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Contents

EDITORIAL

This is our first publication of the year and despite our new team, our commitment to celebrating the unique and innovative work of our remarkable students across the English Literature, American Studies and Creative Writing departments remains unwavering.
I want to say a massive thank you to everyone on the team for their hard work and for perfectly embodying Polyphony's invocation of individual parts coming together to create something incredible. The spirit of Polyphony is not only reflected by our team, but is also embedded in this issue, which features a blend of creative writing and academic essays, covering a wide range of themes and spanning across a variety of periods, which harmonise to promote new perspectives and inspire excellence.

This issue contains a total of nine academic essays, divided evenly by three creative writing pieces, including an ekphrastic poem titled 'Contemplations of Motherhood' which beautifully brings to life a relationship between a mother and child. Our issue opens with a translation and commentary by our very own Senior Editor Carys Richards, which takes a dystopian approach to *The Ruin*, confronting readers with present-day concerns such as the decline of the natural world. We are also thrilled to showcase Thomas Morris' insightful analysis of how form is used to frame radically different remembrances of the dead in 'Stanzas on the Death of Mrs Hemans' and *In Memoriam*. Broadening our range further, we feature Klara Ferraioli-Schubert's fantastic evaluation of the importance of analysing identity categories together in *Time Square Red, Time Square Blue* and *Gender Trouble*. Embellishing this unique collection is the extraordinary art piece designed by Jack E. Rowe which adorns our front cover. Our team is incredibly proud to share Polyphony's seventh issue with you and I hope that you will find the experience of reading it as enriching and enjoyable as I did.

Chloe Butler
Editor in Chief

At the End: A Dystopian Approach to *The Ruin*

CARYS RICHARDS, English Literature

At the End[1]

Wondrous are these walls; worn by time.
This home has been hacked, hurting the giant's handiwork:
Roofs are fallen in, ruined are towers,
arched gates given out. Where once was glacial
is now shabby, squalid slums,
consumed by age. The clutch on earth
the maker held has mouldered,
that globe-grasp grown less through eras gone by,
as sons of sons passed on. Still this wall survives,
lichen-grey and red-stained, leader after leader,
standing storm-beaten. Steep and decaying
remains still se……………um heaped-up,
it was joined to i……………………..
grimly-ground………………
…..…………re radiated he……………
………..…..by crafty design……………
……………g ……………...…mud encircled
souls mo……………..ne swiftly drew forth
a bright mind who brilliantly bound
walls together with rings of wire.
Bright were the buildings, once, with many bath-houses,
gables stood high, great battle sound,
many mead-halls full of merriment,
until fate effaced it all.
Men have perished far and wide, plagued days came,
the valiant were vanquished by death;
where once they worshipped now wasteland.
Boroughs broke down, workers buried
by collapses. The courts caved in,
the red roofs retire their tiles
from the vaults. The fortress has fallen to ruin,
demolished into mounds, where once many a man,
glad and golden-bright and gleaming,
wine-warmed and proud, wearing war-gear,
kept treasure, silver and craftily-cut gems
possessions, wealth, and precious stones
in that bright city in that broad state.
Stone courts stood, streams spouted
wide and welling, a wall held all
within its bright bosom, there the baths seethed,
hot at their heart. It was right.
But then was the upsurge ……………..
monuments in molten water
un……….

……… round pool, too hot st……….
……………….. thermal
Then …………………
……… it is the doings of power
how ……….. citizens ……….

My translation of *The Ruin* into Modern English depicts a city in a state of decay becoming redolent of the prevailing discourses of the 21st century. Adapting an ecocritical reading of the original text, my translation utilizes the sentiments created by the loss of landscape present in the Old English verse to encapsulate the crises of modernity. Anglo-Saxon culture believed that the environment was declining and that a new spiritual order would replace it. I adapted this element to echo modernity's decline of the natural world and the rise of the technological. Urban and rural lands are in the process of being lost to the climate and ecological crises; in the wake of the coronavirus pandemic, certain buildings and systems also lose their functionality due to the rise of technology and remote work. In translation, *The Ruin* becomes an elegy for the loss of the environment at the hands of late-stage capitalism's gross negligence and its worsening of the climate crisis. The Medieval English anxieties about the end of the world, founded in Pagan fatalism and aggravated by the Christian notion of doomsday, are resurfacing in what is commonly dubbed climate anxiety; the distress caused by the consequences of climate change. For this reason, I have taken a dystopian approach to *The Ruin* and re-titled it *At the End*.

My modernising approach to translating the poem takes inspiration from translators as Chris Jones, whose creative translation was a useful insight into the methodology involved in bringing Mediaeval poetry into the 21st century.[2] Similarly, Miller Oberman's collection *The Unstill Ones*, a combination of translations and original compositions, creates a site for Anglo-Saxon poetry to exist in conversation with modern discourses such as queer theory.[3] My translation is indebted to both of these scholars.

Despite my modernisation of the poem being a primarily domesticating approach, I decided upon a poetic translation which preserves the alliterative techniques of Anglo-Saxon literature. Whilst my translation does not perfectly match the tradition of one or both stresses on the A verse and the first stress of the B verse alliterating (mostly because in translation I have lost the distinctions between A and B verse), my guideline was to keep at least two alliterative sounds in each line. I conserved the alliterative verse because I felt that the poem itself spoke strongly enough to modernity without requiring radical structural change. Moreover, I hoped to keep the Old English roots recognizable in the translation — the oral and aural nature of their literature — so modern readers recall that the Earth we know, currently under threat, is the same vulnerable Earth that the composer of *The Ruin* walked upon as if history is repeating

itself.

Animated by the poetic irony that a poem describing ruins has itself been ruined, the most prevalent stylistic choice in my translation is the retention of incomplete lines. The current frail state of the manuscript and the physical destruction of pages critically affect how the poem is read and translated by scholars. In my adaptation, the visual ruination of the poem is of thematic importance and becomes a formal feature which complements the semantic content. The loss of language, represented by the missing words in lines 41-49, emphasises that the ruination of both the poem and the Earth is human-made. Had I the resources, the translation on the page would be both visibly burned as well as blacked out by ink: destroyed by fire, as in extreme weather; perhaps censored by climate change sceptics. Marsden's 'detached observer' of the decaying city also complements the dystopian approach that I have taken: 'The [lack] of first-person viewpoint [common] in … OE elegiac verse' implies that there is, perhaps, nobody left.[4]

Conscious of the subject matter of my translation, an underlying critique of the degradation of the environment caused by capitalist systems, it was necessary to culturally adapt or modernise the language. Aside from *Beowulf* and the legends of King Arthur, most Anglo-Saxon literature remains obscure to the general population. I thus intend to transpose *The Ruin* into the 21st century, in a way which is accessible to non-academic, non-elite audiences. Therefore, my lexis is, overall, accessible; commonplace, and simple.

Bearing this in mind, my translation remains close to the source material. I have taken some creative licence, as I will go on to elaborate, to suit my intentions for the piece. My translation is based on Richard Marsden's transcription of the text, so my punctuation, word division, spacing, and layout choices will be identical to his. However, there are a few instances where I have found it appropriate to reorder the syntax or alter the punctuation to better suit the purpose and fluidity of my version of the poem. My translation remains true to many of the source material's kennings, phrases, and verses, which were appropriate for my intentions. In the second line, for instance, I maintain 'enta geweorc' as 'giant's handiwork'; this Anglo-Saxon turn of phrase alludes to the idiom 'standing on the shoulders of giants'; the poem offers a reflection of how the earthly work of these giants has since been destroyed.

I preserve line 10's hapax legomena 'ræghar ond readfah' as 'lichen-grey and red-stained', on one hand, for want of a better translation, on the other, for my previously stated desire to keep the Old English roots of the poem recognisable. For this same reason I conserve the kennings 'heard gripe hrusan' ('globe-grip'), 'burnsele' ('bath-houses'), 'meodoheall' (mead-halls), 'goldbeort' ('golden-bright'), 'wighyrstum' ('war-gear'), and 'searogimmas' (craftily-cut gems). While some may seem anachronistic, they echo the non-chronological sense of the original and the motifs of Medieval Earth.

Line 35's 'craftily-cut gems' serves as an example of conserving the Anglo-Saxon poetic technique repetition with a variation, as it echoes 'by crafty design' (l. 16). In the latter, I took some creative

freedom and altered Luizza's 'cleverly created' to 'crafty design' to enhance the suggestion of craftiness by furnishing the poem with a more sinister implication and foregrounding line 35.[5] I allude to the notions of men playing God and Nietzschean nihilism (the belief that God is dead) with 'the clutch on earth/ the maker held has mouldered' to suggest that the Earth's decay is in the hands of humankind. I repeat with variations again here: 'clutch on earth' and 'globe-grasp'. As a result of these allusions, line 24's 'until fate effaced it all' becomes ironic: merriment isn't effaced by fate, but by the climate crisis provoked by civilisation.

I aimed to maintain the original's visual motif of circularity. 'Hringeat' becomes 'arched gates' (l. 4), 'lamrindum beag' becomes 'mud encircled' (l. 17), 'hringas' remains as 'rings' (l. 19), and 'hringmere' is 'round pool' (l. 45). This imagery seems important not only to the circular symbolisms of Anglo-Saxon tradition but to suggest the cyclical nature of time—history endlessly repeating itself.

I translate line 11 closely with 'storm-beaten' as it denotes extreme weather conditions. I maintain 'plagued days came' (l. 25) as a convenient reference to the coronavirus pandemic. In lines 29-30, the choice to preserve the word 'courts' intends to insinuate the courts of Parliament. 'Caved in' and 'retire' now imply standing down, perhaps because of governmental corruption: to serve this implication, I chose 'retire' (instead of the more literal 'shed') both to alliterate with 'red roofs', but also to construct a sense of admitting defeat in the face of inevitable doom and degradation.

In lines 33-36, the poem describes material pleasures and human revelries. My translation here is faithful to the original text, aside from some concessions made for the sake of alliteration. A common theme in Old English Literature is hubristic figures being punished for their greed through karma. I transpose this theme into the modern context of a capitalist culture of excess and exploitation of natural habitats: like Wulfstan's homily *Sermo Lupi ad Anglos*, which interpreted Viking invasions as punishment for human sins against God, the dystopian events in the poem are ironically produced by humankind sinning against Earth.[6]

In other instances, I have exploited the ambiguity of certain words to serve my intention for the translation. For example, my semantic choice of 'hacked' (l. 2) is especially fruitful: while it provides much of the sense of the original poem's 'burston' (crumbled, broken), it also calls to mind hacking in our modern digital sense.

'Hringeat berofen, hrim on lime,' (l. 4) for instance, seems to imply frost in the present tense. However, I opted for 'once was glacial', to serve the 21st-century notion of changing climates. Similarly, I translated 'scan' to 'radiated' in line 15: while not a close translation, it allowed me to keep the sense of emitting light (e.g., to beam) as well as emitting extreme heat or radioactivity. This was also my intention in translating 'baþu' (l. 46) simply to 'thermal': the implication could be to thermal baths while also contributing to this semantic field of global heating. In line 43, I have also changed 'ofer harne stan hate streamas' to 'monuments in molten water'. 'Monuments' is a fairly distant translation of 'stan' (e.g., monoliths or

stone statues) and 'molten' is an exaggeration of 'hot'. I have made these semantic changes to make line 42 a volta — 'But then was the upsurge' — this tonal shift introduces a description of the dystopian events which ruined the cityscape, rather than the original's intent to describe 'how hot water is used in the baths'.[7]

My other editions are mainly cultural and domesticating, for example, changing 'rice æfter oþrum' (literally: 'one kingdom after another') into 'leader after leader' (l. 10). The same happens in line 37 as 'bradan rices' (which Liuzza translates to 'broad kingdom', and Oberman as 'broad realm') becomes 'broad state'.[8] [9] My terminology encompasses western 21st-century political systems, especially in a poem which aims to call to mind government legislation.

My translation of lines 28-30, 'Brosnade burgsteall, betend crungon, / hergas to hrusan' into 'Boroughs broke down, workers buried / by collapses,' was motivated by the Dhaka garment factory collapse of 2013: a tragedy where fast fashion business owners ignored safety instructions that protected workers from building collapse. This decision resulted in the deaths of over one thousand people; an incident that epitomises the capitalist greed and gross negligence of workers' rights which is seen far too often even into the 2020s, especially in high-polluting industries such as fast fashion. I have taken a generalising approach to translate the plural noun 'betend' to 'workers' instead of 'builders'. 'Crungon' is translated to 'collapse', the same language used to describe the 2013 disaster. 'To hrusan', therefore, I have translated as 'were buried'.

In line 41's 'þæt wæs hyðelic', a more literal translation may be that of Michael Alexander's 'that was fitting'.[10] However, I have opted for 'it was right', as the poetic voice retroactively looks back on pleasant times. It is followed by my newly introduced volta ('but then was the upsurge') which implies that the balance and previous order of the world have been destroyed.

Towards the end of the poem, the manuscript is ruined by a burn mark. The singular letters or incomplete words in my translation aim to give the impression that the missing lines are plausibly complete sentences like in the original manuscript. I have relieved the Old English, 'þæt is cynelic þing' or 'that is a kingly thing' (l. 47) of its connotations of nobility which is maintained in translations such as Liuzza's 'that is a noble thing'.[11] Instead, I have maintained the sense of authority and government by translating it to 'it is the doings of power'; 'doing' works as a synonym of 'thing' but also suggests more iniquitous deeds. I have followed this by altering 'burg' in the final line from 'city', which seems to appear in most translations, to 'citizens'. I personify this noun to evoke a more emotive response from readers to arouse a sense of them being implicated in this destruction that persists throughout time with our modern modes of production.

Throughout this translation, I transposed *The Ruin* into the 21st century to evoke a dystopian future which reflects the trends of climate change and capitalist negligence. This translation aims to be accessible to a wide, modern audience while remaining true to the original manuscript in form, style and sentiment.

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Carys Richards English Literature,

Distance and Intimacy: Exploring Metre and Rhyme in 'Stanzas on the Death of Mrs Hemans' and *In Memoriam*

THOMAS MORRIS, English Literature

Form is crucial in both 'Stanzas on the Death of Mrs Hemans' (1835) and *In Memoriam* (1850) in framing radically different remembrances of the dead. The former, by Letitia Landon finds its place in an established formal tradition as an homage to an artistic contemporary, Felicia Hemans. Not unusually, the poem meditates the loss of an inspiring literary figure with whom Landon was not personally close. 'Stanzas' is written in ballad form, or common-double metre, suiting its more distanced and philosophical angle. Constantly considering elegies of the past, its formal elements are often predictable. Yet crucially, they lack Tennyson's 'acute sense of personal bereavement'.[1] *In Memoriam* communicates a 'grief that saps the mind', mourning the early loss of Tennyson's intimate friend (CVi, 9).[2] The loss described, though not unique to the canon, is an unprecedented force upon its speaker, who refuses to surrender his grief to recycled literary conventions. Certain elegiac norms were broken to pave way for the original form of *In Memoriam*, befitting the enormity of the deep personal loss experienced. This essay will compare the ways in which formal choices—namely those of metre and rhyme—succeed in their effect, and work in relation to their poetic contexts. Fittingly, Tennyson's original form is one of choking despondency while Landon's 'Stanzas' breathes space, for distant reflections on poetic legacy, free from the soreness of Tennyson's loss.

The metrical systems of the two poems draw their speakers into contrasting poetic tones. In his formal analysis of *In Memoriam*, Edward Payson Morton notes the difference in descriptive language between elegies of pentameter and tetrameter. To experiment, he attempts to compress the metre of Gray's famous 'Elegy Written in a Country Churchyard' (1751). He posits that poets use shorter metres, like tetrameter, 'chiefly by omitting disyllabic adjectives', resulting in an enhanced focus on substantives as expressive media.[3] *In Memoriam*'s tetrameter, he suggests, is perhaps more strained in this regard, as exemplified in Section LXVII:

> When on my bed the moonlight falls,
> I know that in my place of rest
> By that broad water of the west,
> There comes a glory on the walls. (LXVII, 1-4)

This can be compared with a verse of Gray's poem:

> Now fades the glimmering landscape on the sight,
> And all the air a solemn stillness holds

> Save where the beetle wheels his droning flight,
> And drowsy tinklings lull the distant folds.[4]

The effect of Section LXVII is far more imagistic than Gray's indulgent verse: the 'walls' and 'bed' of this scene are not bestowed adjectives, but through their bareness, the breadth of the water is the visual centre of the stanza. In other words, one consequence of the verse's 'scantness of phrase', as described by Morton, is a greater pressure on the descriptive moments that do gain entrance into the restrictive, compact metre.[5] Crucially, thus limited by octosyllabic lines, *In Memoriam* speaks in a 'tense voice' of bleak and focused mourning, while Gray's 'leisurely' pentameter relishes the 'pleasures of melancholy', with disyllabic adjectives residing in each line.[6]

If reduced metres can cut out descriptive embellishments from the line, then the same theory can surely be applied to trimeter against tetrameter, which coexist in Landon's ballad. The second stanza provides an example of this:

> Bring flowers, the **perfumed** and the **pure**,
> Those with the morning dew,
> A sigh in every **Fragrant** leaf,
> A tear on every hue.
> So **pure**, so **sweet** thy life has been,
> So filling earth and air
> With odours and with loveliness
> Till **common** scenes grew **fair** (9-16, my emphasis)[7]

'[P]erfumed', 'pure' (twice), 'fragrant', and 'sweet' each occupy the octosyllabic lines, adding—impressively, as far as Morton is concerned—a sensory clarity to the flowers. Apart from the concluding tetrameter, 'Till common scenes grew fair', wherein adjectives take the conceptual forefront, trimeter lines anchor the elegiac scene with the concrete nouns described: 'dew', 'hue', 'earth', and 'air'. Typically elegiac, Gothic images of 'flowers' and the 'bier', are preceded by symbols and attributes that form an homage to 'the genius of a woman poet': the 'cup' and 'lute' (1-5).[8]

This metrical alternation is, in a number of ways, well fitted to the high elegiac tone of 'Stanzas': its common metre forces the poem into a measured scheme fit for a musical tribute, allowing length for visual clarity in the first line and brevity for assertive, philosophic resolutions in the second: 'With universal love' (24). With expansive claims of the 'universal', occupying more than half of the line's syllables, the homage to Hemans contains both references to the poetic strength of Hemans' work as well as its relatable wisdom. In this way, language, genre, and form work together to orient Landon's

elegy around the literary achievements of the deceased, and not the suffering of those left behind. This can be expected in an elegy of this style, whose distance from Hemans' intimate life warrants a view of her death as an artistic rather than personal loss. The poem might be likened to Shelley's *Adonais* (1821), an elegy to Keats, with whom Shelley was hardly close but in whose 'lofty' spirit he could read his own.[9] More than Shelley and Keats, Landon and Hemans 'did not share any kind of personal relationship:' put bluntly by Brandy Ryan, 'they were not friends'.[10] Therefore, a distance exists within the perspective of this poem which can be felt in the patterns of its form.

It remains unclear how far these metrical limitations restrain Landon's poetic voice. According to Morton's suggestion, Landon's trimeter must be hitherto more 'tense' than Tennyson's tetrameter. Yet this would be a difficult case to make. At times, Morton also cautions, shorter line length can result 'in greater copiousness, because […] the poet expands into two tetrameters what he might perhaps have said in a single pentameter'. Considering rhyme as well as metre, surely a similar claim can be applied to Landon's 'Stanzas', and a movement from four to three iambic feet. Here, tetrameters are unrhymed, and trimeters are rhymed, i.e., x-a-x-a-x-b-x-b. Arguably, the imbalanced metrical layout and distance between rhymes together result in poetic units being extended across two lines as opposed to one, reading perhaps as a kind of iambic heptameter:

> Thy song around our daily path flung beauty born of
> dreams,
> That shadows on the actual world the spirit's sunny
> gleams.
> (17-20, with altered line breaks)

In this variation of ballad form, ideas are expressed in larger groups of fourteen—not eight and six—before they can musically repeat, allowing the speaker opportunity for a more relaxed, conversational result than the ordered verse of *In Memoriam*, whose lines cannot be joined this way. Divided by rhymes, the often end-stopped lines of Tennyson's poem, is restricted to itself, much like the poem's numbered sections and self-contained stanzas, which rarely 'run-on' to the next:[11]

> Ring out the old, ring in the new,
> Ring, happy bells, across the snow:
> This year is going, let him go;
> Ring out the false, ring in the true. (CVi, 5-9)

There are a few possible reasons for the steady pace of *In Memoriam.* Perhaps, as Kingsley suggested in 1850, it is 'the solidity and self-restraint required by such deep themes'.[12] This would suggest the speakers' feelings are reeled into focus by a rigidness of form. Perhaps more persuasively, this might be the natural slowness of grief, verging on monotony: 'a sad mechanic exercise', as described in Section VII (8). In whichever case, a heavy sorrow weighs down

the form of *In Memoriam*, while Landon's poem, perhaps more comparable to Gray's, bears an almost playful poetic freedom. Again, the distanced nature of the composition of 'Stanzas' allows a freer response to death which the agonized *In Memoriam* cannot afford.

Without rhyme, examining metre alone is clearly insufficient to compare the two poems, as shown above. It is Tennyson's bespoke use of rhyme that we can call innovative, and Landon's which we can, not disparagingly, call conventional. These formal innovations and features continue to frame the content and context of the poems. Brandy Ryan has discussed how the works of Hemans, Landon, and Elizabeth Barrett Browning, who also responded to Hemans' death, participate in a 'elegiac dialogue', harking back to the broader, larger tradition they inherit.[13] These exchanges occur on the levels of form and content. Landon derives the ballad form of 'Stanzas', Ryan notes, from an earlier elegy written by Hemans herself, 'The Grave of a Poetess' (1828), addressed to another late writer, Mary Tighe.[14] She then notes emphatically that in that poem, Hemans chose 'the elegiac quatrain': 'the *abab* rhyme made famous by Thomas Gray' in his elegy mentioned above.[15] Toying with Hemans' formal choices, 'Stanzas' copies form and alters rhyme, grappling with a clear succession of influence:

> Ah, dearly purchased is the gift,
> The gift of song like thine;
> A fated doom is hers who stands
> The priestess of the shrine.
> The crowd—they only see the crown,
> They only hear the hymn—
> They mark not that the cheek is pale,
> And that the eye is dim. (49-56)

Along with the formal imitation, the language here arguably acknowledges its place amongst a tradition of other poetic tributes. It consciously refuses to fall into a conceptualisation of Hemans as a display for observing eyes (the 'crowd'), distanced by her role as poet-'priestess' (52-53). This point is strengthened by the allusion to the optics of monarchy—'the crown'—and contrasting these with vague suggestions of intimate contact, imagined and unknown by the speaker (55-56). This moment is framed by an awareness of the poem's lack of proximity to Hemans. Crucially, Landon plays upon a specific category of elegy, an interpretation developed by 'women elegists', addressed to 'women elegists'.[16] It is an interpretation with its own formal associations, and from which *In Memoriam*—where Hallam is felt closely throughout—seems increasingly separate.

Outside this circle of poets, Landon's poem could still have hardly been considered unconventional in formal terms. *Adonais* reaches for the same distant admiration, but in Spenserian rhyme, and Wordsworth's 'Lucy Poems' (1798-1801) are but one example of the frequently circulated ballad form taken from the start of the nineteenth century. *In Memoriam* consciously lacks such formal continuities, designing a new medium through which to express new grief. Its quatrain is what we can consider its principal formal

innovation: now called the 'In Memoriam Stanza'. Crucially, Tennyson thought the stanza to be completely of his own design: 'I believed myself to be originator of the metre, until after *In Memoriam* came out, when some one told me that Ben Jonson and Sir Philip Sidney had used it'.[17] The '*In Memoriam* Stanza' consists of a quatrain of tetrameter with enclosed rhyme—*a-b-b-a*—resulting in a unique tone of sad tension and imbalance. Within the quatrain, Charles Kingsley makes a distinction between what he calls the 'major rhyme in the second and third lines' and 'the mournful minor rhyme of each first and fourth line'.[18] He argues the metrical rigidity binds *In Memoriam*'s diverse subjects into a united whole, 'enabl[ing] the poet's thoughts to wander sadly on' in fixed rises and falls of melancholic intensity, keeping the poem 'self-restrained and dignified'.[19] One might challenge these major/minor classifications, reading the second and third line instead as supplementary to or digressions from the central, overarching focus of the speaker, which recapitulates in a dominant fourth rhyme. Indeed, at some moments of the poem, subordinate clauses occupy these lines, wedged in between the main clause.

> What practice howsoe'er expert
> In fitting aptest words to things,
> Or voice the richest-toned that sings,
> Hath power to give thee as thou wert? (LXXV, 5-8)

These interceding/incidental ideas are expressed quietly, in passing, as we wait for the opening rhyme to be finally resolved in line four, and for the quatrain to be made coherent. In their quietness, they hint towards a subliminal importance that might elude narrative centrality while inviting critical attention. It must be said, instances of this syntax are rare. Yet, whichever structure features more, and whichever rhyme carries the poetic weight, both structures suggest the existence of internal competition or hierarchy between ideas, a tension carried by rhyme in each stanza. The same cannot be said for the even, predictable rhyme scheme of Landon's poem, where ideas on rhymes are brought into a sort of rhythmic likeness:

> They say that thou wert faint and worn
> With suffering and with care;
> What music must have filled the soul
> That had so much to spare! (101-104)

Morton elaborates upon Kingsley's suggestions of major and minor rhymes. Grappling with other previous uses of enclosed rhyme, Morton identifies the case of Daniel Copsey's *The Churchyard* (1816), in which 'the rhyme of the second and third lines is still further emphasised by leaving the first and fourth lines rhymeless.'[20] Again, Morton's analysis suggests the supremacy of one dominant lyrical voice at the centre of the quatrain, here especially, where the unrhymed first and last lines fade 'still further' out of poetic focus. If so, Tennyson's innovation has contended this central voice with another, bestowing forceful rhyme on lines one and four. As such,

the two rhyming pairs are brought into greater equality, but kept in competition. Much has been written on the tensions and oppositions that characterise the content of *In Memoriam*.[21] These again start on the level of form: vitally, it is not so much that the dialogues of the poem—doubt/faith, absence/presence, movement/stasis—can be extricated in the separated rhyming pairs, but simply that the form of each stanza carries within audible tensions, struggling between rhymes that persist until the poem's end.

There are clearly formal conventions of elegy which *In Memoriam* refuses to share. Landon's loftier, freer, mythologising ballad of Hemans, however sincere, speaks in a poetic mode arguably inaccessible to a speaker choked by personal devastation. *In Memoriam*, it has been written, emerged from the wake of a 'brutal stroke [that] annihilated in a moment a love "passing the love of women".'[22] *In Memoriam*'s formal features have thus been adjusted to accommodate such a condition. Landon's verses exist in constant dialogue with convention, not by being conformist, but through an acknowledgement of their place within an elegiac tradition, and a celebration of the poetic gifts of her predecessor through the deployment of her own. *In Memoriam* discourages comparison of its grief with that of any other. The form of each poem is appropriate for the severity of its loss, and the nature of its remembrance.

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Thomas Morris English Literature,

Dynamic Fluctuations of Acting and Spectating in *A Midsummer Night's Dream* and *Hamlet.*

ALEXANDRA ROBINSON, English Literature

Mutability, defined as a 'disposition to change', was a frightening concept in Renaissance England.[1] As Queen Elizabeth aged and uncertainty emerged regarding her successor, England's long-established body politic was disintegrating, consequently destabilising the nation's perception of itself. As the macrocosmic England's previously fixed and immutable identity was contested, anxieties about changeable identities began transpiring on a microcosmic, individual level as doubts arose as to whether upholding a stable, 'God-given' identity was possible. The Renaissance public stage, then, proved doubly alarming: it provided a setting where actors' '[identities were] blurred, confused, and adulterated' as they off-set their presupposed 'fixed' identity with their characters', but through performance, also depicted the manners through which identity could be reshaped.[2] Onstage acting was not only performance to the theatre audience, but also a portrayal of the characters 'performances' within the context of the drama on the stage. This bifold theatricality is integral to Shakespeare's plays *A Midsummer Night's Dream* (c.1595) and *Hamlet* (c.1601), enabling a multi-layered scope for mutability: acting being a '[denial] of one's God-given identity' as Andrew Gurr argues, but also that theatricality and performance are necessary to these dramas, and thus mandate that identity has to be capricious.[3] This essay's aim is therefore twofold: it will argue that, in these plays, the characters' theatricality and performance not only occur as a result of identity being inherently mutable, but also facilitate mutability in the identities of both the onstage and offstage audiences through theatrical and metatheatrical dynamics established by the notion of performance.

Since it pivots on mutability, theatricality in the Renaissance period was inseparable from anxieties surrounding effeminisation. Jyotsna Singh identifies a clear binary within the period, where 'authentic human identity [was] the prerogative' of a 'coherent' and stable male self which '[resisted] being seduced and "feminized"' by mutability.[4] By rendering inconstancy of identity feminine, then, demonstrating the consequent theatricality was therefore also effeminising. Integral to *Hamlet* and *A Midsummer Night's Dream*, however, are male characters who *perform* the changes of their 'authentic' emotions throughout the narratives, openly challenging the Renaissance doctrine of masculine stability Singh identifies. Shakespeare's acknowledgement of the performative scope of emotion is explicit: the verb and preposition of Hamlet's resolution '[t]o put an antic disposition on' denotes his choice to perform such 'antic' emotions.[5] The distinction between what is 'put on' and what is 'authentic', though, subsequently dissolves: by imbuing his later soliloquies with genuine pathos stemming from his 'thinking too

precisely on th'event', Hamlet's performance of changing emotion destabilises and thereby 'effeminises' his identity (IV.4.41). Despite their 'performances' of emotion being unintentional, Lysander's and Demetrius' rhetoric similarly alters following their emotional transformations. Their previously unrhymed dialogue mutates into exclusively rhyming couplets: Lysander '[repents]' the 'minutes' he '[has] spent' with Hermia, while Demetrius wants 'none' of her after his 'love is gone'.[6] This rhetorical shift is the 'effeminate' performance dependent on their new attractions to Helena and the rejection of the 'authentic' and fixed masculinity they embodied while desiring Hermia. Theatricality, therefore, is here presented as the effeminising, inevitable consequence of the ability that emotions, themselves mutable, have to alter identity.

In both plays, the performance by, and resultant effeminisation of the male character, constructs a theatrical actor-spectator dynamic with the observing characters. Robert Weimann argues that the 'ensemble effect' of the theatre audience's responses to the actors' performances is the 'epic work of the theatre', but this occurs within Shakespeare's playscripts too: the emotions and identities of the observing characters shift in response to the 'acting' character's theatricality.[7] Hamlet chooses to depict his effeminate mutability hyper-sexually; both his clothes and demeanour denote his changed identity as he enters Ophelia's closet with 'his doublet all unbraced' and '[takes her] by the wrist' (II.1.76, II.1.85). Ophelia is consequently 'affrighted' by these sexual euphemisms, but her identity also becomes destabilised: the 'affright' causes her to doubt the authenticity of her assumed status as the object of Hamlet's desire (II.1.73). The Lovers' actor-spectator dynamic is complicated by the four-way manner of performance and response; the theatrics of the men elicit performative reactions from both Helena and Hermia, who perform responses to each other too. Helena's preconception that she is 'as ugly as a bear' is opposed by the men's effeminate, poetic affections, but their undermining of her perceived identity only warrants a suspicious, ecphonetic protest that the others are 'set against [her] for [their] merriment' (II.2.100, III.2.146). Her performance of emotion, however, has already '[driven]' Hermia's 'maiden's patience' 'past the bounds', signifying the threat that annoyance poses to Hermia's identity as a 'patient maiden' (III.2.66). Witnessing performances of others, then, elicits emotions that undermine characters' self-perceptions as they become aware that their 'fixed' identity within society is actually not stable at all.

Shakespeare's construction of actor-spectator dynamics overlaps between *Hamlet* and *A Midsummer Night's Dream*: theatricality mandates that characters cannot stably affix themselves to one identity, instead vacillating between acting and spectating in their relationships with others. This mutability is particularly evident in both

plays' metaplay scenes. The emphatic claim that the play-within-a-play will enable Hamlet to 'catch the conscience of the king' renders Claudius an actor; Hamlet will spectate the subconscious performance Claudius gives as a spectator of the metaplay under the guise of watching the play himself (III.1.558). As Anna Fluvià Sabio argues 'the characters automatically become the audience' during *Hamlet*'s metaplay, she claims that they cannot be performing at that moment, but this is incongruous with Hamlet's motives and behaviour.[8] To enable a performance from Claudius that would 'catch [his] conscience', Hamlet must also act. He assumes the role of a 'chorus' to commentate the dumb-show, which initially appears to the other characters as a sign of madness, but actually simultaneously becomes part of the players' performance and spectates Claudius (III.2.223). Both fluctuate along the actor-spectator continuum, as Hamlet's mutability subtly 'unfixes' Claudius' identity in turn. The actor-spectator dynamic is ironically reinforced through its parodic lack in *A Midsummer Night's Dream*. Bottom claims the metaplay will be a 'true [performance]' and 'move storms', but the potential of authentic audience emotion is eradicated by his later insistence on a 'prologue' that '[says they] will do no harm' (I.2.19-20, III.1.13-15). The Mechanicals' metaplay, then, never attempts to be 'true' theatrical mimesis, and instead can only be deemed humorously 'mechanical'. Stephen Smith argues *Pyramus and Thisbe*'s inevitable failure stems from Bottom '[denying] the others [...] their own imagination', but this is not all Bottom's insistence on exposition denies.[9] The actors' identities are deprived the necessary mutability for 'true performance', preventing the spectators from being able to 'truly spectate', as the absence of 'true' theatricality prevents the actor-spectator dynamic's construction. Metaplays, moreover, extend the actor-spectator continuum to the theatre audience. Metatheatrical reference to 'guilty creatures sitting at a play' reiterates their presence at the theatre; the offstage audience are cast as actors of 'guilty creatures' in the play, thus shifting from spectator to spectated (II.2.542). Metaplays, then, prove both a theatrical and metatheatrical depiction of how true theatricality can destabilise identity in the contexts of both emotion and social status.

The presence of theatricality is affirmed by Shakespeare's inclusion of auditors, characters who metatheatrically orchestrate the performances, and consequently identities, of others. For male characters in both plays, revenge is a primary motive for this onstage playwrighting. Sarah Outterson-Murphy, in arguing the Ghost '[reaches] out' to 'shape the beliefs of [his] spectators', reads his performativity as *acting*, but his imperative rhetoric proves inherently directorial.[10] Instructing Hamlet to '[r]evenge his foul and most unnatural murder' to ensure 'the royal bed of Denmark [is not a] couch for luxury and damned incest', the Ghost legitimates Hamlet's contempt for Claudius and Gertrude (I.5.25, I.5.82-83). The Ghost 'unfixes' Hamlet's identity by undercutting his conceptions of Denmark's political structure, with his rhetoric enabling the performance of the 'antic disposition' as a fulfilment of filial obligation. Oberon's intent on revenge elicits similar mediation: he 'shapes [Titania's] beliefs' by 'streaking her eyes' to 'make [her] madly dote' on the next living creature she sees (II.1.257, II.1.171). Without her consent, Oberon changes Titania's identity both physically and emotionally: her eyes are altered, facilitating a shift in her expression

of desire. By exposing the mutability of Titania's identity, Oberon incites her comic, humiliating performance of 'mad' affection. Although Oberon and the Ghost are immediately characterised as auditors, Shakespeare also depicts the position of the metatheatrical auditor as a role that mutable characters can slip into. Despite his predetermined penchant for mischief, Puck's first act of interference is sanctioned by Oberon, but he later invokes theatrical terminology to cast himself as 'an auditor' and elicit performances from the Lovers and Bottom (III.1.62). His fluid identity, furthermore, authorises him to 'audit' the play's metatheatrical influence on the theatre audience: in deeming the play 'but a dream', Puck's final monologue forcibly reiterates both the play's and his own fictionality (V.1.406). His performance has only occurred because *he* himself is mutable. The auditor character, then, not only alters other characters' identities to facilitate their performances, but can also perform theatricality themselves to reinforce the presence of mutability.

In both plays, the power inherent to the auditor role is restricted to the male character, but Shakespeare depicts that auditing women ultimately causes the performance of hypersexualised theatricality. Despite the initial disparity in their acquiescence to their fathers' authority, which strictly conforms to patriarchal social constructs, both Ophelia's and Hermia's subsequent actions denote the continued influence of the auditors' control. To evoke a desired reaction from Hamlet, Ophelia receives stage directions to 'walk you here' and 'read upon this book' from Polonius; she is merely an actress performing the feminine innocence her father deems appropriate (III.1.43-44). Sandra Fischer argues Ophelia's 'self-image' is determined by the 'external pressures' of '[male] expectations', but Hermia's actions depict this form of patriarchal control as a wider Shakespearean trend.[11] The Forest seemingly provides a rendezvous for sexual liberation, but Lysander's advances only warrant a performance of resistance from Hermia, who commands him to 'lie further off' (III.1.43-44). She still views herself as the 'virtuous maid' she must be within Athens, as the 'external pressure' of the city's society mandates her refusal of her desires (II.2.65). Under the auditors' control, the women retain Fischer's perception of restriction. Fischer, however, ignores the later repercussions of auditing: the changes of the women's identities and attitudes illustrated by newfound sexual theatricality. Hermia's identity becomes unfixed due to a clash of auditors: she is caught between performing responses to the men's Puck-enabled theatricals, and the influence of the spectoral Athenian society. The clash is resolved when Athens approves her marriage to Lysander, but as her identity has been fundamentally altered, her behaviour has also changed: her former 'virtue' gives way to a performance of sexual desire as she is sent 'to bed' intending to consummate (V.1.342). The control over Ophelia disintegrates due to Polonius' death, Laertes' absence, and Claudius' preoccupation with Hamlet, resulting in Ophelia dissolving into hypersexualised histrionics. These actions, though, are metatheatrically ironic: as she gives away 'rue', implying a sexual deflowering, her emotions are disregarded as 'nothing' but theatrical performance (IV.5.177, IV.5.7). As she is uncontrolled for the first time, however, it becomes clear that she is *not* acting, with her sexualised 'theatricality' actually a final attempt at displaying the authenticity Claudius assumed was inherent to her earlier innocence. Sexualisation for

Ophelia, then, is the desperate consequence of both mediation and its subsequent absence. The emerging, comic sexuality of female characters, therefore, portrays how the control of performance can lead to a fundamental and quasi-inappropriate shift in identity.

The significant extent to which performance influences identity is embodied when theatricality is misinterpreted by the onstage spectator, but their perception of authenticity is still undermined. Bottom's understanding of acting is purely theoretical: in demanding to 'play Thisbe' and 'play the lion' alongside his role as Pyramus, he perceives character and performance as disguises that are simply surface-level (I.2.42, I.2.57). While the verb 'play' does connote acting, it also foreshadows Bottom's theatrical ineptitude: for him, 'play' is synonymous with removable 'disguise', but he does not 'play' when he is 'disguised' as an ass. His physical mutability exposes his lacking performative scope; his 'performance of the ass' role is identical to his performance of his human self, asking only to 'munch [on oats]' and 'sleep' (IV.1.29, IV.1.35). For Marie Plasse, Titania is enthralled by this 'theatrical self-presentation', but Bottom's inability to behave theatrically even after his physical mutation renders, deeming this presentation 'theatrical' impossible.[12] Plasse, however, inadvertently references that, through being enthralled by *perceiving* performance, Titania's identity becomes that of a spectator regardless, embodying a potential dichotomy between what is 'performed' and what is 'spectated'. Shakespeare establishes this disparity in *Hamlet* too. Through oxymoronic hendiadys, Claudius' first monologue presents simultaneous performances of 'mirth' and 'dirge', 'delight and dole' within Elsinore (I.2.12-13). It appears merely metaphoric for the juxtaposed but temporally closely-occurring death and marriage, but actually enables theatrical and metatheatrical misinterpretation as neither Hamlet nor the theatre audience are aware of Claudius' prior actions. It is not until Hamlet, and consequently the theatre audience, receives the Ghost's censure that Claudius '[smiles] and [smiles] and [is] a villain' that Claudius' theatricality is exposed: he 'smiles' to convey both 'delight' and sympathetic 'dirge' and masks this as genuine (I.5.108). The metatheatrical disclosure of theatricality destabilises Hamlet's conception of the throne, Denmark, and Claudius, forcing a change in his identity to counteract such performance. Shakespeare, then, presents theatricality's mere presence as sufficient to sanction fluidity in identity, even if the interpretation of performance is misplaced.

The construction of early modern theatres enabled theatricality to depict both the potentials and limitations of mutability. Pascale Aebischer explains the two primary levels on the stage: the *locus*, 'the self-contained, fictional world of the higher-ranking characters', and the *platea*, 'the liminal zone [...] [where] lower-class characters could step forward to address the audience.[13] She subsequently argues that on the *platea*, the character could 'manipulate [...] and engage in a relationship with the audience', denoting that this lower level enabled the characters' performances to shift the theatre audience's perceptions of the drama.[14] As characters of varying moral or political orientation utilise the *platea*, the audience's sympathies and identities vacillate accordingly. This identification, however, implies a further metatheatrical effect inherent to both plays which Aebischer overlooks. Hamlet's soliloquies, located on the *platea*,

exclusively perform to the audience: the existential pathos of '[t]o be or not to be' encourages the audience to question their own existence and emotion (III.1.56). But unlike Hamlet, the theatre audience is *also* aware of Claudius and Polonius, both 'behind an arras' and on the *locus*, observing the *platea* (II.2.61). The observation of the offstage audience is represented in the plot, undermining their perception that they are removed from the drama and deeming them active interlocutors. An identical dynamic is evoked as Theseus instructs the 'ladies' to 'take [their] places': the 'higher-ranking' women's 'place' is on the *locus*, and the Mechanicals perform on the *platea* below (V.1.84). This segregated staging, moreover, visually represents the limits of mutability. Singh's argument that the Renaissance actor, through performance, could 'freely' '[transgress]' hierarchical boundaries is doubly rebuked by the Mechanicals: their performances of aristocratic characters are not only derided and equated to 'a child on a recorder', denoting their lack of 'free' transgression of identity, but they are also *physically* separated from their hierarchical superiors (V.1.122-123).[15] They both refuse to allow themselves, and are refused, mutable identities, and so their performance cannot be transgressive. Through staging, therefore, Shakespeare metatheatrically demonstrates how the scope of performances within dramas encourage a fluidity of identity in its spectators, but also reiterates that a true performance cannot manifest if the mutable potentials of identity are denied.

Mutability and theatricality, ultimately, prove mutually reinforcing in Shakespeare's dramas. *A Midsummer Night's Dream* and *Hamlet* both portray that mutability can both bring around and be brought around by performance, which itself is exposed as integral to interpersonal relationships. This bifold tendency, then, cannot be congruous with the Renaissance perception of identity as fixed. As these two plays span Shakespeare's dramatic repertoire as comedy and tragedy respectively, their congruent depiction of identity being externally mediated by both humans and social constructs, and consequently causing performance becomes integral to his depiction of theatricality itself. It would also, finally, benefit this argument to consider the actual *actor* on the Renaissance stage, and the impact the mutability inherent to performance could impact him too.

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Alexandra Robinson English Literature,

Contemplations of Motherhood

HOLLY RADESTOCK, Creative Writing

"The Cradle" - Berthe Morisot, 1872

You are the shape I made you: love teaches love;
a fragile mirror's reflection of all I am and could have been.
I am writing to you from a body that used to be yours,
protection against the tempests outside of this home.

Brought into being through a pomegranate ripped open,
I cannot turn water into wine but
you can mar supple flesh with bite marks, suckle my sweet milk.
All of me is all for you, will what I have to give be enough?

I pledge to guide you through warring winds;
to be the dawn on your worst nights,
soothe your pain, soak up salt-water stains from your cheeks.
My love for you is a compass.

I am not a praying woman. My knees do not bend
at the foot of any cross. But by God's grace I have found myself
desperately murmuring pleas to keep you safe from harm.
I wake with my hands clasped.

Holly Radestock Creative Writing

Intersections of Categorising Gender and Sexuality in *Time Square Red, Time Square Blue* and *Gender Trouble*

KLARA FERRAIOLI-SCHUBERT, English Literature

Both Samuel Delaney's *Time Square Red, Time Square Blue* and Judith Butler's 'Bodily Inscriptions, Performative Subversions' from *Gender Trouble* exemplify the importance of analysing multiple categories in relation to one another so that we may understand these respective classifications and recognise their nuanced and intersecting experiences. Through his text, Delaney exemplifies the importance of analysing categories, such as class and sexuality, together for greater cohesion and understanding between them. In his support for pornographic cinemas and his account of his own experiences within them, Delaney demonstrates how these institutions for public sex allowed for cross-class interactions and thus advocates for the intertwining of sex and class as categories. Similarly, Butler argues through her text that analysing categories of gender and sexuality together not only facilitates greater understanding of each individual category, but also limits generalisations within these classifications. Thus, both Delaney and Butler, although not necessarily addressing likewise categories, explore through their respective texts the importance of analysing various categories in conjunction with one another.

Within *Times Square Red, Times Square Blue*, both of Delaney's essays entail accounts of cross-category interactions: the first focuses largely on Delaney's sexual memoirs whereas the second focuses more on the gentrification of 42nd Street. Delaney begins the essay by coining the term 'contact' which he defines as any social interaction with another person be it professional, platonic or sexual.[1] Delaney's text exemplifies how institutions for public sex allowed for such 'contact' across classes. He goes on to advocate for the development of these environments in which the blending of class and sex together is made easier in order to alleviate tensions between these two categories. For instance, just as Delaney argues that his multiple inter-class relationships relieved anxieties within his primary relationship, it can be argued that greater inter-class communications can also relieve societal anxieties.[2] Delaney's support for 'contact' between categories is demonstrated both through the text's content and form.

The form of Delaney's text portrays the importance of analysing categories in conjunction with one another through the way in which his two essays share similar sentiments or phrases. For example, the criminalisation of sexual acts is described similarly in both essays; Delaney details how the state 'criminalized' every 'sex act' including 'masturbation and vaginal intercourse', regardless if it was performed with a condom.[3] This overlap between the two essays represents the way in which class and sex overlap within the text itself; the criminalisation of sex resulted in the subsequent diminution of cross-class interactions. This is due to the fact that gentrification lessened opportunities for 'contact' because the institutions where groups of varying classes were able to interact were abolished. Thus, the form demonstrates the way in which institutions for public sex allowed for cross-class interactions to occur with greater ease, therefore emphasising the importance of analysing categories in conjunction with one another.

The content of Delaney's text further demonstrates the importance of analysing categories in conjunction with one another as both Delaney's sexual and class experiences are deeply intertwined, evidenced in the way his descriptions of one are often easily applied to the other. For instance, in his second essay, when describing the relationship between tenants and landlords, Delaney writes that 'by opening the door for less formal ones, these scheduled visits established an arena for social interchange.'[4] This can be interpreted as an allegory for pornographic cinemas and how these institutions made it easier for people of different classes and sexualities to meet as they alleviated tensions surrounding sex. Additionally, in describing his relationships as 'interweaving' and 'braided', Delaney affirms that through creating environments in which sex and class communications were made easier enabled those from different categories, to 'braid.'[5] In light of this, analysing various categories in relation to one another allows for easier communication and understanding between them, with Delaney himself making his own advocation for such 'interweaving' evident through his criticism of gentrification for the abolition of pornographic cinemas.

Similarly, in 'Bodily Inscriptions, Performative Subversions', Judith Butler asserts the importance of analysing various categories together through first analysing gender in-depth, and then referring to sexuality, in order to refute beliefs that a person's gender and sexuality can be assumed based on one another. As a result, she explores how, in contrast to Delaney, the intertwining of categories often leads to false assumptions. For instance, she analyses the belief that each person has an inherent and 'organizing gender core' from which one can base the assumption of a person's sex and sexuality.[6] In refuting this belief, Butler instead argues that gender is fabricated and performative, thus claiming that gender cannot be something inherent. Therefore, by analysing categories of sexuality and gender together, Butler can evaluate and assert that one category cannot be used as the basis for another. She writes that:

> The disciplinary production of gender effects a false stabilization of gender in the interests of the heterosexual construction and regulation of sexuality within the productive domain.'[7]

Here, Butler highlights the irony that the performativity of gender, through revealing its falsehood, works to undo itself. She argues that is does this in the necessity for repetition of action which is associated with gender maintenance, this deliberate action hence supporting the idea that gender has emerged as a result of discourse rather than being something inherent. Here, Butler aligns herself with Michel Foucault's critique of the belief in a 'true sex', as she labels gender to be something that is acquired rather than something innate.[8] Butler's aforementioned utilisation of 'disciplinary' implies the enactment of control and thus the imposition of authority. The fact that the production of gender is so regimented implies that without this discipline it would collapse, which Butler makes evident through labelling the consequent 'stabilisation of gender' as 'false'. Thus, Butler aims to draw attention to the fact that this regimented production of gender only reveals the instability of gender. This semantic field of control continues with Butler's utilisation of 'regulation' and her repetition of 'productive', which further emphasises the false and fabricated nature of gender. Additionally, in referring to the 'regulation of sexuality' by gender, Butler brings gender and sexuality into dialogue with one another, demonstrating how these categories are used as evidence to make assumptions about one another. Moreover, for gender to be 'constructed' suggests that it did not always exist and instead had to be created, which further implies an element of fabrication. Thus, through her analysis of gender, Butler brings it into dialogue with sexuality to criticise how they are assumed to interact and act as a basis for one another. This provides an interesting connection with Delaney, as both texts share a role in exploring an alleviation of societal constructions. Delaney brings class and sexuality into dialogue with one another to highlight the benefit of cross-category interactions in alleviating societal anxieties, whereas Butler examines how combined dialogue on gender and sexuality contributes to the alleviation of societal assumption. Therefore, though in different manners, both Delaney and Butler consolidate the importance of analysing categories in conjunction with one another in order to explore how they interact with one another.

Butler further asserts the instability of gender to refute the assumption that sex, gender and sexuality are linked through her claim that the 'construction of coherence conceals gender discontinuities' which reveals that 'gender does not necessarily follow from sex and desire, or sexuality generally, does not seem to follow from gender'.[9] Butler emphasises that gender is 'constructed', and it is the logic which maintains these constructions that influences resulting perceptions about sex and sexuality. By bringing together gender and sexuality and highlighting the way in which one is used to regulate the other, Butler aims to illuminate how the two categories cannot be assumed to necessarily interact with one another. This draws attention to the importance of analysing categories in conjunction with one another as it allows for the nuances within each respective category to emerge and be recognised.

Both Delaney's and Butler's texts demonstrate the importance of analysing categories together. Delaney argues that through intertwining sexuality and class, tensions between categories are alleviated, which allows for eased communications. Butler, however,

although not directly arguing against the intertwining of categories, does acknowledge that doing so can often lead to false assumptions being made. Thus, Butler instead advocates for analysing categories together in order to notice these falsehoods and deconstruct them. Therefore, although both *Times Square Red, Times Square Blue* and *Gender Trouble* ultimately conclude that the analysing of categories together is necessary, both also acknowledge a responsibility to do so in a way that does not contribute to further prejudices.

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Klara Ferraioli-Schubert English Literature,

Unfixing the meaning of Cressid: Reading Subjectivity in *Troilus and Cressida*

ESTEFANIA SANGUINETI, English Literature

The locus of Shakespeare's *Troilus and Cressida* is not heroic feats, but the unsecreting of heroic identity.[1] The characters in the play are invaded by a 'ticklish' sensation that who they are and who they will become, their 'truth', is already published. But what is subjectivity, and can it establish or unsettle the truth of heroic identity? Carlos Ludwig suggests that subjectivity is pervaded by philosophical and psychoanalytic assumptions.[2] He defines 'inwardness' as the 'true and sincere self' hidden beneath the false, performative outward self (p. 83). Meanwhile, Linda Charnes uses the concept of subjectivity to analyse characters' experiences and relationships with their identities.[3] She defines identity as 'the sameness of the individual' that erases 'multiplicity and indeterminacy' (p. 417). Thus, the subject's truth is found in the opposition of inwardness against outwardness, or in the self-awareness of a subject about their fixed identity. I will first consider the motifs of readership and spectatorship in act four, scene five, to consider how they interact with inwardness. Then, I will approach Charnes' ideas about subjectivity to read Cressida's performance as 'false' and Troilus's as 'truth's simplicity' (III. 2. 149). I will ultimately argue that Shakespeare proposes an interplay of subjectivity and truth, with Cressida as its most persuasive agent: she is a fluent reader of subjectivities.

Ludwig uses the term 'inwardness' to describe early modern anxieties about the 'uncontrollable dimensions' of the psychic self (p. 79). Outwardness provides a layer of pretence and counterfeit veiling of the 'truth' within the subject. In act four, scene five, Achilles 'peruses' Hector with an 'exact view', and 'quotes' him 'joint by joint' (IV.5.230-233). The lexis of viewing and reading mingle; the verbs create a crescendo where looking is feeding, feeding is perusing and perusing is quoting. The warriors' encounter becomes predatory and an act of breaching 'there, or there, or there' (IV.5.244). Achilles' gaze, possessive, lustful and gluttonous, is unsettling: the thoroughness of his perusing becomes destructive, compromising the barrier between outwardness and inwardness. Hector's body reveals something 'unsecret' beyond the present moment of provocation. Achilles makes his foe subject to his readership, claiming an absolute insight. Further, the categories of present and past are breached: so that Achilles can quote the destruction of Troy in his enemy's body, Hector's identity and story must be already published. The potential exposure of the inner self provokes in Hector, and the audience, an instinctive disbelief: 'there's more in me than thou understand'st' (IV.5.240). Hector's speech counteracts Achilles' gaze, and expresses his own subjectivity: his relationship to his identity as being indeterminate, undisclosed and private. He conveys that no matter how much we read, there's no simple access to the truth of a

subject. But we, the 'ticklish readers', aware of Troy and Hector's destiny, know Achilles' quote is correct. Reading becomes a superior form of observation: one that blurs the lines between outwardness and inwardness, past and present, and shows a metatheatrical awareness about audiences at some point in time perusing these mythic selves. I will use the motifs of reading-observing as a framework in my analysis of Cressida's language, which both reads the present and enacts the future.

Ludwig's analysis becomes increasingly involved with the inward 'truth' found in 'involuntary gestures and desires… which are beyond the conscious will and feeling' (p. 80). In act three, scene two, Cressida uncovers her outward layer in front of Troilus and Pandarus, seemingly revealing herself to be a lover who is 'Hard to seem won … but won… [with] the first glance' (II.3.97-98). But she slips and confesses too much. She claims to have experienced love at first sight, yet admits to Troilus: 'I love you now, but till now not so much' (100). Instead of showing her 'firm love', she unveils an unsecret Cressida that babbling '[speaks] the thing [she] shall repent' (106-112). The paradoxes in Cressida's speech culminate when she utters her 'self [that] resides with [Troilus], / [and the] unkind … self that itself will leave / to be another's fool' (128-130). Is this exposure an involuntary verbal slip, or a performance? The line evokes the unsettling feeling that Cressida may be acting because she has already read and perused her true identity as false. The ambiguity inherent in Cresida's speech about her 'two selves' allows for various interpretations in performance: is it a result of her 'unbridled' desire overcoming her self-restraint, or is it a conscious artifice?

In the BBC's 2018 production, Cressida grimaces in surprise at her own words, inviting us to 'read' the implicit meanings of her speech as inadvertent admissions.[4] Meanwhile the Cressida portrayed in Bernard Hepton's 1966 version is a conscious actress of her duplicity: she looks at Troilus when speaking of love and looks away slyly when talking about her 'unkind self'.[5] The existence of Cressida's 'unkind self' establishes her as false, but how she performs that self can suggest either an accidental revelation or an intentional flirtation with falsehood. Thus, Cressida's unveiling threatens to make obsolete the distinction between outwardness and inwardness; the conscious and unconscious: we begin to wonder if there's anything in Cressida's self that goes beyond her own understanding.

To fully grasp Cressida's falsehood, we should consider Charnes' ideas about subjectivity. The confession scene showcases not only Cressida's performance of falseness, but also her knowledge of her own 'fixed' identity. As Charnes explains: 'Shakespeare's strategy is to portray [the characters'] desire, and inability, to be new even to themselves' (p. 418). We can expand Cressida's reading of herself

(or selves) by how she quotes the decisive forces of history and time. While Troilus uses the present to enact his identity by declaring 'I am as true' (III.2.149), Cressida locates her truth in the future, in the conditional 'If I be false' (164). She is determined by how readers will peruse and judge her: she is quoting how her identity is already fixed—her name will become synonymous with having a 'heart of falsehood' (175), which she compares to 'air, as water, wind or sandy earth' (172). This comparison conveys women's faith as wavering and prone to change, but also how 'Cressid' as a sign of falsehood will outlive her body and Troy's 'worn stones' like these 'false' elements (166). She switches to a language of destruction, like that used in Achilles' hungry reading of Hector, in a way that predates and menaces the self that 'resides with [Troilus]' and competes with the self that is 'another's fool' (128-130). Thus, Cressida's truth is the unsecret attempt and failure to find novelty and obscurity in her inner self. David Schalkwyk argues that Shakespeare explores 'the burden of the proper [names]… that bring with them centuries of accumulated … ideological and narrative signification'.[6] It's not about whether she 'swerves a hair from the truth' (because we know she has to) or if she will 'be' false, but about how she reads her name and the identities linked to that name. Her subjectivity thus incorporates the possibility of distance and scrutiny of that 'name' she must perform, the idea she must become.

Cressida's perusing of her identity as false clashes with and destabilises Troilus' name as the denominator of integrity and truth. Troilus and Cressida play a game of identity that dictates that the former's self is complete, constant and secure, while the latter's means a split and divergent selfhood: 'This is and is not Cressid' (V.2.145). Her two selves and her unsecret nature are continuously reinforced by her confession and by Troilus' speech as he spectates Cressida with Diomedes; by Ulysses' judgement that she 'unclasps the table of [her] thoughts / to every ticklish reader' (IV.5.60-61), and by how Pandarus anticipates how the lovers' names will outlive their bodies and live on as ideas and denominators: 'let all constant man be Troiluses, all false women Cressids' (III.2.181-182). Each instance overstates the quality of identity as fixed, unchangeable and predetermined, and asserts it as a force that reads, peruses and quotes how Cressida must become a symbol of the 'daughters of the game' (IV.5.63). The little agency she can experience lies in subjectivity: the space where she can scrutinise her name and her role in the narrative, a space that lets her express her fear, working almost like a consolation: '[to] fear the worse oft cures the worse' (III.2.61-62).

Meanwhile, Troilus writes his identity as a true lover and warrior by declaring 'I am' (III.2.48). He doesn't anticipate collective memory's judgement like Cressida who '[lets] them say' (175) she is false. Yet, we as observers are uncertain about Troilus' 'integrity' and 'simplicity'. Returning to act two, scene three, he has the will to 'weep seas' and 'tame tigers', yet his 'desire is boundless and [his] act a slave to limit' (66-70). For every performance of Troilus' oaths and intense desire, there's an observer who undermines how true his words (and his self) are. While Cressida's subjectivity is expressed by how she scrutinises herself, Troilus's subjectivity elucidates Ludwig's distinction between inwardness and outwardness. Troilus claims that performance is the establishing condition of

truth: 'Praise us as we are tasted, allow us as we prove' (III.2.76-77). Yet Cressida anticipates that what he speaks is more than he can enact when she uses the metaphor of men having 'the voice of lions and the act of hares' (III.2.74-75). The instability between Troilus' truth and identity is reinforced by Ulysses when he asks him 'may worthy Troilus be half attached / with that which … his passion doth express?' (V.2.161-163). Hence, the limits and 'falsehood' of outward performance reconstruct the inaccessibility of the inward truth of the subject. Like Cressida, Troilus' subjectivity exposes how, despite his mythical enthusiasm, he struggles to embody the myth of Troilus. Thus the equation of Troilus with constancy may be a façade that hides his anxiety: how can Troilus be simple when he is read as 'half' of what he claims to be? What if his name veils his truth: that he can outperform Cressida when it comes to showing 'more craft than love' (III.2.133)?

Cressida reads a subject's truth by how future collective readers will remember them. Subjectivity manifests, then, as dissatisfaction and anxiety about that name the characters have to embody. But maybe this anxiety and scepticism can transform identity. Achilles' language of predation-reading and Cressida's unsecret split selves may make us, these judges of the future, unsatisfied with determining her as false. We can unfix the meaning of 'Cressid'. Schalkwyk reads 'Cressid' as a name that opens 'possible worlds in which … sweetness or rankness in human behaviour is contested' (p. 76). I have read 'Cressid' as both a peruser and speaker of subjectivities: someone who reads her own identity; interrogates Troilus' simple truth; someone who quotes early modern categories of inwardness and outwardness and, with Achilles, puts them into jeopardy. Someone who reads us: how we look at Shakespeare and myths to find denominators of beauty, courage, truth and falsehood. But we may prove more ticklish than she expects: more anxious and hungrier for new and subversive readings, writings, and performances. As we read Shakespeare's ambiguities and watch the diversity of performances he inspired, the 'simplicity of truth' is not so simple anymore. Hector might be right: there's more about subjectivity and truth than we understand.

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Sex and Mortality in 'The Love Song of J. Alfred Prufrock'.

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The predicament of 'The Love Song of J. Alfred Prufrock' is an interior one. From his frustrated utterances, we learn that Prufrock's crisis is sexual and existential. Time, it appears, is at the centre of his psychological ailments, urging a masculine ideal of spiritual and sexual self-realisation which he fails to reach. This essay will assess the pressures of time upon his frustrated subjectivity. By tracing the psychology of his failed aspirations, I will argue that Prufrock endures a crisis of masculinity and mortality, and a failure to impose himself in a civilised and fast-changing world.

Eliot's form, like much of the poem, is amphibian: a fusion between two literary modes. 'Prufrock' can firstly be considered a Modernist dramatic monologue. Its Modernism lies in its loose employment of the stream of consciousness —seen in the prose of Joyce and Faulkner— its Freudian psychology, and its urban visual vocabulary. But rather than entering the speaker's mind, as other modernist texts do, this love song is mediated by Prufrock himself, who we can imagine speaking aloud, occasionally failing to express himself. Halverson points out that attributions of Id and Ego as interior subjects here ignore the poem's indications that, simply, 'the "I" is Prufrock and the "you" is the reader'.[1] Indeed, this dynamic conforms well to our second literary convention, Victorian dramatic monologue, which typically implicates an addressee, usually in a confessional mood. This relationship is established in the epigraph, appropriated from Dante. Guido prefaces Prufrock with 'ti rispondo', placing the poem as part of a dialogue and dividing the speaker from the audience.[2] This, with the limitation of words and articulacy, is the level of subjectivity on which the poem is forced to operate.

Caselli suggests that Guido's role as deceiver in the *Divine Comedy* might prompt suspicion in Prufrock.[3] Alternatively, attention might be placed on the false pretences on which Guido tells his story, 'Senza tema d'infamia' (epigraph). Dante ultimately *does* return to the mortal world; Guido has been misled. Perhaps the epigraph casts a similar irony upon Prufrock, who somehow might also be deceived into speaking without fear of infamy. Not only does this distance Prufrock from the reader, but also predisposes us to look for moral transgression in Prufrock's account, or cause for infamy. The subjectivity of this poem thus might constitute an attempt at confession. The reader asks, then, of what?

By virtue of Prufrock's honesty, he presents a consciousness fractured by indecision and incoherence. His earliest accounts and choices of expression are ambivalent, giving an air of hesitation to his character. Like its fusion of forms, the poem's first image is an ambiguous, foreign one: 'The evening is spread out against the sky/ Like a patient etherized upon a table' (ll. 2-3). Immediately, an adventurous and romantic instinct—the bold resolution of 'Let us go then'—is silenced by a looming spectre of infirmity and death, establishing a sense of lost hope (l. 1). The equivocal 'etherized' adds a sense of poetic insecurity, drawing from Romantic notions of the ethereal, while keeping a contemporary medicinal association. Neither interpretation is certain, and one wonders whether Prufrock's timid verse fails to shake off the influence of the Romantics. Similarly, Prufrock later cannot decide which image serves him best: 'The yellow fog that rubs its back upon the window-panes,/ The yellow smoke that rubs its muzzle on the window-panes' (ll. 15-16). This correction might read as self-deprecating. It seems ironic, in describing an expansive yellow beast which fills the street— one of the poem's many bold, singular, unthinking non-human forces— that Prufrock's choice of words are so unsure.

This lack of assertion contributes to each of Prufrock's troubles, not least in his failing masculinity. It is also useful to approach form as a source of poetic subjectivity: how thoughts and emotions affect the construction of the poem itself and how, in this case, masculinity equates to formal unity and wholeness. Clifton investigates how Eliot's poem 'uses and frustrates the sonnet form', a form which he argues is traditionally masculine.[4] The sonnet, in which masculine subjectivity poses as objectivity, might be unmanageable for Prufrock. Clearly put, Clifton perceives 'a relationship between the constraint socially imposed on those performing masculinity and the constraints the sonnet imposes on language' and asserts 'Prufrock's inability to complete' either expectation.[5] I return to the first fourteen lines, the poem's most complete sonnet. Immediately, it seems like a failing attempt at courtship. Unappealing offers of 'cheap hotels' and 'sawdust restaurants' are enhanced by a metrical hollowness: empty streets and laconic dinner dates are painted by truncated lines 5 and 9, reinforcing the impression of stunted communication (ll. 6-7). These are 'muttering retreats': unfinished sentences, tailing off into the low poetic (l. 5). The visible result is an abandoned sonnet, incomplete and disinterested. Clifton suggests that Prufrock half-heartedly relies on the erotic associations of the form to avoid asserting his own desire, and therefore employs vague euphemisms like 'visit' to shy away from explicit sexual confrontation (l. 12).

By peering into Prufrock's subjectivity, we read sexual dysfunction. Prufrock's complexity, inner divides, and poetic failures are the antithesis to his masculine ideal. When we finally reach the sonnet's volta, expecting climax or resolution, Prufrock turns 'his attention away from the object of his gaze', and absurdly introduces other participants into his sonnet: 'In the room the women come and go/ Talking of Michelangelo' (ll. 13-14). Clifton concludes that 'Prufrock is signalling that his masculine performance is over'.[6] For Clifton, Prufrock tries to conceal a 'lack of masculinity': a disinterest

in 'power and legitimacy and privilege', to use Judith Halberstam's definition of the masculine character.[7] But reading onward into his subjectivity, an aspiring, transgressive masculinity remains. Arguably, Prufrock's masculinity fails not because of lacking masculine desire, but because of an inability to manifest a latent sexual aggression.

We might consider the objectification of these women who twice dip into Prufrock's subjectivity. Despite his plea not to ask, 'What is it', we cannot help but wonder after these strange and seemingly irrelevant apparitions (l. 11). They appear outside of the realm of time and space, detached in separate stanzas. The passers-by might denote a feminine unseriousness that often features in Eliot. Indeed, in their repetition, they—and their chatter—might be disruptions to Prufrock's solemn philosophical trail of thought. By continuing to think of 'Prufrock' as an inheritor of the sonnet tradition, we are forced to consider the speaker's objectifying gaze, stalking them down the room. Femininity, always in the third person, is consistently sensual: Prufrock has supposedly 'known all the arms…braceleted and white and bare' and in this stanza, flooded with intimacy, Prufrock admits that he has been carried off subject by some feminine presence: 'Is it perfume from a dress/ That makes me so digress?' (ll. 65-66). Sparked by intimate sensory stimuli, the erotic seems to have entered Prufrock's consciousness despite his resistance. But again, the image goes cold: 'Arms that lie along a table' might resemble the etherised patient of line 2. Surely Prufrock's heterosexuality is not absent but repressed, marked by distant glimpses of femininity, sometimes with a touch of the macabre.

This complex blend of sexual frustrations might resolve in time. At one stage, Prufrock pushes away the prospect of mortality in a moment reminiscent of Macbeth's 'tomorrow' speech, anticipating an endless existence: 'There will be time, there will be time' (l. 26). In an infinite life, there will always be 'time yet for a hundred indecisions…visions and revisions', for a charming 'face' to be sculpted for every romantic encounter, for an endless circle of degeneration and regeneration, failure and success: 'murder and creation' (l. 28). Infinity allows multiplicity: the many anxious iterations of Prufrock could each survive completely in a world where time has lost its meaning. In Prufrock's subjectivity, we witness a momentary self-deception, which must give way to an acknowledgement of mortality. Eliot later wrote that 'the moment of birth | Is when we have knowledge of death'.[8]

Halverson finds this sentiment pressing in Prufrock's subjectivity: 'the ultimate fact of death should force a radical reappraisal of life'.[9] This existential force strikes Prufrock with visions of a wild existence unlike his own. I have touched on the expansive fog that fills the street, an image of wholeness, whose giant 'muzzle' and 'tongue' suggest an unflinching vigour so unlike our speaker's trepidation (ll. 16-17). Animalistic imagery is revisited at Prufrock's most revealing display of instinct: 'I should have been a pair of ragged claws | Scuttling across the floors of silent seas' (ll. 73-74). Through synecdoche, Prufrock explicitly rejects his humanity, which can only be intimated through language. Again, the beast is conceived as thoughtless, existing only in the claws of action, instinct, and

aggression. Arguably, this liberated and powerful ideal is imagined as masculine, 'a fleeing image of everything his world is not'.[10] The 'silent seas', a distant space of freedom in Prufrock's dreams, feature 'sea-girls' singing like sirens (l. 74, l. 130). Their explicit seduction, compared to their passive human counterparts, becomes a central piece of Prufrock's existential fantasy. Prufrock's test of self-will, made urgent by the realisation of death, reads differently when linked to his sexual desires: 'Do I dare/ Disturb the universe?', and more strikingly, 'Have the strength to force the moment to its crisis?' (ll. 45-46, l. 80). Female objectification, sexual aggression, and feelings of emasculation might therefore amount to a lust for sexual power, a desired crisis. Increasingly, it appears that Prufrock's 'ragged' and 'force[ful]' appraisal of life corresponds to an exploitative and vengeful vision of masculinity.

Of course, this is a subjective ideal of domination, self-assertion, and consequence which Prufrock never comes to realise. There is never 'real contact' between Prufrock and the world of femininity which he describes.[11] Mermaids ignore him, escaping 'seaward', and women walk by without regard (l. 126). He despairs that 'I have seen the moment of my greatness flicker/ And I have seen the eternal footman hold my coat, and snicker' (ll. 84-85). In his imagination, Death, having stirred Prufrock to meet his buried aspirations, mocks his failure. Halverson, weary of Freudian assessments of Prufrock, wishes to look beyond sexuality in this disappointment: 'It is a crisis of existence. Not of sexuality'.[12] His distinction relies, perhaps, upon a mind-body hierarchy that places sexual desires behind spiritual concerns. The subjective crisis of the poem is of course existential, triggered into urgency by the motion of time. But surely, it cannot be extricated from a sexuality that, though dismissed, refuses to be absent from the poem's consciousness.

Prufrock's subjectivity gives us access to a complex crisis. Pressured by the slow arrival of death, he is inspired to overcome the fractures of his being, anxieties of expression, and sexual failure. The alternative to this condition, Prufrock imagines, is a model of masculinity characterised by a primitive wholeness, strength, and ruthlessness from which he recoils, submitting himself to death. With Prufrock surrendering to time, subjectivity confronts us with a brutish ideal of masculinity that goes unrealised.

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Comely Enraged Tranny

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can't a girl just do the best she can?

i could stay home every night.

would it feel that bad?

soundless as in safeness,

dirty nightgowns, they couldn't care less.

following the streetlight way, red heels on,

yellow-brick-roading every teasing don.

sure it'd be less edgy if i wasn't seen

as this cisgender being

i thought i was. sure it will not be tense

when these sham teens cease getting off on their rapist dance.

take the words, take these words, from a

comely enraged tranny.

The Transposition and Liminality of Shame in *The Rape of Lucrece.*

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Unlike his classical sources, Livy's *Ab Urbe Condita* and Ovid's *Fasti*, Shakespeare's 1594 narrative poem *The Rape of Lucrece* (*Lucrece*) meticulously depicts the emotional underpinnings of the events preceding the fall of monarchical Rome. His adaptation aligns with early modern developments, which defined emotion as emerging from the Latin emovere and possessing an inherent mobility.[1] Shame is notably mobile in two distinct ways in *Lucrece*: it can overpower autonomy as well as transpose between characters through certain behaviours, both of which denote its ability to facilitate action. Shame also retains a liminality which causes further complications, stemming from the ambiguity of its very definition: Lesel Dawson insinuates a public element by defining shame as an exposed deficiency, while Michael Lewis describes shame as ' [encompassing]' during self-reflection on one's actions.[2] This essay's aims are twofold: it will concentrate on shame's orchestration of the interplay between the public and private to create an unstable, liminal space, and discuss the repercussions of shame's mobility, arguing that these aspects of shame motivate the exhibition of particular behaviours.

Shame, through mobility rooted in emovere, transposes itself between the poem's characters and thereby establishes connections between them. In the fifth stanza, Collatine ' [publishes]' ' that rich jewel', exhibiting Lucrece's chremamorphic chastity to his fellow Romans, eliciting a 'sting' of 'envy of so rich a thing' in Tarquin.[3] Jan Blits argues that 'Tarquin desired Lucrece before seeing her' through being 'impelled' by 'envy', but considering how shame entails a realised deficiency, the ' sting' evidently alludes to wounded pride.[4] His desire, therefore, originates from his shame at lacking a wife whose chastity can rival Lucrece's; the rape thus becomes both his means of exonerating his shame and taking revenge on Collatine for eliciting it. By invoking diazeugma through threatening to ' destroy' Lucrece and ' kill [her] honour', vengeance is reiterated as Tarquin's motive and shame is weaponised: as the chastity which sources his shame is ' destroyed', Tarquin induces Lucrece's ' life's decay' through causing her shame, thereby depicting shame as transpositional (*Lucrece*, ll. 514, 516). *Lucrece* presents shame and honour as antithetical, so shame's imposition ruins Lucrece's perception of herself as chaste and honourable, thus evoking her suicidal intent. Moreover, Tarquin's transposition onto Lucrece is aided by the 'Roman blade' which he wields, but as Lucrece later commands ' honour be the knife's that makes my wound', this same knife attempts to reverse the transposition and make shame ' be his' again (*Lucrece*, ll. 505, 1201-1202). Joshua Scodel claims that this reversal depicts Lucrece ' [seeking] to return shame to [Tarquin]', however Scodel fails to consider how Lucrece's intention of re-transposing

shame echoes Tarquin's own initial motivation.[5] Both characters' actions, consequently, are motivated by their respective desires to absolve themselves of shame and transpose it onto the other; this demonstration of shame's mobility enables shame to become the defining characteristic of Tarquin's and Lucrece's relationship.

Being publicly perceived as honourable was imperative for citizens of ancient Rome, and shame, its antithesis, represented a damning threat to reputation that had to be concealed.[6] Roman society was constructed on the concept of domus, where ' house and household [directly bear onto] a man's status and prestige', so applying this concept to Lucrece renders shame as a powerful weapon capable of widespread consequences.[7] Domus enables Tarquin's manipulation of shame that enhances his coercion of Lucrece, demanding that she ' [t]ender my suit' to prevent her ' [bequeathing]' ' the shame that from them no device can take' onto Collatine and their children (*Lucrece*, ll. 534-535). She must yield, because Tarquin depicts shame as something that she would transpose down Collatine's line indefinitely: domus ensures that 'no device' could recompense any of their family's honour should she be shamed for unchastity. Here, then, shame proves a motivator for Tarquin in striving to elicit someone else's shame. Domus and shame's combined weaponization, however, imposes on him too: there is a disconcerting tension between his transposition of shame to overcome his own perceived deficiency and his fear of shaming his own family. This liminality manifests in his ecphonetic soliloquy before the rape, as the onset of shame would cause ' foul dishonour to my household's grave', subsequently defiling the reputation of his entire lineage, both living and deceased, with his transgression (*Lucrece*, l. 198). Shame attempts to deter him, and although he does ultimately choose to rape and offload his deficiency, his hesitancy depicts how shame moves to undermine autonomy and facilitate behaviour. Lucrece suffers the same mobility as shame overpowers her autonomy so profusely that it begins to claim its own; it is the shame that ' craves haste' as Lucrece attempts to mitigate its consequences on her domus, not Lucrece herself (*Lucrece*, l. 1295). Shame, however, utilises a public-private liminality to doubly torment Lucrece: it encompasses her internal psyche, but also enables the external threat to her and her family's reputation.

Shakespeare depicts how emotion is expressed in bodily manners throughout the poem, establishing links between the private sphere and the internal mind, and the public sphere and the visible body. Elizabeth Harvey notes how ' passions' in the early modern period were ' uncontrollable forces that colonise the body', citing examples such as quickening pulse and suffocating breath.[8] These involuntary behaviours align with those exhibited by Lucrece due to her shame and desire to conceal such emotion. Shame is caught in a liminal space of being neither completely expressed nor concealed: for Lucrece, shame mostly manifests through subconscious actions

stemming from the conflict between her intense emotion and at-tempt to prevent it manifesting publicly. During the rape, Lucrece's breathing is despoiled as the protests implied by the desperate epi-mone of ' modest eloquence' are mixed with, or defiled by, ' sighs' (*Lucrece*, l. 563). In disrupting her language by heightening the audi-bility of her breath, Shakespeare allows Lucrece's shame to seep out. Naya Tsentourou maintains that Lucrece ' expertly [masters] her hyperventilation' as a ' rhetorical tool' to challenge Tarquin, but as the ' uncontrollable [force]' of debased breathing imposes upon her attempts at rhetoric, it is evident that shame, in imposing upon her mind, is able to corrupt even her most intrinsic bodily processes without her consent.[9] These processes, furthermore, embody how shame's mobility immediately undermines the liminal space that solitude forces it to create during Lucrece's self-reflection. In the presence of a servant, who ' blushed, as knowing Tarquin's lust', Lucrece subsequently ' [blushes] with him', as their mutual shame transposes in an awkward feedback loop (*Lucrece*, ll. 1354-1355). This interaction encompasses the inherently public aspect of shame: despite Lucrece's conscious wish to ' cloak offences' and keep her shame private, she instantly assumes that the servant perceives her new deficiency and blushes accordingly (*Lucrece*, l. 749). By sanction-ing involuntary behaviours, therefore, shame's inherent necessity to be publicised begins to leak through the boundary imposed by desire for concealment.

The setting aids Shakespeare's depiction of shame's liminal posi-tion in Lucrece: through prosopopoeia, night ' [cloisters]' Lucrece, forcing her to ' sit and pine' for a time before the imposition of defi-ciency and before daybreak, where her shame will become public (*Lucrece*, ll. 1085, 795). Night provides the opportunity for ' [pining]', synonymous with the ' self-reflection' inherent to Lewis' definition of shame, thereby portraying how shame continues to impose on Lucrece's psyche; consideration of her ' loathsome trespass', further-more, also manifests ' in her looks', but ironically such defects are not visible in darkness (*Lucrece*, l. 812). Night stifles shame's insis-tence on being expressed publicly, but this can only continue while the shamed Lucrece is ' cloist'red', trapping shame between the pub-lic and private spheres. Shakespeare similarly applies prosopopoeia to day with the epithet ' tell-tale', reiterating the fragility of shame's liminal space as even the appearance of light will destroy it (*Lucrece*, l. 806). Harold Walley argues that day is an ' unobscured reality' for Lucrece in which ' scrutiny' occurs, with night ' a cloak of conceal-ment' which spurs ' darkness' and sin.[10] His epithet echoes Lucrece: motivated by shame, she commands night to remain a 'black all-hiding cloak' directly contrasting the epithet she bestows upon day (*Lucrece*, l. 801). While Walley's argument attests to the rape actually occurring at night and being concealed as others are sleeping, the ' cloak' metaphor takes night's influence further: it constructs the disorientating liminality of Lucrece embodying her shame but not yet being *perceived* as doing so. Shame is torturously inhibited by night, but this temporary state only amplifies Lucrece's fear due to the knowledge that her deficiency will be visible come daybreak.

After being transposed during the rape, shame overpowers Lu-crece's autonomy and claims control of her mind, manipulating her deliberation over the appropriate punishment for her newfound deficiency. During her self-reflection, she resolves to commit sui-cide, stating ' [f]or in my death I murder shameful scorn; / My shame so dead, mine honour is new born'. However, through the polyptoton, Shakespeare denotes that it is exclusively shame that controls Lucrece's mind and decision (*Lucrece*, ll. 1189-1190). This resolution, moreover, has distinctly bodily consequences: Lucrece's mind, subjected to shame, becomes synecdochic for her body; self-slaughter here is not committed against her physical entity, but rather ' [murders]' her mind's ' shameful scorn'. The catachresis es-tablishes a connection between the body and mind which is innately pre-Cartesian: as shame is inseparable from Lucrece's psychology, it claims autonomy over her entire being. This autonomy, however, establishes another manifestation of liminality for shame: Lucrece, determined to die but not yet dead, occupies a liminal space where neither the ' shame' of unchastity nor ' honour' of suicidal response can be entirely present or absent. These liminalities are reiterated as impermanent throughout the poem, but shame ultimately over-comes them in forcing Lucrece to ' [sheath]' the knife into herself and enable her ' defiled' blood to flow into public view (*Lucrece*, ll. 1723, 1029). Prior to the denouement, this epithet seems hyperbolic, but Shakespeare depicts it literally: as Tarquin imposed shame on Lucrece and tainted her chastity, he ' stained' some of her ' blood' an unnatural ' black' (*Lucrece*, l. 1743). Scodel argues that this is Lucrece ' ensuring revenge' and ' casting off [contamination]'.[11] However, the juxtaposition of the ' pure' red and ' stained' black blood is depicted in how they ' divide', warranting a visual discrep-ancy that emphasises the visibility of Lucrece's manifested shame (*Lucrece*, ll. 1742, 1737). It cannot be an empowering form of revenge; although Lucrece's deficiencies are attributed to Tarquin, it is her blood that flows and forces her faults and shame into the public sphere. Shame's liminality, then, is ultimately paradoxical: it seeks to evade public perception, but ultimately mandates behaviour that forces this.

Shakespeare treats shame in *Lucrece* as an overwhelming sensa-tion which can manipulate action through undermining authority or eliciting confusion through its multifaceted liminalities. As briefly aforementioned, it would also be important to further consider the pre-Cartesian theory inherent to the poem and how the treat-ment of the body due to shame's influence on the mind embodies Shakespeare's connection between the two. Walley notes that ele-ments of Lucrece, including treatment of emotion, are ' [constantly echoed]' in Shakespeare's later tragedies; Lucrece therefore forms part of the origin of the depiction of emotions as mediators that Craik identifies.[12] Shame is then integral to not only Lucrece, but Shakespeare's entire tragic repertoire: its struggle with liminality provides a basis for later conflicts of emotion, both of characters and of emotions themselves.

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Alexandra Robinson English Literature,

Placing Readers Within an 'Instant of Time'

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This essay will examine the role of time in Ezra Pound's 'Ts'ai Chi'h' ('Ts'ai'), with a focus on its imagist form and its roots in Chinese poetry. Despite the poem's lack of direct temporal references, through the use of form, 'Ts'ai' presents, and places the reader within, an 'instant of time'.[1] This sharing of space between reader and text allows for a level of proximity which succeeds in providing 'direct, naked contact with reality'.[2] This essay will engage with Ernest Fenollosa's work on the Chinese language in poetry, in addition to the criticism of Pound and his contemporary imagists, to prove that 'Ts'ai Chi'h' is inherently a poem centred on time.

The title 'Ts'ai Chi'h' immediately connects the poem to the Chinese language. Fenollosa argues that 'like nature, the Chinese words are alive', with this life necessarily allowing for the natural passing of time.[3] Fenollosa goes on to describe Chinese poetry as 'a vivid short-hand picture of actions and processes in nature', which is certainly mimicked by Pound. Pound's 'short-hand' poem closely follows the 'petals', placing the reader in the same temporal dimension as the subject of the poem.[4] Just as in Chinese traditional poetry, 'one must follow closely what is said, not merely what is abstractly meant'.[5] This form of poetry does not allow for a separation between reader and subject through metaphor, but instead directly describes images, establishing a parity in time between reader and subject. As Pound writes 'the natural object is always the adequate symbol', and thus the reader is placed spatially and temporally next to the pure natural imagery.[6] Although the origins of the poem are uncertain, scholars have suggested it may be a translation of the work of Cao Zhi, such that the poem exists through time in a meta-dimension, both as an ancient Chinese poem and as one of Western Imagism.[7] Wai-Lim Yip writes that 'unlike the unconscious artist, the translator is not free to drift with his materials', and thus even the creation of 'Ts'ai' becomes bound by time.[8] The 'materials' of the poem were created before Pound began writing and thus he was restricted from movement away from the subject. Moreover, if time is viewed as a component of nature, the reduction of temporal dissonance between reader (and writer) and the text through the shared present participles and lack of long or unnecessary description places the reader closer to the natural subject of the poem. In this way Chinese poetry is closer to 'the fundamental reality of time' through its omission of superfluous words, much the same as Pound's imagism.[9]

Pound writes that an imagist writer should 'use no superfluous [words], no adjective, which does not reveal something' and this concision reduces the time between reading the poem and understanding the poem, again creating a sense of proximity between the reader and the language of the poem.[10] The petals are initially described simply as 'orange-coloured' (2), however they are further described by the adjective 'ochre' (2) and the noun 'rose-leaves' (2) which reifies the imagery and places it distinctly in the present since the leaves are not merely 'coloured' (2), but become their 'ochre' (2) description. The poem is not characterised by its description but rather its constant action and the constant flow of time. Moreover, Pound succeeds in portraying an 'instant' through the use of only one verb of movement.[11] At the beginning of the poem, the transitory verb 'Fall' (1) establishes a passage of time in the creation of the poem's central image, however, the static verb 'clings' at the end of the poem provides clarity and finality to the image. Fenollosa writes that 'the verb' is 'the primary fact of nature' through its allowance for 'motion and change', and thus 'Ts'ai' incorporates natural movement whilst limiting it within the bounds of three lines.[12] By the end of the poem, the petals are again static, in effect freezing them in time, an effect which is furthered by the final line's focus on 'the stone' (3) which is often viewed as unchangeable, with the definite article and monosyllabic nature of the word emphasising the finality of the image.

It is also temporally significant that 'Ts'ai' takes the form of a single sentence. Fenollosa asserts that the sentence originates 'from nature itself' as a 'reflection of the temporal order of causation'.[13] In this way, the form of the poem reflects the 'instant of time' portrayed, with the ending of the sentence signifying the end of the 'instant'. The poem begins with movement on the longer, eight syllable, first line and then ends with two shorter lines, again reflecting the settlement into stasis. The movement is mirrored through the mise-en-page, placing the description of colour between, and removed from, the moving tableau. As a result, the colourful description becomes an aside, a brief observation which can only occur while the petals are in movement, before they, like the stone, become immutable. Pound writes that 'language is made out of concrete things' and this description is concrete in its reflection of time.[14] The indented line comes with two hyphenated words, mirroring the speed at which the petals fall, and in effect reifying time. This effect is furthered through the repeated use of monosyllabic words and thus, 'Ts'ai' not only provides a 'direct treatment of the "thing"' (the petals), but also displays a direct treatment of realistic time.[15]

'Ts'ai Chi'h' presents a singular instance in time through its mimesis of Chinese poetry and portrayal of the natural world. It directly displays the movement of 'petals' at the beginning of the poem, and by the end, resolves the passing of time, setting it in 'stone'. Pound succeeds in following the principles of Chinese poetry through the 'naked contact' with his subjects, not only accurately detailing their existence, but accurately describing the realistic passing of time in which they exist and placing the reader within these same confines.

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Milo Cooper English Literature,

The Contaminating Maternal Body As A Threat To Desirable Bodies in *Alien*

ISABELLA PANZER, Film Studies and English Literature

Ridley Scott's *Alien* (1979) confronts audiences with both desirable and undesirable bodies.[1] Throughout the film, it is particularly the maternal body that is presented as undesirable, despite the lack of actual visibility given to the parthenogenetic mother of the alien which invades the Nostromo ship. The maternal body is shown to contaminate bodies that would previously have been desirable: the male body and the non-maternal female body. *Alien*'s presentation of the maternal female body as undesirable echoes an implicit sense of disgust held toward human reproduction, and the unconscious desire to eliminate the process. In this essay, I draw on Barbara Creed, who builds on Julia Kristeva's concept of the abject to argue that associations between the feminine and monstrosity are often indirect and unconscious.[2] Thus, in *Alien* there are both desirable and undesirable bodies that utilise the maternal body as the subject of both unconscious horror and disgust.

The abject is defined as 'thoughts I call by such a name [abject] does not have, properly speaking, a definable object… The abject has only one quality of the object—that of being opposed to I.' by Julia Kristeva.[3]However, it can be summarised from her writing that abjection is 'our reaction (horror, vomit) to a threatened breakdown in meaning caused by the loss of the distinction between subject and object or between self and other'.[4] This unpleasant reaction is often something we are drawn to - hence the popularity of horror films. These definitions were developed in the context of the female maternal body and questioning why it evokes fascination and dread from audiences. An instance where this is exemplified in *Alien* is when the crew are exploring the foreign spaceship in which the alien is initially found. As aforementioned, the maternal body is not explicitly pictured however, before the inside of the construction is revealed, it can be seen to symbolise the female genitalia or reproductive system. Creed describes how the crew members 'enter through a 'vaginal' opening which is shaped like a horseshoe, its curved sides like two long legs spread apart at the entrance'. [5] The image could alternatively be interpreted as the female reproductive system, therefore extending the symbolism, by the two tube-like structures that appear as fallopian tubes, and the rounded portions of the spaceship at the end of those structures that can be thought of as ovaries. Such associations are significant due to the alien later discovered to be inhabiting there; by placing the object of horror for the film within a symbol of female reproduction or genitalia, a clear connotation of horror within the maternal body is made. Furthermore, Kane's direct interaction with alien eggs purposefully induces disgust from the audiences.The interior of the egg is a wet, slimy, organ-like component, with what can be seen as white veins

that intentionally work to elicit repulsion from an audience. Additionally, Kane refers to the area of the ship where the eggs are held, as a 'cave' several times. The noun 'cave' as opposed to one such as 'nest' holds connotations of something predatory, devaluing the other species' attempt to reproduce. A 'cave' is often associated with predatory animals or the supernatural, showing the characters' negative perception of the area and, in turn, the parthenogenetic mother.

The elements of the abject - fascination and dread – are designed to be evoked by the scene in the foreign spaceship when Kane is attacked by the alien from the egg. It is unclear at first what is wrong with Kane, as Lambert and Dallas do not verbally explain the events that transpired. Instead, when asked what has happened to Kane, Dallas simply replies "something has attached itself to him.".By showing the audience, rather than having a character explain how Kane has been attacked by the alien, the scene reveal at the Nostromo is a lot more impactful - to observe something so grotesque so explicitly is not only horrifying but also satisfying. Furthermore, the way the alien "attached itself" to Kane is part of how natural reproduction within *Alien* is presented negatively. Kane is shown to be orally penetrated by the alien and back at the ship he has a procedure performed upon him that can be likened to an ultrasound that would be performed on a pregnant woman. Additionally, the long tentacles that are wrapped around Kane's neck and penetrating him can be considered phallic, extending the reproductive metaphor in which Kane represents the maternal body being penetrated for conception and then hosting the foetus, or in this case, the alien. Not only does the invasion of Kane's body portray reproduction as a gross act, but the physical appearance of the alien adds to the desired reaction of disgust. The tentacles – or "digits", as Ash calls them – are long and pale. When the camera pans backwards to give a side-on view of the creature on and obscuring Kane's face, it can be likened to some sort of arachnid or cephalopod due to its long tentacles and the body they appear to stem from. Both arachnids or cephalopods are creatures capable of causing bodily harm to humans and have been portrayed to be harmful.All these factors clearly show reproduction and those who are responsible for it, to be undesirable; Kane becomes an undesirable body in *Alien* due to his facilitation, albeit unwilling, of the alien's reproduction.

In reference to those events in the film, Creed puts forward the notion that 'when male bodies become grotesque, they tend to take on characteristics associated with female bodies; in this instance man's body becomes grotesque because it is capable of being penetrated.'[6] male body in this instance is grotesque due to it taking on female characteristics, which are very much exemplified when Kane is hosting the foetus within him. However, it could be argued that it isn't the physical act of penetration, and his body being 'capable of being penetrated' that makes Kane undesirable, but instead what

the penetration results in - his body becomes a pseudo maternal body. Within The Monstrous Feminine, it is argued that 'one sign of the ways that the processes of abjection are used to subordinate maternal power to the symbolic order is the way in which the womb has come to generate horror' and it is the use of Kane's body as a womb for the infantile alien that is so abhorrent, not the fact that he has been penetrated. The alien's act of penetrating Kane does add to the horror and to the concept that his body adopts female characteristics, yet it is his forced role as a mother that makes his body grotesque, not the act of penetration itself.

The implicit disgust toward the maternal female body in *Alien* is reinforced by contrasting undesirable bodies and characteristics with those that are deemed desirable. Ripley's character serves the function of the desirable body on screen; whilst she is female, she is not maternal. Creed notes the difference between Ripley and the unseen archaic mother, describing Ripley as 'pleasurable and reassuring to look at' whereas the parthenogenetic mother is 'an omnipresent archaic force linked to death'.[7] The contrast between the two presents a clear differentiation between what is desirable and what is undesirable in the female body. In addition, Ripleys character also provides 'the ritualistic expulsion' of the alien. By repeatedly attempting to destroy the alien, Ripley reinforces Creed's argument - that it is satisfactory for an audience to watch the expulsion of the 'undesirable' take place. Creed also developed Kristeva's theory of abjection, proposing that abjection 'works as a means of separating out the human from the non-human.' which is demonstrated in this scene amongst others in the film. [8] Ripley repeatedly expels the alien from the ship, she signifies that of the desirable and idealistic woman, whereas the abject alien – a product of the undesirable maternal female and a stark contrast to Ripley, is the non-human that Creed describes.

Interestingly, in this scene and prior to it, the alien is repeatedly referred to as a "son of a bitch". Despite the alien itself mutilating and killing the crew members, it is the mother who is the subject of insult, reinforcing Creed's case that 'the figure of the mother… poses immense problems.' [9] Once again, it is the mother who is deemed unacceptable and can therefore be categorised as an undesirable body. An earlier scene from *Alien* presents a desirable alternative to that of the maternal body and the reproductive process. The crew members awaken aboard their ship; the room is bright and white, holding connotations of purity and cleanliness, and the actors are dressed in white cloth akin to nappies, indicating that they are infantile. The scene can also be described as a birthing scene as the characters are lying in pods with glass coverings and when these lift as they awaken, there is similarity to that of hatching eggs. However, unlike the eggs of the alien, there is no liquid, mess or feeling involved. The whole ordeal appears rather clinical, suggesting an idealisation of birth without a mother. Female reproductive characteristics are not desirable but this alternative, and the bodies that are a part of it, are.

In focusing on the presentation of desirable and undesirable bodies in *Alien*, I have illuminated how Creed and Kristeva's theories of abjection build upon the presentation of these bodies and provide

an explanation for what constitutes the desirable and undesirable on screen. The film provides an insight into our culture's inherent fear and repulsion toward the maternal figure and its characteristics. Whilst there is no visible portrayal of the archaic mother, through her alien offspring it is evident that natural reproduction can be seen as hideous and contaminating. Ripley's character is used to contrast the unseen yet undesirable maternal body, offering an idealisation of the female body. The alien nest and the alien's reproduction via Kane is also contrasted with an ideal birth, presented through the scene in which the crew awakens at the commencement of the film. The apparent categorisation of desirability within in the film is certainly unconscious as Creed claims; however, it is difficult to deny association with the maternal body and undesirability.

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Isabella Panzer Film Studies and English Literature,

Blazon for a Sibling

GABRIELLE LYDIATE, Creative Writing

Your fleeting expressions are like the branches
of a plum tree in summer, trembling as wasps
suck the sweetness from its fruit. Your pupils imitate
the baby blueberries that hide near the garden fence.
Like our dog, who's got no kneecaps to speak of,
you hesitate before going downhill,
arms jerking up once, twice.

These hands that rub the sleeves down to frays
cannot be the same hands that ruined the Nativity,
snatching baby Jesus from his crib. Not the same
mouth that defended those hands, saying,
'Ah found it!',
A mouth that now works like a fish's does, open
but gone soft.

I tell you 'head up' so you stop staring
at the concrete cracks, determined to find
yourself inside them. Your head bobs forward like a pigeon's.
When the blackberry juice is squashed between
your fingers, when the stick you picked up
has jabbed me in the tit, I know that the liveliness
in you is mightier than my own.