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Frankenstein as a Tragedy of Limitations

By Casey Marshall

Frankenstein still calls out to me. There is something in this novel that I have to chase, like the titular Dr. Frankenstein in his mania to conquer life and death. Though Dr. Victor Frankenstein identifies his creation as a monster, readers almost unanimously identify the doctor *himself* as the monster for creating a new life and then condemning him for being simply for being the way he was created. Sure, Frankenstein's role in the monster's tragedy is inarguable, but from the monster's perspective, the doctor is only the first participant in a wider social attitude of exclusion that the monster paradoxically can neither escape from, nor be included within.

I believe the social model of disability can help us to understand the monster's dilemma, and in return, the monster's dilemma can teach us something about disability. The social model of disability describes disability as something inseparable from the society that constructs and enforces it. Regardless of the monster's biology, it is his society that enforces his status as a "monster". We often misinterpret the common reaction toward the monster as society's stubborn unwillingness to simply overlook his differences; but the tragedy of *Frankenstein* is that monster's society is actually held back by an insidious stigma toward impairment that informs their attitude toward disability in a more complex way than it may first seem.

The dramatic concept of "tragedy" as we understand it now was established by Aristotle in *Poetics*. Aristotle's tragic character must be someone the audience wants to empathize with, except for the key tragic flaw responsible for their undoing (Kim 39). In contrast, nineteenth-century philosopher George Hegel viewed tragedy as a mutual conflict between two parties with opposite but justifiable ideals (Ford 29). Dr. Frankenstein's tragic flaw, his regret for creating the monster, manifests as the monster himself. Gradually, the monster's quest for vengeance causes him shoulder the tragic flaw of his society as a whole – their inability to accept someone with a fundamentally different biology. Then Hegel's model of tragedy pits the frustrated monster as the embodiment of his society's failure to accept him, against this society driven to exclude him from their safe, monster-less social structure.

This exclusion is the hallmark of the social model of disability. First coined by Mike Oliver of the British Network of People with Disabilities in 1985, the social model of disability defines disability as a property that society creates, both through exclusion and the lack of inclusion. It's not the only model, nor is it the perfect model of disability, but it could be considered the most influential. According to this model, the word *disability* specifically refers to this social exclusion, while *impairment* describes the injury or condition itself. As Tom Shakespeare explains in his article, "The Social Model of Disability", the priority of those who believe in the social model is to "accept impairment and to remove disability" (198). The monster is superhumanly strong and resilient to the elements; however, his exclusion from his society due to his atypical appearance evokes comparison to a disability.

Unfortunately, before the modern concept of disability, society often reacted to people with certain impairments by trying to remove them from the public, or even the gene pool. It is this historical attitude toward people with disabilities that sheds some context on the reflexive repulsion that the novel's society's feels toward the monster. In a time period with higher mortality rates, less medicine or access to healthcare, the appearance of the monster as a chimera of mismatched body parts evokes an evolutionary repulsion toward impairment. The characters see in the monster the impairment that they are afraid to suffer from. Dr. Frankenstein exhibits this evolutionary repulsion when he wails about the possibility that he might ruin society by introducing monsters into it. Dr. Frankenstein, who spent six months constructing his monster out of grave-robbled body parts, finds that he is too distraught by the idea of the monster reproducing to continue making him a bride.

Clearly the monster's society is not just unwilling to accept him, but pathologically *unable* to accept him in their current state in the novel. There is something more complex about society's repulsion toward the monster's appearance. The unconscious affect associated with visuals that people

find disturbing can overpower logic and reason. In “The Autonomy of Affect”, affect theorist Brian Massumi describes a situation where the former President Reagan delivers a lively speech to a hospital ward of patients suffering from various cognitive impairments. Since these patients could not sense the affect in Reagan’s speech, it just sounded like empty rhetoric to them.

The monster is cursed with a similar problem; even after relating his entire life story to his creator in painstakingly eloquent rhetoric, the deathly affect that the monster’s biology inspires in Dr. Frankenstein causes him to interpret rhetoric that previously inspired sympathy in him instead as “sophistry”. As Dr. Frankenstein reflects on the horror of cooperating with the monster’s offer to leave forever if the doctor just makes a bride for him, he proclaims, “I had before been moved by the sophisms of the being I had created; I had been struck senseless by his fiendish threats: but now, for the first time, the wickedness of my promise burst upon me” (171). The affect of the monster’s appearance and his grisly origin speaks much louder than the monster’s rhetorically appealing pleas for help, leading Dr. Frankenstein to reject the monster’s hope for peaceful cooperation.

There is one character, however, that is immune to the affect of the monster’s appearance. When Old Man DeLacy meets the monster, since he is visually impaired, he can positively respond to the monster’s rhetoric without being swayed by the grisly appearance of the monster’s body. While talking to Old Man DeLacy, the only other character in the novel with a disability, the exclusion that the monster faces from society due to his biology is temporarily suspended. It isn’t until the rest of the DeLacy family arrives and drives the monster from their home that the monster comes to see himself as a monster for the first time. Embittered by his failure to appeal to his first potential friend, the monster embraces his role in Hegel’s model of tragedy by burning down the abandoned DeLacy house – a gesture that will come back around to him when he resolves the Hegelian tragedy by burning himself alive at the end of the novel.

Except, the monster’s death definitely does not resolve the conflict. While the monster suffers profoundly from society’s exclusion, the relationship goes both ways; in return, society suffers from a tragic flaw that won’t really go away until they address it. While the social model of disability says that disability is inseparable from the society that constructs it, society is also inseparable from their construction of disability. As Tom Shakespeare explains in “The Social Model of Disability”, “...disability is not a minority issue, affecting only those people defined as disabled. As Irving Zola (1989) maintained, disability is a universal experience of humanity” (203). Even when society manages to drive this monster out of their vision, the tragic flaw that created him remains, and in his absence there will always be another monster.

The basic elements of Frankenstein are not actually that far removed from our current reality – not just because medical professionals are closing in on the ability to transplant virtually every part of the body – but because the monster’s conflict with society remains timeless. When I first attempted this project, I wrongfully denied the monster the interpretation of a real suffering individual; a fact that sank in when I imagined a disabled student identical to the monster joining me in class. There is no effective distinction between that hypothetical student and the monster of *Frankenstein*. As Clarke’s Third Law says, “Any sufficiently advanced science is indistinguishable from magic.” (Or in the case of *Frankenstein*, it is indistinguishable from fantasy science that is indistinguishable from magic.) The society of *Frankenstein* rejects the monster out of an unconscious rejection of their own fear of suffering the impairment they see in him – a reflection of a real-life tragedy that we have relived over and over. We have not, and will not advance our approach toward inclusion without understanding the connection between society and disability.

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The Imbalance in Canterbury Tales

By Ana Silva

For centuries, many have enjoyed Geoffrey Chaucer's *The Canterbury Tales*, for it considered a classical piece of literature that has left an impact in the literary world. It contains tales of epic romances, insightful lessons, and crude humor that has entertained readers everywhere. While these tales have left an impact on literature, there is one alarming factor to this story that should be looked at. And that is the mistreatment of female characters, for they abused, murdered, or raped for a man's personal gain. And while this is something to be expected and even accepted during these times, the treatment of females is something that catches the attention of someone who is studying the female and gender literary theories. The gender and feminism theory explore the idea that the mistreatment that women face in *The Canterbury Tales* is because of a social imbalance that was created by laws and religion that society would enforce.

Mary Klages defines the feminism theory in her book *Literary Theory: A Guide for the Perplexed* "an awareness of the power imbalances enforced and upheld by the inequalities in the binary oppositions which structure how we think and act in our world (93)". Feminism theory focuses on the injustice that females face in works of literature. It allows reader to read about a time where misogyny was accepted in society. Literature reflects the era by the way these authors would write about women, for most women were portrayed as evil or weak. There was no in between in the treatment of women. *The Canterbury Tales* is no exception this treatment. Women were either being used as pawns for men's personal gain or were emotionally or physically abused by their husbands. Some, were even killed by their male companion because of the male's personal gain. Feminism theory is important to because it allows readers to explore the role of women. But over time, this theory has evolved and branched out to form other literary theories. One of these theories is the gender theory, which author Michal Ryan defines as studies in his book *Literary Theory: A Practical Introduction* "The normative alignment in mainstream gender culture of male and female with heterosexual masculinity of femininity must therefore be seen as political rather than a biological fact (133)". Gender roles are something that society has been pushed on people, which is why they act a certain way. In *The Canterbury Tales*, men would abuse their women and get away with it because society told they had do since they were men. And men were would get a free pass because society believed that they were superior to women because the bible claimed that they came directly from God. Meanwhile, women were "the bone of my bones, and flesh of my flesh;" (Genesis 2:23). Since the bible explicitly states that a woman came from a man, she is a part of him. During Chaucer's time, there was heavy emphasis on following religion. People would follow and treat the bible like the law and religious figures like clergymen and the Pope were at the top of the social ladder. Since religion dominated society, specific roles were created for men and women. Roles that created an imbalance between the two genders. Men would have rights, were the ones who made the laws, and were the ones who controlled their families. A women's role is to look after the family and to remain quiet at all times, for her husband or father can speak for her. With this mentality, men saw women as their property for their own personal gain and would treat them according to this manner. Something that is seen in *The Canterbury Tales*.

The Knight's Tale is an epic tale of two cousins, Palamoun and Arcite, who embark on an adventure. The two cousins have a brotherly relationship with each other until they fall in love with the same person, the Amazonian princess Emeyle. The physically fight for the love of this woman, in a forest and an arena setting. And while these two men are fighting to death for the hand of Emeyle, she herself does not want to get married. She prays to the goddess Diana "Chaste goddess, wel westow that I/Desire to be a mayden al my lyf,/Ne nevere wol I be no love ne wyf (Knight's Tale Lines 2304-2306). Yet, her prayer is denied and ends up marrying Palamoun out of sympathy, which shows an imbalance between the genders because of societal standards. Emeyle's request was denied, while Palamoun's was accepted. For Emeyle to actually take the time to pray, it showed that she had a strong desire to remain free of marriage. Free of her duty of a woman in her society. But because a women attaining freedom is such a preposterous idea since a woman's job is to marry, she is denied her right to freedom because it did not

meet society's standard of woman. During that time, a woman was supposed to follow the biblical example of a woman's duty, which is to live with her father until she marries and starts a family of her own. They are denied the right to work or gain an education because it is not meant for a woman to achieve such things. The law that was created and enforced by society told them what they can and can't do, enforcing their role as a woman. While it also enforces the gender roles in society since men had the opportunities that women could not have, and a man in this society has more rights, but still have to fulfill their duty of getting married and starting a family. This is reflected in the marriage with Palamoun and Emeyle because these two are fulfilling the role that society had placed on them, with Emeyle being denied the right to make a choice for herself.

The following tale is the Reeve's Tale, which is a tale that purely motivated by revenge on all the characters. A corrupt miller named Symkyn is robbing from the people, and Alayn and John take matters on to their own hands. But their method of getting even with Symkyn that is something concerns someone is studying gender theory, for the method of revenge involves the degradation of the only two female characters. Alayn tells John "This wenche lay upright and faste slepte,/Til he so ny was, er she myghte espie,/That it had been to late for to cire,/ (Reeve's Tale Lines 4194-4196)." Alayn basically tells John that he plans to rape Symkyn's daughter while she sleeps since he believes that was his compensation for being abused by Symkyn. John decides to play a trick on Symkyn's wife to sleep with him by deceit. She didn't give her consent to sleep with John, which is considered to be rape. The two female characters in the tale were taken advantage of by men who only thought of themselves, which reinforces Klages' definition of feminism theory of an imbalance between the sexes. The men's own needs were more important than the women's needs, which is why they take advantage of them in the worst possible way. Symkyn's daughter wasn't even conscious when she was being raped, which meant that she couldn't fight back and stop Alayn. And to make matters worse, she was a virgin who was trying to wait until marriage. Something that was supposed to be reserved and was considered a gift was taken away from her without her consent. Alayn didn't think of any of these things because he wanted to satisfy his needs and pride as a man, something that was important to him. John faced the same dilemma, his pride was hurt and he needed to remedy it by raping Symkyn's wife. Unlike her daughter, she was conscious but was taken advantage of because she saw who she was sleeping with. And since she couldn't, she also couldn't give the consent to stop the attack from John. It was taken away from her because a man's needs were more important than her consent. At the end of the tale, Alayn and John weren't punished for their crime, which also enforces the imbalance. Instead they were let free, while the women lost their father and husband. In fact, their rapes were treated like a joke by people instead of something serious, showing that women's needs and rights were at the bottom if they couldn't even get justice and were treated like a joke. For such a serious matter to be treated like a joke, it showed that society did not value them. That they were just a man's property to be taken, which was the misogynist mindset of that time.

The Clerk's Tale is best known for mirroring the biblical story of Job, a martyr who is put to the test by God for his loyalty. In this tale, Walter puts his wife, Griselda, to the test by taking away her daughter and pretending to divorce her so that he can marry another woman. And Griselda, taking an oath to always remain loyal to her husband, suffers tremendously but doesn't say anything. Or better yet, she can't say anything. This tale focuses on both the power imbalance that Klages mentions and Ryan's idea that gender is socially constructed. For the power imbalance, Griselda is under Walter's control. Literary critic Wendy Harding writes in her article *The Function of Pity in Three Canterbury Tales* "The series of outrageous tests that follow represent Walter's attempt to discover the extent of his own power, as defined in the brutally lop-sided marriage contract" (169). Walter's so-called tests were his way to control his wife, for he knew that Griselda would never break the marriage oath between them since society has told her to always remain faithful to her husband. She must remain faithful at all costs. The problem with this imbalance between the genders is that Walter was able to mistreat his wife by lying to her, mocking her, and even taking away their child and managed to get away with all of this because he was a man with power. And all of this stems from the view of woman that society has placed on woman, which is to be a devoted wife. As mentioned, people of that time followed biblical teachings. They made their laws and lived by them, which meant they would assign gender roles to what the bible

teaches. They would enforce the story of Adam and Eve, where the woman came out the man's ribcage, making her the property of the husband or father. This was how men controlled and justified their behavior toward woman. And this was how Walter was able to "test" his wife. He took to heart these famous teachings and asserted his dominance over his wife by mistreating Griselda. Griselda had to remain loyal to Walter because of the role society placed on her gender, which was the submissive and devoted wife. She couldn't fight back when she presumed her daughter died or when he asks her to comment on his new wife because of her duty of a wife to always remain submissive of the man, even if Walter was her ex-husband. The only thing Griselda was allowed to do as a female of her time was to take in the abuse that Walter causes, because it was her specific gender role.

In the Physician's Tale, the social imbalance between genders is shown when a father believes that murdering his young daughter is the only solution to their problems. An older judge has fallen in love with a fourteen year old Virginia. And to obtain Virginia, the judge attempts to kidnap her and ruin her father's life, who happens to be the famous knight Virginius. When the time came to find a solution to their problems, Virginius believed that the only solution was to murder Virginia. For if she died, then the judge will leave her father alone. Virginia is disturbed by this idea and says "Goode fader, shal I dye?/Is thr no remedye?" (Chaucer). And to make the scene worse, Virginia has her arms wrapped around her father's neck. She was looking into her father's eyes and pleading for another solution, one that doesn't involve her dying. But like Emyle, her request was denied because of the imbalance between genders of that time. As mentioned, society favored males over females because they are believed to come directly from God whereas women came from the man. This creates a strong imbalance between males and females. And since men were believed to come directly from God, then it meant that they would have knowledge and power over the women. They were ones who society listened and valued because of the societal religious laws. Socially constructed roles allowed men to make the rules, since men were looked up to in certain matters. They were also the ones who represented the voices of their wives and daughter because the bible placed them as the head of the family. The father would have the power to make the decisions on behalf of their daughter because the female is considered under the male. She is a part of the man, so the man can speak for her instead. This means that Virginius's decision to kill Virginia holds more value than Virginia's plea to stay alive. Murder is practically justified because Virginius is a man who is believed to hold more value because society has placed him in a pedestal. And a young innocent girl lost her life because she was a woman whose voice meant nothing in a misogynist society that did not value women.

The Canterbury Tales explores different social classes of the time with the inclusion of a monk, nun, man of law, and miller. Each telling a memorable tale that readers will remember. But there is one character who has gained attention for her personality and tale. And that is the Wife of Bath, also known as Allisoun, whose prologue gives a lot insight on her character. She is a special character, for she defies the misogyny of society by having knowledge that only a man would learn and questioning her role in society. She says "God bad us for to wexe and multiply;/ That gentil kan I wel understood./ Eer wel I woot, he seyde my housbande/ Sholde lete fader and mooder take to me. But of no nombre mencion meade he,/ Og pigamyne, or of octogamyne;/ Why sholde men thane speke of it vileyne?" (Wife of Bath's Prologue Lines 28-33). Allisoun questions the patriarchy with this question, something that a woman isn't supposed to do because it defies their socially constructed role of staying quiet. The bible references a scripture that says "Let your women keep silence in the churches;" (1 Corinthians 14:34). Men took these scriptures to heart and didn't allow women to speak in public about important topics. But Allisoun disagrees and asks questions on behalf. And not only basic questions about society, but also questions why a woman can't be outspoken about certain topics. By doing this, she creates an empowerment for women to speak up on certain matters. Not only that, but she breaks the role of a submissive woman by bringing up these topics. And she had biblical scripture to back up her opinions because she taught herself to interpret the bible, something that defies the patriarchy. She broke out of her socially constructed role as a female to teach herself the bible.

When people read the *Canterbury Tales* for the first time, they will most likely read the Wife of Bath's Tale. And because of that, her tale is the most popular tale. And there is a reason why, for the tale is one of the few tales that actually has a happy ending. Whereas most of the other tales with death

or an unhappy ending where a character does receive any justice. But in this tale, the character does receive a happy ending. A true happy ending that did not have any deaths. This tale is special for another reason. For this is the one tale where the woman gets what she wants, which is something that contradicts the socially constructed role of the woman obeying the husband. It also brings a balance. The Wife of Bath's Tale is part of the marriage tale group. This group tries to answer the question: who is truly in control of the marriage? The husband or the wife? Characters like the clerk and several others believe the husband is in control, reflecting the views of the misogynist society. Not only is the Wife of Bath's tale one of the few stories that had a happy ending, but it is a tale that portrays women in a much more positive light. In this tale, an old enchantress encounters a young knight who had committed rape and was on a quest to clear his wrong doing. He had to answer the question, what does a woman want. She helps him on this quest and answers the question, which is that women want control. He answers the question and is granted freedom. Upon his release, she asks to marry him, which he does but isn't happy with it because of her appearance. In the end, she gives him an ultimatum and chooses the answer that pleases her. All which proved that women are in control over the man. The enchantress isn't a character whose purpose isn't to serve men like in most of the other tales, her purpose is to show what happens when women do gain power in the marriage. And when women do have control, it will lead to a happy marriage because the two parties are happy. The wife has the power in the marriage, rather than the husband taking over the wife. The Wife of Bath's gave women power that was denied because of a patriarchal society. She gives them hope in this tale to know that they can have the power to maintain control over their families because they are equal to men.

To some, Allisoun is a feminist character who speaks her mind. Gaining a voice for women in a time where they had no voice. But when one actually takes a look at the character herself, she isn't really the feminist character that people believe she is. For starters, she still gives into society's demands to get married. Allisoun married five times, and two of those marriages were arranged. She didn't have the agency to stand up for herself and turn down the marriages. If Allisoun truly wanted freedom, then she wouldn't have given into society's demands to marry. She could have found a way to remain independent during those times, for there were some women who managed to make it on their own. She may have questioned society's reign over women, but she still gave into the specific role society has placed for her. Another factor that puts into questions regarding Allisoun's wisdom is the fact that she misinterprets biblical scripture. Literary critic Gloria Shapiro says the following about Allisoun's lack of education "That she misunderstands scripture is not so much an indication of a flawed intelligence as it is an aspect of humor"(137). While it can be seen as empowering that a woman taught herself these lessons, it is also problematic because Allisoun was mocked for attempting to share her wisdom. The fact that she was mocked for her misuse of biblical knowledge indicates a woman isn't meant to learn anything. If a woman does attempt to teach herself, she will come out looking foolish like Allisoun did. Allisoun represents the idea to men that if a woman attempts to learn, she would also interpret the scriptures in her own way. A way that goes against man's teachings on the matter. By making Allisoun misinterpret scripture several times reinforces the idea socially accepted idea that a female's job is to raise and take care of her families, not to get an education.

Even though the Wife of Bath's Tale is a rare tale where the woman gets the happy ending, one has to wonder if it really is a happy ending. While the woman actually gets a happy ending, one begins to realize that the tale itself doesn't actually have this so-called happy ending. When the enchantress asks her husband on his final answer to the ultimatum, he picks an answer that pleases his wife. But before readers romanticize this moment, take a moment to remember the moments that led up to this moment. As mentioned, the knight marries this enchantress out of obligation to the promise he made to her. The enchantress is an old hag like woman, who repulses the knight so much that he says "It wol nat been amended nevere mo./Thou art so loothly, and so oold also,/And therto comen of so lough a kynde,/ That litel wonder is thogh I walwe and wynde" (Wife of Bath's Tale Lines 1099-1102). And this would not be the only time the knight would complain about his circumstances, for he would spend the rest of tale complaining until he was offered the ultimatum. So, by the time he gave his final answer, he gave the answer as a way to get his wife off his back. He gave her the power because he knew that wasn't ever going to have full power in the marriage. The circumstances to the marriage made him powerless,

therefore he gave up on gaining any power. If he had any power in the marriage, then the tale would have had a different outcome, one that would reflect the misogyny of the era.

Another detail that comes into question on whether this tale is truly feminist is the fact that part of the “happy ending” involves the old enchantress altering her experience so that she can look younger. Which made it seem like he was the one getting the happy ending. The knight met the enchantress when he was trying to find a way to clear up his crime, which happened to be rape. The knight raped a young woman in the tale and was being punished. The ultimatum that she lay out for the knight was that he got to choose whether he wanted his wife to be beautiful yet faithful or “ugly” yet faithful. As mentioned, the young knight was constantly showing his disdain for his wife for being “ugly”. So, for the enchantress to transform herself into a beautiful young woman could indicate that the knight was the one who won his happy ending, since the knight seemed to only care about gaining a young attractive woman for his pleasure. The knight was a product of an imbalanced society that sought for a beautiful wife, for it was believed that they were better to have than an unattractive wife. And like the men of his time, the knight would get what he wanted without any repercussion. In fact, it was almost like he was awarded for his abuse of women. The knight may have been punished for his crime, but he didn’t seem to learn anything. If this tale was truly an empowering tale for females, then the ending would have had the enchantress remain in her haggard state rather than transforming for the sake of a lesson. The knight would have learned a valuable lesson on how to treat women instead of getting rewarded for his stubbornness. The Wife of Bath’s Tale may have given the power to women, but ultimately the man is the one to get rewarded for his behavior. Even if the behavior harmed a woman. The Wife of Bath’s Tale is no different than the other tales, with the women still seen as an object to the man.

While *The Canterbury Tales* is an enjoyable read, it’s treatment of female characters can make it difficult to read. Especially if they are studying and applying the feminism and gender theories to the work. Reading these stories painted a grim picture of the life of women in Chaucer’s time. A time where women had to submit to the male presence in their lives, where they could be raped or murdered and the men would get away with the crime, where women had no voice in society. Even though it can be difficult at times to read the book through feminism and gender lenses, it is also important because it shows how far women have come since Chaucer’s time. They aren’t property of men and now have a voice in society. But it also an important to never repeat the mistakes of that era.

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Navigating Institutionalized Identities: Rigors for the Multilingual Student

By John Pervez

The construction of identity in the classroom is imperative to understanding how multilingual students learn. Largely influenced by instructor feedback and policies, this construction may be defined as student's own identity construction. What is usually regarded as a simple concept actually influences and affects the ways through which learners interact with and understand their surroundings. For multilingual speakers, this self-efficacy is directly tied to their academic performance and the power struggles therein concerned. This paper will attempt to use research as a means to identify the exigencies that triggered a shift of focus toward multimodal approaches for multilingual students in the educational sphere. Pedagogically, the monolingual-related issue will be defined as it relates to the oppression of authentic multilingual learning. From there, an inspection of language patterns and practices will be used to define significant terms as they relate to translanguaging including: *codeswitching*, *codemeshing*, *codemashing*, *communicative repertoire*, and *hybrid mediation*. Multilingual identity construction will be evaluated as a necessary act of subversion against traditional, hegemonic teaching practices. Lastly, implications for the successful introduction of these concepts into the language classroom will be acknowledged as they relate to student and teacher relationships and roles.

The induction of monolingual pedagogies into the classroom once served as the intentional, dominant default; however, these ideologies have now proven detrimental to those who speak more than one language. In "A Holistic Approach to Multilingual Education," Jasone Cenoz and Durk Gorter term this perturbing academic concept as "monolingual bias" wherein multilingual speakers are seen as lacking, less than, or inept. This mindset holds that because of their inability to produce fluent-like speech in the target language, multilinguals are outcast as pariahs. By nature, these educational spheres are meant to encourage, even foster language pursuits. If left to the will of monolingual idealists, these types of programs will continue to mistake multilingual competencies as deficient in the face of standardized testing and target language production. Multilingual thought processes and academic performances are not meant to mirror the developmental successes of monolingual students; this group of learners should be considered and regarded in their own right. Cenoz and Gorter contrast these monolingual ideals, stating that "multilinguals and learners who are in the process of becoming multilingual should not be viewed as imitation monolinguals in a second language or additional language, but rather they should be seen as possessing unique forms of competence, or competencies" (340). Distinct language programs and instructors have misconstrued multilingual habits as inadequate in regards to academia.

Moving from monolingual bias to monolingual-driven policies, some educational institutes call for either an implicit or explicit reliance on single language hegemony. More commonly referred to as One Language Only (OLON) or One Language at a Time (OLAT), these legislative ideologies are interwoven into some school doctrines, but may also be enforced intrinsically into teaching habits. Although instructors may not explicitly subscribe to these policies, the main exclusionary principles can be observed through statements such as "*only speak in English*" and "*no L1 [first languages] in my class.*" Li Wei determines that policies such as OLON and OLAT actually serve to "block the access to knowledge" for multilingual speakers (382). In many cases this means that the role of student identity is being confined and controlled by way of teacher-student dynamic. Who is meant to have power in the classroom? What do these exclusions mean for students' voices and identities in their own learning? Whether instructors believe they are assisting students' knowledge in the classroom or not, these types of pedagogical practices may in fact deter students from putting forth their best effort.

The next portion of this paper will explore the ways through which students are able to use language creatively and critically as a means of self-efficacy in the classroom. Furthermore, these students are able to access multimodal patterns in ways that are unappreciated through monolingual perspectives. It is critical that instructors understand how monolingual ideologies proceduralize

multilingual shortcomings. What is the role of intellectual capital? In “Multiliteracies, Pedagogies, and Identities,” Frances Giampapa determines that “[t]hese dominant [monolingual] discourses function precisely to exclude social groups who do not possess the right forms of capital and the literacy practices valued within educational contexts from accessing symbolic and material resources” (409). These sentiments further the belief that multilingual students are unintelligent and ignorant; however, many second language researchers agree that these language learners are merely using intellectual patterns that are unrecognized in traditional, hegemonic spans. A move away from these reductionist views supports an investigation into what these students are really doing. Cenoz and Gorter refer to this alternative understanding and learning as the holistic approach or translingual approach, from Suresh Canagarajah. Why is this discipline relying on monolingual standards to purview multilingual intricacies?

In brief, the translanguageing that these authors explain includes “referring to having input in one language and conducting a task in another language; [it] is a process that involves multilingual discursive practices and is the norm in multilingual communities” (341). Here, translingual practices denote cognitive multitasking wherein multilingual students call upon their knowledge in either the L1 or +L2 (first language or subsequent languages). In the classroom, this translates into supplying students with tools A, B, and C whereas, to meet the course standards, the job requires tools X, Y, and Z. Furthering their translingual examination, Cenoz and Gorter also reference Wei who concludes that translanguageing “includes the full range of linguistic performances of multilingual language users for purposes that transcend the combination of structures, the alternation between systems, the transmission of information and the representation of values, identities, and relationships” (341). These complex processes are not only preferred but encouraged among multilingual students. Here, the value of competency is shifted from solely textual-literacies to the fluid relationships between languages as valuable and necessary. This inclusive pedagogy directly opposes traditional teaching standards; however, it is necessary to those who understand how multilingual students thrive in academia. Interestingly, multilingual students do not make the conscious decision to use tools A, B, and C. Rather, their linguistic development as speakers of multiple languages requires they do so. From their investigation into translingualism in composition courses, Horner et al. deduce that a translingual approach argues for:

honoring the power of all language users to shape language to specific ends; recognizing the linguistic heterogeneity of all users of language both within the United States and globally; and directly confronting English monolingualist expectations by researching and teaching how writers can work with and against, not simply within, those expectations. [...] a translingual approach directly counters demands that writers must conform to fixed, uniform standards. (305)

These speakers transcend the stigmatized boundaries that are so often referenced in monolingual classrooms. Whereas one-language pedagogies may call for the successful cultivation, interaction, and development of a target language through literacy, multilingual speakers have the ability to operate in, with, and through a variety of plains. In praxis, an instructor may determine that a student is off-task because he or she is speaking in an L1; however, switching back and forth between two languages is also considered a facet of multilingual competence.

Now that we have acknowledged that there is inherently a skewed bias either through classroom pedagogy or through outright OLAT or OLON policies, this paper will investigate what multilingual speakers are doing in and out of class as a means to cope with hegemonic standards. What language processes are taking place within these learners’ minds and how are learners’ identities being affected? From her five-year longitudinal ethnographic study with Khmer American children, Theresa Ann McGinnis deduces that multilingual learning cannot be defined merely by examining standardized testing progress and text-based literacies. These students learn through a “multimodal approach” in which alternatives to long-established lesson plans are of utmost importance. McGinnis says that “[m]ultimodal acts of meaning making, or texts that combine various modes and forms, afford youth more varied ways to express themselves, their knowledge, and their learning” (572). These concepts will be discussed later in the paper; however, a base understanding of multimodality is required before

unpacking the complex terminology used to define multilingual language patterns and competencies.

Cenoz and Gorter dictate that a holistic approach is one that interweaves concepts such as: *translingualism*, *codemeshing*, and *codeswitching*. This section will attempt to concisely define these terms as a means to demonstrate their importance in the practices of multilingual students. The holistic approach that these authors cite actually stems from the work of Applied Linguist, Vivian Cook. Coining the term *multi-competence*, Cook concluded that certain learners are able to refer to knowledge from more than one language in their minds. Through different forms of empirical research, Cook's studies show that "L2 [multilingual] users are distinctive people in their own right, not monolinguals who have added another language" (330). Thus, the mistaken belief that multilingual speakers can effortlessly produce target language fluency simply by using the L2 is debunked. Knowledge and fluency in an L1 does not necessarily mean that multilinguals will retain reasoning skills and higher-order processes in the L2. Cenoz and Gorter add that a holistic approach that focuses on multicompetence "considers the multilingual's total language *repertoire*, which comprises both multilingual practices [such as translingualism, codemeshing, and codeswitching] and multilingual practices that do not include these phenomena" (341). Characteristic of translingualism, there is a focus and inspection of language fluidity. An L1 (first language) is not seen as separate from an +L2 (subsequent language), but the relationships between languages are valued instead.

This range of knowledge that previous authors describe is what Wan Shun Eva Lam brands as *communicative repertoire*. Using multiple modes of communication, Eva Lam says that this repertoire refers to "the collection of ways individuals use language and literacy and other means of communication to function effectively in the multiple communities in which they participate [...] as they negotiate relationships across local and distant territories using multiple languages and modes of communication" (821). Ultimately, the idea of communicative repertoire holds that multilinguals are effectively able to communicate in a variety of settings using their inherent language knowledges. Some of these facets of knowledge are directly tied to concepts of codemeshing and codemashing. Brooke Ricker Schreiber conducts a case-study following the multilingual writing practices of a Serbian University student; she clarifies that codemeshing is "the realization of translanguaging in texts" and codemashing as "the complex blending of multimodal and multilingual texts and literacy practices" (72). By this, one understands that these may both be forms of L2 practicing. It should be noted that translanguaging and codeswitching are related, but distinct terms. Translanguaging refers to the cultural and rhetorical orientations that occur in the classroom; whereas, codeswitching centers around moving between linguistic codes. In fact, both native and nonnative speakers of a language may codeswitch when speaking, but only one group is condemned in the classroom setting. Resulting from these linguistic blends are multilingual students who can function creatively and critically in unappreciative academic settings. In his "Composition 2.0," Steven Fraiberg asserts that these multi-competencies are actually "strategies for writers to mesh their own native language with the dominant discourse (in this case standard English)" (102). Again, it's nonsensical to use monolingual standards to evaluate multilingual learners. The switching of these codes depicts students who are making conscious decisions to draw from their knowledges of local and global varieties of English. These feats alone demonstrate multilinguals' abilities to think independently, creatively, and critically.

Much as codeswitching, codemeshing, and codemashing need to be understood as multilingual competencies, it is also beneficial to acknowledge where these practices take place. Predominately, the answer cannot be found in the classroom. Instead, many authors have used the term multimodal to describe these alternative spaces. This paper will briefly attempt to explore this realm as it relates to multilingual identity; however, this is by no means considered an in-depth investigation of these modes.

Multimodality refers to the ways through which something is accessed or experienced. For example, many monolingual pedagogies are characterized by the need for one language at a time, literacy is qualified through paper-text only, fluency in the target language is of utmost importance, and alternatives to these standards are unfeasible. Eva Lam determines that "[n]ew contexts of migration and mobility call for a reevaluation of our understanding of how people engage in communicative practices and what it means to learn languages and use languages to learn" (821). The traditional sense

of teaching language has been outdated and replaced by the induction of technology into the classroom wherein students are able to physically demonstrate their abilities to codeswitch. The advent of the internet has allowed for a fluidity that was nonexistent before; Eva Lam continues to say that “[t]he idea is to draw from the power of digital networks to connect multiple sets of resources across school, home, and the diverse cultural communities with which students affiliate” (821). This hybridity has availed the opportunity for students to draw on knowledge from their families, friends, cultures, and languages in order to meet the standards set in place by hegemonic education. Furthermore, allowing students to use these resources in the classroom provides the tools for multilingual learners to construct and cultivate their identities.

Too often, traditional classroom pedagogy may undercut or devalue the importance of multicompetence in the classroom. Schreiber’s research acknowledges that these digital realms are sometimes utilized as an identity-making outlet for students who are unable to form a connection with in-class teaching methods. She terms this phenomenon multimodal *re-entextualization* whereby learners are able to situate a piece of discourse into a new context; thus, adding levels of meaning to the newly produced text. From her observations, Schreiber claims that her participant:

re-entextualizes [a Facebook] video not only into his own specific time, place, and mood, but also into code-meshed linguistic frame. In doing so, [the multilingual] displays his informed enjoyment of the genre (he reads about hip-hop), his linguistic repertoire (he does so in English and then plays with the phrasing), and his passionate commitment to the art form. (80)

By using social media sites, Schreiber’s participant demonstrates his potential to transcend cultural, physical, and linguistic boundaries. His identity is directly tied to his ability to bypass the very real red pen that is too often used by instructors. The multilingual is able to access new forms of signs, images, and visuals which bolster his sense of self. In *Remixing Composition*, Jason Palmeri confirms that “many students have come to fear the act of alphabetic writing as a result of past school experiences when they were penalized (with the red pen) for making errors” (95). Here, the fear of being reprimanded is nonexistent; hence, the student can create fluidly and freely. This is simply one tool that feeds into the hegemony recognized in traditional, monolingual education.

The semiotic relationships that Schreiber infers are precisely what authors Aria Razfar and Eunah Yang consider in their inspection of early childhood multimodalities. Similar to the concept of re-entextualization, Razfar and Yang use the term *hybrid mediation* to “denote the intermixing of multiple signs, symbols, texts, and mediational artifacts from various oral/ visual/ literate genres for the purpose of [making meaning in] situations and contexts” (119). This type of re-entextualization implies that multilingual students flourish when allowed to draw from their knowledge of media and cultures. In fact, their identities are so interrelated with these cartoons, stories, and popular cultures that it only makes sense for them to be able to draw from these sources in school. The digital age has only made this approach that much more of a reality. These “bitextual” and “multitextual” students are now replacing monolingualist ideologies with these alternative multimodal approaches (Wolf, 226). These multimodal opportunities often take the shape of technology in the classroom, but this approach may also come from students’ willingness to write, generate, and create from things reflected in their culture. McGinnis discusses these sentiments by allowing multilingual students to draw from their multiple linguistic experiences as a means to inform pedagogical implications. She determines that by blocking students from engaging in what is familiar to them, teachers may actually be devaluing the legitimacy of students’ voices in the classroom. By accepting these multimodal practices in schools, teachers “give students the opportunity and ability to move in and out of different codes and across sets of meaning representations” (579). Language practices are made up of cultural and familiar nuances; taking these away from students dismantles their willingness to engage in classroom learning.

From its connection with shared relationships to the facets of codeswitching and semiotics, it is apparent that a student’s identity is intertwined with their willingness to relate and abide by their surroundings. For some multilingual students, this means using digital platforms in a way that advocates their cross-cultural use of languages. To others, the construction of identity may take the

shape of subversion. Considering most multimodal alternatives to teaching and learning, Wei states that “multilingual practices are a symbolic resource of contestation and struggle against institutional ideologies” (381). By their very nature, modes outside of traditional pedagogy serve to disrupt the antiquated order of teaching. Wei, among other authors, believes that these rebellious tendencies are essential in ensuring that multilingual students have access to their own voices in the classroom. The importance of identity construction in the classroom influences the ways through which learners interpret academic achievement and social relationships. Giampapa claims that teachers and students need to create an interpersonal space within the classroom “to create and re-create identity to permit students’ linguistic and cultural identities to enter, thus challenging educational power dynamics” (422). These varying perspectives and approaches may have tremendous impact by way of the learner’s self-esteem in and out of the classroom. If a student feels voiceless in the classroom, they may feel powerless in the world.

In addition to incorporating multimodal approaches in the classroom, students need to assume an active role by taking control of their learning. It is not enough for teachers and students to wish for a shift in power dynamic, it must be worked for. Incorporating technology into the classroom is one way of challenging these hegemonic pedagogies, but alternatives do exist. Wei and McGinnis talk extensively of focusing on the interests and concerns of their students in class. Both of these investigations acknowledge that multilingual students thrive when given the opportunity to draw from things like “X-Men”, “Dragon Ball Z”, anime, and rap culture. Much of what has been discussed in this paper is represented in Professor Courtney Kelly’s “The Cafeteria as Contact Zone.” Fittingly, Kelly examines the extent to which multilingual students are able to develop multicultural perspectives through multilingual and multimodal literacies. She concludes her exploration by cataloging steps for the immediate implementation of these alternative approaches in the classroom. Some of these multimodal suggestions include: prioritizing student interests, acknowledging model texts created by students (e.g., identity texts), embracing images, understandings, and perspectives of students as experts in their respective fields, and by involving the community. Often overlooked, the last proposition calling for the participation of the community should not be taken lightly. Giampapa’s research follows the trials and tribulations of a teacher, Perminder, who worked aggressively to erect a Multiliteracies Committee in her Canadian elementary school. Perminder opposed OLAT and OLON education policies by involving a multilingual community for the betterment of her students. Addressing discourses of language and identity, Perminder concludes that:

[w]hile keeping in mind the curricular standards and expectations embedded within the English-medium curriculum, Perminder made alternative pedagogical choices that drew on her own identities and linguistic and cultural forms of capital to create learning spaces to draw upon students’ linguistic and cultural forms of capital in important ways through [the implementation of the Multiliteracies Committee and] the use of dual language identity texts. (426)

Even in the face of direct opposition, Perminder exemplifies the goals and desires of all instructors. She wanted to see her students thrive in the classroom, unashamed of their identities. This is something that both monolingual and multilingual pedagogies strive for. These types of approaches should not be brushed off as unimportant, but instead should be invested as reliable techniques. Whatever level, the objective of institutions should be to prepare students for the complexities and demands of the world; part of this design is to show students that they are recognized, valued, and above all else, accepted.

Many are unfamiliar with the plight that confronts multilingual students in the education system. Ideally, this investigation has attempted to identify the issue facing these speakers. Depicted as a bias toward monolingual pedagogy, policies such as OLAT and OLON serve to debunk multicompetent students as authentic learners. Alternative methods and practices have been defined as a means to cater to these multiliteracies.

Much of this paper has been dedicated to defining terms such as codeswitching, codemeshing, and communicative repertoire as they relate to multilingual cognitive and linguistic innerworkings. Among other facets, this paper also explored the role of semiotics as a clarification of how these learners interact

and construct texts across various technologies and social networking sites. Finally, communal involvement and cultural artifacts were referenced as suggestions to standardized conceptions of monolingual ideologies. It is now apparent that to protect multilingual identity and voice in the class, a major effort is required on behalf of all students, teachers, and parents involved. The traditional, hegemonic methodology used in the past is not one that caters to the demands and practices of multilingual students in today's world.

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Marriage and Marxism: The Class-Conscious Brides of *Wuthering Heights* and *Jane Eyre* by Amanda Riggle

Jane Eyre and *Wuthering Heights* are often viewed as complimentary texts because the authors were sisters, and both novels have been penned during the Victorian Era. While this paper, indeed, compares these two novels, it does not do so with the intention of examining the sister's relationship with one another nor viewing the texts as automatically being complementary works. Instead, this paper aims to delineate the influences of social class on marriage through a critical reading of *Jane Eyre* and her socioeconomic awareness as a person occupying the middle class as well as that of Catherine Earnshaw, a woman occupying a higher socioeconomic position than *Jane Eyre*, within *Wuthering Heights*. Both Brontë sisters explore the intersection of socioeconomic station and marriage in their books, *Jane Eyre* and *Wuthering Heights*, and both sisters come to a similar conclusion: Victorian women had freedom in marriage and agency outside of their expected societal role of motherhood, which is directly tied to the class station of both heroines within the novels. While it is true that both Catherine Earnshaw and *Jane Eyre* occupy different socioeconomic stations within their novels, both women were able to use their stations to their advantages when seeking out marriages. Accordingly, this paper will be divided into three specific parts after a paragraph giving context to what marriage meant in the Victorian period in England: the first part will look at marriage for middle-class or working-class women and *Jane Eyre*; the second part will look at marriage for upper-class women and Catherine Earnshaw; and the third part of this paper will synthesize the previous two sections to illustrate that Victorian women, as represented by *Jane* and Catherine, had agency in their choices for marriage across class lines.

For the Victorian woman, marriage and the establishment of a household was the normal societal expectation no matter what class station a woman occupied. As industrialization swept England, the domestic sphere became “an almost sacred space, to be shielded from the aggressive competitiveness of the public world of work” and work to separate capitalism from the appearance of the household fell onto women's shoulders (Black LI). With industrialization came a rising middle class during the period, and this rising middle class relied on the idea of a nuclear family model to not only run a household, but to establish a family with the man going off to earn money for the household, and the woman staying home to nurture children and manage affairs of the household (Black LI). Under the reign of Queen Victoria, women were also expected to be well mannered, restrained, moral, and unquestionably loyal (Black LII). Queen Victoria was “the nation's most revered icon of domestic femininity” and displayed unwavering devotion to her husband, Albert, for years after his death (Black LII). The ideal Victorian woman, from working-class to royalty, was almost religiously devoted to first their husbands and then to their husband's household. While the two Brontë sisters being explored in this paper wrote of Victorian women and had the same models for Victorian womanhood, neither wrote about the ideal Victorian wife, but rather subverted some of these expectations through the creation of the heroines within their texts.

Jane Eyre, in her novel, is a prime example of limited rebellion against established Victorian normativity. From early in her story where she disobeys at the orphanage to her unexpected (and shocking, even to this day, to a reader) return to Rochester, *Jane's* story almost reads as what not to do if one wished to be a proper Victorian woman. Even within Rochester's and *Jane's* complicated relationship, *Jane* shows signs of “resistant agency” to Rochester's expectations of marriage in which “*Jane* represents herself as a social agent who has the power either to fetter or set free the despot” (Vanden Bossche 60-1). This point is illustrated when Rochester attempts to dress *Jane* up in Chapter 24 of the text:

Glad was I to get him out of the silk warehouse, and then out of a jewellers shop: the more he bought me, the more my cheek burned with a sense of annoyance and degradation. [...] [Rochester] smiled; and I thought his smile was such as a sultan might, in a blissful and found

moment, bestow on a slave his gold and gems had enriched: I crushed his hand, which was ever hunting mine, vigorously, and thrust it back to him red and with the passionate pressure (152-3).

While it is the expectation of a Victorian woman to please her husband, Jane's morality and sense of self would not be relinquished, even to her future husband. Further, the expectation of obedience is absent in Jane's story as well. Later, in chapter 27, Jane searches for the strength to leave Rochester because she feels she cannot both be his wife and hold onto her moral sense of self. Jane's sense of self and agency were more important to her than marriage. Jane does return to Rochester, but she does so out of choice and establishes her own terms for the relationship.

For an orphan, marrying a wealthy man like Rochester—the master of Thornfield—is a significant step up in status. Jane herself doubts Rochester's affections for her because of his socioeconomic status in comparison to hers. Within the text, when the possibility of marriage “Between Mr. Rochester and the beautiful Blanche” comes up, Jane thinks herself a great “fool” and a “fantastic idiot” (C. Brontë 89). Esther Godfrey's “*Jane Eyre: Governess to Girl Bride*” highlights Jane's transformation from working class girl to young bride of an older, established, and wealthy man as one that not only challenges “the already extreme binary logic of Victorian gender relations,” but a transformation that also mirrors “the increasing effects of industrialism and capitalism [...] that undermined and reinstated gender identities” during the period (854). In other words, Jane's agency mirrors agency gained by women of the period—women of the working class who found agency through work. This agency was not one that domesticated women had within the household for ideal Victorian women aspired to be wives, not workers, and obeyed their husbands' wishes rather than challenged them. Jane's early doubts of Rochester's affections are cleared up throughout the development of the story, and Jane's class level rises while her class attitude, and her agency, remain.

Jane's movement of class-level and her May-December marriage to Rochester are not the only ways in which *Jane Eyre* challenges Victorian marriage ideals, for Rochester pursues Jane while married to his mad wife, Bertha, which means, if it were successful, Rochester's first marriage proposal to Jane would have made them both apart of bigamy. The revelation of Bertha's existence and of Rochester's status comes in a spectacular scene where Jane and Rochester are at church, getting ready to exchange their vows and a confession is forced out of Rochester at the altar by Bertha's family:

Mr. Rochester continued, hardily and recklessly: “Bigamy is an ugly word! I mean, however, to be a bigamist; but fate has out-manoeuvred me, or Providence has checked me, – perhaps the last. I am little better than a devil at this moment; and, as my pastor there would tell me, deserve no doubt the sternest judgement of God, even to the quenchless fire and deathless worm. Gentlemen, my plan is broken up: – what this lawyer and his client say is true: I have been married, and the woman to whom I was married lives!” (C. Brontë 166).

Throughout the course of the novel, Jane moves from illegitimate wife into wife-proper, successfully navigating a “family/counter-family dyad” (Spivak 247). The establishment of marriage and a household were important to Victorian working-class culture, which is highlighted in the second part of this paper, while separated couples could pursue extra-marital affairs within Victorian society as long as the actions were not flaunted and married partners stayed married on paper, but bigamy was a horse of a different color. For Victorian audiences, bigamy had a “sensational effect” akin to “murder, theft, [and] fraud” (Fahnestock 47). Yet, partially through chance and partially through her own decision to return after the unfortunate death of Bertha, Jane is able to establish a socially acceptable relationship with Rochester and avoid the shock of bigamy while still subverting normative Victorian womanhood within *Jane Eyre* through following her own moral compass and exercising agency.

Jane's agency in *Jane Eyre* is well established, but within *Wuthering Heights*, Catherine's agency is often debatable. Throughout Terry Eagleton's “Myths of Power: A Marxist Study on *Wuthering Heights*,” Catherine Earnshaw's situation within the novel is described as an impossible situation—one in which she “confronts the tragic truth that [...] passion and society [...] are not fundamentally reconcilable” (396), leaving Catherine in an impossible situation in which she cannot marry the man she loves, Heathcliff, and save him from her brother's abuses. Likewise, Lyn Pykett's “Changing the Names:

The Two Catherine,” asserts that Catherine is caught in a “Catherine-Edgar-Heathcliff plot,” which “compounds the problem of Catherine’s life and exposes its contradictions” for, yet again, she lacks the agency to both marry the man she loves and protect him (469). Through a closer analysis of Victorian marriage for affluent women, the assertion that Catherine could not both be with the man she loves and save him from her brother’s abuses at the time of her marriage choice within the novel breaks down, for Victorian marriage might have been strict in the sense that divorce was rare, but extramarital relations were common occurrences.

While Heathcliff and Catherine are both in marginalized positions at the beginning of *Wuthering Heights*, both are able to move up the socioeconomic ladder before Catherine’s death in childbirth. Theories around Heathcliff’s origins vary from being Catherine’s and Hindley’s illegitimate brother to, as the narrator Nelly states, a gypsy boy elder Earnshaw found in the gutter, took pity on, and brought home. Catherine, as a woman in the Victorian era, lacked the ability to inherit or really work (thanks you her class station—for, as the narrator Nelly says throughout the text, Catherine is a proper lady and ladies were not part of the working-class in Victorian England). Catherine, before her marriage to Edgar, lacks the ability to fiscally aid Heathcliff, as he is made into a servant in his own home. For all of Catherine’s life, she sees her father protect Heathcliff from her brother, but then her brother returns as master of the household and abuses Heathcliff. At the point in the novel where she must choose between Edgar and Heathcliff for marriage, Catherine has no idea Heathcliff has the (admittedly surprising given the situation he is leaving) capability of mastering the capitalist system in three years and returning to her as a wealthy man. From her perspective, at this point in the novel, “[Hindley] Earnshaw turns him [Heathcliff] into a type of the house slave: a chattel taken into the plantation house on the whim of a master and liable to be thrown out, equally capriciously, at any moment” (Dellamora 538). After the death of the elder Earnshaw, Catherine as well as Heathcliff would be under the control of Hindley—that is, until Catherine wedded and left her childhood household.

The complications that come post-Catherine’s decision to marry Edgar occur not from Catherine’s choice, nor the impossibility of her situation, but from Heathcliff abandoning Catherine after he overhears part of her conversation with Nelly that reveals her rationale behind accepting Edgar’s hand in marriage. Why Heathcliff leaves is debatable. If we read Heathcliff as a villain incapable of returning Catherine’s love despite his many declarations of it, he left Catherine, so he could come back as a man in a more advantageous socioeconomic position and make her regret her choice. If Heathcliff is read as being heartbroken at this point, then he left Catherine and did not stay and fight for her hand in marriage because he respected her free agency too much and did not wish to change that aspect of her, despite his pain and loss. What Heathcliff misses, and indeed is almost veiled through Nelly’s unreliable narration, is Catherine’s full plan for marriage to Edgar: to marry Edgar (a man that Catherine feels she can easily manipulate), use his wealth to save Heathcliff from her brother Hindley, and continue with her romantic and physical relationship with Heathcliff outside of her marriage to Edgar.

While some of Catherine’s plans are revealed through her conversation with Nelly, the narrator, Nelly’s “narration is not entirely reliable” because her narration is colored by “Nelly’s censorious moral judgements” (Staten 133), meaning that the reader only sees Catherine’s words through Nelly’s point of view—a view colored by proper Victorian values that relied heavily on Christianity and the sanctity of marriage. Catherine admits to Nelly that she loves Heathcliff and that “whatever our souls are made of, his and mine [Heathcliff’s] are the same” (E. Brontë 86). Later, when realizing that Heathcliff may now be informed of her plan to marry Edgar Linton, she seems bewildered at the thought of she and Heathcliff separating:

‘We separated!’ she exclaimed [...] ‘who is to separate us, pray? [...] Every Linton on the face of the earth might melt into nothing, before I could consent to forsake Heathcliff. Oh, that’s not what I intended — that’s not what I meant! I shouldn’t be Mrs. Linton were such a price demanded! [...] if Heathcliff and I married, we should be beggars [...] whereas if I marry Linton, I can aid Heathcliff to rise, and place him out of my brother’s power (E. Brontë 87).

With her either accidental or purposeful moral censorship of the story being relayed here, Nelly does not

see Catherine's exclamation of love, affection, and intention not to forsake Heathcliff and their relationship as sexual; rather Nelly focuses on Edgar's money and how Catherine will not have as much control over the situation, as Catherine believes as she stated in her declaration of love and affection. When Catherine elaborates, Nelly claims she cannot "make sense of [Catherine's] nonsense" (E. Brontë 88). If Catherine's plans to marry Edgar and use his money (which would become their money) and his affection for her as a means to give Heathcliff either fiscal help or place him on her and Edgar's lands, or maybe even in a smaller household away from Hindley were successful, Catherine would have been able to navigate the nebulous world of Victorian marriage through an amiable husband and a passionate side-lover. Through Edgar, Catherine found a dotting and willing husband who would allow her freedom and control—something denied to her by her brother. While Catherine felt that Heathcliff was her soulmate, she recognized the material realities around her and the way in which marriage to Edgar would allow her more freedom and control to navigate Victorian society and its restrictive roles for women.

The idea of a contractual marriage was relatively new to Victorian society. Legal separations, while remaining technically married, were something Victorian society was aware of during the writing of this novel. *Wuthering Heights* was written between 1845-46 and published the subsequent year in 1847. The book was published five years after "a series of leading cases explicitly establish[ing] that private separation contracts were not against public policy" in Victorian England (Anderson 162). *Wuthering Heights* even features this idea through the marriage of Heathcliff and Isabella, who live in separate households as husband and wife. However, what was also accepted in Victorian separation and unexplored within our novel, though I suggest strongly implied in the earlier cited conversation between Nelly and Catherine, is the possibility of Catherine using her marriage to Edgar to aid Heathcliff, and once Heathcliff is established, she stays married to Edgar and establishes herself in a separate household with Heathcliff. Novels in the Victorian era "are engaged with the Victorian theory of the sexual contract, and thus they use sex/domesticity/marriage less as a disguise for the political than as a theoretical tool for thinking about political life" (Psomiades 58). The subjugation of women to their household, their inability to inherit, and upper-class women's inability to establish a profession, left women of the Victorian era wanting for a way to establish themselves outside of the domestic sphere. While few could do this, marriage, for Catherine, was a means to gain power, wealth, and impudence from her brother. Marriage was not about limiting her contact with Heathcliff nor about staying faithful to Edgar; marriage was a means to establish Heathcliff in a position outside of Hindley's household to enable Catherine and Heathcliff to be together in all-but-marriage. *Wuthering Heights* explored not just the new legal implications of contractual marriage, but of contractual separation in its many forms. Victorian society accepted married couples that lived apart and loved other partners—as long as the couple still stayed married on paper. Nelly, albeit a well-informed narrator, through either her own moral blinders or through revision of the story she is relating, glosses over Catherine's plans to continue to love and be with Heathcliff even after her marriage to Edgar.

These heroines and their stories illustrate that while there was an idealized form of womanhood that was tied to being a wife and a mother in Victorian England, these norms were not the only form a Victorian woman could take. Though Queen Victoria was idealized for her love and obedience to her husband, Jane and Catherine were anything but obedient to their future husbands or lovers. The idealization of motherhood tied to womanhood further takes a blow in *Wuthering Heights* where childbirth kills Catherine and the younger Catherine, referred to in the text as Cathy, is raised without a mother by her father, making her an orphan much like Jane Eyre. However, there are points in both texts where Jane and Catherine do embody some Victorian womanhood ideals, like Jane's morality and Catherine's learned decorum after spending time with Edgar and accepting his advances. Both women—actual from the period and constructed protagonists were overall varied beings that challenge idealization of women and offer alternative states of being while also embodying some of those very ideals being challenged.

Both Jane and Catherine, within their respective tales, establish their own agency despite Victorian social norms and exercise that agency within the industrializing capitalist system within the period. For Jane, this industrialization led to the availability of jobs and a new attitude for working class women—an attitude and a station that Jane occupied as a free-thinking, well-educated, and working-

class orphan. For Catherine, being above the working class, her connection to the capitalist system comes through her choice in whom to wed. It is not until Catherine spends weeks at Edgar's family home that she realizes what her station in life could be as a lady rather than as a wild-child exploring the moors with Heathcliff. While her heart belonged to Heathcliff, even upon her deathbed, Catherine had an industrious spirit that saw the advantages of her station and to her marriage to a man like Edgar. While neither Jane nor Catherine make up the ideal Victorian wife according to Victorian social ideals for their established socioeconomic classes, both women nonetheless navigate the world of their novel and find marriages that are advantageous.

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Mistology

By Andra Corral

Type scenes are prevalent in the epic genre, and it is through these type scenes that the reader gains insight into human relationships. It is not just human relationships that type scenes address, they also address the dynamics between gods and mortals, and the lessons learned from those relationships. The relationships between gods and mortals are one-sided because of the power gods hold over mortals. An aspect of the relationship between gods and mortals illustrated in the epic genre is the concept of a god acting as the protector or guide to the hero. One of the ways in which this dynamic of the god-mortal relationship examined is through a reoccurring scene of gods using a physical mist to protect the hero, which provides concealment for the hero from the dangers of the outside world.

In Book 7 of the *Odyssey*, Odysseus reaches the shores of Phaeacia. He is a stranger in an unknown land and does not know how the Phaeacians will treat him. He has also not had the best of luck since his journey home began. At the end of Book 6, Odysseus prayed to Athena that the Phaeacians would welcome him. His prayer acknowledges his understanding of her power over him by referring to Athena as an "Unvanquished Queen." (207) Athena answers Odysseus' prayer as he heads towards the city of Phaeacia:

Odysseus walked briskly to the town.
Athena helpfully surrounded him
with mist that kept him safe from rude remarks
from people who might ask who he was. (Homer 208)

Athena has been serving as a guide to Odysseus through his journey back to Ithaca, and this type scene is an example of how a god or goddess uses mist for concealment. In this case, the mist is used to protect Odysseus from the people of Phaeacia. Athena surrounding Odysseus in a mist symbolizes her respect and admiration towards him made manifest in her desire to protect him.

Athena has the power to conceal Odysseus in mist when it is necessary, but she also has the power to take it away at the right moment. Odysseus walks into the palace in Phaeacia and "[h]e threw his arms around Arete's knees, and all at once, the magic mist dispersed." (Homer 212) Athena, under the guise of a little girl, instructed Odysseus to greet Queen Arete first to gain the favor of the Phaeacians. The calculated timing of removing the mist from Odysseus further displays Athena's care and cunning for him. Had she removed it earlier, he would have been subjected to questioning from others in the palace and would not have been able to greet Arete first. Athena not only uses the mist as a physical barrier to protect Odysseus, but she uses it to guide him in the correct direction while she must remain concealed.

The Aeneid of Virgil is another epic that contains a goddess protecting the hero in a mist. Like Odysseus in *The Odyssey*, Aeneas is protected and guided by a goddess. The difference, in this case, is the fact that the goddess, Venus, who is guiding Aeneas, is also his mother. Aeneas has been fated to go on a journey to found Rome, and Venus guides him along the way to make sure he stays on course. Aeneas is just about to reach Dido's palace, and Venus knows she must protect him from everyone else before he reaches Dido. He has to meet Dido for them to fall in love, even though their love is fated to be temporary and used as a stepping stone in Aeneas' journey to founding Rome.

But as goddess, Venus cloaks
Aeneas and Achates in dark mist;
she wraps them in a cape of cloud so thick

that none can see or touch them or delay
their way or ask why they had come. (Virgil 15)

Again, a goddess is protecting the hero who is a foreigner in a foreign land and does not want to reveal Aeneas until he has reached the correct person, Dido. The mist is used to protect Aeneas and Achates physically, and described as a "cape of cloud," (15) furthering the metaphor of it acting as protection from the outside elements. It is also important to note here that Aeneas had just yelled at Venus out of anger and questioning why he could not join her hand in hand. The scene works almost the same as in *The Odyssey* when Odysseus yells at Athena and challenges her power by referring to her as an "Unvanquished Queen" before she covers him with mist. Here Aeneas is challenging Venus before she covers him in mist. The actions of Odysseus and Aeneas are significant because these heroes are confident enough to yell at a goddess. At the same time, the goddesses care enough for these heroes to protect them. Gods and goddesses hold all the power, yet, they can choose to care for a mortal – and these type scenes illustrate the power relationship between goddess and mortal.

There are type scenes that illustrate a god using mist as protection that does not fit the exact mold of a goddess protecting a mortal hero. In *The Metamorphoses of Ovid*, the goddess Diana uses mist to protect the nymph, Arethusa, who is trying to run away from Alpheus. Arethusa is bathing naked in a river when Alpheus spots her. A chase ensues, and Arethusa prays to Diana to protect her.

The goddess had been touched. And she detached
one cloud from a thick cloudbank, and she cast
the cloud around me. And when I was wrapped
in darkness, then Alpheus, ignorant
of where I was, searched in the mist – vainly. (Ovid 171)

Diana reacted to Arethusa's prayer by protecting her from Alpheus. Arethusa is not a mortal hero, she is a nymph, and this illustrates that a god or goddess will have protective relationships with those who respect them and seek their help. In this instance, Diana is trying to guide Alpheus in a different direction and uses the mist as a way to divert his attention elsewhere. Though it is not the same as the type scenes in *The Odyssey* and *The Aeneid*, it still functions the same and teaches the lesson that those who respect the gods will gain their favor.

Type scenes are used to illustrate lessons to the reader. In the "mist" type scenes described, the lesson taught is to respect the gods. On a deeper level, they are a commentary on the power relationships between gods and mortals. Relationships between gods and mortals are powerful. Mortals have to understand their role in the relationship with a god just as a god will exercise the power they have over mortals. In the case of Odysseus and Aeneas, they were confident in their relationships with the goddesses who were their protectors and guides because they were smart enough to know when they could challenge them and when they should obey. With Arethusa, she did not have to challenge Diana, but Diana protected her because she knew of the love Arethusa had for her. If a mortal knows their place, they will receive protection and guidance.

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Scary Story Contest and Halloween Party

**1st Place Winner: Neil Gravino with
*The Taxidermy Room***

**2nd Place Winner: Ivan Rios with
*The Maggot House: Friends Forever***



SIGMA TAU DELTA
INTERNATIONAL ENGLISH HONOR SOCIETY



1st Place Winner

The Taxidermy Room

By Neil Gravino

Jenny checked her watch. Forty more minutes, she thought to herself, slumping into the plastic chair beneath her. It was a camp tradition, the older girls had said, something for newer campers to do in their first week. All around her was darkness, and complete silence. But even then, Jenny knew that there were dozens – no, hundreds – of eyes glaring at her from the dark.

With her lamp off, she felt more comfortable, surprisingly, than with it on. The Nature Building had a room filled with all kinds of animals, all taxidermied in bygone years. Behind her were glass displays showing a fake forest with artificial plants, and raccoons, foxes, and birds, all frozen for eternity in their poses, hunting, running, flying, and nesting; dead bodies pretending to be alive. On her right was a shelf, filled with insects; those she didn't mind so much, for they were pretty butterflies and ladybugs. They didn't have beady, black, fake eyes to stare back with.

"They say the founder of the camp wasn't buried, you know," Hannah Santos's words rang in her ear. The older girl had had a thing for ghost stories. "They say that he loved the camp so much, that when he died, they stuffed him, too! And then they hid his body somewhere in the Nature Center."

On the wall of the Nature Center was a photo of the founder; a man with a white beard and a twinkle in his eye.

The idea of having your insides taken out and replaced with stuffing made Jenny's skin crawl, just as much as looking at the various animals in the room. But it was the animals in front of her that gave her goosebumps. Taking her lamp, she shined a light at them.

It was like a frozen stampede; the zebra was the first to catch her attention first; next came the buffalo, and then the antelope. There were others, too, but the one that really made her jump when she first came into the room was the mountain lion; it had been preserved in great condition, teeth bared and ready to pounce.

Jenny felt her eyes grow heavy with sleep; it was already nearing midnight, and all the other campers and counselors would be in bed, ready for tomorrow's activities. She checked her watch again; still another thirty-five minutes to go. She folded her arms and crossed her legs, nodding her head a few times, before finally drifting off to sleep.

In her dreams, she was walking in a forest; she recognized it as part of the hiking trail that they had taken a few days ago. It was a chilly evening, and the wind was blowing in her face, tossing her blonde hair this way and that.

All around her were the sounds of the forest animals; shrieking, screeching, growling. The noises were all around her, and she looked around, her eyes trying to adjust to the darkness. Suddenly she became aware of a pair of eyes staring at her; she felt a chill coming down her back, like her spine had frozen into ice. A low growling noise caught her attention; against her

better judgment she turned around. Crouching on a large boulder was a mountain lion, and even in the dim light Jenny could see that it had a hungry look in its eyes.

“Nice, kitty,” Jenny said, waving her hands at it. “Don’t bother me; my aunt says I’m too thin to make a good meal for animals.”

Within a second, it lunged at the girl, and she let out a scream.

Jenny jerked up in her seat, waking up from her dream. A trail of drool trickled down her mouth, which she wiped with her arm, before adjusting to her surroundings once again. It took a second for her to remember where she was; she looked at her watch. Still twenty minutes to go. She leaned back into her chair, trying to wait out the remainder of her time, when the sound of something toppling over made her nearly jump out of her skin.

She turned around, lamp in her hand; some cardboard boxes had toppled over, along with the mounted head of a moose. The moose seemed to be staring up at the ceiling as if wondering what had happened to it. And what had happened to it?

A shuffling sound made her turn around; were those paws pressing against the carpeted floor? She gripped her lamp tighter, trying to catch sight of – she wasn’t sure what she was looking for, but her mind sure had a lot of ideas.

The light of her lamp came to rest on the frozen menagerie in front of where she was sitting; she moved the lamp, illuminating one by one the different animals there: the zebra, the buffalo, the lion.

She froze in place, the lamp stuck where the lion should have been. But all that was there was an empty spot with dust; the sight made her face feel hot and her heart begin to beat faster.

There’s an explanation for this, Jenny thought to herself. There has to be!

That was when she heard the growling sound behind her; it was off in the corner, where the exit for the room would have been. Taking a deep breath – her lungs felt like cement – she turned around, shining her light in that direction.

There, on all fours in the corner of the room, was the mountain lion; its tail wagged behind it, its eyes glared at the girl before it, and its mouth bared its fangs, ready to lunge at her.

Time came to a stand-still, the seconds crawled to a stop; the only sounds Jenny could hear were her own breathing and the low growl of the beast. It was as if she were locked in a staring contest with the creature, one that could go on for an eternity.

Then, the lion pounced at her; Jenny, letting out a scream, turned and, seeing a door, ran towards it. Miraculously, it opened, and she was able to get in and lock it before the creature had been able to get through. She backed up, her body shaking uncontrollably – so much that she didn’t notice she had knocked something over until she heard the sound of glass shattering next to her.

Under the light of her lamp, she saw that it had been a jar, filled with a chemical; there was something else there, too: a preserved snake, staring up at her. Jenny looked around; there

were dozens of jars, all with small reptiles and rodents, preserving them in the liquid. There were bones on the shelves of the room, and one small, stuffed cat. The walls were closer to her, the size of the room feeling oppressive to the young girl. All the while, the mountain lion outside was scratching at the wooden door. She looked some more, and saw a desk in the center...

She nearly jumped out of her skin when she saw that the chair behind the desk was occupied.

“Calm down, girl,” the man at the desk said. He looked strangely familiar, but her mind was in a whirl and she couldn’t remember where she had seen him. “What’s wrong?”

“What wrong?!” Jenny said. “Lots of things are wrong; the mountain lion came to life and chased me into this room. And then you’re here when I thought no one else was –”

– Hold on,” the man said, “are you telling me that the stuffed mountain lion outside just got up and started walking?”

Jenny nodded. The man got up from his chair and walked over to her; his movements were stiff, and he walked like someone having a hard time controlling a marionette. Jenny stepped aside as he went towards the door, stopping with his hand on the knob.

He pressed his ear to the door. “Oh, I hear it, alright,” he said.

“The mountain lion?” Jenny asked.

“The lion, the zebra, the buffalo, all of them,” he said. Soon Jenny could hear them, too, the room filled with the sounds of screeching, roaring, and scratching. She shut her ears and covered her ears with her hands.

“What do they want?!” she asked.

“Little girl,” the man said. “They want you.”

Jenny froze and opened her eyes. Something small rolled towards her; a marble? No, it wasn’t a marble – it was a glass eye, staring right at her. She looked up at the man, who smiled at her, one eye missing from his face.

His face – she thought about the picture she had seen earlier; no, it couldn’t be, could it?

“Dang glass eye keeps falling off,” the camp founder said. “At least my stuffing holds in...”

Jenny backed away from him, far away until her back pressed against the shelf of jars.

The camp founder turned the knob, slowly. “Better let them in,” he said, grinning at her with a twinkle in his eye. “They’ll be aching for a piece of fresh meat – the younger the better!”

Sweat poured down Jenny’s forehead as the mechanism clicked and the door opened. The last thing she remembered were hundreds of glass eyes glaring at her, teeth bared.

2nd Place Winner
The Maggot House: Friends Forever
By Ivan Rios

In our youth, as best friends, one asked the other for some help in life, and he invited him to his house. It did not take long for this invite to spoil like fresh milk. The days became hours, and those became minutes, and as we aged in seconds the stranger who lived in the hall's a phantom. The trash piles swell, and the spiders leave the house because the flies have taken over. They land on everything and everywhere; we can't even walk outside to greet one another. Our faces obscured with a sphere of flies that surround the heads of blinded idiots neglecting their responsibilities. The maggots started on the floor, but they marched, transformed, and repeated the cycle. They lay an endless amount of eggs on your food, on your pets, and on your eyes; they hatch ready to eat the dead flesh or the new flesh, and they travel as they eat their way into your brain eating at your brain in small chunks. And the friends were no longer friends; they were silent acquaintances who lived together and began to hate each other.

“Go talk to someone who cares,” said One.

“Don't forget to wash your hair,” said Two.

**Love Poetry
Contest Winners**

**1st Place Winner: Ivan Rios with
*Ode: To A Dream [In Alaska]***

**2nd Place Winner: John Danho with
*Or/And***



SIGMA TAU DELTA
INTERNATIONAL ENGLISH HONOR SOCIETY

1st Place Winner
Ode: To A Dream [In Alaska]
By Ivan Rios

In Alaska, every year Tim goes away;
He walks by streams and brooks with little fish.

The foxes and the grizzly bears, today.
The dense-forest silently screams, the day
turns into months where all the people miss
the moments uncaptured by the camera.
Oh, mystic like an untamed chimera!

At times and space the dreams become a person,
and in the moment, all appeals to reason,
when the red untamed muse appears to me
then all the others will clearly see—
the voices that are never listened to
(limit death's communication that's due)
live with the grizzlies in their habitat.
The nonhuman sleeps like a bear that
loves the red muse singing in the forest
with the foxes and bears waiting to rest.

The night, so red, the world saw art.
The heavy shadow of the darkness eats
The love of Tim, his brain, and other parts.
A human ribcage, in isolation parts
from two bags of Aime's and Tim's meat.
The footage that should never be seen
(like the rib cage or skull that's been licked clean)
The human madness known to man as love
flies into the sun like a white dead dove.

2nd Place Winner
Or/And
By John Danho

Dimly lit streets are easier to traverse
when it doesn't really matter whether you go
right or left at the crosssection,
be it an alley behind a bar or
the sidewalk by a teahouse
with over 50 teas and a lot of board games.

It's a little cold out at first,
but hiding against a statue of abstract art
warms us right up well enough to laugh
and bask in wayward conversations
about trust and commitment
among other mortal or immortal drudgeries.

She asks for distractions so our eyes dart
to trees and shrubs and flowers and colors
marking each with a fair flip of her hair
and a pink smile that rides the scent
of two flowers jutting out of my jacket pocket.

A Dali clock melting over the edge
of a parking lot wall
facing a pair of train tracks
that lead out into the darkness.
We, leaning, illuminated,
ruminating, discussing Kanye West's obsession(s)
between kisses.

Hesitant, coy, they edge in and out of
the light fixture's static, but it feels like it's flickering
as if a trembling knee caught up in a motion.

Both within and without, it's difficult to make out the time.
She's transformed into something more or less herself;
I can't tell, but it reminds me so distinctly
that all rivers flow into the same sea.
A sublime terror and delight - will things change?
They might, I think
they might.

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