biracial people who seek this third space for themselves. In "The Wife of His Youth," Ryder marginalizes himself and the other members of the Blue Vein Society. Even though the group claims to look at only the "character and culture" of people wanting to join, this is untrue. Ryder subscribes to the view that an individual who was "not white enough to show blue veins" would not be able to enter into the group (*Wife* 1). Therefore, it is not just a society based on culture and character. If it were, this would be indicated by the name of the group. However, the real name of the group is never made known to the reader by Chesnutt. Instead, the group is known by this nickname, which symbolizes the importance of a light skin tone. This preference further splits the Mixed race community. Not all people who are mixed have light enough skin that enables their veins to show through. Because of this, these Blue Vein Societies split an already "othered" group into an even more "othered" group. The narrator does acknowledge this briefly, and tells the reader "There were those who had been known to assail it violently as a glaring example of the very prejudice from which the colored race had suffered most"; however, the narrator then goes on to say that this anger diminished when the critics were able to see the inner workings of the group and how it served to "guide their people through the social wilderness" (2). Although these societies may help guide Mixed race people to a tangible identity, they still contribute to the marginalization of the darker individuals of their race. The darker group is not able to pass and reap the benefits available to lighter individuals. By dividing an already othered group, more animosity and hostility can set in—the very characteristics that were meant to be left behind after the end of slavery.

In "The Sheriff's Children," not only is Tom as a Mixed race individual marginalized because

of the confusion surrounding the inhabitance of a third space but he also suffers at the hands of the law because of this third space. Chesnutt puts an especially heavy emphasis on the effect of the one drop rule in this story. Tom's marginalization as a biracial person is apparent from his being called the "strange mulatto" who is accused of murder (*Wife* 63). By inhabiting this third space and being labelled as a mulatto, he is more "othered" than if Tom were to simply "choose a side." If he chose to identify as Black, Tom would at least be certain of the outcome and consequences of that claim. However, being in an illegitimate third space causes society to view mulattos as strange, foreign, and immoral. This causes Tom to feel stuck in the space that he is forced to inhabit. This feeling of being trapped racially is synonymous with Tom attempting to escape from prison. Tom tells the Sheriff that the only way he will be able to be free from jail is if he shoots him. His independence and chance of escape depends on killing the White man as well as using his education to differentiate himself from the Black race. Tom is not ready to inhabit this third space, and as soon as he realizes he is a part of a hybrid identity, he allows himself to bleed to death. The Sheriff's sympathy as the White man comes too late and does not save Tom. This outcome can be seen as Chesnutt's comment on how biracial people can create a space for themselves, but it does not come without repercussions. The result then becomes that by separating from the Black and the White and willingly inhabiting a third space, Mixed race individuals have a better chance of being represented if they are willing to endure the risks. Tom was obviously not proud of this space, and he suffered as a result. However, even pride in identity and a willingness to risk ostracism does not get rid of the marginalization that has the potential to occur within Mixed race groups. Just like Ryder, Tom did not achieve this third space. This shows the reader that, although Chesnutt advocated for this space, he knew it was a lofty and controversial goal.

Charles Chesnutt concludes in his essay "Race Prejudice: Its Causes and its Cure" (1905) that race will soon be an obsolete concept and that "there shall be in the United States but one people, moulded by the same culture, swayed by the same patriotic ideals . . . when men will be esteemed and honored for their character and talents" (*Selected* 93). In Chesnutt's vision, although different cultures will continue to exist, the way that society will view race in the future is inescapable. As Bhabha suggests, "otherness" will be represented by finding the "other" in another person. By doing

so, an amalgamation of race will take place where all people are represented, and the concept of the "other" will one day be eradicated. However, in the present, mixed races have to continue to fight for representation in American society.

"I think I must write a book," Charles Chesnutt writes in an 1880 journal entry, in which "the negro's part is to prepare himself for social recognition and equality; and it is the province of literature to open the way for him to get it . . . . If I can do anything to further this . . . I would gladly devote my life to the work" (*Selected* 21-2). Chesnutt was an advocate for advancing "othered" peoples' cultures, including his own. His passion for representation of "othered" groups is seen in his essays, personal thoughts, and short stories. He influenced the idea of a third space so that marginalized and sidelined groups would be represented as much as possible. However, when it comes to Mixed race individuals today and their issue of deciding whether to inhabit a third space or choose a side instead, there is no solution that will be without consequences and risks. The one drop rule and Plessy v. Ferguson ruling altered the way society viewed race in nineteenth century America, and the effects are still seen today. According to Chesnutt, absorption into the White race is not the answer for Mixed race people because it would be a denial of their Black heritage, and, therefore, a denial of their Mixed race identity. Although Ryder in "The Wife of His Youth" thinks that moving up in society as a Mixed race individual requires a denial of Black blood, Chesnutt destroys this theory when he inserts 'Liza Jane back into Ryder's life. The same occurs in "The Sheriff's Children" when Tom recognizes that his education and "White" way of speaking do not erase or separate him from the color of his skin caused by his possession of Black blood. Secondly, if the biracial community denies its Black heritage and dwells in a third space, then the Black community will experience more marginalization in society. Chesnutt fears that Mixed race people will choose the "superior" side that makes up their own race if they are given the chance of having a third space because they do not want to suffer the same unfair treatment that Blacks suffered in society. However, Chesnutt, as a Mixed race man, was also aware of the importance of allowing Mixed race people the freedom they had never experienced before to choose their own identity.

Charles Chesnutt brought to light the issues during Reconstruction that are still seen today. Institutionalized Black and White racial division left Mixed race people to fend for themselves in a

third space that was invisible and illegitimate. Today, Mixed race people are still on a long path of self-discovery. Each Mixed race individual must choose their own racial path and confront both the ramifications and rewards head-on, like Ryder chooses to do in "The Wife of His Youth." If they choose instead to be shaped by society like Tom, then all biracial individuals are at risk of losing the possibility of a separate identity. Both Homi Bhabha and Charles Chesnutt call for Mixed race people to embrace their own racial path and find progress and freedom in the cultural beyond.

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Creating a Monster: Attachment Theory and Mary Shelley's *Frankenstein*

Hannah Jackson

Throughout Mary Shelley's *Frankenstein*, the creature endures rejection to the point that he is consumed by violent rage. Although it can be argued that the creature's growth into a monster is the result of an innate monstrosity, his vengeful actions toward the end of the novel stem from Victor's abandonment of his creation and thus the absence of a healthy parent-child relationship. This change is especially evident when, upon Victor's destruction of the creature's soon-to-be mate, the creature asserts "You are my creator, but I am your master;—obey!" and initiates revenge against Victor for not accepting and nurturing him as a father should (Shelley 120). And if the complex and destructive relationship between Victor and the creature is a highlight of *Frankenstein*, readers need a conceptual basis to fully understand this relationship: attachment theory.

According to attachment theory, the kind of attachment children have with their parents determines the nature of the child's later relationships. Applying attachment theory to *Frankenstein*, then, allows for a more thorough analysis of the reasons Victor abandons his creation and of his subsequent encounters with the creature, as well as the extent to which these events were determined by his relationship with Alphonse, his father. As acknowledged by David Minden Higgins, "creating life without nurturing it is at the root of Shelley's concerns," which applies both to the parenting of Alphonse and Victor (55-56). By identifying the attachment types of Victor/Alphonse and Victor/ the creature, readers realize the extent of Victor's role in the advancement of the creature's aggressive behavior and actions as well as the negative consequences of creating life without nurturing it.

Several critics have examined parental relationships in *Frankenstein*. For instance, Laura P. Claridge argues that Victor exaggerates the happiness of his childhood and actually received little sympathy from his father. In addition, Anne K. Mellor evaluates the tension between Victor and his creation, claiming that Victor's carelessness in the creation, and then subsequent abandonment, of the creature lead to the latter's vengeful and violent behavior. Moreover, Lee Zimmerman asserts that Victor's abandonment and mistreatment of his creation derives from the neglect he experienced from

Alphonse during his childhood. While these critics are thorough in their evaluations of the predominant characters' relationships in the novel, none of them use attachment theory to support their analyses. Using attachment theory to analyze the relationships between Alphonse/Victor and Victor/the creature can more fully explain their interactions and pinpoints their motives throughout the novel.

Before identifying the attachment types of Victor/Alphonse and Victor/the creature, it is important to review attachment theory. In the 1960s, John Bowlby and Mary Ainsworth's "Strange Situation" examined the nature of the attachment between caregivers and children. Children and their caregivers were observed as they played in a room. The caregiver then left the room and the child's reaction to being left alone was monitored. When the caregiver returned, the child's reaction was then observed to see if they either continued playing like nothing happened or if they sought out their caregiver (Shemmings and Shemmings 23-24). As a result of the experimenters' observations, the attachment types were formulated. The first type is secure attachment, in which the child knows that they will receive protection and comfort whenever they need it because their caregiver has consistently met their needs before (Prior et al. 15). In contrast, insecure attachment occurs when a caregiver is "less predictably warm and responsive" to a child, leading to the development of stress (Seccombe 102). There are two types of insecure attachment: anxious-ambivalent and avoidant. In anxious-ambivalent attachment, children are uncertain whether their needs will be met and become nervous when their caregiver is not close by. When the caregiver returns, though, the child rejects them instead of seeking them out for affection. In avoidant attachment, caregivers disregard the needs of their children. As a result, children do not expect comfort from their caregivers and display no signs of attachment to them (102).

In the "Strange Situation" experiment, some children's behavior was unclassifiable. In the 1990s, though, Mary Main and Judith Solomon reviewed Bowlby and Ainsworth's work and classified these children as having disorganized attachment. Disorganized attachment is characterized by "'fear without solution,'" in which the child has "an overwhelming sense of fear that cannot be resolved" (qtd. in Shemmings and Shemmings 34). This condition often manifests itself in aggression and violence. Identifying the attachment types through the "Strange Situation" experiment has enabled researchers

to better understand many parent-child relationships. In addition, because Bowlby "conceptualized attachment as a lifespan process," researchers have been able to examine how a child's attachment type later determines that child's attachment type with his or her own future children (Jones et al. 235).

To understand the creature's attachment type with Victor and the impact of Victor's abandonment on the creature's development into the monster, it is necessary to identify the attachment type that Victor has with his parents and how it leads to his mistreatment of the creature. It seems clear the type Victor has with his parents is *avoidant* attachment. Jones et al. observe that "[a]voidant attachment . . . is associated with tepid, unsupportive, and insensitive caregiving," which characterizes much of Victor's relationship with his parents, who spent an inadequate amount of time with him (238). He was "urged to application" in studying and reading, and his "hours were fully employed in acquiring and maintaining a knowledge of [English, Greek, and German] literature" (Shelley 21, 24). Even within his academics, though, his parents still failed to be supportive, as when Alphonse "looked carelessly" at the book Victor was studying and called it "sad trash" (22). Claridge argues that "[b]efore there can be an interplay of love between father and child, the father has to fulfill his duties" (18). In this instance, because Alphonse dismisses Victor's interest in natural philosophy and fails to explain why, they are unable to develop a filial bond. The "insensitive caregiving" of Victor's parents is also illustrated by his mother's neglect, for instance when Elizabeth, Victor's sister, becomes sick with scarlet fever and Caroline risks her life to take care of her, despite her family's protests. Victor even acknowledges that Elizabeth was Caroline's "favourite," conveying the resentment he feels toward his mother (Shelley 25). Victor further feels neglected after his mother's death when his father quickly resumes his trip to Ingolstadt before properly mourning Caroline's death. In elucidating avoidant attachment, David Shemmings and Yvonne Shemmings explain that "the avoidant caregiver encourages the child to fend for him or herself" (153). Victor experiences an early abandonment when Alphonse does not offer him any support or sympathy for having lost his mother, instead sending him away, suggesting that it is Victor's duty to move on with his life and not allow his emotions to consume him.

Alphonse's inability to sympathize with Victor demonstrates a further characteristic of avoidant attachment: lack of affection. Jones et al. acknowledge that "[a]voidance reflects a tendency to deactivate

the attachment system and is characterized by discomfort with intimacy, dependency, and emotional

disclosure in close relationships" (238). Victor develops an avoidant attachment since his parents do

not display warmth or affection toward him. This lack of affection continues into Victor's adulthood

as Alphonse repeatedly rejects any chance of "emotional disclosure" with his son. For instance, after

the death of William, Victor's youngest brother, Alphonse does not comfort Victor. Instead, as Victor

explains, he attempts

> to reason with me on the folly of giving way to immoderate grief. "Do you
>
> think, Victor," [says] he, "that I do not suffer also? . . . but is it not a duty to
>
> the survivors, that we should refrain from augmenting their unhappiness by an
>
> appearance of immoderate grief? It is also a duty owed to yourself; for excessive
>
> sorrow prevents improvement or enjoyment, or even the discharge of daily
>
> usefulness, without which no man is fit for society." (Shelley 61)

Here, Alphonse conveys his life philosophy: no man should ever allow his emotions to overcome his

ability to reason, and he should certainly not share these emotions with anyone else. Alphonse's advice

to Victor to repress his "excessive" and "immoderate" emotions, though, costs him a connection with his

son on an intimate level.

Having had no emotional intimacy with their parent(s), children with an avoidant attachment

nevertheless develop ways to remain physically close with them, as they "learn that the best way to keep

their parent available—physically, rather than emotionally—is not to display their feelings" (Shemmings

and Shemmings 27-28). Victor's awareness of how to keep his father close is evident after his friend

Henry Clerval is murdered by the creature and Alphonse comes to see Victor in prison. Before his

father arrives, Victor is emotionally unstable and in the midst of a two-month-long illness. When he

hears that his father has come, though, he notes, "the appearance of my father was to me like that of

my good angel, and I gradually recovered my good health" (Shelley 130). While it can be argued that

Alphonse's presence genuinely brings Victor relief, this relief is superficial, since after his father leaves,

Victor reflects, "I was absorbed by a gloomy and black melancholy, that nothing could dissipate"

(131). Therefore, despite his emotional instability, when Victor is in his father's presence he suppresses

his anguish and seemingly recovers his former happiness because he knows he must not express his emotions around his father. Through the course of the novel, the suppression of these emotions and Victor's isolation from the support of others will prove to harm his state of mind and ability to reason.

Victor's avoidant attachment to his parents causes him to abandon the creature. In order to properly understand this causal relationship, we first need to look more closely at the circumstances of the creature's creation. As noted earlier, after his mother's death, Victor feels abandoned and is overcome with extreme grief. He says, "I need not describe the feelings of those whose dearest ties are rent by that more irreparable evil, the void that presents itself to the soul, and despair that is exhibited on the countenance" (Shelley 25). While Jillmarie Murphy argues that Victor mourns his mother's death because he "[exalts]" her, in the context of the avoidant attachment between Victor and his parents it is more evident that he is overcome with grief because, with Caroline's death, his efforts at having a more intimate and loving relationship with her are gone forever (47). As a result, Victor seeks to create a source of affection and so becomes "engaged, heart and soul, in one pursuit": creating the creature (Shelley 34). However, since Victor is not surrounded by a loving and supportive environment during his experiment, his "imaginative energy . . . threatens to turn back on itself" (Poovey 347). If Victor was surrounded by his friends and family, they could have helped him channel his grief in a healthier manner. Because he is alone, though, his grief becomes overwhelming and he is absorbed in his "'disordered mourning'" (qtd. in Murphy 47): In an effort to learn the secret to restoring life, his imagination finds inspiration from "the unhallowed damps of the grave" and the "charnel houses," places of horror and death (Shelley 34). As a consequence of his own abandonment and lack of attachment to his parents, Victor's efforts do not lead to the restoration of a beautiful human form but to the creation of a hideous creature that he subsequently abandons.

Another reason that Victor abandons his creation is due to the lack of sympathy from his father, which leads him to create someone who would admire him. During his childhood, Victor received little affection from his parents, as when his father ignores his interest in natural philosophy. Because he received little support and attention from his father, then, he creates another being that "would bless me as its creator and source . . . No father could claim the gratitude of his child so

completely as I should deserve their's" (Shelley 33). Not only does Victor desire to create someone who will look up to him, like he looked up to his father, and who he can love, as he desired to be loved by his parents, but, as Claridge argues, he also seeks "[compensation] for the sense of smallness his father has imparted" and a way to "[act] out his anger at his family in an attempt to affirm his own selfhood" (18). In his preoccupation with proving himself, though, Victor does not pay attention to his creation and its appearance as he puts the body parts together. For while Victor says he took "infinite pains and care" and "selected his features as beautiful," he was so absorbed in his experiment that only once it is completed does he notice the creature's "yellow skin," "watery eyes," "dun white sockets," "shriveled complexion, and straight black lips" (Shelley 35). According to Mellor, Victor "never once considers how such a giant will survive among human beings" (47). As a result, when the creature awakens, Victor is disturbed by what he sees: "now that I had 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" (Shelley 36). While Victor initially created the creature to resolve the neglect he received as a child, his over-ambitiousness ultimately prevents him from empathizing with his creation, so he subsequently abandons it.

Furthermore, Victor abandons his creation because of his realization of what the creature personifies. In analyzing monstrosity in *Frankenstein*, many critics argue that Victor is the true monster because of his mistreatment of the creature and his inability to prevent the murder of his family and friends. Similarly, and in relation to attachment theory, Victor abandons his creation because he sees in it his inner monster. In this manner, Zimmerman confirms that the self that Victor was denied during childhood, a self of rage and passion, "remains hidden and inexpressible, and is ultimately disowned by being projected into the monster" (84). Due to the avoidant attachment Victor and his parents have, he was taught as a child to reject his inner self and contain his emotions. When he is creating the creature, Victor reflects on his father's philosophy that "[a] human being in perfection ought always to preserve a calm and peaceful mind, and never allow passions or a transitory desire to disturb his tranquility" (Shelley 34). Instead of heeding his father's warning, though, Victor deliberately defies him and resumes his creation with renewed fervor. At the same time, he channels all the rage he has against his

parents into his creation. Subsequently, just as he rejects his inner self, so too does he reject the creature when it awakens. The neglect and lack of empathy that Victor experiences from his parents causes his abandonment of his creation and determines the attachment type he and the creature have.

In examining Victor's avoidant attachment with his parents, the foundation has been laid for an analysis of Victor's and the creature's relationship as a form of disorganized attachment. Shemmings and Shemmings state that "the predisposing factor most likely to be associated with DA [disorganized attachment] is maltreatment by a carer," which can take the form of abuse or neglect of the child (54). From the moment of the creature's birth, Victor abandons it and scorns it as hideous. The neglect that the creature experiences, then, is the number one factor that leads to the development of his disorganized attachment. In further describing the behavior of the caregiver, Shemmings and Shemmings assert that

> caregivers of children with disorganized attachments . . . are either extremely insensitive in their caregiving, disconnected in their caregiving or they display very anomalous or disrupted caregiving behaviour. In an attachment context, extremely in-sensitive parenting is described as withdrawal, neglect, unresponsiveness (with regards to the child's need), lack of interaction or, conversely, over-intrusiveness and over-stimulation, aggression, rough handling, hitting, pushing and extremely hostile language. (160)

Victor displays this kind of caregiving behavior throughout *Frankenstein* after the creature is created. Foremost, Victor's "withdrawal" and "neglect" are seen following his experiment when he goes to his room to rest but awakens only to see his creation: "I beheld the wretch—the miserable monster whom I had created. He held up the curtain of the bed; and his eyes . . . were fixed on me. His jaw opened, and he muttered some inarticulate sounds, while a grin wrinkled his cheeks . . . one hand was stretched out, seemingly to detain me, but I escaped, and rushed down stairs" (Shelley 36). In this moment, the creature is seeking out his creator, his father, for affection and love, but Victor has already labeled him a "miserable monster" and is therefore unresponsive to his creation's needs. In addition, when the creature observes the kindness and gentleness of the cottagers, he remarks on Victor's "unresponsiveness" and

"neglect" as he observes, "'But where were my friends and relations? No father had watched my infant days, no mother had blessed me with smiles and caresses'" (84). Because the creature is able to recognize that he was abandoned by his creator, Victor's caregiving seems even more "insensitive."

Victor further scorns the creature when, later in the novel, he and the creature meet atop Montanvert and he notes that "anger and hatred had at first deprived me of utterance, and I recovered only to overwhelm him with words expressive of furious detestation and contempt. 'Devil!' I exclaimed" (Shelley 67). Victor continually uses "extremely hostile language" (Shemmings and Shemmings 160) in calling the creature "the wretch" (Shelley 36), "vile insect" (67), "the daemon" (67), "[a]bhorred monster" (68), "the fiend" (116), "the monster of my creation" (132), and "my hideous enemy" (132). Victor's "insensitive" caregiving is further displayed in his inability to look past the creature's hideousness. While he and the creature converse on Montanvert, Victor acknowledges, "His words had a strange effect upon me. I compassioned him, and sometimes felt a wish to console him; but when I looked upon him, when I saw the filthy mass that moved and talked, my heart sickened, and my feelings were altered to those of horror and hatred" (103). Not only does this demonstrate Victor's inability to empathize with the creature because of the appearance he gave him, but it also illustrates his "anomalous or disrupted caregiving" as he moves between sympathizing with the creature and then feeling intense hatred toward him (Shemmings and Shemmings 160).

Another feature of disorganized attachment, as recognized by Shemmings and Shemmings, is "the paradox" the child experiences when "the very person who should be able to protect him or her is at one and the same time the source of danger" (54). This feature is evident in the relationship between Victor and the creature, and the creature even recognizes it himself when he states,

> From you only could I hope for succor, although towards you I felt no sentiment but that of hatred. Unfeeling, heartless creator! you had endowed me with perceptions and passions, and then cast me abroad an object for the scorn and horror of mankind. But on you only had I any claim for pity and redress, and from you I determined to seek the justice which I vainly attempted to gain from any other being that wore the human form. (Shelley 98)

Here, the creature acknowledges the hatred he feels toward Victor for abandoning him and making him hideous to the point that no human sympathizes with him. However, he also realizes that Victor, as his creator, is the only person he can turn to for help and any kind of compassion, no matter how small. Due to this paradox in the connection between the creature and Victor, as well as Victor's abandonment of and hostility toward the creature, the creature's attachment to Victor is extremely disorganized.

Significant to an examination of the creature's vengeance against Victor is an evaluation of the affection and lessons that the creature failed to receive because of his disorganized attachment with Victor, and the consequences of this failure. According to attachment theorists, love and affection from a caregiver are important for the healthy development of a child. Because the creature was abandoned from the moment of his creation, though, he lacks any source of affection and so develops an aggressive and violent nature. After he is abandoned by Victor, he roams through the woods alone in search of food and shelter. Whenever he comes in contact with humans, he is shunned and attacked, reliving his abandonment over and over again. As a result, the creature develops a deep need for love and empathy and a "place of refuge. . . from the barbarity of man" (Shelley 73). When he finds the hovel by the cottage, then, according to Murphy, he finds "a kind of love, warmth, and nurturance analogous to that of a mother's womb" (59). From this hovel, the creature is also able to observe the kindness and gentleness of the cottagers, whom he grows to consider as friends. The more time he spends with them, the greater his desire to be loved by them grows. As the creature stresses, "my heart yearned to be known and loved by these amiable creatures: to see their sweet looks turned towards me with affection, was the utmost limit of my ambition," but he does not dare show himself right away for fear that he will be rejected again (Shelley 92). While the love and affection that a parent gives a child is important in their early relationship, the creature does not receive this and so is left with a deep desire for attachment that remains an unfulfilled void.

In addition to giving their children love and attention, caregivers must also teach them social lessons that will help them as they grow. R. Chris Fraley and Glenn I. Roisman emphasize the need for parents to establish a supportive relationship with their child early on, which leads to "the development of the skills necessary for developing and maintaining high-quality friendships" (16). Moreover, in

reviewing Bowlby's work, Fraley and Roisman note that

> Bowlby believed that supportive and responsive interactions between parents
> and their children are crucial for children's development of these broad skills [the
> ability to take the other person's perspective, have empathy, and be able to resolve
> conflict in effective ways]. For example, he believed that a child's sense of self (i.e.,
> whether the child perceives him- or herself as lovable) is rooted in the history
> of transactions between parents and children. In addition, the child's ability to
> regulate emotions in an appropriate way is rooted in early relational experiences.
> (13)

In early interactions with their children, parents are supposed to teach them how to relate to others and be kind. Not only does this help children form friendships on their own, but it also teaches them to control their emotions and enables them to develop their individual identities. Because Victor abandons him, though, the creature is unable to learn these lessons. For while the creature does have the chance to form friendships, such as with the cottagers, the lack of affection and sympathy he receives from Victor and others encourages him to remain hidden in his hovel.

Without these foundational lessons from Victor, the creature also fails to develop a sense of self. During his stay in the hovel, the creature learns more about the cottagers' past and naturally thinks about his own. While the cottagers are all related, though, the creature realizes that he is "dependent on none, and related to none. . .what did this mean? Who was I? What was I? Whence did I come? What was my destination? These questions continually recurred, but I was unable to solve them" (Shelley 89). In addition to having no sense of self, the creature also does not consider himself lovable, instead seeing himself as a monster. This is evident when he reflects,

> I was, besides, endowed with a figure hideously deformed and loathsome; I was
> not even of the same nature as man. I was more agile than they, and could subsist
> upon coarser diet; I bore the extremes of heat and cold with less injury to my
> frame; my stature far exceeded their's. When I looked around, I saw and heard of
> none like me. Was I then a monster, a blot upon the earth, from which all men

fled, and whom all men disowned? (83)

Feeling that in order to be loved and accepted one must be attractive and appear gentle, the creature does not show himself to the cottagers right away.

Furthermore, because Victor fails to provide him with a supportive environment and to teach him necessary social skills, the creature is unable to appropriately control his emotions. This is seen when, after he is attacked and later deserted by the cottagers, he develops extreme rage and behaves "like a wild beast" (Shelley 95). As the creature acknowledges, "I, like the arch fiend, bore a hell within me; and, finding myself unsympathized with, wished to tear up the trees, spread havoc and destruction around me, and then to have sat down and enjoyed the ruin" (95). As his rage remains unchecked, the creature sets fire to the cottage and declares "everlasting war against the species, and, more than all, against him who had formed me, and sent me forth to this insupportable misery" (95). To explain the creature's rage, Zimmerman uses the work of W. R. Bion, a British psychoanalyst, on emotional "containment": "For Bion, an infant's overwhelmingly intense internal states, especially those of anxiety, fear, and rage, need to be made tolerable by the primary caretaker's taking them in and returning them in a more bearable form" (88). Because Victor's abandonment and the cottager's desertion is the cause of the creature's rage, and Victor is not present to help the creature work through his rage, the creature does not know how to control his emotions and so he becomes violent. Before he sets his mind on revenge, though, he turns to Victor one last time and asks him to make him a female companion. According to Joyce Carol Oates, the creature knows that "he requires love in order to become less monstrous" (33). Nonetheless, when Victor aborts the female creature, the creature is sent over the edge in rage and vows revenge against Victor. As a result of Victor's inability to provide him with supportive and responsive care upon his creation, the creature fails to acquire the necessary skills to help him develop in a healthy manner. Consequently, the creature becomes the monster that people see him as, and he embraces an aggressive and violent nature that he unleashes on his attachment figure, Victor.

The defining element of the creature's attachment type is the strong aggression he has toward Victor. According to attachment theorists, another feature of children with disorganized attachment is their use of aggression to restore attachment to their caregiver, which explains the purpose of the

creature's revenge against Victor not by killing him directly, but by killing his family and friends instead. Shemmings and Shemmings explain that a child with disorganized attachment becomes aggressive in the first place due to "unresolved" trauma or loss (109). This is evident in the creature's life when he repeatedly recalls Victor's abandonment and when he finds Victor's papers that describe the "accursed" and "disgusting" nature of his creation (Shelley 91). When the creature asks Victor "'Why did you form a monster so hideous that even you turned from me in disgust?'" he conveys that he does not understand why he was created and that the trauma of his abandonment remains "unresolved," causing him to become violent (91). Shemmings and Shemmings go on to explain that when children become "aggressive, sly, or powerful," their "'disruptive' behaviours . . . are often unconscious ways to regulate unpredictable, frightening, and abusive caregiving patterns" and "[gain] some control" over a caregiver (63). Because the creature's trauma and loss from his abandonment remains "unresolved," he seeks to create order and understand his life more fully by controlling Victor's life. Subsequently, he achieves this control through manipulation of and aggression against Victor.

While the creature does seek revenge against Victor, he does so by killing his family and friends. Morris N. Eagle draws on the work of Bowlby to identify how a child's aggression toward their caregiver manifests itself:

> Bowlby repeatedly views anger and hostility not as primary, but as reactions to separation and loss and to the caregiver's unresponsiveness and/or inaccessibility. As Bowlby simply puts it, the child's behavior is an "expression of anger at the way he has been treated." These reactions may take the form of protest (i.e., to loss or abandonment) and may be preceded by longing, anxiety, and guilt. [Bowlby maintains that] "in the absence of frustration . . . an infant would not direct aggression against his love object" [due to] "the trauma of separation from his mother." (129)

Here, Eagle recognizes that children who have been neglected or abandoned by their caregiver become hostile toward them because of feelings of loss. Before they become aggressive, though, as Eagle maintains, children may attempt to be gentler. For the creature, before he seeks revenge against

Victor, he comes to him looking for pity and sympathy, as when he entreats, "Remember that I am thy creature: I ought to be thy Adam; but I am rather the fallen angel, whom thou drivest from joy for no misdeed. Everywhere I see bliss, from which I alone am irrevocably excluded. I was benevolent and good; misery made me a fiend. Make me happy, and I shall again be virtuous" (Shelley 68). In this passage, the creature appeals to Victor's pity by using controlled and gentle language. The creature is making a demand here, but he is more supplicating since he knows that being aggressive would only dissuade Victor from helping him. Moreover, the creature exhibits a sound rationality and knowledge of theology in an attempt to be treated as an equal and gain Victor's sympathy. However, because Victor ultimately destroys the female creature, the source of the creature's potential bliss, the creature sees that Victor will not respond to gentleness and that "hatred and vice must be [his] portion" instead (Shelley 103). Subsequently, then, he turns to aggression and revenge.

According to Eagle, Bowlby theorized that the motive for a child's aggression is to "aid in reunion to the attachment figure and [discourage] further separations" (133). As Eagle notes,

> the goal emphasized has to do with maintaining the attachment bond. Hence . . . removing the obstacles that frustrate one's goals would mean removing the barriers to maintaining an attachment bond. [Bowlby] notes that anger and aggression in response to separation, loss, and abandonment are intended to convey the message "do not do this again" and thereby preserve the attachment bond. Thus . . . destroying the object could not normally be one of the motives for aggression insofar as it would contradict the primary aim of anger, namely, preserving and maintaining the attachment bond. (133)

In other words, the child does not want to destroy or remove a caregiver, because then there would no attachment figure. Therefore, the purpose of the creature's revenge, in which he kills Victor's family and friends, is primarily to keep Victor alive and available as his attachment figure while still inflicting pain on him. The creature acknowledges this power over Victor when, after killing William, he reflects, "I gazed on my victim, and my heart swelled with exultation and hellish triumph: clapping my hands, I exclaimed, 'I, too, can create desolation; my enemy is not impregnable; this death will carry despair to

him, and a thousand other miseries shall torment and destroy him'" (Shelley 100). In addition, after Victor destroys the female creature, the creature declares, "'Remember that I have power; you believe yourself miserable, but I can make you so wretched that the light of day will be hateful to you. You are my creator, but I am your master;—obey!'" (120). Furthermore, moments later, the creature remarks to Victor, "I shall be with you on your wedding-night" (121). In all of these instances, the creature is aware that by targeting Victor's family and friends, he causes him more suffering and despair than if he simply killed him. Additionally, he also conveys his understanding of the importance of being surrounded by caring people, and he wants Victor to feel the despair that he himself has felt at not having these kinds of relationships in his own life.

The second reason why the creature seeks revenge by killing Victor's family and friends, according to Higgins, is so that "he becomes the only individual to whom Victor has a close bond" (83). At the end of the novel, the creature recounts to Waldman his motive for vengeance against Victor:

> But when I discovered that he, the author at once of my existence and of its unspeakable torments, dared to hope for happiness; that while he accumulated wretchedness and despair upon me, he sought his own enjoyment in feelings and passions from the indulgence of which I was for ever barred, then impotent envy and bitter indignation filled me with an insatiable thirst for vengeance. (Shelley 159)

Because the creature was made hideous by Victor, he is unable to form relationships with other people and must remain utterly alone in the world. By killing Victor's family and friends, then, he aims to destroy Victor's happiness and force him to feel similarly isolated. In addition, due to the abruptness of his abandonment and lack of other relationships, he also desires to resolve the trauma of his isolation and be reunited with Victor. Similarly, Oates observes that the creature possesses a "patient, unquestioning, utterly faithful, and utterly human love for his irresponsible creator" (31). Despite Victor's abandonment, he is "all yearning, all hope. His love for his maker is unrequited and seems incapable of making an impression upon Frankenstein; yet the demon never gives it up, even when he sounds most threatening" (32-33). While the creature's method of restoring his attachment to Victor is

extremely violent, he nonetheless demonstrates his deep desire to have a "close bond" with his father.

Examining the creature's aggression toward Victor and his motives for revenge makes the chase through the Arctic ice seem more reasonable instead of only a manipulation on the part of the creature. Eagle asserts that a child's anger toward his or her attachment figure can become "maladaptive when (1) the anger continues too long and (2) most important, when the anger attenuates and further threatens the attachment bond, for example, by triggering the attachment figure's counter anger" (133-134). In this manner, when the attachment figure is angered, they threaten to end the relationship, which the child does not want, so they respond with despair and the belief that they cannot survive without the attachment figure (134). In *Frankenstein*, due to the progressive violence of the creature's revenge, his anger toward Victor becomes "maladaptive" when Victor responds with his own anger after the creature kills Elizabeth and Alphonse dies of a stress-induced stroke. While Victor wants to kill the creature once and for all, though, the creature sees this as a threat to their attachment and so leads Victor on a chase through the Arctic ice. Because he knows that Victor could die under the harsh conditions of the Arctic and he cannot live without Victor, the creature provides him with food and other necessities (Shelley 147). While the Arctic chase may seem pointless to some readers, the creature's motive is an attempt to maintain his attachment to Victor because he knows that if they meet face-to-face, then the anger that has built up between them will release itself and threaten the integrity of their attachment.

An understanding of the creature's attachment type and the progression of his anger toward Victor also clarifies the final moment in *Frankenstein*—the creature's suicide in the wake of Victor's death. George Levine argues that "[t]he family is an aspect of the self and the self cannot survive bereft of its family" (315). In addition, as described by Fraley and Roisman, Bowlby believed that "a child's sense of self is rooted in the history of transactions between parents and children" (13). Thus, upon Victor's abandonment, the creature is unable to develop a "sense of self" apart from this traumatizing experience since he returns to Victor for sympathy and states "I am thy creature" (Shelley 68). Because he has no identity apart from Victor, then, when Victor dies aboard Waldman's ship, the creature loses his only family and, subsequently, his self. In this moment, the creature observes, "But it is even so; the fallen angel becomes a malignant devil. Yet even that enemy of God and man had friends and associates

in his desolation; I am quite alone" (160). Whereas before the creature identified himself as "the fallen angel," he now sees himself as "a malignant devil," conveying that without Victor he has lost any chance of being moral and virtuous. Moreover, he realizes that he is now quite alone in the world. As the creature's attachment figure, Victor gave him some semblance of an identity; however, now that Victor is dead and the creature no longer has an attachment to him, and thereby no identity, he no longer sees the point of living. Higgins supports this claim when he suggests that "it is not surprising that he wishes to die after Frankenstein's death, for he no longer has an 'other' through which to define his own 'self'" (84). Without such an attachment to Victor, the creature laments, "'I, the miserable and the abandoned, am an abortion, to be spurned at, and kicked, and trampled on'" (Shelley 160). In the final moments of the novel, then, the creature, who now sees that his existence was never desired by his creator, leaves the ship to "ascend [his] funeral pile," as his creator would have had it from the beginning (161).

Using attachment theory to analyze Mary Shelley's *Frankenstein* contributes to a greater understanding of the novel's primary relationships. Foremost, attachment theorists assert that the type of relationship children have with their caregiver determines the attachment type they will have as parents. In this manner, then, the avoidant attachment between Victor and his parents determines the disorganized attachment between Victor and the creature, since the lack of sympathy and attention that Victor receives from Alphonse later influences Victor's abandonment of and lack of empathy for his creation. In addition, this paper illustrates the significance of parent-child relationships and how important it is that parents provide a child with a loving and supportive environment. In this way, it is evident that Victor's failure as a parent and his inability to provide affection for his creation and teach him necessary lessons played a significant role in the creature's unhealthy development. Instead of growing into an empathetic, kind, and self-regulating being with a secure attachment to his creator, the creature turns into an aggressive and violent monster due to the unresolved trauma of being abandoned at birth and continuously rejected afterwards by Victor. As a result, one may wonder what would have happened if Victor had been more empathetic to and accepting of the creature. Would Victor have kept him hidden but raised him as a proper father should? Or would he have become an accepted member of society? Furthermore, by establishing the relationship between the attachment types of Victor/

his parents and Victor/the creature, the creature's acts of aggression and vengeance against Victor and humankind are more easily understood since the creature only desires to be loved and accepted and have his chance at happiness. By the end of the novel, then, as the creature laments the death of his father and martyrs himself, readers are stirred to feel sympathy for him, which is all he ever wanted from the moment he was born.

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