Interdisciplinary Humanities

Published by the Humanities Education and Research Association (HERA) at The University of Texas at El Paso. Individual Membership in HERA includes a one-year subscription to *Interdisciplinary Humanities* (spring, summer, and fall issues) and costs $120. Libraries and other institutions may obtain one-year subscriptions to *Interdisciplinary Humanities* for $150. Membership forms may be found at the back of this journal and at http://www.h-e-r-a.org/hera_join.htm.
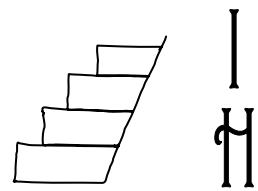
The editorial offices of *Interdisciplinary Humanities* are located at The University of Texas at El Paso. Contributors should carefully consult the Editorial Policy Guidelines (see back pages of this issue). Editorial decisions for publications are normally made within four months of the submission deadline. Send an electronic copy of essays for publication consideration to co-editors Stephen Husarik, shusarik@uafortsmith.edu, and Lee Ann Elliott Westman,
lewestman@utep.edu.

Front Cover Image: Mauricio Olague, *American Spirit.* Dimensions: 41" X 31" X 7", Three dimensional construction with found objects and acrylic, 2014.
This box, "American Spirit," deals with the many facets of American history and the male American psyche that borders not so much on revisionism, but the "Disneyfied" fantasies that makes the contemporary American male believe that if he smokes a natural brand of cigarettes, he is honoring both the Native American as well as the "true American spirit." Thus we see the toy bow and arrow, the toy fish and the toy rabbit, as well as the store-bought bust of an Indian. The large sculpture of the matchbook contains a Norman Rockwell image of a performing cowboy before a show, having his assistant apply lipstick and makeup, indicating that this fabricated "old west history," goes back much further than we may realize.

Re-Imagining, Re-Remembering and Cultural Recycling: Adaptation Across the Humanities

Contents

Editor's Introduction

Robert L. Neblett

According to critic Linda Hutcheon, "In the workings of the human imagination, adaptation is the norm, not the exception."[1] In *A Theory of Adaptation*, she looks specifically at the art of adaptation as a self-aware form of textual transformation, one that acknowledges itself as adaptation, but challenges the ideas that "fidelity" to source texts or chronological precedence are necessarily benchmarks of higher quality. In fact, she denies the idea of supremacy of the "original," claiming instead that adapted works "exist laterally, not vertically" with their companions and meaning oscillates through time in a dialogic relationship, rather than one based on comparative influence.[2]

We live in a world that is increasingly steeped in the discipline of adaptation, particularly in the fields of entertainment. Each Broadway season hails more and more works of theatre based upon pre-existing models. The cinema box office is rife with second, third, and fourth-generation iterations of various source materials that run the gamut from critical reassessments to flat-out parody of the original works. The fiction bestseller list has even found itself in recent years awash in titles such as *Sense and Sensibility and Sea Monsters* or *William Shakespeare's Star Wars Trilogy*, which toy with conceptions of authorship in irreverent yet appealing ways.

The selections contained within this special topics issue not only explore the diversity found within the field of Adaptation Studies, but also exhibit the best qualities of HERA as an organization and *Interdisciplinary Humanities* as a scholarly journal. These articles capture the transformative potential of the adaptive process across disciplines, bringing together the fields of literature, the fine and performing arts,

sociology, and anthropology, to examine a common theme through a multitude of perspectives. Even our cover art for this issue by Mauricio Olague challenges us to take a closer look at our own ability to interpret signs and symbols of layers upon layers of the American past and Latino/a identity, in the process adapting the familiar into something searing and new.

In "Approaching Antigone: A Critical and Performative Analysis of Sophocles' *Antigone*, Spurring the Creation of a New Post-Dramatic Work, *No More Prayers*," Kendra Jones traces the fragmented portrayals of the Antigone character through the millennia and finds that the character's resonances through time and text lead her to create her own new interdisciplinary work for the theatre in which multiple Antigones confront each other onstage across time.

Amanda Riter's "Villain or Victim: Transforming Salome through Adaptation," explores the controversial figure of Salome across biblical, literary, historical, and artistic media to explore an integral tension of identity linked to interpretations of her culpability in a savage crime, and how those elements contribute to a feminist reconsideration of the sources for her story/herstory.

Ethan Smilie and Kip Smilie apply a Marxist bent to the subversive comedy of *The Canterbury Tales*, conflating the political criticism of the various members of society in its pages with the emerging role of the scholar in medieval England in "Re-Imagining the Class Clown: Chaucer's Clerical Clowns."

Similarly, Philip Goldfarb explores the satirical reinterpretations of "Jonson's Renaissance Romans: Classical Adaptation in *Sejanus*" as a means of exploring Hutcheon's aforementioned temporal/textual oscillation in order to re-examine the role of the source material in respect to the adaptor's creative mind in the process of textual transformation.

Galina Bakhtiarova's "Beyond Myth: Two Adaptations of *Don Quijote* for a New Millennium" contrasts two contemporary operatic variations on the classic Cervantes novel and scrutinizes the value of "fidelity" in adaptations as a defining quality of their ability to capture the resonance of this timeless character.

In "Translations and Adaptations: The *Antona García* Project," James Bell takes us behind the scenes in the creation process of a new, hybrid translation of a Tirso de Molina play, navigating the delicate balance between translation and adaptation as a means of rediscovering this relatively unknown work and unlocking it for modern students and audiences.

Both Jena Stephens and Margot Blankier explore the adaptive potential in fairy tales in their articles. Stephens' "Disney's Darlings: An Analysis of *The Princess and the Frog, Tangled, Brave* and The Changing Characterization of the Princess Archetype" considers the changing archetypes in the latest generation of "princess" films from the Disney catalog. Blankier employs a post/structuralist approach to the memetic nature of adaptation in "Adapting and Transforming "Cinderella": Fairy-Tale Adaptations and the Limits of Existing Adaptation Theory," as she systematically dissects the Cinderella story across various media.

Susan J. Baker's "Celestina and Other Old Salacious Allusions in George Tooker's *Toilette"* uses adaptation theory to draw connections between a Renaissance Spanish character type and a 1962 American painting, taking us down a rabbit's hole of exciting possibilities for intertextual significance.

Infinite thanks must be given to Lee Ann Westman for her tireless work, encouragement, and patience on this issue of *Interdisciplinary Humanities*.

Notes

1. Linda Hutcheon, *A Theory of Adaptation* (New York: Routledge, 2006), 177.
2. *Theory* 169.

Approaching *Antigone*: A Critical and Performative Analysis of Sophocles' *Antigone*, Spurring the Creation of a New Post-Dramatic Work, *No More Prayers*

Kendra Jones
University of Winnipeg, Canada

The discourse of theater, like the discourse of feminism, cannot rid itself of the temptation to refer, to employ, to remember, to show. The actor's body cannot forget its gender (in the most exciting contemporary practice, performers remember with a vengeance), cannot shake off the referential frame imposed by the text, mode of production, and spectator's narrativity—those trajectories of scopic desire and identification that performer and performance text can only partially control.
~Elin Diamond[1]

The *Antigone* myth has been a part of dramatic, political, and philosophical history for over 2000 years. The earliest version to which we have access is from Sophocles, although it is known that at least one other written version—from Euripides—did exist preceding Sophocles. Sophocles has, over time, become a touchstone for contemporary poets and playwrights who want to try their hand at telling this story which continues to resonate with audiences so long after its inception. When justifying her choice to re-interpret Brecht's version, Judith Malina stated,

> Antigone speaks with an ancient voice that is present wherever there is a willingness to speak out against conventional strictures and punitive laws, and to invoke the boundless human potential.[2]

Athol Fugard, during a lecture aligning the early female composer Hildegaard vonBingen to Antigone, argued,

> Sophocles *Antigone*, [is] surely the greatest political play of all time [. . .] One lone voice raised in protest against what was considered an unjust law [. . .] she is most probably the loneliest figure in all of drama.[3]

Sophocles' play has been subject to countless translations, interpretations, re-writes, and performances, each contributing to how the play is understood and remembered, with the noise of these voices echoing through our memory of the play.

Marvin Carlson discusses the idea of ghosting[4] as it relates to actors taking on roles, and our ability to watch someone play, for example, *Hedda Gabler*, without seeing echoes of Fiona Shaw, Glenda Jackson, Ingrid Bergman, Maggie Smith or other performances in common memory. Carlson argues that this phenomenon is unavoidable, and causes the audience to constantly compare and relate the new performance to that in their memory. I suggest that in the case of *Antigone*, this occurs with echoes of iconic performances such as Juliet Stevenson's, but additionally, and more pressingly, *Antigone* echoes with our political and social understanding of the play. With the ubiquity of the play in modern consciousness, the noise of this common memory impacts us so that theatre audiences, theatre makers, and academics have strayed from understanding the play as it was written, and instead understand it as they would like to see it for the purposes of academic or political agendas.[5]

Our engagement with *Antigone* has been romanticized; she is interpreted as a tragic hero in the neoclassical sense, good but with a tragic flaw, and most certainly representing justice. During and after the 20th century, with atrocities against humanity waged by small groups and tyrannical leaders, it is extremely appealing to see Kreon in this light, and thus see Antigone aligned with groups such as freedom fighters and resistance movements, making the play an allegory for the virtues of standing up for what you believe in. The character Antigone is rarely interrogated for her own actions, shown in the balanced light of two equally merited arguments in *agon* with one another which the majority of other Greek plays are examined. With each re-write, each re-imagining, although some contemporary commonality is gained, some understanding of the play's balance, its *agon* is lost. Continual attempts to define and categorize *Antigone* the play, and specifically Antigone and Kreon as characters, have resulted in clear-cut answers about the meaning of the play and the position of its characters. I suggest the play is far more nuanced and complicated than simply right versus wrong, and with further examination readers will find they can understand and agree with both sides of the argument; justice, as always, is not metered out easily, but through deep and challenging introspection.

The field of philosophy has had fixation with Antigone as an agent of action, and the willingness to assign such devoted meaning to the actions of a character in a play, which we can only read in translation. Why is it that

through history, philosophers have felt sufficient affinity to this character to make her part of countless philosophical discussions about the nature of humanity, free will, and the human condition?[6] The play has these tones, certainly, but when we avoid colouring our interpretation through applying psychological and political meaning to the actions of a character in a society much different from our own, the discussion comes back to the singular theme of justice. Which laws are just: the old, 'natural' laws Antigone strives to uphold, or the new, 'man-made' laws Kreon represents? Old versus new, young versus old, subject versus ruler. It is this binary opposition which lies at the heart of the story. The romanticization of *Antigone* has served to make this a primarily one-sided concern, taking us further and further away from the ancient Greek problem. This has let modern interpretations make this a political argument for the injustice of rulers, nearly always characterizing Kreon as bad and Antigone as good. The characterization of rebel as hero, carried forward in our consciousness from the Romantic philosophers has them standing alone, against the tyranny of society fighting for what is right, what is human.[7] However looking closely at Sophocles' Antigone, she is not held up as a shining example for how to behave, but rather as a warning against the hubris of acting only from self-interest. Her concern for humanity is a consideration, but it is a mask for her stated self-interest, her unwillingness to see another perspective; "I believe I owe more of my time to pleasing the dead below / than those here: for there, I shall lie for ever."[8]

Perceiving thus, I have created *No More Prayers*: a piece of theatre aimed not at re-interpreting *Antigone* but rather at enabling us to look at and experience what has occurred to the myth over time. The layers of text, interpretation, translation and image, which cloud the air are the very building blocks for the creation of this performance, in which we attempt to create the experience Lehman describes as, "A theatre of the voice, voice being a reverberation of past events."[9] Echoes of voices, the noise of images, and our cloudy memory are the theatrical event, in which we experience our inability to see and hear the play through this fury of noise.

Each time the text is taken up for translation, production, or re-writing, the details change slightly to suit the time, and the agenda of the writer or director. Sophocles himself did this, taking a well-known myth of the great Theban family, and giving it his own twist. Based on archaeological investigation of Greek vases, we know that Euripides' version of *Antigone* had a significantly different ending and tone. Heracles, not present in the Sophoclean play, is believed to have played an important role in the Euripidean version, though specifics are unknown. The play ended not with Antigone's suicide, but with forgiveness and reconciliation; Antigone and Haimon are already married when the story begins in Euripides' version, and have a child who also plays a role in the action.[10] Sophocles is the earliest written version we have, so has become the authority, however in examining the play and its history, it is crucial to remember that this is not the original, that it, too, is an interpretation.

In consideration of the play's history, my overwhelming sense was that I wanted to create a performance that would help the audience experience the intellectual confusion about *Antigone* in a theatrical way. This would include moments of absolute stillness and silence, contrasted with overwhelming sound, multitude of voices, and at times, an inability to understand what was being said. The desire was to create an awareness of our inability to actually hear what the play is saying to us as a result of all the authoritative voices telling us what the play is saying to us. Visually my goal was to re-create the images that recur throughout the multiple versions and experiences of *Antigone*, whether they are in plays, poems, paintings, or song. Again here, it was the multitude of available images and interpretations that would be essential, just as the multitude of voices were essential in creating the confusion on what this play really is about.

The resonances of the play's history have as much value as the play itself, and it was my desire to bring these to the stage at the same time. Inspired by Margaret Atwood's novel and play, *The Penelopiad,* I wanted to let Antigone write her history, perform her life as she would see it, but still with reference to the literary and academic voices of authority which echo through the experience of any canonical text. The idea that these things exist and colour an audience's engagement with a text, as suggested by Marvin Carlson, has negative connotations in my view. Colouring an engagement implies that the message of the playwright and director is somehow lost, however minutely, due to the audience's minds echoing with the ghosts of previous performances, readings, translations, and therefore unable to take in what is in front of them. I wanted to develop an aesthetic in which these phenomena could exist to be acknowledged and highlighted to the audience intentionally, serving the message of the playwright and director. Thus the idea was born. In my desire to do this, Lehman's analysis of the post-dramatic theatre became prevalent as a means to approaching the work. He asserts that,

> when theatre presents itself as a sketch and not a finished painting, the spectators are given a chance to feel their own presence, to reflect on it, and to contribute to the unfinished character themselves.[11]

This is a concept which resonated strongly with my desire to unpack Antigone's history, but not impose yet another re-write on the play by defining the character and play for the audience. Instead, I sought to present a way of comprehending the play and allow the audience to finish the sentence, as it were.

The project of performing this point of view, which ultimately ended in the creation of *No More Prayers* morphed over time. In the beginning, I imagined a highly physical interpretation with two actors—one male, one female—exploring the various versions *Antigone* has gone through. Exploring a masked male performer, opera versions, then the many translated re-writes

through the 19th and 20th century, I began with an approach focusing on the historical path of the text, in a very linear way. These plans collapsed, however, upon learning that my original two devising partners had to leave the project, and I wondered where to go next. I spent hours in isolation pondering how to change the approach, but not lose the essence of the desired discovery. After days in my own cave of sorts, reading the many versions repeatedly, the play shouted the answer at me; the moment of introspection, after Antigone has made all of her choices and has been condemned to death, but before she takes her life, is a poignant place to begin re-encountering the various histories in the play and in literary history. This moment is one of quiet solitude and stillness; Antigone is alone with her thoughts and memories of what has transpired, and something here urges her to take her own life, and to do so rather quickly after being left in the cave. Inspired by a comment by Peggy Phelan about an economy of absence[12] I dove into thinking about how to make this possible in performance. Phelan's discussion touched on the performance art of Cindy Sherman, whose photographs performing identity and similarity to archetypes, while also highlighting the absence of the desired image[13] spurred me forward. It was, specifically, Sherman's piece *Untitled 175 -* a self-portrait, which fed my creative process. How could I create this sense of clutter and obstruction on stage? Furthermore, Phelan's discussion of Sophie Calle's installations, which filled the space of absent paintings with descriptions of the paintings from many sources[14] inspired my development of the presentation. She described precisely the challenge I wanted to demonstrate on stage, that experience, "where seeing and memory forget the object itself and enter the subject's own set of personal meanings and associations.[15]" This was absence, filled with subjective interpretation; the voices, mainly unseen to the audience, and more aware of the history than the audience, are intended to function in a similar way to Calle's descriptions of the painting, filling in a version of what stood before, but cluttering the engagement with the piece itself. The dual-arched nature of my argument in the piece is strongly served by the isolated stillness of the cave. Jan Kott stated that "Sophocles' heroes always have an hour of warning, an hour of despair, an hour of self-revelation and an hour of choice,"[16] and this idea was prescient in my contemplation of Antigone; the exploration would be her hour of despair, of self-revelation, of choice, re-lived simultaneously, but reflecting not only her actions within Sophocles, but the actions *Antigone* takes on through all the versions, trans-historically, in our philosophic and ideological consciousness.

While meditating on this phenomenon, several pieces spoke to me, however two stood out for their resonance with my thinking related to the myth; Margaret Atwood's poem from *Power Politics*, and Cindy Sherman's performance art photograph *Untitled 175,* mentioned earlier (see Fig. 1). Both of these come from a feminist perspective, and look at ideas of identity. Neither deals directly with *Antigone* but rather with female experience in general, however both exemplified the way I interpret the myth to have been

Fig 1. *Cindy Sherman – Untitled 175, 1987*[17]

pushed and pulled in various directions, defined by outside eyes, categorized, and stifled. The play has not been allowed to engage through time, but rather has been re-shaped for each time and place by various artists' authority. Unlike a bridge, which can be painted countless times, but still encountered authentically by an individual (so long as it is standing), the myth, as part of oral tradition, has to be remembered. The desire to 'remember correctly' has caused the myth to be boxed in, categorized, in a similar way to which feminist theorists argue women have been over time; Phelan and Diamond discuss this definition through negation at length, the definition of woman as 'not man' and the desire to capture essence. Lyotard speaks about the phenomenon of remembering,

> Remembering, one still wants too much. One wants to get hold of the past, grasp what has gone away, master, exhibit the initial crime, the lost crime of the origin, show it as such as though it could be disentangled from its affective context, the connotations of fault, of shame, of pride, of anguish in which we are still plunged at present, and which are precisely what motivate the idea of an origin.[18]

This desire to remember correctly, to pinpoint and define, to categorize is precisely what I suggest has occurred with *Antigone* over time.

This leads in to Sherman's photograph. *Untitled 175* comes in a series done over several years, examining archetypes for female identity such as housewives, vixens, mothers, playing with the imagery familiar to us in cinema and advertising. Each photograph in the series differs insurmountably from the last, and as Phelan describes them,

The sheer number of disguises, however, pointed to the instability of female subjectivity; as one kept recognizing Sherman in a Hitchcock film, in a Godard film, in a Peckinpah film, one began to recognize as well that the force of culture's energetic image-making betrays the difficulty of "fixing" that image.[19]

Untitled 175 is Sherman's self-portrait in the series. Her face appears only as a reflection, screaming in the upturned sunglasses, a tiny speck among many other objects which clutter and obscure the focus on herself. The many other objects in the photograph visually represented, in my reading, the multitude of versions and authoritative voices relating to *Antigone* over time. Sherman's face, shown only in an upended and screaming reflection, hearkened to our inability to actually see *Antigone* head on, authentically. After all of this vicious remembering, we can only see *Antigone* through a layer of gauze, literally a lens in this photograph.

The work building the performance text was an attempt to create this same feeling theatrically. My desire was to make the audience aware of the gauze, the lens, the clutter, which distances them from the character on stage, and in some instances actually makes it impossible for them to hear what she has to say. She is in there, but you need to work very hard to see and hear her; even then, it will only be at a distance, like a picture or sculpture in a gallery that you cannot touch, or even get close to.

Atwood's poem from *Power Politics* speaks to this reading, embodying in words and imagery my argument about *Antigone* through time. The opening of the poem, in my interpretation, spoke to the text itself, "You refuse to own / yourself, you permit / others to do it for you: / you become slowly more public."[20] The words allude to a loss of identity, an apathy which has led to definition and categorization over time. It is as Phelan states of the female experience,

> Unable to reverse her own gaze (the eyes obstinately look only outside the self), the subject is forced to detour through the other to see herself. In order to get the other to reflect her, she has to look for/at the other. (She sees herself through looking at the other). And that other is forever looking for/at himself through looking at her, "Trying to hold that gaze, each looker makes herself into the image she believes the other wants to see."*[21]*

The final stanza, echoing Sherman's photograph, held a similar assessment of the situation, "lying piled with / the others, your face and body / covered so thickly with scars / only the eyes show through."[22] The piles of others brought images of the other plays that have lost their magic and indefinable character,

while the scars are the marks left on the text by the many versions and interpretations the script has undergone. These words confront Antigone the character as well; her own life, her sacrifice and grand tragic gesture ultimately amount to nothing, for after her death only ruin has come to Thebes. This possibility of representing both the dramatic life of the script and the trajectory of the character within the script was appealing, and led the creation of many moments in the performance text. The cave, for example, was both Antigone's final prison cell and the location of her interrogation of herself, and the location of the audience's forced witness of what time and scholarship have done to colour this text. Similarly, the voices of the chorus were the voices of Antigone's actual life experience, while simultaneously representing the authoritative voices of writers and thinkers over time.

The most striking resonance of the play in the poem, however, is the feeling of helplessness, of being trapped. Antigone the character is trapped by her choices, and has very few options as a result of her unwillingness to back down. The play, too, is trapped, by the ideas swirling in shared consciousness about meaning and appropriate way to interpret the text. Atwood's poem picks up on this, bracketed; "it is no longer possible to be both human and alive"[23] which in the performance text turned into Antigone's realization. For her, being human means valuing the "immutable laws of the gods"[24] and the inability to do so makes living impossible. Her choices have led her to a situation in which she has no choice. The play, too, is stuck; Atwood's poem says "if you deny these uniforms / and choose to repossess / yourself, your future / will be less dignified, more painful, death will be sooner"[25] interprets as the sentence imposed not only on Antigone, for whom backing down means an unbearable life, but on the play as well. There is a risk that after hundreds of years of the Romanticized interpretation, audiences may lose interest in an Antigone that is interpreted from a different perspective, and thus the play itself could fall out of fashion and be lost. It is the responsibility of theatre makers to continually challenge the interpretation of these old plays, digging deep into what the text tells us rather than imposing our own contemporary and learned interpretations on them, else we risk losing the very essence of the magic in these plays.

The opening moment was developed out of ideas in Jan Kott's *The Eating of the Gods*. My own thinking had taken me to a place of imagining Antigone as a statue or painting, a static image that is locked in as a result of the many versions that have occurred, and that the poly-perspectival myth must now fight to break free from. This was amplified when reading Kott's statement that,

> Sophocles, the most cruel of Greek tragedians, never shrinks
> from the physical image of agony; his heroes are like statues,
> but these statues shed real blood and exude black pus
> besides.[26]

Antigone responds with only the word "Misery" in the text[27] and this feeling became the overall image to develop through gestures. Misery, frozen, but then growing, repeatedly performed, and painful to execute. However, it is this misery that breaks Antigone free of the confines of the static image or statue.

The section which was more dance-heavy, with 3 bodies intertwined in fabric, was built from several sources. First, one of my earliest mental images was of Antigone bound and constrained by some unseen force. I spent considerable time looking at painting and sculpture relating to the Antigone myth, noting that her posture in these Romantic works was typically that of Antigone the sufferer, or her bearing the weight of her family's curse. Often Antigone was shown pulled in different directions, or with her body depressed, parallel to the ground, indicative of a heavy load or of suffering. In creating the images with the multiple bodies of Antigone on stage at once, my goal was to call up these familiar images in an indirect way, demonstrating the many roles the character has donned in political or social consciousness. The choice of text overlaid on this section—Kreon's condemnation of Antigone, and her subsequent debate with him over the righteousness of her act—signified, for me, her moment of choice. Had she, in this moment, paused to consider an alternate perspective and broken from her blind faith in the burial ritual, all could have gone differently. As it stands, Antigone the character is bound by this conversation and her immovability, and made physically immobile as a result.

Dealing with a long ingrained history, I wanted to use a mixture of live and recorded audio to amplify the experience of our encounter with the play being both of the moment and tied to history. To do this, I chose a handful of versions and moments which, in my research, stood out as the loudest of the authoritative moments in the play's history. First, the Juliet Stephenson performance for the BBC production of the Don Taylor[28] translation epitomized the idea of a canonical performance; the famous leading lady trained at an iconic drama school, performing a well-known British Translation for the authoritative national broadcaster. Furthermore, the section of text I selected, relating to the idea of a woman being sentenced for standing up to authority and turning to stone tied in with my ideas about the text itself being turned to stone by the authoritative voices.

The next choice for a recorded text was that of the Brecht translation, in German;[29] Brecht has had an immeasurable influence on all theatre that has occurred since his time, and in this instance his *Antigone* (often thought to be the test run for his *Mother Courage[30]*) acts as the first of many political and rebellious interpretations, several of which I spoke of earlier.

Finally, the conversation between Kreon and Antigone was selected to be recorded for a different reason; in this instance, it is the moment which Antigone the character cannot go back to change. Here, it is not the canon of theatre and criticism which has turned Antigone to stone, but her own actions and her own refusal to budge. Coupling this with the dance section (as noted

earlier) provided an audible and physical manifestation of the same trapped feeling simultaneously.

Live voices in English, Spanish, and French included selections from Anouilh,[31] Sanchez,[32] Paulin,[33] and our base translation by Timberlake Wertenbaker,[34] on top of text from Atwood's poem and my own writing. Text often overlapped; a piece read in-language would have its English translation read overtop, sounding like a United Nations interpreter. At times, multiple voices spoke over top of Antigone's live voice on stage rendering certain parts of the text to be unintelligible, as a nod to the chorus of authoritative voices about Antigone in theatrical practice and academic study.

One of my very first questions was what draws us to these stories after thousands of years. To be honest, I don't know whether my explorations have helped understand this, however they have helped to clarify my own relationship with the play's death and destruction. There is something so visceral about the experiences of characters in these plays, confronting their mortality and being forced to make choices that burn through time and continue to resonate with us.

What we are left with, then, is a play which has existed for over 2000 years, and has been taken up and re-interpreted through many strong lenses, some of which are very difficult to shake. My desire has been to piece together a history of the play and the character, the duality of the play's existence as art and political dogma. An avenue into this investigation has been to see Antigone piecing together her history, and in doing so, to investigate the justice of her actions too, in hopes of rejuvenating the duality inherent in the original text. The tendency to characterize Kreon as 'evil' has largely left Antigone's choices unexamined. Her time in the cave, once all choices have been made, is the time for such reflection. I suggest, then, that perhaps Antigone's suicide is not an act of control in her final moment, as one might argue suicide is for *Hedda Gabler* or *Miss Julie*, but rather an act of desperation at realizing the error in her choice and the inability to go back to remedy what damage she has caused as a result of her unwillingness to reason with Kreon and come to a solution. The suicide and the resulting chaos with Haemon's death, Eurydice's suicide, and Kreon's own reflection on his choice spirals out of control as a result of two people's complete attachment to an ideal, their refusal to discuss and learn the other's view, and perhaps come to a middle ground. Anouilh's messenger character says it beautifully:

> *The spring is wound up tight. It will uncoil of itself. That is what is so convenient in tragedy. The least little turn of the wrist will do the job. [...] The rest is automatic. You don't need to lift a finger. The machine is in perfect order, it has been oiled ever since time began, and it runs without friction. Death, treason and sorrow are on the march; and they move in the wake of storm, of tears, of stillness. Every kind of stillness.*[35]

Although the actors may realize their error and feel remorse, there is no alternative. There was no other way for these events to play out; they had to occur, the actors had to stick to their principles, and the resulting deaths were necessary. This is tragedy, inevitable and dangerous as it must be.

Notes

1 Elin Diamond, U*nmaking Mimesis: Essays on Feminism and Theater. (*London: Routledge, 1997), viii.

2 Bertolt Brecht, *Antigone, Translated by Judith Malina.* (New York: 1984), vii.

3 Athol Fugard, *A Catholic Antigone.* Burke Lectureship on Religion & Society [4/2003] [Humanities] [Show ID: 7118]. University of California. http://www.youtube.com/watch?v=kk8J7v13_2Y&feature=youtube_gdata_player. [Accessed 21 May, 2012].

4 In his book *The Haunted Stage*, Marvin Carlson describes what he calls ghosting as the phenomenon whereby the audience's familiarity with an artist colours their reception of a new performance. This builds up an expectation for the theatrical event, which functions as an ideological lens through which the production is viewed. Marvin Carlson, *The Haunted Stage. (*Detroit: University of Michigan Press, 2008), 103.

5 Academics and artists alike have contributed to this assumption that we are meant to read *Antigone* as political allegory. Artists, by re-writing Antigone for a specific time and place, commonly during times of a group fighting against a larger and more powerful enemy, have rendered *Antigone* necessarily political. It is almost impossible to discuss the play without this reference in modern thought. This has been fuelled by philosophers (discussed elsewhere in this paper) who have raised up the play in this Romanticized light.

6 Many thinkers since, including Frederich Nietzsche, George Steiner, Peggy Phelan, Bonnie Honig and more have taken up this cause, looking at Antigone as a political and social allegory.

7 Hegel begins this tradition, holding up Antigone as the ideal work of art, with Antigone manifest as the antithesis, the opposition to the status quo, and thus necessary for moving forward in synthesis which he argues is the necessary progression of humanity. G.W.F. Hegel, *Phenomenology of Spirit, Translated by A.V. Miller.* Oxford: Oxford University Press, 1977.

8 Sophocles. *Antigone, Translated by Timberlake Wertenbaker. (*London: Faber and Faber, Limited, 1997), 93.

9 Hans-Thies Lehman, *Postdramatic Theatre.* (New York: Routledge, 2006), 78.

10 Huddilston, J. H., "An Archaeological Study of the Antigone of Euripides". *American Journal of Archaeology, Vol. 3, No. 2/3* (Mar-Jun 1899). Archaeological Institute of America. < http://www.jstor.org/stable/496750>. Accessed 22 May, 2012, 197.

11 Hans-Thies Lehman, *Postdramatic Theatre.* (New York: Routledge, 2006), 108.

12 Discussing economics and absence, Phelan stated, "these institutions must invent an economy not based on preservation but one which is answerable to the consequences of disappearance." Peggy Phelan, *Unmarked: The Politics of Performance.* (London: Routledge, 1993), 165.

13 Ibid., 62.

14 Ibid., 146.

[15] Ibid., 146.

[16] Jan Kott, *The Eating of the Gods.* (London: Eyre Methuen, Ltd., 1974), 223.

[17] Courtesy of the artist and Metro Pictures, New York, August 7, 2014.

[18] Jean-Francois Lyotard, *The Inhuman.* (Cambridge: Polity Press, 1993), 29.

[19] Phelan, *Unmarked*, 62.

[20] Margaret Atwood, *Power Politics.* (Concord, Ontario: House of Anansi Press, Limited, 1996), 30.

[21] Phelan, *Unmarked*, 23.

[22] Atwood, *Power Politics,* 30.

[23] Ibid., 30.

[24] Sophocles. *Antigone, Translated by Timberlake Wertenbaker.* (London: Faber and Faber, Limited, 1997), 106.

[25] Atwood, *Power Politics*, 30.

[26] Kott, *The Eating of the Gods*, 166.

[27] In Oedipus at Kolonus, she replies to Polyneices this way when he will not listen to reason, and although she does not say it outright in Antigone, the Chorus; assessments of her situation are permeated with a sense of misery and dread.

[28] Don Taylor, *The Antigone of Sophocles.* < http://youtu.be/ZOAmayKbTTk>. [Accessed 5 June, 2012]. British Broadcasting Corporation, 1984.

[29] Bertolt Brecht, *Die Antigone des Sophokles Materilien zur >Antigone<.* Frankfurt am Main: Zusammenstellung Suhrkamp Verlag, 1965.

[30] Bertolt Brecht, *Collected Plays Volume Eight, Edited by Tom Kuhn and David Constantine.* Suffolk, Great Britain: Methuen Publishing Ltd., 2003.

[31] Jean Anouilh, *Nouvelles Pièces Noires.* Paris: La Table Ronde, 1976.

[32] Luis Rafael Sanchez, *La Pasion Segun Antigona Perez.* Rio Piedras, Puerto Rico: Editorial Cultural Inc., 1968.

[33] Tom Paulin, *The Riot Act: A Version of Antigone by Sophocles.* London: Faber and Faber Limited, 1985.

[34] Sophocles. *Oedipus at Kolonos, Translated by Timberlake Wertenbaker.* London: Faber and Faber, Limited, 1997.

[35] Jean Anouilh, *Antigone.* (Norfolk: Methuen & Co Ltd, 1951), 34.

Other Works Consulted

Peter Brook, *There are No Secrets: Thoughts on Acting and Theatre.* London: Methuen Drama, 1993.

John Cage, *A Year from Monday. Lectures and Writings.* London: Calder & Boyars Ltd, 1968.

Robert Cardullo, *Antigone Adapted: Sophocles' Antigone in Classic Drama and Modern Adaptation, Translation and Transformation.* Palo Alto, CA: Academica Press, LLC, 2011.

Peggy Phelan, *Mourning Sex. Performing Public Memories.* London: Routledge, 1997.

Salman Rushdie, *Fury.* London: Vintage, 2002.

Villain or Victim: Transforming Salome through Adaptation

Amanda Riter
Weber State University

The story of Salome has been adapted numerous times into almost every medium available in the Humanities. From history and religion, to paintings, short stories, plays, operas, ballet, video games, and films, these adaptations use the different mediums to reimagine Salome's story. Each adaptation uses the qualities of its specific medium to emphasize different attributes of Salome's character. As the adaptors take advantage of the medium-specific traits, they come to display Salome in a way that stretches her character beyond her confining background role in her source material.

Salome is first conceived as a historical figure, a princess of the Herodian Dynasty of Judaea during the Roman Empire. Building upon the historical foundation as the source material, centuries of paintings first begin to bring Salome to the forefront of the story rather than consigning her to a background role. Often these paintings bring her into the forefront by portraying her as the woman responsible for the beheading of John the Baptist. From there, Salome adaptations at the turn of the nineteenth century give her more prominent places in the narrative and expand upon Salome's character. Oscar Wilde's play *Salome* and Richard Strauss' opera of the same name both make use of their respective mediums to provide Salome with motivations for why she would participate in the death of John the Baptist. Finally, the 1953 film, *Salome*, then takes the characterization that has been provided by those earlier versions and uses it make Salome a well-rounded and freestanding character who is no longer bound by her confining beginnings.

These adaptations use differing mediums to develop Salome from an unnamed plot point to a powerful woman with her own mind and motivations.

Salome, daughter of Herodias and Herod II, was born ca. 14 CE. In his history *Antiquities of the Jews*, the Romano-Jewish scholar Titus Flavius Josephus also notes that Salome married "Philip, the son of Herod, and tetrarch of Trachonitis, and he died childless."[1] After Philip's death she married again, this time to "Aritobulus, the son of Herod, the brother of Agrippa" and "they had three sons, Herod, Agrippa, and Aristobulus."[2] Salome died somewhere between 62 CE and 71 CE. Although sparse on the details, these facts make up the extent of the history we possess about Salome's life. The religious history found in the Bible has largely supplanted these facts as Salome's source text.

The Biblical Gospels of Matthew and Mark both elaborate and condense Salome's story. The beginning of the fourteenth chapter of The Gospel of Matthew informs the reader that at some unknown prior point in the narrative, John the Baptist was executed. He was arrested by Herod the tetrarch and thrown into prison "on account of Herodias, [Herod's] brother Philip's wife; for John had told [Herod]: 'You have no right to her'" because Philip was still living.[3] The two Gospels concur that John was imprisoned for accusing Herod of violating God's law by marrying Herodias, his brother's wife. The Gospels also state that at Herod's birthday celebration the unnamed "daughter of Herodias"[4] danced before Herod and his guests, which "so delighted"[5] Herod that he "said to the girl, 'Ask me for anything you like and I will give it to you.'"[6] Urged on by Herodias, the unnamed daughter asks Herod to give her, "the head of John the Baptist."[7] The Gospels say that Herod was distressed by this request, but because of his oath, he had John beheaded. It is through Josephus that Herodias' daughter is given the name Salome. However, while the religious history contained in the Gospels portrays Salome as Herodias' tool for achieving John's death, Josephus tells a different story.

Josephus also includes the death of John the Baptist in his political history, but his version liberates Salome from any involvement. *The Antiquities of the Jews* explains—much like in the Bible—that Herodias "confound[ed] the laws of [her] country, and divorced herself from her husband while he was alive, and was married to Herod, her husband's brother."[8] However, this history adds that Herod "had the Baptist put to death" because he "feared lest the great influence John had over the people might put it in to his power and inclination to raise a rebellion."[9] Nowhere in relating the circumstances of John's death does Josephus make mention of Salome. Even more, Josephus contends that John was executed, not because he spoke out against the marriage of Herod and Herodias, but because he might use his popularity to overthrow Herod the Tetrarch.

The differences between these two histories can be seen as the result of the motives behind writing them. The point of Josephus' writing is to make Jewish history understandable to his Roman readers, while the point of the Gospels is to set up Christianity as an alternative religion to the established faiths of the day. In keeping in line with their purposes, Josephus provides a political motive for John's death, while the Gospels provide a religious one. Because of the intent behind their creation, these two sources texts portray Salome as a background character in John's drama, who is himself a secondary character in both the political and religious history of Christ. In these source texts Salome has no defined character or motivations, making her not a person, but a plot point in the larger narrative.

The first true adaptations involving Salome's character are paintings, which bring her to the forefront of the story and make her an active participant in the narrative. Generally, painted adaptations are meant to trigger the viewer's memory of a familiar story through the use of a single, static image. The constraints of such a strict medium as painting mean that there is a limit to how much can be implied about Salome through her image. But even the limited amount of characterization available through painting is more than the lack of characterization provided by the source material. In general, painted adaptations of Salome adhere to the two different motivations laid out by the source histories. Paintings such as *Salome* by Lucas Cranach the Elder[10] follow after the Bible's religious history and imply that Salome is a willing participant in the death, while *The Beheading of Saint John the Baptist* by Caravaggio[11] follow Josephus, reinterpreting his political history enough to have Salome at the execution, but freeing her from any wrongdoing.

Salome by Lucas Cranach the Elder presents Salome in the traditional style of Renaissance portraiture. The painting shows an attractive young woman in half-length framing and three-quarter profile, all typical characteristics for a Renaissance portrait. Salome is clothed in an intricate fabric of green and gold, while seated before an open window that looks down on green mountainsides; both the colors and the setting are meant to reference the figure's life and wealth. The only thing about Salome that breaks away from the common language of portraiture is the decapitated and still bleeding head of John the Baptist that sits on a platter in her lap. The almost mundane nature of the rest of the painting contrasts with the grotesqueness of John's head, shocking the viewer. That shock, merged with Salome's secretive smile, implies a level of pleasure from John the Baptist's death that increases Salome's culpability in the act. Through this contrast the painting gives Salome a characterization that she lacks in either history. Here, Salome is presented as the woman from the Bible who dances in exchange for the right to John's head. Rather than be repulsed by the bleeding head in her care, she is pleased by it. This implies that she

willingly participated in John's demise. Cranach's painting does not present a flattering view of Salome's character, but even through such a limited narrative mode the painting manages to give her motivations that the histories never explored.

The Beheading of Saint John the Baptist, however, implies an opposing character. The painting depicts John the Baptist spread out on the ground just moments after his decapitation. The executioner stands hunched over John's body, prepared to lift his head to the platter waiting in Salome's hands. Beside Salome is an unidentified elderly woman who cradles her face in horror at what has just occurred, a horror that—like the juxtaposition of Cranach's smiling Salome and John's bleeding head—is echoed by the viewer. The painting's intense contrast between light and dark draws the viewer's eye first to John the Baptist and his executioner, who together occupy the center space of the painting and the narrative. Salome is off to the far left of the canvas, bent over with an intricate platter in her hands to wait for John's head. The painting's intense light illuminates the back of her dress, head, and arm, casting a shadow on Salome's face. The darkness at the painting's edge merges with the black of her dress, and it is difficult to tell where Salome ends and the shadows begin. Also, Salome appears to be fully dressed in a heavy fabric that obscures her frame. There is nothing about the appearance of Caravaggio's Salome to suggest that she is Cranach's Biblical princess who smiles after dancing before Herod in exchange for John the Baptist's death. In truth, there is nothing about the woman holding the platter to suggest that she is even Salome, we only assume that because of tradition. Following in the vein of Josephus, there is nothing in the painting to suggest the woman was at all culpable in John the Baptist's death.

These paintings take the first steps in presenting a Salome who is more than just a background character in the Christ stories. They still regulate her existence only to the death of John, but they also provide her with motivation to be involved or to not be involved in that death. This change of medium from political and religious history to painting allows Salome's character to grow as adaptors explore her story through new mediums. After centuries of painted adaptations, turn of the century artists began adapting Salome to new mediums so that they might take advantage of different ways to let Salome's character grow. Though there were several written adaptations in the interim, the most notable of these adaptations is the play *Salome*, by Oscar Wilde.[12] This play presents a Salome who is "not merely a tempting spectacle to be exploited, ogled, and denigrated. In stepping from print and canvas onto stage, Wilde's Salomé now both looks and acts on her own."[13] Through this new medium Wilde provides Salome with a depth to her characterization that no adaptation attempted before. To achieve this new dimension to her character,

Wilde builds upon the foundation laid by the painters who came before and makes Salome the actual subject of the story rather than a background character in John's narrative. Wilde gives Salome the power to move beyond her role of being looked at on the canvas, and instead lets her be the one to do the looking.

Wilde's play opens on the night of Herod's birthday celebration. Salome leaves the party because she is uncomfortable with the way Herod watches her, thinking that it is "[s]trange that [her] mother's husband should look at [her] that way."[14] Outside on the balcony she hears Iokanann—another name for John—prophesy from within the cistern where he is held, and insists that the soldiers withdraw him from confinement so that she can speak to him. When John the Baptist is brought out of the pit she becomes "enamored of [his] body" and declares that she "will kiss [his] mouth."[15] However, Iokanann refuses and returns to his cistern. Herod and Herodias leave the party and Herod begs Salome to dance for him, offering that if she will "dance for [him she] can ask of [him] whatever [she likes] and [he] will give it to [her]."[16] In exchange for her "dance of the seven veils," Salome demands the head of Iokanann.[17] Herod offers her pages of precious things in exchange for not requiring for Iokanann's head, but Salome insists and eventually Herod relents. Salome laments that Iokanann did not love her back, and she kisses his lips on his decapitated head. Herod is disgusted by Salome's behavior and orders the guards to kill her.

Building upon the lineage of adaptations before him, Wilde pushes Salome into a new medium that allows her character to deepen. The text of a play allows the story to be told in greater depth and detail than is found in either the histories or paintings. Not only does the very structure of the play grant Salome the chance to speak, but Wilde uses this extra space to reverse the prior focus of the narrative and make Salome the subject of the story. While the histories push them both into the background as elements of Christ's story, and the paintings tell of John's death with Salome as a relevant character, Wilde makes Salome the main character that the audience follows through the narrative. With Salome at the center of the story, John becomes a background character and Christ is nothing but the subject of John's indecipherable prophetic ramblings. Making Salome the center of the story allows Wilde to expand on Salome's character, using the structure and space of the play to give her motivations that make her the driving force of the plot.

In Wilde's story it is solely Salome's decision, both to dance before Herod and to have Iokanann beheaded, and she does both in her own self-interest. Salome waits until Herod makes the outlandish offer of half his kingdom and then secures his oath before she agrees to perform, despite her mother's demands that she refrain. Then, when Salome asks for Iokanann's head and

Herod accuses her of making this decision because of Herodias' bad counsel, Salome responds: "I am not obeying my mother. For my own pleasure I ask the head of Iokanann on a silver charger."[18] When Herod offers her everything from "a great round emerald that Caesar's favorite sent to [him]" to the "veil of the sanctuary" she still demands that the only thing she wants is Iokanann's head.[19] Even after John has been beheaded, Salome decides that the head has not come quickly enough and she demands that the soldiers go down into the cistern to bring it to her. This Salome is not a pawn in the scheme to kill John the Baptist, she hungers for it, orchestrating his decapitation all on her own, and reaping what she considers a personal benefit from his death.

Although Wilde presents Salome with an added depth of characterization, the majority of the play's characters still consider her only something to be looked at. In "Visual Pleasure and Narrative Cinema," Laura Mulvey explains the idea that Salome is "simultaneously looked at and displayed, with [her] appearance coded for strong visual and erotic impact so that [she] can be said to connote *to-be-looked-at-ness*" both to the play's audience and the characters in the text.[20] This means that between constant mentions of Salome's beauty and her dance of the seven veils, her character is meant to be looked at rather than to be heard. Over the course of the play Salome is the object of visual fascination for a young captain, the soldiers, and Herod himself. While in the original religious source Herodias uses Herod's attraction to her daughter to manipulate him, in *Salome* it is Herod's attraction that forces Herodias and him apart. Numerous times throughout the text Herod notices Salome, only to have Herodias comment that he looks at Salome more than he should. In fact, Herodias demands that Salome not perform because she "would not have [Salome] dance while [Herod] look[s] at her in that way."[21] Herod is so consumed with watching Salome that he bargains away half his kingdom in exchange for the chance to see her dance. Unlike the mediums of history and painting, stage plays allow a living Salome to stand before the audience so they may watch her dance just as the characters do. Not only is Salome a visual object for the characters within the narrative, but the new medium allows her to be a visual object for the audience as well.

Throughout the text it is clear that Salome is aware of how men look at her, and the power their gaze gives her. Her first bit of dialogue asks, "Why does the tetrarch keep looking at me with those mole's eyes under his quivering eyelids? Strange that my mother's husband should look at me that way. I do not know what it means. Or rather, I know too well."[22] She knows why men watch her, and knows how to make use of that attention. When a young captain refuses to remove Iokanann from his prison cistern because it goes against his orders, Salome says that tomorrow she "will look at [the captain] through the muslin veils, [she] will smile at [him]."[23] With her promise

to look at him, the captain releases John the Baptist with no more complaints. Typically it is the role of a beautiful female character to be:

> isolated, glamorous, on display, sexualized. But as the narrative progresses [the female character] falls in love with the main male protagonist and becomes his property, losing her outward glamorous characteristics, her generalized sexuality, her show-girl connotations; her eroticism is subjected to the male star alone.[24]

But in this instance Salome has discovered that she can reverse the norm. When she looks at men the way they have always looked at her, she is able to subsume them and their power for her own. This ability allows her to remain the object, not only of the characters' gaze, but of the audience's gaze as well. But by remaining the visual object, Salome retains her own power rather than transferring it to any male character as Mulvey suggests usually happens. Salome retains her place at the center of the narrative by remaining in the visual focus and keeping the power that comes with that position. Salome's experience has taught her that so long as she stays within the gaze of other characters she can turn her gaze back on them and, despite being their visual object, she is the one in control.

In contrast to Salome's visual portrayal, Wilde presents an Iokanann who is almost solely verbal, and what physical aspects he has are brought into being by the power of Salome's gaze. Iokanann is introduced to the text as "The Voice of Iokanann" rather than a physically present character.[25] He exists off stage for the majority of the play, speaking almost nothing but prophesies that are so separated from the physical world that no one on stage can actually interpret them. (In truth, neither can most of the audience.) Not only is Iokanann off stage, but also Herod has forbidden anyone to look upon him.[26] However, Herod's orders are nothing in the face of Salome's gaze. She promises to look at a young captain in exchange for defying Herod and removing Iokanann from his prison, and the young man agrees. Not only is Salome's gaze enough to free Iokanann from his cell, but making him the object of her gaze is enough to force his verbal nature into the physical world.

When Iokanann is taken out of the cistern, he continues to prophesy, seemingly unaware that he is now surrounded by people and open to their gaze. Salome does question who Iokanann is prophesying about, but rather than remain wrapped up in trying to decipher his words like most of the other characters do, Salome moves on to Iokanann's as yet ignored physicality. She is drawn to his eyes, and then to his "wasted" flesh, seeing him "like a thin ivory

statue."[27] She draws nearer to look at him more closely and only then does Iokanann realize he is being looked at. He asks,

> Who is this woman who is looking at me? I will not have her look at me. Why does she look at me with her golden eyes beneath her gilded eyelids? I do not know who she is. I do not wish to know. Bid her be gone. It is not to her that I would speak.[28]

For the first time in a Salome adaptation she turns the tables on the standard dynamic that has made her the object of observation for both the audience and the other characters. Here Toni Bentley explains that Wilde has given

> Salome what she had heretofore lacked: a personality, a psychology all her own. Wilde transformed Salome from an object of male desire and fear into the subject of her own life. Wilde saw Salome from her own point of view and completed her evolution into a real woman with real motivations.[29]

Salome takes back control over the situation and becomes the one who does the watching, and with that, Salome is able to assert authority in her own life and choose to pursue John the Baptist.

Wilde's change of medium into a stage play opens up the story to provide Salome with her own motivations and characterization beyond her background role in either John's or Christ's stories. Whether intentional or not, almost all the adaptations that follow after Wilde are concerned with following his example and portraying a deeper understanding of Salome's character and motivations. Subsequent adaptations make use of new mediums to explore different aspects of Salome's personality.

Salome, an opera by Richard Strauss, is the first of these subsequent adaptive texts and is virtually a musical translation of Wilde's play. The opera preserves Wilde's strides forward in giving Salome power by being the object of the gaze, and through allowing Salome to be a well-rounded character with her own motivations. But Strauss does this by adapting the story into the new medium of opera. Strauss' *Salome* maintains Wilde's plot, characterization, motivations, and depth, but builds on that foundation by providing Salome with a new means of expression, shifting from a spoken word play to sung words with a musical background. The new adaptive format offers the same characterization of Salome but provides music that creates a deeper connection with John the Baptist. This heightened relationship between

Salome and John explores an entirely new depth to her romantic attachment to him, which presents a new side to her character.

In order to convert Salome from stage to opera, Strauss cut away nearly half of the play, stripping down Wilde's work to only the most basic dramatic structure. One of the most common complaints against operatic adaptation is this kind of trimming. However, logically, "it takes much longer to sing than to say a line of text, much less read one," so to properly translate the work into this new medium, something must be cut.[30] Despite these modifications, the opera follows the same basic outline as Wilde's play: Salome leaves Herod's party, demands that Jochanann be taken from his cell, he and Salome have their interlude, and then Salome demands and receives Jochanann's head. Strauss' medium shift has no impact on the narrative itself, but instead adds emotional depth through the use of music.

While the music itself has the power to inspire specific emotions and increase narrative tension, here Strauss makes use of leitmotifs to explain Salome's character in a way that prior mediums have not. Leitmotifs are short melodies repeated throughout an entire opera. These melodies are meant to be associated with specific characters, such as Salome or Jochanann, while others are associated with more abstract emotions and ideas, such as desire, revulsion, prophesy, etc. The structured and deliberate use of these leitmotifs conditions the audience to recognize that those certain melodies are associated with a particular emotion being played out on stage, or with a particular character, characterizing them in one compact musical phrase. This grants the audience a better sense of understanding about what is motivating these characters to act. These leitmotifs provide a glimpse in to the psychology of the characters on stage, letting Strauss build up a familiarity so that the audience understands with the added depth of musical emotion why Salome acts the way she does. With so little room in the story because singing and music take up so much time, these leitmotifs do the characterizing that the words don't have the time to do.

There are several different leitmotifs associated with Salome herself, expressing traits such as her determination, her longing, her allure, her eroticism, her obsession with John, and more. In particular, there is a leitmotif associated with Salome as a character rather than any specific emotion she is feeling at the time. Different versions of this leitmotif are used depending upon the mood Strauss is trying to convey in a particular scene. When Salome first appears on stage her leitmotif plays a "kind of flowing musical idea: delicate and feminine, and actually kind of flighty, just like the character herself."[31] Salome is presented to the audience through these high and youthful notes, lending a characterization to her before she ever speaks a word.

While all of these leitmotif characterizations are not entirely positive, they all share the same purpose to flesh out Salome's character. Two of the most important leitmotifs are those that represent Salome's love—if it can be called that—in her desire to kiss Jokanann, and her obsession with him. The obsession leitmotif begins after Salome first hears Jokanann speak and it "symbolizes her fascination with him."[32] The love leitmotif begins when Salome first asks Jokanann if she can "kiss [his] mouth" and repeats as she asks him again and again.[33] Both of these leitmotifs begin innocently enough in major keys, characterizing Salome's obsession as fascination, and her desire as love. However, as the opera progresses and these leitmotifs grow more and more minor and dissonant, Salome's character darkens as well. These leitmotifs drop to their most discordant point after Salome kisses the mouth of the decapitated Jokanann. The stage sinks into darkness as Salome sings to herself, "Ah! I have kissed thy mouth, [Jokanann]," while an oboe plays the leitmotif for obsession in the silence left in the wake of her words.[34] She sings on that Jokanann's lips tasted bitter to her, and "perchance it was the taste of love."[35] As the word "love" crosses her lips, the corresponding leitmotif swells from the orchestra, holding on for almost three measures before a silent rest brings out the leitmotif for obsession once again. This leitmotif holds as Salome bemoans that "They say love has a bitter taste," then she asks, "But what of that?" to the return love leitmotif. However, instead of the obsession leitmotif giving way to love, the final background notes of the obsession leitmotif hold through the orchestral swell of love's leitmotif, merging the two ideas.

Just as Salome has leitmotifs describing her character, so too does Jokanann. In particular, his character leitmotif "has a heroic, stately feel to it, matching the importance of his character. It helps us to view him as a prophet."[36] After Salome's leitmotifs for love and obsession come together, so too does Jokanann's character leitmotif. Although the opera follows Wilde's narrative, killing John the Baptist and sinking Salome into insanity, Strauss uses his medium to grant the two characters a unity that they cannot physically achieve within the confines of the story. The source material demands that Jokanann must be beheaded, and adaptations have thus far decided that Salome must play a role. The growth of Salome's character through various adaptative mediums has moved Salome to the forefront of the story and has fleshed out her character by giving her a motive for demanding John the Baptist's head. While Wilde famously establishes this motive as spurned love, Strauss uses the strength of his medium to let Salome realize her motivations. Though the love between a dead prophet and an insane princess can only been taken physically so far by two characters on a stage, none of the physical or traditional restraints matter musically. For those few bars Salome's love and

obsession are united with Jokanann's musical identity, musically binding them together in the way that the narrative cannot allow. After these adaptations have worked so hard to give Salome a personality, Strauss takes things one step further and lets her triumph. Physically both she and John the Baptist meet their end, but in that moment Strauss uses his medium to give Salome success.

While Strauss' operatic adaptation elects to change almost nothing about Wilde's plot and motivations, and instead add depth to Salome's character through the use of music, the 1953 film, *Salome*, takes Salome's growth in a new direction. The film recognizes that Strauss' music has subverted the traditional narrative of Salome contributing to John the Baptist's death as much as possible. Through his music Strauss grants Salome as much victory as an adaptation can without completely changing the narrative that has been established. With that in mind, the film, *Salome*, breaks with the traditional narrative and the established personality of Salome in order to explore her character in an entirely new direction.

In the film, Salome returns home to Judaea after being banished from Rome. Going back to the religious source material, Herodias sees Herod's attraction to Salome and plots to use that to control him. Salome leaves the discomfort of the palace and hears John preaching against her mother in the city. Salome tries to beguile a Roman soldier named Claudius into arresting John, but since the soldier is John's friend, he refuses. Shortly thereafter Herod arrests John anyway, and Claudius rides to Jerusalem in order to secure his release. Herodias asks Salome to dance for Herod so that she might secure John the Baptist's death and protect Herodias from the mob. Salome is horrified by the request because custom declares: "a woman who dances for the king becomes his possession."[37] Claudius returns, having been unable to secure John's freedom, but along the way he witnesses the resurrection of Lazarus and converts to Christianity. Together he and Salome plot to save John, with Claudius trying to break John out of prison and Salome dancing so that she may manipulate Herod into freeing him. However Claudius' escape fails, and Herodias twists Salome's dancing to her own murderous ends. Upon John the Baptist's death Salome renounces her mother, leaving with Claudius to join the Christians.

While this adaptation retains love as Salome's primary motivation, it shifts the object of that love from John to John's Roman friend Claudius. This is a love that is actually possible within the basic structure of the story. This film makes use of the strengths of its medium to provide a new set of motivations for Salome to save John, rather than following on the long line of adaptations that have explored her motive for killing him. Films are widely considered the most common medium for a source text adaptations. This is because of the

visual and auditory depth that stories in this medium are able to achieve. While Wilde's one-act play had to be cut down in order to fit as an opera, expansion upon the lineage of Salome adaptations is necessary for the source text to fill the space of a film. This room for growth means that more time and attention can be devoted to providing Salome that added measure of depth to develop her character in a previously unexplored direction.

Salome is still the object of the male gaze, and she finds a way to use that to her advantage as she does in Wilde. However, while Salome is the object of the gaze, Salome's attention is not on John. Claudius replaces John as the romantic lead. The prior string of adaptations has brought Salome to the forefront of the story, where she recognizes that she is a visual object and uses the power of that position to gaze back and achieve a connection with John. Here, Salome is still the object of Herod's gaze, with a beauty to which "[n]o silk nor spun gold could compare."[38] But Salome turns the power of her gaze on Claudius, not John. By shifting Salome's romantic gaze to another character, this adaptation is able to give Salome the same romantic victory found in the music of Strauss' opera, but makes that victory something that can be sustained.

This adaptation does not abandon the notion of Salome and John entirely, but instead shifts her gaze upon him from romantic to religious, adding a new, non-sexual component to Salome's personality. After Salome hears Claudius' recounting of Lazarus and John's subsequent testimony, she kneels at John's feet. She looks up at him, while he looks up to heaven. Salome then testifies that she has "known evil," but now, for "the first time, [she sees] there is good in the world." John is still the object of Salome's gaze, but that gaze is no longer sexual or romantic.[39] Salome looks to John as her spiritual leader, as the first bit of good in the world that she is willing to follow.

This adaptation grows Salome's personality to the point that not only does she have motivation for her actions, but finally can she exist as something more than temptress or vengeful lover. Wilde and Strauss present a Salome who is capable of making her own decisions, and achieving—at least in some way—her romantic goals. But here, Salome grows beyond her circumstances and her sexuality to make a choice independent of both her background and her gender. Her interest in John is mental and spiritual rather than physical, preserving a depth to her interest beyond any previous versions of Salome. This interest also runs counter to the self-serving, unhealthy environment of Herod's palace, showing a Salome capable of making a decision that is free from her corrupt upbringing and entirely of her own will rather than compelled by Herodias' interests. Even more, Salome acts counter to the will of her lover in her efforts to save John. Claudius explains that he'll use the palace guards to fight against Herod's people to get John free. He argues that

it's the only way to save John, while Salome replies that, "No. There is a more certain way. … I will dance for the king. And I will make him free John the Baptist."[40] The plan itself shows Salome's cleverness and subtlety when compared to Claudius' more blunt approach. Claudius refuses to let her dance for Herod, an order that Salome puts aside to save John. While keeping the basic outline of the story intact, this adaptation frees Salome from the restrictions that have so long bound her character. It finally allows her to act free of the restraints of her gender and her background.

These adaptations of Salome's story have shifted from medium to medium in order to give Salome a character and motivations of her own. Beginning with the paintings that make Salome's character a more prominent figure, the adaptations begin to flesh out her personality. Contributions from other adaptors give Salome the motivation of spurned lover and set her up as the most powerful figure in the story, the woman that everyone watches and wants. As much as possible within the narrative and the world it creates, the adaptations give Salome the chance to be in control over her own life. Eventually, the adaptations flesh out her character enough that she is able to act independently of the twisted background and sexualized gender that have so long been the traits that defined her as a person. By exploring different mediums these adaptations allow her to stand independent of these constraints and become a complete character who acts for herself rather than acts within the confining world of the source material under which she struggled for so long.

Notes

[1] Titus Flavius Josephus, "The Works of Flavius Josephus," trans. William Whisto, *Sacred-texts*. Accessed April 8, 2014. http://sacred-texts.com/jud/josephus/ant-18.htm
[2] Josephus, "The Works."
[3] *The Oxford Study Bible*, ed. M. Jack Suggs, Katharine Doob Sakenfeld, and James R. Mueller (New York: Oxford UP, 1992), 14:3-4.
[4] *Study Bible*, Matt. 14:6.
[5] *Study Bible*, Matt. 14:6, Mark 6:22.
[6] *Study Bible*, Mark 6:22-23.
[7] *Study Bible*, Matt. 14:8, Mark 6:25.
[8] Josephus, "The Works."
[9] Josephus, "The Works."
[10] Lucas Cranach the Elder, *Salome*, Oil on wood, c. 1530. (Museum of Fine Arts, Budapest, Hungary). http://www.wikiart.org/en/lucas-cranach-the-elder/salome
[11] Michelangelo Mersi Caravaggio, *The Beheading of Saint John the Baptist*, Oil on canvas, 1608. (St. John's Co-Cathedral, Valletta, Malta). http://www.wikiart.org/en/caravaggio/beheading-of-saint-john-the-baptist-1608

[12] Though a stage play is obviously a performance medium, for convenience sake I will be discussing the actual text of Wilde's play rather than how different actresses and directors have interpreted the text.

[13] Lois Cucullu, "Wilde and Wilder Salomés: Modernizing the Nubile Princess from Sarah Bernhardt to Norma Desmond," *Modernism/modernity* 18, no. 3 (2011): 495-524, doi: 10.1353/mod.2011.0057.

[14] Oscar Wilde. "Salome." in *The Picture of Dorian Gray and Other Writings*, trans. Richard Ellmann, ed. Richard Ellmann. (New York: Bantam, 1982), 267.

[15] Wilde, "Salome," 272, 274.

[16] Wilde, "Salome," 285.

[17] Wilde, "Salome," 288.

[18] Wilde, "Salome," 289.

[19] Wilde, "Salome," 289.

[20] Laura Mulvey, "Visual Pleasure and Narrative Cinema," *The Norton Anthology of Theory and Criticism,* 2nd ed, ed. Vincent B. Leitch (New York: W.W. Norton, 2010), 2088.

[21] Wilde, "Salome," 288.

[22] Wilde, "Salome," 267.

[23] Wilde, "Salome," 270.

[24] Mulvey, "Visual Pleasure," 2090.

[25] Wilde, "Salome," 265.

[26] Wilde, "Salome," 265.

[27] Wilde, "Salome," 271.

[28] Wilde, "Salome," 271.

[29] Toni Bentley. *Sisters of Salome.* (New Haven, Conn: Yale UP, 2002), 28.

[30] Linda Hutcheon, *A Theory of Adaptation*. 2nd ed. (London: Routledge, 2012), Kindle file. 38.

[31] Nicolas Reveles, "Leitmotifs in SALOME.mp4," YouTube video, 9:54, posted by SanDiego Opera, November 7, 2011. https://www.youtube.com/watch?v=DLVJjSd6J8A

[32] Reveles, "Leitmotifs"

[33] Reveles, "Leitmotifs"

[34] Richard Strauss, *Salome: Op. 54*. 1905. trans. Alfred Douglas. (Essex, England: Chandos, 1999), PDF. http://www.chandos.net/pdf/CHAN%209611.pdf. 99.

[35] Strauss, *Salome*, 99.

[36] Reveles, "Leitmotifs"

[37] *Salome*, directed by William Dieterle, performed by Rita Hayworth, Stewart Granger. (1953; Los Angeles, CA: Columbia Pictures Corp, 2013), DVD.

[38] *Salome*, DVD.

[39] *Salome*, DVD.

[40] *Salome*, DVD.

Re-Imagining the Class Clown: Chaucer's Clowning Clerics

Ethan K. Smilie
Neosho County Community College
Kipton D. Smilie
Missouri Western State University

Class clowns are an integral part of popular culture's foray into the classroom. These clowns come in all shapes and sizes, along with catch-phrases. Examples include, among many others, *Animal House*'s John Blutarsky, *Saved by the Bell*'s Zack Morris, *The Simpsons*' Bart Simpson, and *Harry Potter*'s Fred and George Weasley. Though abundantly portrayed in contemporary television shows, movies, and young adult literature, this recognizable type is much less often portrayed in art before the turn of the twentieth century. Likewise, scholarship of class clowns has arisen only fairly recently. The majority of this scholarship follows one of two strands. The first strand examines clowns' disruptions from a Marxist point of view, focusing on how working-class students penetrate the socio-economic system as represented and perpetuated by the school. The second strand offers practical advice to teachers of how to manage the behavior of class clowns. Because the popular portrayal of class clowns and its corresponding research have appeared only in the last few decades, it is useful to examine how current claims about class clowning are exemplified in a time far removed from today. Geoffrey Chaucer's *Canterbury Tales* offers one of the few significant portrayals of class clowns before the twentieth

century. Chaucer's students make up a part of the wide array of social and economic classes and types presented in the fourteenth-century work. When these medieval students are re-viewed through the lens of modern criticism of class clowns, one finds a remarkable similarity between their circumstances, motivations, actions, and consequences and those of modern day clowns seen prominently today in schools, both fictional and real-life ones. Chaucer's students, ancestors to the modern class clown, suggest that this figure has had a consistent presence in the class conflicts of diverse times, places, and social circumstances.

Classifying Clowns

The 1970s witnessed the birth of Marxist critiques of American education. Economists Samuel Bowles and Herbert Gintis published *Schooling in Capitalist America* (1976), in which they argued that schools were essentially the means of economic reproduction:

> The educational system does not add to or subtract from the overall degree of inequality and repressive personal development. Rather, it is best understood as an institution which serves to perpetuate the social relationships of economic life through which these patterns are set, by facilitating a smooth integration of youth into the labor force.[1]

Their study founded the "Reproduction" theory of schooling: the American education system preserved the unequal economic levels within American society.[2]

Not long after, Michael Apple pointed out that like workers, many students were not simply passive observers within schools, arguing that reproduction of social classes

> tends to overlook the fact that students . . . are creatively acting in ways that often contradict these expected norms and dispositions which pervade the school and the workplace. In more analytic terms, the institutions of

our society are characterized by *contradiction* as well as by simple reproduction.[3]

These "contradictions" were often brought out by students looking to disrupt school proceedings, to penetrate the status quo (at least temporarily). Such student disruptions, Apple continued, often preceded similar disruptions in the workplace. In other words, working class students contradicted school values through their actions, such as skipping school, smoking, playing pranks, and passive-aggressively subverting the teacher's authority. Similar actions allowed workers time and space outside of the workday and workplace in which to assert their disruptions as well.[4] Such students often take on the label "class clowns."

The "class" of the term "class clowns" serves a double purpose in Apple's and other Marxist critiques. Apple argued that often these class disruptions served as practice for disruptions later in the workplace. Though not illegal, dangerous, or the cause of widespread panic and chaos, these pranks took a few moments from the monotony of the workday. To gossip, to joke, to check social networking sites, etc., have become cultural symbols (hence, perhaps, the popularity of the "Dilbert" comic strip and television shows such as "The Office," "30 Rock," and "Parks and Rec"). Apple goes on to suggest that, like the workers many of the students will someday be,

> Students become quite adept at "working the system." Large numbers of them in inner-city and working-class schools, to say nothing of other areas, creatively adapt their environments so that they can smoke, get out of class, inject humor into the routines, informally control the pacing of classroom life, and generally try to make it through the day.[5]

Apple based many of his ideas on the "contradictions" in Paul Willis' landmark ethnography on working class students: *Learning to Labor: How Working Class Kids Get Working Class Jobs* (1977). Willis studied a group of working class students in an industrial city of England he labeled "Hammertown." He compared this group of working class students— the lads—to the more academically motivated, and generally of a higher

class, students known as the "ear'oles." From the lads' perspective, the ear'oles conform to school rules and mores, all in the hopes of using their academic credentials for advancing later in life. The lads are more concerned with the present. As Willis documents, the lads want their fun now, as a sense of a fated destiny awaits in a working class job.[6] According to Stanley Aronowitz, the lads "reproduce themselves as a working class" by "their opposition to authority, their refusal to submit to the imperatives of the curriculum that encourages social mobility through acquisition of credentials."[7] The "working class lads create their own culture of resistance to school knowledge" through "truancy, counterculture, and disruption of the intended reproductive outcomes of the curriculum and pedagogy."[8] For Apple, working class kids utilize

> an array of working-class themes and attitudes which give them strength and can act against the ideological values represented by the school. Resistance, subversion of authority, working the system, creating diversions and enjoyment, building an informal group to counter the official activities of the school, all of these are specifically brought out by the school, though all of these are the exact opposite of what the administrators and teachers want. Hence, if workers are interchangeable and work itself is undifferentiated and generalized, thereby looking about the same from job to job, the school plays an important part in enabling the lads to develop penetrations into it.[9]

After the lads had their fun as class clowns, they carried their disruptions into the workplace, leading Willis to note a sense of fate surrounding their actions. Willis argued that it is in this sense that working class culture, "which most effectively prepares some working class lads for the manual giving of their labour power," surprisingly contains "an element of self-damnation in the taking on of subordinate roles in Western capitalism. However, this damnation is experienced, paradoxically, as true learning, affirmation, appropriation, and as a form of resistance."[10] These subordinate roles within both school and social classes, Willis explained, are exemplified in three ways. First, for most working class kids, gaining credentials or certificates in no way

guarantees entry into the middle class. "No conceivable number of certificates amongst the working class," he noted, "will make for a classless society, or convince industrialists and employers—even if they were able—that they should create more jobs."[11] Second, most jobs that working class kids are vying for "require very little skill or training" and that "more and more jobs are being de-skilled, standardised and intensified."[12] What advantage is to be gained from book-learning if many of the available jobs do not require such knowledge? Third, and most strikingly fatalistic, Willis argued that to the working class, "mobility means nothing at all."[13] An individual may make it out of the working class, but the working class will remain, and the lads "know much better than the state and its agencies what to expect—elitist exclusion of the mass through spurious recourse to merit."[14] Sensing this almost unchangeable destiny, working class kids have their fun in school, generally not worrying about a future they cannot alter or direct. Despite the fact that they are aware of this fate, "There is even a felt sense of superiority to the teachers. They do not know 'the way of the world,' because they have been in schools or colleges all their lives."[15] When a clown shows off, he or she seemingly both unites the students against the targeted teacher and is afforded an opportunity to show off that superiority to his or her peers.

For both Willis and Apple, then, because a classless society is ultimately not viable, their focus turns to these smaller resistances within the class society:

> Just as blue- and white-collar workers have constantly found ways to retain their humanity and continually struggle to integrate conception and execution in their work (if only to relieve boredom) so too will teachers and students find ways, in the cracks so to speak, to do the same things.[16]

In 1982, Apple wondered "whether such resistances . . . are contradictory themselves, whether they lead anywhere beyond the reproduction of the ideological hegemony of the most powerful classes in our society, whether they can be employed for political education and intervention," and concluded that "Our first task is to find them. We need somehow to give life to the resistances, the struggles."[17] Such

searching seems rare, though. A year before *Learning to Labor* was published, Sandra Damico and William Purkey noted,

> Mention of class clowns in the sociological and psychological literature is rare, and generally occurs in listings of various student roles or as a parenthetical comment in works directed toward other topics. Thus, virtually nothing is known about one of the most commonly recognized roles: that of class clown.[18]

The same sentiment can be found twenty-six years later. In 2002, Jody Hobday-Kusch and Janet McVittie found only four studies on class clowns, three of which focused on classroom management and the other "on student use of humor in the classroom."[19] In 2007 Apple admitted, "An emerging body of literature has sought to deal with a number of these issues" concerning these disruptions, but he continues to implore these questions to be explored, as he notes that questions such as "What roles do our educational institutions play in reproducing or interrupting class dynamics" and "What can education and educators do to expand these spaces?" remain unanswered.[20]

In terms of class clowns, it is interesting to consider whether Apple's call is being heard. Kim Condon and Tary Tobin, for example, present a functional behavior assessment to help in managing class clowns. Included within this assessment is a remote-controlled "Mr. Attention" device that helps to keep class clowns focused on school tasks.[21] William Purkey, in *Teaching Class Clowns (And What They Can Teach Us)*, echoes Hobday-Kusch and McVittie, Apple, and his own observation made thirty years prior that

> An overlooked gold mine of classroom humor and fun may be found in the contributions of class clowns. These impresarios of classroom entertainment have been almost totally neglected in the professional education literature. Hundreds of books, if not thousands, have been written about gifted and talented students. A similar number have been written about children with special needs. Yet almost nothing has been written on how to understand class clowns and appreciate their

contributions. The same is true when it comes to teaching class clowns.[22]

As Hobday-Kusch and McVittie noted more than a decade ago, the few studies of class clowns that have been conducted are primarily concerned with classroom management.

Chaucer's Clowns

Apple's call for critical studies of student disruptions from class clowns stems from a desire to examine more closely class structure and its flaws. In a Marxist vein, class clowns represent a dissenting voice from capitalism. Apple asks us to consider these questions as we move forward, but looking back proves valuable too. Chaucer devotes the plots of two of his *Canterbury Tales* to the events surrounding students acting in proximity to their universities. In these cases, the students, or clerks, as they were more commonly called in Chaucer's day—Nicholas of *The Miller's Tale* set in Oxford and John and Aleyn of *The Reeve's Tale* set in Trumpington, two miles from Cambridge—are undoubtedly clowns, who "work the system" for the sake of leisure and to show off. In *The Miller's Tale*, Nicholas devises an elaborate plan to trick his landlord John, a carpenter, into believing that a second Noah's Flood will soon occur. The ultimate aim of his prank is to provide himself an opportunity (while John is in a tub suspended from the roof awaiting the flood) to sleep with the carpenter's wife, Alison. In *The Reeve's Tale*, the students John and Aleyn attempt to out-trick a miller, Simkin, who (they know) plans on stealing some of their college's grain. When their initial trick fails, they gain revenge by sleeping with his wife and daughter, Malyne. These ancestors of today's class clowns share fully their power and motivation to resist and disrupt.

In the Middle Ages, there existed vast amounts of literature devoted to censuring the vices of clerks, making it tempting to view the "class clown" as the norm, instead of the exception, among the scholars and students of that time. Nonetheless, the students in these tales display more than the typically attributed vices of drunkenness, violence, gambling, licentiousness, and general debauchery. Nicholas, John, and Aleyn move beyond these "school-boy" vices by reflecting on the nature and purpose of the pranks they carry out on the tradesmen. In

particular, they are concerned about their reputations as "clerks" in relation to the "lewed" carpenter and miller they prank as well as their reputations among their fellow students.

The students of the tales display a number of the same attributes as the Hammertown lads: they are poor, discontented with the status quo, clever enough to work their respective educational systems, and willing and able to pull pranks on those in authority over them, yet their pranking in all likelihood accomplishes little but a brief respite from their current drudgery, though it may serve as practice for relieving the drudgery they may experience in their later vocational duties. Despite these similarities, there is one significant difference in the "class warfare" in which they engage: theirs of fourteenth-century England is much more complicated, though no less intense. The students in Chaucer's tales share with their Hammertown successors a low economic status relative to those who, though not teachers, hold authority over them. From the spiritual perspective of the time, however, their status as clerics places them above the tradesmen they prank, making their class conflict more than just one of economics: their clerical status also sets their conflict in the realm of town vs. gown, of "lerned" vs. "lewed." As critics pointed out long ago, such a conflict is a key commonality between the two tales:

> In both, *clerk* is set against tradesman, and in both it is the *clerk* who gets the upper hand. . . . The conflict between *clerk* and layman, *lerned* and *lewed*, is an important underlying theme in both tales.[23]

Regardless of these differences in the natures of the class conflicts of fourteenth-century Oxford and Cambridge and late twentieth-century Hammertown, both sets of students disrupted their respective hierarchies by clowning.

Poverty

The first thing the reader learns about Nicholas is that he is "a poure scoler."[24] Likewise, the first fact recounted of John and Aleyn is that they are "young poure clerkes."[25] Such a designation was stereotypical for students in the Middle Ages. J.A.W. Bennett explains that in

Chaucer's day, the "vast majority of undergraduates were *paupers scolares*," and the General Prologue's portrait of the "holwe" and "thredbare" Clerk who has "but litel gold in cofre" is just such a student.[26] In both tales the stereotypical poverty of the students is highlighted by the fact that they come in conflict with tradesmen who possess a much greater degree of wealth. John the carpenter is a "riche gnof" who is so well off that he can rent out rooms of his house to students like Nicholas.[27] Simkin the miller, we learn, has a "greet sokene," a monopoly on the right to grind "whete and malt of al the land aboute."[28] His lucrative business is made more so by his accustomed practice of stealing from his clients: "he was a theef outrageously."[29] This economic disparity, which is often at the heart of present day class clowning, is one of a number of class concerns that motivates the students to prank the tradesmen.

Clowning

If poverty was the most characteristic feature of students in the Middle Ages, a wide range of vices compete for second place, including "tavern-haunting, drinking and gambling, whoring, playgoing and aimless wandering," medieval equivalents of the lads' drinking, fighting, smoking, thieving, and having a "laff."[30] One cause of this lack of discipline is surely the average age of a university student: fourteen was a typical age for a student to begin university education, with the course of a Master of Arts taking an average of seven years.[31] And, as today, we can expect that far from every student had the desire or ability to receive a degree. Fluency in Latin would have been a necessity as this was the language that lectures were conducted in, yet it is impossible to know how many students knew the language well enough to comprehend lectures.[32] For this reason, Hastings Rashdall speculates that a "very small proportion of students" completed a degree.[33] These circumstances coupled with the newfound freedoms of life in a cosmopolitan university town no doubt encouraged the sort of behavior for which medieval students gained a reputation.

The actions of Nicholas, John, and Aleyn clearly indicate that they are not adverse to a variety of the stereotypical clerkly vices, yet other evidence hints at as much. Of note is the fact that Nicholas does not board in a college with his Oxford peers, but in town with a family. J.

Burke Severs explains that a student who lodged in the house of a tradesman was known as a "chamberdeacon" and that "By the late fourteenth century, both at Oxford and Cambridge, such students were in a small minority."[34] Indeed, in the first decade of the fourteenth century an Oxford statute forbade chamberdeacons to live in townsmen's houses because of indiscipline.[35] Bennett cites the following charge laid against such scholars:

> [they] kepe themselfe in their chamber from mornynge
> tyll nyghte for to be seen virtuous fellowes, but never the
> lesse when it is nyght they wyll rushe out in harnesse
> into the streets like as foxis doth out of their holys.[36]

Like the lads, chamberdeacons such as Nicholas stuck out from their peers and had a reputation for rowdiness.

Much less is known of John and Aleyn: the only detail emphasized about them besides their status as Cambridge students is that they are from the North, a circumstance that along with their corresponding dialect suggests their rusticity.[37] Young and from the country and now living in a cosmopolitan college town, they would have certainly faced the temptations of the stereotypical vices mentioned above. One other small detail hints at their propensity to engage in the riotous behavior of which students were typically accused. For their two-mile journey they are equipped "with good swerd and with bokeler by hir syde."[38] As clerks, John and Aleyn were not typically allowed to carry weapons, except, as in their case, when traveling.[39] That they avail themselves of this opportunity to arm themselves on this short excursion calls to mind the riotous and violent behavior associated at the time with students. At the time, bloodshed between town and gown was not uncommon in university towns (a conflict at the heart of the two tales). The most famous instance of such violence occurred at Oxford in what came to be known as the St. Scholastica's Day Riot of 1355, which began as a dispute between students and a landlord regarding wine and wound up the next day as a full-fledged battle in which sixty-two scholars died.

Another common characteristic these three students share is that each has managed to "work the system" in such a way that he is outside the confines of his university: each is cutting class, so to speak. Whereas the lads' primary class combatants were their teachers and fellow

students, the "them and us" mentality of Chaucer's clerks manifests itself in the marketplace, between students and tradesmen.[40] Already noted was Nicholas's unique status as a chamberdeacon lodging with a carpenter and his wife. John and Aleyn have also worked the system to free themselves from their university. They are "lusty for to pleye," so for "their myrthe and revelrye / Upon the wardeyn bisily they crye" for permission to go to the mill.[41] Besides indicating their desire to escape lectures and their other scholarly responsibilities, the object of their excursion demonstrates the tight-knit relationship between town and gown in a medieval university town. Though universities in some ways mirrored monastic organization and rule, its students would have been a common sight in university towns.[42] Bennett explains,

> The academic life of [Chaucer's] day . . . was inextricably bound up with rural and manorial concerns. The masters of the Schools, who as often as not came from near-by small towns or upland parishes, also ran hostels or, as bursars, bought or leased farms or tenements, bargained for stone or timber, supervised harvests, saw to the repair of mill-spindles or to the purchase of a pick for dressing millstones. The don of leisured ease was an eighteenth-century invention.[43]

It was the college's manciple's duty to supply these provisions to its members.[44] To provide food and drink, colleges of necessity dealt with millers.[45] Because the manciple is ill, John and Aleyn know they have an opportunity to convince their warden to fill in for him. In *The Reeve's Tale*, then, John and Aleyn's college, "quite as much as the mill at Trumpington, is shown to be part of the working world, the everyday or, as we sometimes say, 'workaday' world."[46] Of course, the relationship between town and gown, tradesman and student, is all the more tight-knit in *The Miller's Tale*, in which the student lives with the carpenter and his wife. Like the Hammertown lads who interacted with their teachers on a daily basis, medieval students regularly interacted with tradesmen, and, as it turns out, animosity between town and gown was just as prevalent as that which existed between the lads and their teachers.

Town vs. Gown, Lewed vs. Lerned

A number of factors led to the animosity between town and gown in medieval university towns that regularly resulted in fights and murders. First and foremost, the necessity of business dealings between the classes afforded opportunities for conflict to arise. Typically, economic disparity would be present when one class was almost universally referred to as "poor." The reputation (in many ways deserved) students had for a catalogue of vices would have also put the townspeople on the defensive. Yet the most prevalent reminder of the class distinction was a student's status as a "clerk." Robert Ackerman explains, "Primarily, the term applied to men in minor orders—that is, those who, planning to become priests, had taken first tonsure and one or more of the minor orders of porter, lector, exorcist, or acolyte."[47] By no means, though, did clerical status guarantee that a man would eventually be ordained in the major orders of subdeacon, deacon, and priest. In fact, a clerk could have no intention of doing so.

Clerical status, or at least its appearance, brought with it immense benefit, as a clerk could not usually be tried in civil court, but only in an ecclesiastical court, which was much more lenient. "By custom," Ackerman explains, "even lay students could wear the tonsure and clerical garb and could claim privilege of clergy."[48] In practice, then, this meant that little could be done to any student who committed crimes such as murder or rape besides "the ineffectual threat of excommunication."[49] Not surprisingly, such privilege both encouraged the vices of the students and caused resentment among the lay population.

Since in practice "clerk" could designate a wide range of men, its "primary meaning [became] that of a learned man."[50] And this common association of clerks with learning is another cause of the town's resentment of gown. Mann has identified the contemporaneous "tradition of satirizing intellectual pride," often manifested by a clerk's garrulous tongue.[51] Bennett observes:

> the character assigned to clerks most often in the Tales, and, we must suppose, in the popular mind, was subtlety, and preternatural cleverness, sometimes

associated with astronomical, sometimes with argumentative skill.[52]

Despite the increase in the number of laity who could read the vernacular in the fourteenth century, "there was still . . . a good deal of antagonism between the learned and the unlearned, as indeed there tends to be between town and gown in university cities today."[53] As Bennett has noted, in both tales "clerkly cunning, the 'sleightes of philosophye' [is] pitted against plain men's practice."[54] Chaucer's students and the Hammertown lads both look down upon and are confident that they can outwit their rival class. The clerks are confident in large part because of their learned status, whereas the lads' confidence result from knowing "the way of the world" while eschewing book learning.

John the carpenter and Simkin the miller both express suspicion of the students' learning. John views himself in contrast to the "lerned" clerkly class. He is a *swynking*, a working, man who says of himself, "blessed be alwey a lewed man / That noght but oonly his bileve kan!"[55] This distinction is all the more apparent to John because of the secretive and dubious nature of Nicholas's astrological pursuits, which, the student claims, has provided him with the knowledge of the impending flood. John's class, unlike Nicholas's, has faith instead of prying into God's secrets. Implicit in this blessing is a curse upon Nicholas and all those who engage in elevated intellectual pursuits. After concern for his boarder instills him to break into Nicholas's room, John perceives the student to be experiencing something like demonic possession and attempts his version of an exorcism.[56] Soon after, he again tells the clerk what should be his object of knowledge: "look adoun! / Awake and thenk on Cristes passioun. . . . Thynk on God, as we doon, men that swynke."[57] According to John, one thinks on God by looking down, with humble faith, instead of with inquisitive searching. John believes that seeking knowledge that is too high for man can lead to madness or, at the very least, distract one from more practical affairs. He references the fable of the astronomer falling into the pit, an apt story because, in John's mind, Nicholas's pursuit of astronomy/astrology has blinded the student to the most essential and mundane concerns. A *swynking* man like John would never be so blinded.[58]

Simkin, unlike the carpenter, is not afraid for John and Aleyn, nor is he in awe of their learning. He believes that "the gretteste clerkes been noght wisest men" and is confident in his own ability to "blere hir ye, / For al the sleighte in hir philosophye. / The moore queynte crekes that they make / The moor wol I stele whan I take."[59] And, indeed, after he creates a diversion by setting their horse loose, he successfully steals their wheat. Thereafter, when the students are forced to lodge with him for the night, he sarcastically apologizes for his small house by calling attention to scholars' reputed ability to prove paradoxes by means of subtle logical arguments:

> Myn hous is streit, but ye han lerned art;
> Ye konne by argumentes make a place
> A myle brood of twenty foot of space.
> Lat se now if this place may suffise,
> Or make it rowm with speche, as is your gise.[60]

This remark displays Simkin's perception of the shadowy ends of clerkly learning (which he has not received), as "it alludes to the propensity of academic philosophers to 'prove' truths that do not correspond to, or that even contradict, common human experience."[61]

Willis describes the lads as possessing an "antimental animus of the counterschool culture," which "reconciles them and those like them to manual work."[62] This is a trait they share with the medieval tradesmen of the tales. Anti-intellectualism is a key component to the class clowns' conflicts, though the distrust of learning has shifted in modern times to students. The tales show that the tradesmen's suspicion of the students' learning and its use is merited, as their pranks are motivated not only by class conflict, but also by intellectual pride. That is, despite the dislocation of anti-intellectualism, the primary goal of both sets of students is to outwit, disrupt, and show their superiority over their rival class.

In the case of *The Miller's Tale*, the means for doing so highlights the book-learning that Nicholas possesses and which John the carpenter (and the lads) does not. At first glance, it seems that Nicholas's prank has one and only one end: Alisoun. Yet if this is his sole end, then his elaborate plan to get John out of the way is likely unnecessary; after all, early in the tale Nicholas and Alisoun have sufficient privacy and

security that the student can pat "hire aboute the lendes weel" without any fear of carpenter's jealous eye.[63] This scene and what follows suggest that there are opportunities during John's absences for them to consummate their love, yet Nicholas develops a subtle, complicated trick to accomplish what apparently happens on a regular basis. Nicholas's plan is full of secretive matters that present him as possessing privileged, esoteric knowledge received directly from Christ as well as from his astrological studies. Both the subtlety of and means by which he carries out his plan suggest that he is taking pride in this elaborate scheme.[64]

As has been suggested above, the lads possess an anti-intellectualism that their medieval counterparts did not. Their anti-intellectualism manifests itself in part by attempting to resist and disrupt the school and its messages. The opposite is the case for the prankster students John and Aleyn, whose original intention, as Robert Hanning has noted, is "to protect their college's wheat . . . from [Simkin's] depredations."[65] Jeffrey Baylor even suggests,

> Alan and John's desire [is] to test their own intellectual superiority as well as that of their university, a desire not present in any of the analogues. They are aware beforehand of the miller's disdain for book-learning and university training and set out for the specific purpose of outwitting him.[66]

So they set themselves up strategically in order to watch the operation of the mill to ensure Simkin will not steal any of their flour. Nonetheless, their initial plan fails after they must leave the mill in pursuit of their horse.

The shame they experience at having been out-tricked by a miller causes John to exclaim,

> Allas . . . the day that I was born!
> Now are we dryve til hethyng and til scorn.
> Oure corn is stolen; men wil us fooles call,
> Bathe the wardeyn and oure felawes alle,
> And namely the millere, weylaway![67]

Aleyn, likely instilled by the same sense of shame, seeks reparation: the "esement" found in Malyne's bed.[68] John, after considering how he will be made fun of by his peers, finds similar reparation in bed with Simkin's wife.

Conclusion: The Fate of the Class Clown

The pranking of the lads, Willis noted, did not result in class advancement, but instead sealed their fates in the working class, but what of the students in Chaucer's tales? The least likely possibility is that they would remain at university, which "did not provide a permanent home for a learned *intelligentia*."[69] William Courtenay's first observation in his *Schools and Scholars in Fourteenth Century England* is that "the schools and courts of the fourteenth century impinged on one another, sometimes shaping the content of thought and letters," and he suggests that the ideal goal for most students was a career in London.[70] University graduates were particularly suited for a number of careers; Courtenay explains,

> The king, who drew many of his principal advisors, diplomats, and career administrators from the higher ranks of the clergy, found at universities a source of able and learned personal to fill offices in government and, not infrequently, vacancies in the episcopate.[71]

Because students were overwhelmingly clerks, at this time:

> the Church was simply a synonym for the professions. Nearly all the civil servants of the Crown, the diplomatists, the secretaries or advisers of great nobles, the physicians, the architects, at one time the secular lawyers, all through the Middle Ages the then large tribe of ecclesiastical lawyers, were ecclesiastics.[72]

Hence, "the average student at Oxford or Paris—however little he might be looking forward to priestly duties as the real work of his life—generally contemplated holy orders as his eventual destination."[73] Any career of note, however, whether in service to the church or state,

required a high-ranking patron, such as a king or other noble, or a cardinal or bishop.[74]

Without such a patron, prospects were severely limited, particularly if one did not complete a degree, which a substantial number of students did not. One cannot know what the future holds for the students Nicholas, John, and Aleyn, but if their propensity to prank is any indication, any distinction merited by academics is unlikely. The combination of lacking patronage, holding minor orders, and possessing some university education would make ordination into major orders, concluding with priesthood and a likely assignment in a rural parish, a probable eventuality. Such a result would place the former student in a situation not unlike what he had experienced at university. Rashdall laments, "a young man who took a country living or a parochial chaplaincy and devoted himself to the spiritual duties would inevitably have remained 'not dead but buried' for the rest of his days."[75] Similarly, G.G. Coulton describes the country parish priest as one who would have worked "in a village where those who could read anything whatever could probably be counted on the fingers of one hand, and where none even of those had ever read half a dozen volumes from beginning to end."[76] That is, retaining his status of clerk but having shed his status as student, such a priest would have still been in the midst of the town vs. gown conflict. Resentment over learning (or, at least, the reputation for it) as well as the clerical court privileges cited above remained. What is more, priests retained the same reputation for all the other clerkly vices. Indeed, in some analogues to *The Miller's Tale* and *The Reeve's Tale*, the corresponding roles of Nicholas, John, and Aleyn are priest and deacon, not student.

Apple questioned whether clowning resistances produced actual change or perpetuated class divisions. If one re-visions modern day conceptions of class clowning in Chaucer's depiction of students, it looks as though the answer is the latter. The figure of the class clown—with traits that transcend the vastly different worlds of medieval Oxford and Cambridge and modern day Hammertown—is seemingly ever present in classrooms, but stuck in class.

Notes

[1] Samuel Bowles and Herbert Gintis, *Schooling in Capitalist America: Educational Reform and the Contradictions of Economic Life* (New York: Basic Books, Inc., Publishers, 1976), 11.

[2] Two other major works, Christopher Jencks' *Inequality* (1972) and Pierre Bourdieu and Jean-Claude Passerson's *Reproduction* (1977), also brought forth this perspective.

[3] Michael Apple, *Education and Power* (Boston: Routledge & Kegan Paul, 1982), 95.

[4] Ibid., 95-97.

[5] Ibid., 96.

[6] Paul Willis, *Learning to Labor: How Working Class Kids Get Working Class Jobs* (1977; reprint, New York: Columbia UP, 1981), 126.

[7] Stanley Aronowitz, introduction to *Learning to Labor: How Working Class Kids Get Working Class Jobs*, by Paul Willis (1977; reprint, New York: Columbia UP, 1981), xi.

[8] Ibid., xii.

[9] Apple, *Education and Power*, 101.

[10] Willis, *Learning to Labor*, 3.

[11] Ibid., 127.

[12] Ibid., 127.

[13] Ibid., 128.

[14] Ibid., 128.

[15] Ibid., 39.

[16] Apple, *Education and Power*, 269.

[17] Ibid., 269.

[18] Sandra Damico and William Purkey, "The Class Clown Phenomenon among Middle School Students" (proposal, Annual Meeting of the American Educational Research Association, San Francisco, CA, April 19-23, 1976), 3.

[19] Jody Hobday-Kusch and Janet McVittie, "Just Clowning Around: Classroom Perspectives on Children's Humor," *Canadian Journal of Education* 27, no. 2-3 (2002): 201. Hobday-Kusch and McVittie cite Martin, W. B., & Baksh, I. J. (1995). The three studies dealing classroom management are as follows: J.J. Cohen and M.C. Fish, *Handbook of School-Based Interventions: Resolving Student Problems and Promoting Healthy Educational Environments* (San Francisco: Jossey-Bass, 1993); K.A. Condon and T.J. Tobin, "Using Electronic and Other New Ways to Help Students Improve their Behavior: Functional Behavioral Assessment," *Teaching Exceptional Children* 34, no. 1 (2001): 44-51; and D.B. Strother, ed., *Learning to Fail: Case Studies of Students at Risk* (Bloomington: Phi Delta Kappa, 1991). The one study Damico and Purkey found that examines humor is W.B. Martin and I.J. Baksh, *School Humour* (St. John's, NL: Memorial U of Newfoundland P, 1995).

[20] Michael Apple, introduction to *Late to Class: Social Class and Schooling in the New Economy*, eds. Michael Apple, George Noblit, and Jane Van Galen (Albany: State U of New York P, 2007), viii.

[21] Kim Condon and Tary Tobin, "Using Electronic and Other New Ways to Help Students Improve their Behavior: Functional Behavioral Assessment at Work," *Teaching Exceptional Children* 34, no. 1 (2001): 48.

[22] William Purkey, *Teaching Class Clowns (And What They Can Teach Us)* (Thousand Oaks, CA: Corwin Press, 2006), x.

[23] A.C. Spearing and J.E. Spearing, *The Reeve's Prologue and Tale with the Cook's Prologue and the Fragment of his Tale* (Cambridge: Cambridge UP, 1979), 9-10.

[24] Citations from Chaucer are from the third edition of *The Riverside Chaucer*, ed. Larry D. Benson (Boston: Houghton Mifflin, 1987). I.3190.

[25] I.4002.

[26] J.A.W. Bennett, *Chaucer at Oxford and Cambridge* (Oxford: Oxford UP, 1974), 12; I.289-90 and 298.

[27] I.3188.

[28] I.3987-8.

[29] I.3998.

[30] Jill Mann, *Chaucer and Medieval Estates Satire* (Cambridge, Cambridge UP, 1973), 75.

[31] Hastings Rashdall, *The Universities of Europe in the Middle Ages*, vol. 2 (Oxford: Clarendon Press, 1895), 604.

[32] Rashdall, 594-5.

[33] Ibid., 704.

[34] J. Burke Severs, "Chaucer's Clerks," *Chaucer and Middle English Studies in Honour of Rossell Hope Robbins*, ed. Beryl Rowland (Kent, OH: Kent State UP, 1974), 140-52, at 140.

[35] Austin Poole, *Medieval England*, vol. 2 (Oxford: Clarendon, 1958), 526.

[36] Bennett, 34.

[37] Spearing and Spearing, 54.

[38] I.4019.

[39] Bennett, 98.

[40] Willis, 109.

[41] I.4002-6.

[42] William Courtenay, *Schools and Scholars in Fourteenth Century England* (Princeton: Princeton UP, 1987), 378.

[43] Bennett, 7-8.

[44] Spearing and Spearing, 100.

[45] Bennett, 106-7.

[46] Spearing and Spearing, 35.

[47] Robert Ackerman, *Backgrounds to Medieval English Literature* (New York: Random House, 1968), 39.

[48] Ackerman, 40.

[49] Rashdall, 682.

[50] Huling Ussery, "How Old is Chaucer's Clerk?" *Tulane Studies in English* 25 (1967): 1-18, at 4.

[51] Mann, 77.

[52] Bennett, 82.

[53] Spearing and Spearing, 9.

[54] Bennett, 20.

[55] I.3455-6.

[56] I.3477-9.

[57] I.3477-8, 3491.

[58] See Bennett, 83.

[59] I.4049-54.

[60] I.4122-6.

[61] Spearing and Spearing, 104. For other comments on the implications of this insult, see Bennett, 84; William Woods, "Symkyn's Place in the 'Reeve's Tale,'" *Chaucer Review* 39, no. 1 (2004): 17-40, at 33; and Peter Brown, "The Containment of Symkyn: The Function of Space in the 'Reeve's Tale,'" *Chaucer Review* 14, no. 3 (1980): 225-36, at 233.

[62] Paul Willis, "Twenty-Five Years On: Old Books, New Times," *Learning to Labor in New Times*, ed. Nadine Dolby, Greg Dimitriadis, and Paul Willis (New York: RoutledgeFalmer, 2004), 167-96, at 174.

[63] I.3304.

[64] A similar argument is made by A. Booker Thro, "Chaucer's Creative Comedy: A Study of the 'Miller's Tale' and the 'Shipman's Tale,'" *Chaucer Review* 5, no. 2 (1970): 97-111, at 98; and V.A. Kolve, *Chaucer and the Imagery of Narrative: The First Five Canterbury Tales* (Stanford: Stanford UP, 1984), at 189, observes, "Nicholas has ample opportunity to lie with Alisoun without her husband's knowledge. It is the advantage of a lodger, the 'argument of herbergage,' but he chooses instead to earn her by means of a 'queynte cast,' a parodic restaging of Noah's preparations for the Flood. The difficult and elaborate game is invented for its own sake." See also Peter Goodall, "'Allone, withouten any compaignye': Privacy in the First Fragment of the *Canterbury Tales*," *English Language Notes* 29, no. 2 (1991): 5-15, at 13.

[65] Robert Hanning, "Telling the Private Parts: 'Pryvetee' and Poetry in Chaucer's *Canterbury Tales*," *The Idea of Medieval Literature*, ed. James M. Dean and Christian K. Zacher (Newark: U of Delaware P, 1992), 108-125, at 115.

[66] Jeffrey Baylor, "The Failure of the Intellect in Chaucer's 'Reeve's Tale,'" *English Language Notes* 28, no. 1 (1990): 17-19, at 17.

[67] I.4109-13.

[68] I.4193.

[69] Courtenay, 118.

[70] Ibid., xi and 118.

[71] Ibid., 142. Courtenay also notes, "The king was the single largest patron for ecclesiastical positions in England, and royal service (after the church) the second largest employer of Oxford graduates in the fourteenth century" (129).

[72] Rahsdall, 696-7.

[73] Ibid., 697.

[74] Courtenay, 119.

75 Rashdall, 697.

76 G.G. Coulton, *Medieval Panorama: The English Scene from Conquest to Reformation* (1938; reprint, New York: Norton, 1974), 148.

Jonson's Renaissance Romans: Classical Adaptation in *Sejanus*

Philip Goldfarb
University of Chicago

When Ben Jonson's *Sejanus* was printed in 1605, it was accompanied by a brief authorial preface "To the Readers." In this, Jonson emphasized his "truth of Argument," and his "integrity in the Story."[1] The text of the play itself is surrounded by marginalia referencing the classical sources Jonson used, which he specifies by edition: Justus Lipsius' 1600 Antwerp edition of Tacitus, a particular folio of Dio Cassius, and "For the rest, as Sueton[ius], Seneca.&c. the Chapter doth sufficiently direct, or the Edition is not varied."[2] The marginal references from these sources crowd the page, especially in the first act. They specify authors, chapters, and sometimes even specific pages or lines. They serve as a visible reminder of Jonson's scholarship, and of his fidelity to presenting "An Image of those Times," as one of the dedicatory poems of the volume suggests.[3]

The annotations are also a defense against any accusation that Jonson's play looked to its own time rather than the past. Such accusations might dog any Renaissance text—or indeed any text—but Jonson had particular reason to be concerned about *Sejanus*. In a conversation with a man named William Drummond in 1619, Jonson revealed that he was called before the Privy Council "for his Sejanus" by the Earl of Northampton and "accused both of popperie and treason."[4] It is unclear whether this accusation came before or after the play was printed. In either case, it is clear that Northampton saw something in the play with sufficient contemporary application to justify Jonson's appearance before the Council. Nothing came of the accusation, and

Jonson was not imprisoned. But the summons itself is a serious indicator that there was something in *Sejanus* with threatening implications for its own time.

Sejanus is both of these plays. It is simultaneously a learned piece of historical scholarship, translated at times almost verbatim from its sources, and a contentious, potentially dangerous play with contemporary resonances. One need not be Northampton to see that *Sejanus* has serious potential for application to Renaissance English circumstances. Yet neither can one read the 1605 *Sejanus* without noticing the conspicuous classical scholarship that went into its preparation. The question, then, is what makes a play so clearly indebted to its classical sources so open to topical interpretation.

In answering this, we must also account for the fact that the play, depending on exactly when it was written, performed, and read, bears multiple easily discernible contemporary applications. One specific suggestion that has been made is that *Sejanus* comments on the rise and fall of the Earl of Essex under Elizabeth I.[5] Another is that it refers instead to the first year of James I's reign, especially the treason trial of Sir Walter Raleigh.[6] It might seem somewhat strange that these two different topical allusions, to events under two different monarchs, could both be strongly present in this single text. This might in part be due to Jonson's claim that the play as printed in 1605 was altered from "that which was acted on the publike Stage" in 1603,[7] meaning that the play has in a sense two different dates of composition. But it also appears that there is something about the play that invites topical application in a way that is not tied to a specific series of events, but generally applicable to the period. *Sejanus* casts a wide net, and in some ways it is the very multiplicity of topical reference that makes the play potentially subversive.[8] As Peter Lake suggests, the "multiple, multivocal parallels and resonances" it contains avoid "simple one-to-one correspondences" between the narrative and contemporary events.[9] Yet at the same time, that multiple multivocality refuses to allow the potential for correspondences to dissipate. Even as critics remain uncertain on specific points, leading to, in Robert Evans' words, "strikingly different answers to a whole series of intriguing questions" about the play's political and topical implications,[10] the general point remains that, as Blair Worden has observed, Jonson's "preoccupations are as much English as Roman, as much contemporary as historical."[11]

I propose that this effect arises not despite Jonson's engagement with his classical sources, but at least partly because of it, through the ways in which Jonson contextualizes his adapted material. Particularly in the quarto, *Sejanus* appears as a kind of documentary mosaic, seemingly crafted out of individual lines and sections from various Roman histories (predominantly Tacitus) placed side by side until they create a whole. But this is not quite the case. There are large sections of the play that are not sourced, but rather Jonson's

direct invention,[12] and the chronological order of many incidents is changed. Through this approach, Jonson alters the context in which the events of the play appear. His method of engagement with Tacitus ensures that there is a strong Roman feeling to what Philip Ayres calls the "accidentals of Roman history" in the play,[13] on the one hand, and to the formal elements of Emperor, consuls, Senate, and tribunes on the other. But Jonson's Renaissance topicality comes to life between these two extremes, in the worldview of his characters. He portrays Romans doing Roman actions in Rome—but he gives them anachronistic minds.

I will here focus on two of the ways in which Jonson produces this effect. First, he makes explicit the Machiavellian motivations of Sejanus, Tiberius, and Macro through invented speeches, and alters the order and causation of certain events to emphasize the change. Second, he places ideas derived from Tacitus's own commentary on events in the mouths of his characters, displacing later thought about the relationship between rulers and subjects into the time of the play. Through these two changes, Jonson re-contextualizes the plot of *Sejanus* so that the historically accurate events that occur are understood within an anachronistic political world more recognizable to Renaissance Englishmen than Tiberian Romans. This in turn encourages topical interpretation of the action, even when the action itself remains rooted in the classical sources.

The shared Machiavellianism of Sejanus, Tiberius, and Macro is Jonson's invention. Tacitus' versions of them are deceitful, secretive, cunning, malicious, and power-hungry, to be sure. But they lack the premeditated dedication to rule by fear, rather than love, of the Renaissance English Machiavel–and their desire is for power more than for position. Jonson's characters, in contrast, when given the opportunity to explain themselves, opt for precisely the language of the Elizabethan stage Machiavel. Jonson's Tiberius asks Sejanus "Are rites/Of faith, love, piety, to be trod down?/Forgotten? And made vain?" (2.175-7)[14] Sejanus's reply, "All for a crown," (2.177) is wildly out of place in early imperial Rome, which still shunned the names and styles of kingship. Its proper home is on the English stage, with Tamburlaine's "sweet fruition of an earthly crown,"[15] or the future Richard III's "How sweet a thing it is to wear a crown."[16] Although directed to Tiberius, this response speaks more directly to Sejanus' own mind, and places him among such aspirers as Tamburlaine and Richard, who seek a crown by whatever means necessary. His willingness, whether in his own service or Tiberius', to pass over "nature, blood, and laws of kind" (2.169) in favor of "policy and state" (2.170) places him squarely in the mode of political expediency attributed to such characters—and to Machiavelli himself.

This moment also separates Jonson's Sejanus from Tacitus'. Jonson cites no classical sources between Tiberius' request that Sejanus sit down and the point at which their conversation turns from generalities about political conduct to specifics about Agrippina.[17] This is not accidental. Jonson here gives his Sejanus an explicit statement of motivation and approach that sets him apart from Tacitus' version of the man, whose motivations remain unvoiced and reveal themselves over the longer period of his life. This means that all Sejanus' plots throughout the play receive a dramatic unity of purpose that they lack in Tacitus. For example, in the play, the trials of Silius and Cordus are consecutive, stemming both from Sejanus' (and Tiberius') desire to destroy the Germanicans. In Tacitus, Silius' trial stems from that source— although unlike in Jonson, there is some truth to the allegations[18]—but no such explanation is given for Cordus' trial, which comes later and is associated with no greater cause.[19] The condensation of these two separate incidents into one and their association with a single motivating cause demonstrate Jonson's approach to all of Sejanus' intrigues. They are thrown together under the Machiavellian rubric of the desire to consolidate power and eliminate one's enemies.

Tiberius too undergoes both a change and a clarification of motivation in the transition between source and play. Jonson's Tiberius tells Sejanus "We can no longer/Keep on our mask to thee, our dear Sejanus;/Thy thoughts are ours, in all, and we but proved/Their voice, in our designs." (2.278-81) In the context of Sejanus' advice in that scene, this tells us that Jonson's Tiberius is just as amoral and power-hungry as Sejanus, and perhaps more cunning. This reverses the meaning of the Tacitus that Jonson cites to support it. His marginal note is a Latin tag, derived from Tacitus, that reads (in Tom Cain's translation) "he entangled Tiberius by his manifold arts, so that one who was inscrutable towards others became to him alone incautious and open."[20] But that is not what Jonson's Tiberius is doing in this moment. Because of the particular previous statements with which Tiberius is agreeing, which include Sejanus' declaration of Machiavellian intent, these lines reveal instead that Tiberius is as much of a plotter as Sejanus. If Jonson had not inserted those statements earlier in the scene, Tiberius' claim that "We can no longer/Keep on our mask" would indeed show the openness indicated by the Tacitean reference. But their presence means that instead Tiberius' next line—"Thy thoughts are ours, in all"—reverses the claim of openness to one of mutual calculation. Tiberius does not reveal himself because he has been duped by Sejanus. Instead, he does so in the manner of one con-man showing another how the scam was done with a wink and an implicit admonition to pay closer attention next time. It marks him as another operator, just like Sejanus—an

implication that is proven correct in the trial of Silius and in Sejanus' own downfall.

Although Macro does not share in the scene between Sejanus and Tiberius, he is given his own declaration of Machiavellian principle in Act 3. His is not the style of Machiavellianism that aims to put itself on the seat of power, but it is equally amoral—and equally unfound in Tacitus. Macro declares that he is willing to do anything to rise in the state, and do it to anybody:

> Were it to plot against the fame, the life
> Of one with whom I twinned; remove a wife
> From my warm side, as loved as is the air;
> Practise away each parent; drawn mine heir
> In compass, though but one; work all my kin
> To swift perdition; leave no untrained engine,
> For friendship or for innocence; nay, make
> The gods all guilty: I would undertake
> This, being imposed me, both with gain and ease.
> The way to rise is to obey and please. (3.726-34)

In this Macro reflects the same perspective Sejanus invoked earlier, but with a slightly lower aim in mind: simply "to rise," rather than to gain a "crown." Yet despite that perhaps lesser goal, he nevertheless follows in the path of the Machiavel, willing to do anything required to achieve his ends, even if it necessitates the devastation of all around him, the breaking of all bonds, and the abandonment of all virtue: "He that will thrive in state, he must neglect/The trodden paths that truth and right respect." (3.735-6) It is worth noting here that Cain has identified a direct echo of Machiavelli himself in these lines, from *The Prince*.[21] And again, although Jonson's Macro reflects Sejanus, Tiberius, and Machiavelli, he does not reflect the Tacitean original. Jonson directs us to "De Macrone, et ingenio eius, consul. Tactit. Ann. lib. 6.," (consult Tacitus' *Annales* book 6 about Macro and his nature).[22] What we find there is much weaker than what Jonson has provided. Tacitus' Macro is a social climber, one who "turned his backe to the West, and looked alwaies toward the sun-rising."[23] Suggestively, he is also described as "being chosen to oppresse Seianus bicause he was woorse than he," and therefore having "afflicted the common-wealth with greater calamitie" than Sejanus.[24] But there is no indication in Tacitus of how Macro was worse than Sejanus, or what exactly he did in his social climbing, since the section of Tacitus treating directly on the fall of Sejanus is lost.[25] This in turn means that the source Jonson cites gives little to no direct support for his choice to make Macro a

Machiavel, except insofar as Jonson has already changed the character of Sejanus to make him one as well. The particular things Macro suggests that he would do, and his view on how the world works, are derived not from Tacitus, but from Machiavelli as understood in the English stage tradition.

The fact that Jonson's reference for Macro before Sejanus' death comes from the *Annales* book 6, well after the death of Sejanus in book 5, is suggestive of Jonson's other methods in adapting Tacitus into *Sejanus*, besides simple textual insertion. While it is less significant in the case of Macro, for whom the most relevant part of Tacitus is missing, Jonson re-orders and re-works Tacitean material elsewhere to emphasize Sejanus' Machiavellian nature. This is particularly evident in the treatment of Sejanus' involvement with Livia, the wife of Tiberius' nephew Drusus. In Tacitus, although Sejanus intends to work his way into Tiberius' good graces by removing his family from them, his quarrel with Drusus specifically has a discrete beginning. Sejanus was initially "greatly incensed" against Drusus because of a specific quarrel in which Drusus, who was easily enraged, "bent his fist to strike Seianus; and he his to saue himselfe," at which point "Drusus dasht him on the mouth."[26] In the aftermath of this unfortunate punch, Sejanus decided that the best way to be revenged was "to addresse himselfe to Liuia Drusus wife," and convinced her, by "counterfeiting an ardent and burning loue," to help him poison Drusus.[27] The Livia plot thus serves as a resolution of the pre-existing quarrel between Drusus and Sejanus, itself a result of Drusus having struck Sejanus in his rage.

Jonson alters this chain of events in a manner that obscures the reasons behind Sejanus' desire to start his campaign against Tiberius' family with Drusus. We first see Sejanus plotting to seduce Livia in order to "work out/His secrets, who, thou knowest, endures thee not:/Her husband, Drusus; and to work against them." (1.370-2) This may be related to the fact that only later, after Tiberius has addressed the Senate, do Drusus and Sejanus meet, quarrel, and fight. (1.560-575) Jonson follows Tacitus (as he notes in the margin) in having Drusus strike Tacitus and not the other way around,[28] but in doing so after Sejanus has already begun his plot against Drusus' life, he alters the way that we see Sejanus' mind work. The difference is flagged by Sejanus' admission after the quarrel that "What was my practice late I'll now pursue/As my fell justice. This hath styled it new." (1.580-1) Jonson's Sejanus begins with "practice" and plotting, only attaching to it the idea of vengeance or justice after the fact. It is interesting to note here as well that Jonson does not provide a marginal references for either solitary speech by Sejanus, even though the plot against Drusus through Livia is otherwise frequently annotated in the marginal commentary.[29] In this way Jonson subtly highlights the fact that his Sejanus is not primarily concerned with avenging a slight, but with a larger set of political plots to which the slight itself merely lends an *ex post facto* excuse—

and that in this he diverges from Tacitus' version of the man. In this way, Jonson expresses his Sejanus' Machiavellian obsession with power politics to the exclusion of the Tacitean Sejanus' interest in his own personal honor. This is similar to the aforementioned change in the trial of Caius Silius, who is convicted on entirely trumped-up charges in *Sejanus*, but was guilty of at least some of those charges in Tacitus.[30] Again, any motive beyond power politics is pushed aside in favor of a cynical Machiavellianism.

But Sejanus, Tiberius, and Macro are not the only characters that Jonson shifts away from their original worldview in Tacitus in the direction of one more recognizable to a Renaissance audience. Their Germanican opposition undergoes a similar change, albeit through different means. In their case Jonson transforms them into supporters of a constitutional empire modeled on English lines. Ayers has done excellent work in demonstrating the presence of "Jonson's conception of the Augustan 'constitution'" in the play, in particular the obsession with the proper line of descent and the establishment of ultimate power in a single duly constituted individual.[31] He points us to the Germanicans' desire that "The name Tiberius,/I hope, will keep, how'er he hath foregone/The dignity and power" (1.244-6) and their concern that it descend, on his death "it comes to Drusus. Should he fail/To the brave issue of Germanicus," (1.247-8) along the proper lines of primogeniture. This is not in Tacitus, for whom Drusus and Germanicus' children are significant less as direct heirs and more as individuals who might be expected to have some influence on the state during their lives. In Tacitus, it matters more that "Caesars house [is] full" and can provide fully grown men to serve than what the lines of inheritance might be.[32] Drusus is significant because "his [Tiberius'] sonne being aliue, he had another coadiutor in the Empire," not because of what would happen after his death.[33] As Ayres points out, Jonson introduces the concern about inheritance to the play, and significantly puts it in the mouths of men who were, in Tacitus, the last of the republicans. He does this because he has replaced what Ayres calls the "flexible quantity"[34] of Tacitus' Tiberian empire with a more constitutional empire modeled on the later Roman empire and the English state. In doing so he imagines a founding moment, of which he has Sabinus, one of the Germanicans, speak: "when the Romans first did yield themselves/To one man's power, they did not mean their lives,/Their fortunes, and their liberties should be/His absolute spoil, as purchased by the sword." (4.167-70) The discussion in which this comes up is about the relationship between the authority of the monarch and the duty of the subject—a familiar topic to Renaissance English ears, but not to the Roman mouths of this period. Jonson does not cite Tacitus for this moment, nor for the immediately preceding (and properly Renaissance) claim that "no ill should force the subject undertake/Against the sovereign." (4.163-4) But the

sentiment is derived from Tacitus, although it is not found in the thoughts of any character within the Tacitean narrative. Instead, it comes from Tacitus' own commentary on his story, where he apologizes for writing down things that "will seeme of small moment, and not worthy the writing."[35] He then explains, from his vantage point in the second century C.E., that "the state being now changed: and the regiment consisting in one alone; it shall be conueient to note those things, which vnto that forme of gouerment doth best appertaine."[36] It is this Tacitean aside that Jonson dramatizes in the discussion between Sabinus and Latiaris, and the certainty he shows that there was an Augustan constitutional change derives from Tacitus' certainty that the state has "now changed." But where Tacitus leaves open the possibility of gradual change, and takes the Tiberian example as a past, partial one oriented towards a "now" located in the second century, Jonson places the change all at once in the moment of Augustus' ascension, looking to a Tiberian present. This enables his characters to discuss the issues of their own day from a perspective borrowed from the somewhat later empire under which Tacitus wrote: a perspective proper to a more lineal, explicitly monarchical style of government, and thus all the more applicable to Renaissance England. By adapting Tacitus' personal perspective into his characters' mouths, Jonson separates them from their own time and positions their discussion in a manner that makes it more relevant to his own.[37] Tacitus' perspective is a wedge with which Jonson is able to open up the play to a version of monarchism otherwise absent from the story: one that reflects views on obedience and inheritance that would have been highly recognizable to a Renaissance English audience.

These two techniques—the introduction of Machiavellian motivations and the use of Tacitus' self-commentary—allow Jonson to distance his characters' worldviews from what he found in Tacitus, while retaining the details of action that he cites from Tacitus and others. In this way, events such as Drusus' death by Sejanus' means, Tiberius' trapping of Sejanus, and the tribulations (and literal trials) of the Germanicans all follow their classical originals in many details, but still seem applicable to Renaissance England, because they happen within a world whose self-conception often mirrors Renaissance England. Through this, Jonson is able avoid having "later Times" be directly "in some speech enweau'd," as one of the dedicatory poems to the quarto *Sejanus* has it,[38] while simultaneously speaking directly to such times throughout the play. No single speech, action, or event need be directly equated with a contemporary equivalent, and yet it cannot be doubted that, as Wayne Chernaik has noted, "there are passages in *Sejanus* that might have made James I and prominent courtiers distinctly uncomfortable."[39]

This is the careful balancing act of *Sejanus*. The plot and action of the play are deeply indebted to their classical sources, and proclaim that debt openly and proudly. Yet beneath that trumpeting of classical scholarship there is the persistent whisper of the Renaissance. The characters who breathe the Roman atmosphere, fashioned from learned marginal annotations and the name-dropping of classical religious and political terms, do not think like citizens of Tiberian Rome. The explicit Machiavellianism of the villains and the lineal constitutional monarchism of the Germanicans both derive from a type of Renaissance thought absent from Jonson's sources. Instead, they speak to the world of the audience: the world of Renaissance England.

Notes

[1] Ben Jonson, *Sejanus His Fall* (London: G. Elld, for Thomas Thorpe, 1605), Q2r. I have omitted italics in my quotations, but retained Jonson's capitalization.

[2] Ibid., Q2v.

[3] Ibid., A2r.

[4] *Ben Jonson*, edited by C. H. Herford and Percy Simpson, volume 1 (1965; Oxford: Clarendon Press, 1925), 141.

[5] A. R. Dutton and Matthew Wikander have both explored this idea, Wikander at some length. A. R. Dutton, "The Sources, Text, and Readers of 'Sejanus': Jonson's 'Integrity in the Story,'" *Studies in Philology* 75, no. 2 (1978), 195-7; Matthew Wikander, "'Queasy to be Touched': The World of Ben Jonson's 'Sejanus,'" *The Journal of English and Germanic Philology* 78, no. 3 (1979), 345-357.

[6] Philip J. Ayres goes into some detail about this possibility in the editorial apparatus of his 1990 edition of *Sejanus*, reprinted in 1999, updating work he published separately in the early 1980s. Philip J. Ayres, "Introduction," *Sejanus His Fall*, ed. Philip J. Ayres (1990; repr. Manchester: Manchester UP, 1999), 17-22.

[7] Jonson, 1605, Q2v.

[8] See Claude J. Summers and Ted-Larry Pebworth, *Ben Jonson Revisited* (New York: Twayne Publishers, 1999), 113-4 for a good summary of the potential implications of various topical references in the play.

[9] Peter Lake, "Ben Jonson and Roman (Catholic) virtue," *Catholics and the 'Protestant Nation,'* ed. Ethan Shagan (Manchester: Manchester UP, 2005), 130.

[10] Robert C. Evans, "*Sejanus*: Ethics and Politics in the Early Reign of James," *Refashioning Ben Jonson: Gender, Politics and the Jonsonian Canon*, ed. Julie Sanders, et al. (New York: St. Martin's Press, 1998), 73.

[11] Blair Worden, "Ben Jonson and the Monarchy," *Neo-Historicism: Studies in Renaissance Literature, History, and Politics*, ed. Robin Headlam Wells, et al. (Cambridge: D. S. Brewer, 2000), 73.

[12] Ayres posits that at most a quarter of the play is directly derived from its sources by translation or paraphrase. Even if much of the rest of the play is classically inspired, it lacks the direct connection to the primary sources implied by the marginalia. Ayres, 11.

[13] Ayres, 30.

[14] All citations to the play text itself are from Ben Jonson, "Sejanus His Fall," ed. Tom Cain, *The Cambridge Edition of the Works of Ben Jonson*, volume 2 (Cambridge: Cambridge UP, 2012), 211-391. I will continue to cite the 1605 quarto version for Jonson's marginal references.

[15] Christopher Marlowe, "Tamburlaine the Great, Part I," *Doctor Faustus and Other Plays*, ed. David Bevington and Eric Rasmussen (Oxford: Oxford UP, 1995), 2.7.29.

[16] William Shakespeare, *King Henry VI, Part 3*, Arden Third Series, ed. John D. Cox and Eric Rasmussen (London: Arden Shakespeare, 2001), 1.2.28.

[17] Jonson, 1605 *Sejanus*, D3r-v.

[18] See Tacitus, 95-6.

[19] Ibid., 100-101.

[20] Jonson, 2012 *Sejanus*, 279n.22. For the original Latin see Jonson, 1605 *Sejanus*, D4v.

[21] Jonson, 2012 *Sejanus*, 322.

[22] Jonson, 1605 *Sejanus*, H1v.

[23] I have used the 1598 Richard Greneway translation, to which Jonson owed an unacknowledged debt in *Sejanus*. Tacitus, *The Annales of Cornelius Tacitus*, trans. Richard Greneway (London: Arn. Hatfield for Bonham and John Norton, 1598), 138.

[24] Ibid., 139.

[25] In Greneway's excellent phrasing, "there wanteth very much of the story in this place, which hath perished through time." Tacitus, 118.

[26] Ibid., 89-90.

[27] Ibid., 90.

[28] Jonson, 1605 *Sejanus*, C4v.

[29] See Jonson, 1605 *Sejanus*, C2r and C4v, and compare both B4v-C1v and D1r. Also note the numerous marginalia on C4v to the Drusus-Sejanus quarrel, which cease as soon as Drusus exits and Sejanus speaks alone onstage.

[30] See Tacitus 95-6. The accusation of personal gain appears to be true, although the larger treason charge is invalid.

[31] Ayres, 34.

[32] Tacitus, 89.

[33] Ibid., 91.

[34] Ayres, 35.

[35] Tacitus, 100.

[36] Ibid.

[37] Dutton identified a similar technique, though to a slightly different effect, in Jonson's attribution of Tacitus' reservations about Agrippina to Sejanus' character. Dutton, *Sources*, 186. There Jonson uses re-attribution of Tacitus' opinions to discredit them by putting them in the wrong mouth; here he uses them to give them greater impact by revising characters' motivations to fit them.

[38] Jonson, 1605 *Sejanus*, A3v.

[39] Wayne Chernaik, *The Myth of Rome in Shakespeare and His Contemporaries* (Cambridge: Cambridge UP, 2011), 117.

Beyond Myth: Two Adaptations of *Don Quijote* for a New Millennium

Galina Bakhtiarova
Western Connecticut State University

Since its first appearance in 1605, Cervantes's *Don Quijote* has offered itself to an infinite number of adaptations in all forms of art. The lengthy list of these works includes drawings, paintings, film, ballet, opera, music, cartoons, comic books and video games, among other genres. The first ballet based on *Don Quijote* was performed at the French court in 1614, even before the second part of the novel was published in 1615. The impressive and incomplete list of composers who have written music inspired by *Don Quijote* includes Purcell, Conti, Rameau, Caldara, Telemann, Martini, Piccini, Paisiello, Salieri, Donizetti, Mercadante, Mendelssohn, Minkus, Massenet, Falla, Richard Strauss, Henze, Frazzi, Fénelon, Zender, Leigh, Halffter, Turina, Marco, and Sotelo. Most of these composers were not from Spain and never even set foot there. Given the encyclopedic scope of the novel and the mythological status that its protagonist has acquired over the centuries, opera and musical pieces tend to be based on certain episodes or even on short novellas inserted into Cervantes's narrative. Manuel de Falla's chamber opera *El retablo del Maese Pedro,* first performed in 1923, is perhaps the most renowned Spanish work in this vein. Some adaptations, such as the musical *Man of La Mancha* (1972) by Mitch Leigh based on Dale Wasserman's TV play, intertwined the fictitious life of Cervantes with episodes from the novel. Among opera adaptations, Massenet's 1910 *Don Quichotte* composed for the great Russian bass Feodor Chaliapin stands out. The libretto by Henri Cain was shaped along the lines of Jacque Le Lorrain's *Le chevalier de la longue figure*, itself an adaptation to stage that premiered in the Parisian Théâtre Victor-Hugo on 3 April 1904. In this *fin de siècle* fantasy that had very little to do with the novel, La Mancha became an exotic picturesque and lively space and its inhabitants courted the rich and elegant Dulcinée. In Act I Don Quichotte serenaded Dulcinée with a mandolin. Dulcinée demanded that Don Quichotte fetch her a pearl necklace stolen by bandits, a twist reminiscent more of Alexandre Dumas *père* than of

Cervantes. Don Quichotte obeyed, followed the bandits, converted them with prayer, obtained the necklace, and finally blessed the bandits. Don Quichotte fell asleep and dreamt of taking Dulcinée to an island as his bride. Upon his return Dulcinée rewarded him with an embrace for bringing back her necklace, yet when he proposed marriage he was mocked. In Act V Don Quichotte died invoking a star, which he thought was Dulcinée. As Massenet's biographer Demar Irvine puts it, Don Quichotte is "an idealist who preaches good and justice," yet he is mocked and alienated.[1] In his 1947 "Nota sobre el *Quijote*," Jorge Luis Borges laments the transformation of Don Quijote from a literary character into a popular myth and notes that this transformation, rise or fall to a mythical status, "asciendan (o decaigan) a mitos," is indebted both to the author and to the illustrator.[2] Borges compares Don Quijote in the popular imagination to such a disparate group of characters as Sherlock Holmes, Chaplin, Mickey Mouse and Tarzan. Arguably, two recent adaptations of *Don Quijote* to opera highlighted the universality of Borges's approach.

In 2000, Spain's two major opera houses, El Teatro Real in Madrid and Gran Teatre del Liceu in Barcelona marked their reopening after long renovations by producing two new operas that invoked Cervantes's novel in their title. Commissioned by Spain's Ministry of Culture, the opera *Don Quijote* premiered at the Teatro Real in Madrid in February of 2000. It was composed by Cristóbal Halffter to the text by Andrés Amorós and directed by legendary German stage designer and director Herbert Wernicke. Unfortunately, no recording or DVD of this production is available. Confined to the opera house, Wernicke's imaginative staging of *Don Quijote* in itself is already a myth. The director died unexpectedly in 2002. The proponent of the opera's revival Gerard Mortier who was the Artistic Director of the Teatro Real from 2008 to 2013 is also deceased. It is not clear at this point if the opera will be revived at the Real or elsewhere. A studio recording of this one-act opera performed by the Orquesta Sinfónica de Madrid and the Coro Nacional de España under the direction of Pedro Halffter Caro was released in 2004, therefore I will mostly reference the text that comes with the two CD set and some available images.

Halffter treats *Don Quijote* as a myth, which is highlighted in the subtitle: *Ópera en un acto sobre el mito cervantino*, a one-act opera based on the myth by Cervantes. According to a further explanation in the booklet accompanying the CD in Spanish, German, English and French, the opera is "based on Miguel de Cervantes and other Spanish poets, on a dramatic idea of Cristóbal Halffter."[3] The opera perhaps intentionally lacks dramatic structure and consists mostly of monologues. As Spanish critic Gan Quesada points out, "Cristóbal Halffter has repeatedly expressed his opposition to the Classical-Romantic and veristic model prevalent in the usual repertoire, which he had turned into a negative reference for his own conception of staged music."[4] The cast of characters include Cervantes, Dulcinea, Aldonza, Narrators I, II and III, Don Quijote, Inn-Keeper, Pages I and II, Maids, Sancho, Niece, Nurse, Barber, Bachelor, Priest and the Chorus. The text intertwines verses from Spanish poetry that include Medieval Spanish-Arabic *kharja*s, poems by Jorge

Manrique, San Juan de la Cruz, Antonio Machado, Jorge Guillén and Miguel de Unamuno, among other implicit allusions and evocations. The narrative spans from Cervantes's reflection on the nature of love, death and passion in Scene I to the mock knighting of Don Quijote in Scene III by the Inn-Keeper; from an obligatory fight with the Giants-Windmills in Scene IV to the death of both Don Quijote and Cervantes in Scene VII. However it is not the action or lack of it, but a reflection on Spanish literary and philosophical discourse at a time of digital media that the opera is concerned with. The stage set was framed on three sides by oversized folios with Cervantes's writing on them. The dominant element on the stage was a gigantic pyramid compiled of books. In the finale, the books were spectacularly destroyed by fire, a twist that brought together Cervantes's story of saving Don Quijote from madness by his well-wishing friends and the burning of books seen so many times over recent and remote history.

According to its authors, the opera *D.Q. Don Quijote en Barcelona* was conceived through a simultaneous collaboration between the artistic team of La Fura dels Baus, the composer José Luis Turina, and writer Justo Navarro. As José Luis Turina put it, "in creative terms it belongs equally to La Fura dels Baus, Justo Navarro and the author of these lines, no order of priority being implicit in the order of mention."[5] La Fura dels Baus started as a street theater in the late 1970s and evolved into a creative entity with its own language, *lenguaje furero*, with music, movement, the use of natural and industrial materials, and broad use of contemporary technologies and media. Musical support employed by La Fura in its performances ranged from symphonic orchestras to car and washing machine engines. Among Fura's acclaimed projects were the opening of the 1992 Barcelona Olympic Games, whose subject evolved around the myth of Hercules and the founding of Barcelona, and the recreation of Goya's *Disasters of War* etchings in Carlos Saura's film *Goya in Bordeaux* (1999). Their operatic ventures prior to *D.Q. Don Quijote en Barcelona* were *Atlántida* (1996) by Manuel de Falla, *The Martyrdom of St. Sebastian* (1997) by Claude Debussy, and *The Damnation of Faust* (1999) by Héctor Berlioz. In 2009 La Fura produced Richard Wagner's *Ring of the Nibelungs* at the new opera house in Valencia to critical acclaim. *D.Q. Don Quijote en Barcelona* was one of the first opera productions by La Fura dels Baus and arguably laid an artistic and technological foundation for their future forays into the world of opera.[6]

Different in their scope, creative process and approach to Cervantes's novel, *Don Quijote* by Halffter and *D.Q. Don Quijote en Barcelona* were united by a common preoccupation with the mythological status of Cervantes's protagonist and a shared anxiety associated with the loss of cultural values, such as literature and books, in the era of technology at the advent of the new millennium. The creators of *D.Q. Don Quijote en Barcelona* took full advantage of emerging technologies. The DVD of the production was released soon after its debut. In the months leading up to the premiere, an interactive web site was launched, at which *internautas*, a Spanish name for web users, could contribute

to the score through the use of special sound design software. As Carlos Padrissa, one of the directors of La Fura del Baus, stated, he wanted "music of the show to be composed through the Internet by cyber composers around the world."[7] Collective web composing was a clear attempt at attracting young audiences and designing new operatic experiences in the digital age.

The production of operas invoking Cervantes's novel almost simultaneously at two reinvented opera houses can be seen as a sign of a continuous search for Spanish musical and operatic identity. The timing of these two productions and the spaces where they took place were highly emblematic. The year 2000 brought with it multiple anxieties in the age of computerization as well as the anticipation of change associated with the technology of the future. Coincidentally, Spain's two main opera houses, the Teatro Real in Madrid and El Gran Teatre del Liceu in Barcelona chose operas based on *Don Quijote* shortly after their reopening and remodeling following major disasters. Teatro Real owes its name to the initial patronage of the Spanish Queen Isabel II who commissioned it in 1850, and the current patronage of the Royal Family. The most successful years of this opera house were between 1850 and 1925. In 1863 Verdi himself produced his new opera *La Forza del Destino*, based on a play by Spanish romantic author Ángel de Saavedra, better known as Duque de Rivas. In 1925 the opera house was closed because of damage caused by the construction of the Madrid metro. It reopened in 1966 as a concert venue and underwent major remodeling in the 1990s reopening again in 1997. It praises itself on being a state of the art opera house, yet because the auditorium was preserved following the original nineteenth-century design, there are many seats with poor or null visibility. For those who cannot see the stage, the action is projected onto jumbo screens on the sides of the auditorium.

Barcelona's landmark Gran Teatre del Liceu was built with funding by subscription of patrons in 1847. Over the turbulent and prosperous nineteenth century, Liceu became an emblem of the opulence of the Barcelona bourgeoisie and the center of its social life. It burnt to the ground twice, in 1861 and in 1994. The devastating fire of 1994 caused enormous damage, yet the rebuilding allowed for expansion and innovations in theater technology. The façade on Barcelona's famous boulevard Las Ramblas and the auditorium were rebuilt to their initial splendor. *D.Q. Don Quijote en Barcelona* was designed to take full advantage of new theater technologies available in the rebuilt Liceu at the turn of the century and a new millennium. It does not come as a surprise that the DVD *D.Q. Don Quijote en Barcelona* starts with an indulging panoramic view of Liceu's auditorium in all its red-velvet and gold splendor.

As the authors explained in multiple interviews and a booklet accompanying the DVD, their intention at creating the opera was to use parody in the same way as Cervantes used the parody of chivalry novels that were either recognized by those who knew them, or were lost on those who did not. There are several instances of musical evocations in the score that include Wagner's *Parsifal*. It was a tribute to the first performance of this opera

outside of Bayreuth that famously took place at the Liceu at midnight on December 31, 1913, as soon as Wagner's ban on producing it elsewhere expired. Manuel de Falla's *El retablo del Maese Pedro* is referenced for the obvious reason of being the most celebrated work based on *Don Quijote* by a Spanish composer, according to Turina.[8]

The title of the opera *D.Q. Don Quijote en Barcelona* alluded to the final episodes of Cervantes's novel, when the knight errant and his squire arrived in Barcelona, the one and only urban space in the novel. All other episodes of Cervantes's narrative take place in rural settings, villages and the like. Barcelona impresses Don Quijote as a seaside city and a powerful printing center. It is here that Don Quijote sees a maritime battle and a printing press for the first time in his life. It all happens towards the end of the novel, and it is in Barcelona that Don Quijote is defeated by the Knight of the White Moon, his neighbor Sansón Carrasco who is on a mission to save Don Quijote from his own folly and return him home.

Acts I and II of the opera took place in a space and time which had very little to do with Barcelona, or Cervantes's novel for that matter. Act I was set in a faraway future and an unexpected space: the year 3014 in Geneva. Act II was even more dislocated: 3016 in Hong Kong. In Act III the audience was invited to be part of an "Intercontinental Congress" dedicated to the four-hundredth anniversary of Cervantes's novel, which took place in Barcelona in 2005. This was a parody in itself of what one can call "metaquixotic"— everything written, created and said about Cervantes's novel in the last four hundred years. The placement of this "Intercontinental Congress" in Barcelona arguably pointed to a special place that the Catalan capital strives to occupy as a major cultural center of the Mediterranean.

According to the authors' summary of the plot:

> Each act of *D.Q. Don Quijote en Barcelona* has different settings; three settings and three perceptions of reality and its mutations. Three fictions containing subtle allusions to the literary landscapes of Cervantes's *Don Quijote De La Mancha.* The first two acts take place in the same period, in some far-off future age: In Geneva (a virtual auction room connected to a time machine) and Hong Kong (an exhibition of monsters, on top a skyscraper in the 31st century). The third is set in Barcelona in 2005, during a conference on Don Quixote and his Centenary: the background is the Rambla, the place chosen to commemorate Don Quixote and his adventures, real and imaginary.[9]

The literary space evoked in Act I of the opera was La Mancha, where most of Cervantes's novel took place, and whose everyday banality the protagonist rejected by choosing to live in the imaginary world of chivalry novels. Bored by the reality surrounding the life of a poor rural hidalgo,

Cervantes's hero believed that he was the protagonist of his favorite stories, and left his home in search of adventures *ad mayorem* glory of the imaginary Lady of his Dreams, the unattainable Dulcinea. In the opera, the landscapes of La Mancha where nobody understood the mad hidalgo were transformed into a virtual auction house in Geneva in the year 3014. Here, too, nobody understood or even knew him. As explained in the plot summary:

> Geneva in the year 3014 is equally commonplace but, as in works of science fiction, it turns into a caricature of our civilization's future: a world that has become an auction room in Geneva, a leading financial centre, where no one reads and culture has become an object of desire for ignorant wealthy who aspire to possess it without understanding.[10]

Geneva is also a recognizable centre of the watch industry, and a displacement in time became the driving force of the dramatic action.

Video projections, a staple in La Fura's productions ever since, were used as a backdrop for the action or as a way to highlight the appearance of a character. When the curtain rose to the sounds of the prelude, a video projection invoked travel in space. Gradually, one started distinguishing everyday objects floating in space above the stage, such as a motorbike and a chandelier, a refrigerator, and finally, metal constructions resembling chairs descended carrying actors from high above the stage and continued floating in space.[11] The whole setting was a parody of familiar science fiction films about time and space travel. Yet, despite the parodying intention and all of the technical and artistic innovation, *D.Q. Don Quijote en Barcelona* in its own way reinvented the aesthetics of *fin de siècle* exoticism predominant in the nineteenth century French and Italian fantasies on Spanish themes in the vein of Bizet's *Carmen* and Massenet's *Don Quichotte*. For its geopolitical separation from Europe by the Pyrenees, Spain became a beloved background for romantic operas with their exotic gypsies and displaced and alienated noble heroes, such as Verdi's Don Carlo from the opera of the same name, Manrico from *Il Trovatore,* Don Álvaro from *La Forza del Destino* and Bizet's tragic anti-hero Don José from *Carmen.*

Alienation is a dominant theme in *D.Q. Don Quijote en Barcelona* from the very beginning. It first takes the form of a book that in the year 3014 becomes an exotic and mysterious object: "You put your eyes on it, and a voice that is not yours, that comes from another time and another place speaks inside you."[12] The book is searched for in space by a marvelous time machine called "Locator of Antique Wonders of Time." Time and space are fused by the evocation of Geneva's centuries-long fame for watch-making. Time is dangerous, and the time travelers must protect themselves from its devastating effects. The auctioneer is not only a specialist in time, he and his company are the creators of time. By retrieving objects from the past, the time machine, a product of the acclaimed Geneva watch industry blurred the borders between

time and space, in the same way as in Cervantes's novel the protagonist's quest for adventure blurred the borders between reality and fiction, between the past, present and future.

In a technological glitch, the product of the near-perfect Swiss time industry retrieved the character of Cervantes's novel instead of the book. Don Quijote emerged from a gigantic video projected clock dial. At this point he believed that he was entering the cave of Montesinos. As the composer José Luis Turina put it, *D.Q. Don Quijote en Barcelona* "is nothing else than the story of the true events that Don Quixote encountered in the cave of Montesinos put to music: believing he is entering the cave, Don Quixote is, actually, entering in an auction room in Geneva, in some distant future." [13] In Cervantes's novel, the protagonist descended into a mysterious cave in La Mancha from where he reemerged within less than an hour. Yet he told his companions that he had spent at least three days and nights there, and had met famous knights, enchanted damsels, and his beloved Dulcinea. His realistically thinking squire Sancho Panza refused to believe Don Quijote's story, and even Cervantes treated it with ambiguity calling it "apocryphal." When Don Quijote was pulled out of the cave he was fast asleep, and it took Sancho and a student who accompanied them quite a while to wake him from his dream. The episode in the cave of Montesinos blurs the borders between dream and reason, fantasy and reality, which is, of course, a major preoccupation of the Spanish Baroque. *D.Q. Don Quijote en Barcelona* approached this conflict with a postmodernist wink. Don Quijote is an alien, a monster, a mutant from another time and space, whose place is in a Garden of Monsters and Mutants in Hong Kong in the year 3016 where we find him in Act II.

In Cervantes's novel, the second space beyond La Mancha is the castle of a learned Duke and Duchess in Aragon. The hosts pretended that Don Quijote was a knight errant and played numerous jokes at his expense for their own amusement. These adventures were described in Part II of the novel that was published in 1615, ten years after Part I. In a stroke of genius, Cervantes presents the illustrated Duke and Duchess who had supposedly read Part I and were playing along with Don Quijote's madness, or otherness, if you will. At the beginning of their encounter Don Quijote is pleased and honored, yet with every chapter of the novel, while the reality around him gets more carnavalesque, the protagonist becomes more sober. He rejects the illusion of their palace and eagerly leaves it. It is at this point in the narrative when the protagonist praises freedom as "one of the most precious gifts bestowed by heaven on man."[14]

The displacement of the protagonist to Hong Kong in the year 3016, a culture distant from the Western tradition where he originated, highlighted his status as an alien, an exotic other in an extravagant fusion of time and space. Act II started with a video pastiche of contemporary commercials, which mocked the consumer culture in which Don Quijote is a product alongside many others. The sound track of the video combined a parody of commercial advertising with electronic music. The orchestra started playing after the video

was over, and gradually numerous lights emerged from the dark creating the illusion of a star studded sky. The chorus appeared on multi-level passages and ramparts across the stage while intricate video projections depicted a futuristic city. Designer Chu Uroz dressed the ensemble in bright orange costumes with black and white accents that invoked miners' uniforms complete with flashlights, yet at the same time were somewhat reminiscent of the outfits of seventeenth century Spanish aristocracy with their capes, high collars, and were complete with penitent hats. The chorus invited the audience to the Garden of Monsters and Mutants of the twin Triffaldi sisters where everybody was looking for a new monster, a "poor Don Quixote, the saddest and strangest of monsters. Stranger among strangers, and strange among his own kind, doubly strange, strange in himself three times strange."[15] A forty-five feet long zeppelin made of aluminum tubing slowly entered the space over the stage. It turned and hovered almost positioning its nose over the audience. Don Quijote stood in a round compartment at the rear concealed behind the projection of a human eye. After a while, he emerged out of this eye as a public danger, a sorrowful laughing stock. "He is miserable and mad, and is alone. And he is a rusty monster," sings the chorus.[16] Don Quijote's airship soon began resembling a cage, and his guardians beat and poked at him aggressively. In the world where both his owners and their guests have learned to live without time or age and will never die, there is no space for Don Quijote who is infected with time. The sisters offered him a happy life without time, yet this offer did not seduce Don Quijote, the monster and mutant. He could not forget the memories of time and in his madness mistook the twin mistresses for his one and only beloved Dulcinea. By himself without Sancho Panza, Don Quijote was misplaced and lost, and the sympathetic sisters decided to return him to an age "where *they* remember more than he does."[17]

"They" must be Barcelona's population in 2005, during the celebration of the four-hundredth anniversary of the publication of Cervantes's *Don Quijote*. The opera produced in 2000 prefigured and parodied the pomposity of numerous congresses and events that would actually take place in 2005. Act III took place in Barcelona and started as an "Intercontinental Congress" designed to clarify the authorship issues of the novel. Cervantes, of course, mystified his readers declaring that he found a manuscript by an Arabic historian Cide Hamete Benenjeli, and only translated it. Designed as a caricature of pseudo-literary events, the congress was presided over by the King who addressed the audience with a speech full of commonplace banalities referring to *Don Quijote* as a universal myth. The secretary of the congress tried to stop the King by addressing the participants of the Congress, who also included the Pope, as "dignitaries and ambassadors." Then the female president of the Congress who announced that she was the star of a show about *Don Quijote* rolled onto the stage on a podium, dressed as Don Quijote with a lance in her hand. At this time the back curtain opened to Barcelona's famous Ramblas Boulevard, where Liceu is located. Las Ramblas connects the center of the city with the Mediterranean Sea and the port.

Taking full advantage of available technology in the state-of-the-art opera house, the stage and the city were now fused in an illusion of unity. A video projection further took the audience to the seaside end of the Ramblas with its notorious landmark, a monument to Christopher Columbus who stands atop a tall column famously pointing his out-stretched arm and index finger to the Americas. However, a digital projection of Don Quijote replaced Columbus's figure, blending the two icons so relevant for the Spanish identity. The Ramblas were inundated with tourists and live statues, among which one could see several street performers dressed as Don Quijote. The protagonist was misplaced and lost as in most of Cervantes's novel, "I know who I am, and I am not who I wish to be."[18] At this point, a purifying hurricane suddenly approached the city destroying everything in its path. The devastated Ramblas and scattered remnants of the Congress put a metaphoric end to the debate about the authorship of *Don Quijote*. The stage was inundated, and in the aftermath Don Quijote woke up by himself. He was alone again, and in his final monologue he was descending into the cave of Montesinos.

D.Q. Don Quijote en Barcelona reinvented the relationship of time and space by displacing its protagonist from Cervantes's novel to an imaginary futuristic representation of Geneva in the year 3014, Hong Kong in 3016, and a Congress dedicated to the four-hundredth anniversary of the first edition of *Quijote* in Barcelona in 2005. *Don Quijote* by Halffter also transcended time and space proclaiming him a myth that raised alone above all destruction at the end of the opera. As the notes in the finale indicate:

> Above the ruins and alone, the symbol of the myth of Don Quixote and the representation of the book as culture. Orchestra and chorus play at their most aggressive.
> Chorus: Today let us eat, today let us drink,
> Today let us dance, today let us eat….
> A broken bell interrupts the chorus's aggressive utterance and a long orchestral intervention leads to the notes of a cello solo imitating the notes over which Dulcinea sang "Blessed madness." It ends in a pianissimo against the backdrop of a bell that seems never to fade away. [19]

Don Quijote by Christóbal Halffter and Andrés Amorós was overtly and overwhelmingly preoccupied with the Spanish literary discourse. Extracted from a novelistic milieu, its protagonist was no longer the most compelling literary character of all time, but a "universal myth." *D.Q. Don Quijote en Barcelona* through a double displacement in space and time transformed the protagonist into an exotic and alienated other, which resonated with the imagery familiar since the *fin de siècle* European fantasies on Spanish themes. Yet shifting the action from a familiar surrounding into a futuristic setting, *D.Q. Don Quijote en Barcelona* succeeded in returning the mythical figure of Don Quijote to its literary domain, and explored opera in the twenty-first century in

the same way as Cervantes explored literary parody in his novel. The cave of Montesinos, or a Geneva auction room, was where Don Quijote returned after his adventures, and from where he continued to be a literary character, not a myth or an idea, in which he had permutated through centuries of multiple adaptations.

Notes

[1] Demar Irvine, *Massenet: A Chronicle of His Life and Time* (Portland, OR: Amadeus Press, 1994), 280.

[2] Jorge Luis Borges, "Nota sobre *El Quijote*," *Realidad Revista de Ideas* (Buenos Aires: 1947), 234-236, accessed July 26, 2014, http://recobradas.blogspot.com/2012/05/jorge-luis-borges-nota-sobre-el-quijote.html.

[3] Cristóbal Halffter, *Don Quijote: Òpera en un acto sobre el mito cervantino,* Coro Nacional de España, Orquesta Sinfónica de Madrid, Pedro Halffter Caro, 2 CDs (Madrid: Glossa Music, 2004), 3.

[4] Germán Gan Quesada, "The Musical Resonance of the Cervantic Myth: Cristóbal Halffter's *Don Quijote*," CD booklet, *Don Quijote: Òpera en un acto sobre el mito cervantino,* Cristóbal Halffter libreto de Andrés Amorós, 2 CDs, (Madrid: Glossa Music, 2004), 32.

[5] José Luis Turina, "The score. Indications and reflections," *D.Q. Don Quijote en Barcelona*, DVD booklet (Barcelona: Fundació Gran Teatre del Liceu – TelefónicaMedia, 2000), 34.

[6] Among Fura's recent projects was Verdi's *Aida* first produced at the Arena di Verona in 2013, a year that celebrated the one-hundredth anniversary of the Arena di Verona Opera Festival and the two-hundred year anniversary of Verdi's birth. Having replaced Franco Zeffirelli's famously naturalistic staging, it received mixed reviews by critics and the public, and was successfully revived in 2014. Many spectacular elements of this production, such as mechanical camels and elephants as well as costumes created by designer Chu Uroz who had worked on *D.Q. Don Quijote en Barcelona*, have become a trademark of Fura's style and can arguably be traced to their prototypes in *D.Q. Don Quijote en Barcelona.*

[7] *FMOL's History*, accessed July 26, 2014, http://www.ktonycia.com/dq/eng/opera_web/fmol/welcome_fmol.htm.

[8] Turina, "Th Score," 34-35.

[9] *D.Q. Don Quijote en Barcelona*, by José Luis Turina and La Fura dels Baus, DVD booklet, (Barcelona: Fundació Gran Teatre del Liceu – TelefónicaMedia, 2000), 26.

[10] Ibid.

[11] The futuristic sets were designed by an acclaimed architect Enric Miralles who passed away when the show was in the making, three months before the opening night.

[12] *D.Q. Don Quijote en Barcelona*, by José Luis Turina and La Fura dels Baus, DVD, Act I, English subtitles, Barcelona: Fundació Gran Teatre del Liceu – TelefónicaMedia, 2000.

[13] "Don Quijote en Barcelona: Literary and conceptual aspects," *DQ Concepts*, accessed July 26, 2014, http://www.ktonycia.com/dq/eng/opera_liceu/opera_liceu.htm.

[14] Miguel de Cervantes, *The Ingenious Hidalgo Don Quixote de la Mancha*, Trans. John Rutherford (Penguin Books: 2000), 873.

[15] *D.Q. Don Quijote en Barcelona*, by José Luis Turina and La Fura dels Baus, DVD, Act II, English subtitles, Barcelona: Fundació Gran Teatre del Liceu – TelefónicaMedia, 2000.

[16] Ibid.

[17] Ibid.

[18] Ibid., Act III, English subtitles.

[19] Halffter, *Don Quijote,* 53.

Figure 1.

Translations and Adaptations: The *Antona García* Project

James Bell
Grand Valley State University

On Wednesday, March 7, 2012, *Antona García* opened in English for the first time ever to a crowded house at the Chamizal National Memorial to open the 37th annual Siglo de Oro Spanish Drama Festival. The Grand Valley State University production featured an all-student cast and included two entremeses performed in Spanish by students from a Grand Valley Spanish theatre class created specifically to select, rehearse, and perform the entremeses with the *Antona García* production. The production both at the Siglo de Oro festival and the subsequent Grand Valley performance in Allendale, Michigan was billed as "Written by Tirso de Molina" and "Translated/Adapted by Jason Yancey and James Bell" (see figure 1[1]).

I considered it as an important step in my first foray into the realm of dramatic translation, but as someone associated with theatre for much of my life, was it truly my first such step? Ironically, translation is itself a word full of meaning, and one that can be difficult to translate. What constitutes translation? How does it differ from another word often associated with bringing a work from one language and culture into another: adaptation? Is it a matter of degrees? Does translation focus more on the words where adaptation is more open to the ideas? Part of the difficulty lies in the notion of conveying meaning and the even more slippery term intent. Who hasn't ever sent a seemingly harmless email only to be surprised by the reaction it generated? Deriving meaning from words leaves room for interpretation, and one may say, tongue in cheek, that intent or what we meant was "lost in translation." My experience working on *Antona García*, from its initial "literal" translation to its realized performance, proved to me how theatre itself is a translative process.

Antona García is a relatively unknown Spanish Golden Age play by Tirso de Molina. It depicts a peasant woman, Antona, who is noted by all for both her beauty and her unbelievable strength and feats of courage. The play opens on her wedding celebration, which is interrupted by the arrival of Queen Isabel, the second strong female character in the play. In the Spanish War, Antona and the peasants of Toro side with Isabel and her husband Fernando against the Portuguese and the nobility of Toro. María Sarmiento, the governor's wife, embodies the nobility of Toro and stands as a counterpart to Antona. During a battle between the peasants and nobility of Toro, María's forces kill Antona's husband, and María critically wounds Antona by striking her in the head with a large stone and subsequently imprisons Antona. The three women, Antona, Isabel, and María, create a rare triangle of strong female characters at the heart of the play. Their triangle is not based on a rivalry over love but on politics, class, pride, and power. The other two main characters and only primary male characters are Conde de Penamacor, a Portuguese count who falls at first in lust with Antona but lust blooms into love as the count pursues the widowed Antona, and Bartolo, a simple shepherd clown who provides the comic relief typical to Spanish comedias.

In a spectacular end to the second act, Antona frees herself from María's prison by burning it down and nearly killing María. By the start

of the third act, Antona has gained fame as a force helping to turn the tide of battle for the Spanish around Toro. Pregnant from her dead husband, she gives birth to twin girls, one at a time, at an inn in between skirmishes first with Portuguese soldiers followed by the birth of her first daughter and then with Spanish soldiers who have captured the Conde. After freeing the Conde and delivering the second daughter, Antona joins with Isabel's army just as Bartolo has told Isabel about a hidden passage through a river through which the Spanish can surprise the Portuguese at Toro and end the war victoriously. What remains is startling and certainly one of the most unusual endings in all drama. Antona leads the forces through the passage to where they engage the Portuguese and surround María in her castle. Antona swears vengeance, and then the play ends on the verge of a climax with the Spanish on the verge of victory and Antona on the verge of taking revenge on María when Antona steps forward and recites the play's closing lines:

> Señores, los que me escuchan,
> todo cuanto agora han vido
> es hestoria verdadera
> de previlegios y libros.
> Esto es solo la mitade,
> y el poeta que lo ha escrito
> guarda para la otra media
> muchos casos pelegrinos.
> Si quieren ver en qué para
> la Antona de Toro, aviso
> que para el segundo tomo
> desde luego los convido. [2]

Yancey translates this passage as:

> Señores, all within the sound of my voice; everything you have seen is true history taken from written chronicles. Yet this is only half of the story. Our poet has reserved the most perilous adventures for the second half. I invite you to return for the next volume of Antona de Toro.[3]

Two things stand out here. First, Tirso asserts that this play has been a true account of history. There was an actual Antona García, and she was acknowledged as a heroic supporter of Isabel. In fact, there are windows with gilt bars in memory of her and others who stood loyal. But Tirso's account is certainly not faithful to historic chronicles; it's a fun and exciting story, an adaptation of the history in the very loosest sense. Thus, the play itself in its origin is a type of translated story. The second, and more glaring matter, is the lack of an ending. If Tirso wrote a sequel, it is unknown to history. So, how does the war end? What happens between Antona the peasant and the Conde of Portugal? What about Antona's oath to avenge her fallen husband by killing María? Thus stands the dilemma for translators: a play without an ending. A faithful rendering of this play would leave the audience unsatisfied and the play without a climax. Thus, when Yancey and I began the task of writing a translation, putting it onstage meant solving and developing an ending. Translating this play would require more than a little license.

The author, Tirso, in the theatre world is best known for his play *El Burlador de Sevilla y convidado de piedra*, in English translated as *The Trickster of Seville and the Stone Guest* but better known as the first Don Juan play. In fact, the legacy of the character is better known in other works, such as Moliere's *Dom Juan* or Mozart's *Don Giovanni*. Interestingly, the term *burlador* is a good example of the problems of translation. It translates in English as trickster, wag, jester, scoffer, mocker, jeerer, each of which has a shade of meaning along a spectrum of the degree of villainy. A second definition includes libertine, seducer. These terms seem more specific, focusing the behavior of said wag or jester towards sexual impropriety. Even more interesting, often the first definition or "English" equivalent for the *burlador* is "Don Juan." The term has been redefined because of the play and propagation of the character. Furthermore, the Spanish "Don Juan" has been appropriated into English whereas calling someone a more literal "Sir John" would be meaningless. But where *El Burlador* has enjoyed notoriety as a play and especially for its character, Don Juan, *Antona García* and its title character have remained obscure. And yet it is a remarkable play, albeit a problematic play for the lack of an ending. Its strong and central female characters and unusual onstage visuals also make it a rarity in Spanish classical drama and made it appealing both to Yancey and me to take on in translation.

The project began more or less with Yancey's arrival at Grand Valley. He has a background in both Spanish language and literature and theatre. In fact, he went through the same undergraduate program in theatre as I did, but a few years after I had completed my degree. Yancey approached the theatre major at Grand Valley about ways that the theatre and Spanish majors might collaborate. My areas in theatre include theatre history, dramaturgy, and playwriting. I enjoy Spanish Golden Age drama, although I have only read and seen translations of a small sampling of the Spanish comedias. I was interested in taking a classic dramatic text and adapting it to be what we term more "playable." That is another slippery term—how do you make a play more playable, or more of a play? What the term means in this case is to make a play work on a modern stage for a contemporary audience, or in other words to translate it to a contemporary stage and audience. The challenge represents what is often a battle when translating dramatic texts between the binary of fidelity and playability. Spanish classical or Renaissance drama, like English Renaissance drama, was performed with different conventions than those presently employed. Theatre today is more compact, more visual, and more action-oriented. Renaissance drama is layered with visual and figurative imagery meant to spark the internal eye where onstage visuals lacked realization. More simply, people went to hear plays more than to see them. Renaissance plays are filled with long speeches that describe action and images, which today can be shown and realized. My initial thought was to choose a well-known play, such as Calderon's *La Vida es Sueño*, and create a new version that the Grand Valley theatre program would then produce on its mainstage. But there are a plethora of such translations for *La Vida es Sueño*, and another translation added to the heap would really have no future life or much to add to either the theatre or literary world. But *Antona García* had no such stack of predecessors. Ours would be the first such attempt. That, along with the rare nature of the play, was an interesting and challenging prospect. In the spring of 2011, Yancey and I began working on such a translation with the commitment from theatre that the play would be the winter 2012 mainstage production.

Our translation and adaptation process was for Yancey to first develop a "faithful" literal translation that he and I would work from to adapt into a performance text. My Spanish is quite limited in that I

know some words and can find others in a dictionary. My role was to bring my experience as a playwright and dramaturg to the adaptation part of the process. As a playwright, I had transformed stories into something dramatic before, like Tirso, at times translating existing stories and history into something dramatic. As a dramaturg, I had delved into other playwrights' texts and analyzed what is there to understand the nature of drama and what is happening within that text that can make it work as performance. In doing so, I had also examined the nature of the original text within its historical and social context. But I had never married those two theatrical activities together before this project. Dramaturgs, I tell my classes, act as a liaison between the original play and the current production; between the playwright and the director; between the original culture, context, theatre conventions, and audience; and the current culture, theatre conventions, and audience. A dramaturg has a duty to all sides to find an acceptable bridge or even marriage, to mix metaphors, between the past and present with pledged fidelity to both.

A translator is in much the same situation. Margherita Laera notes, "Within the tradition of figurative characterisations, theatre translators are often depicted as standing between two conflicting, sometimes irreconcilable poles" between the literary or literal word and the stage or playable word. Producing either "'page' or 'stage' versions: 'philological translators' translate plays at a 'verbal level', while 'theatre translators' must work at a 'performance level.'"[4] J. Michael Walton, referring especially to translations of classical Greek plays, states,

> For the translator, there are fundamental decisions to be made between identifying the nuances and rendering the text playable. The only real question in all this is what license the translator may claim to nudge, tickle, or just plain sabotage the original.[5]

Much of this license depends on the intent, not of the playwright but of the translator. Walton lists a range of translator/translation types as a spectrum, including "literals," "those with literary fidelity . . . but with no claims as performance texts," "faithful to the original but actable," "intended for, or deriving from, production, with occasional license," "adapted from, or based on, but from playwrights without a direct

knowledge of Greek," "original plays inspired by specific classical tragedies," and "translocations to another culture."[6] What these classifications are based on is the translator's or new playwright's intent and how that intention drives the translator to make use of the text in relation to an audience, and whether that conceived of audience is a reader or a spectator.

The stage, ancient or modern, presents different demands from a text as the dramatic text is delivered differently from that of other literature. Dramatic text in performance is spoken or sung to an audience who does not have the benefit of seeing the text, of being led along by a narrator, of peeking into the mind and thoughts of the characters, or even of putting the work down to eat or to ponder, to reread and consider the meaning of the words. Ortrun Zuber explains,

> Translating a drama means facing most of the difficulties encountered in translating any other literary genre, considering semantic as well as cultural, historical, and socio-political aspects, and also the form-content dichotomy. Not only the meaning of a word or sentence must be translated, but also the connotations, rhythm, tone and rhetorical level, imagery, and symbols of association.

But he adds,

> Rendering a dramatic work from one language and cultural background into another, moreover, means transporting the already translated text onto the stage. A play is written for performance and must be actable. The audience must be able to understand it immediately and directly, and to accept it as an organic piece of work . . . a play is dependent on the immediacy of the impact on the audience.[7]

Again, the nature of the targeted audience arises as an important consideration, as important as fidelity to the author and original culture.

Now, regarding this intent, or perhaps better said the purpose for the translation, complexities and variables arise that cloud such a

purpose. David Ball asserts, "A translation should strive to produce, for the audience or reader in the target language, the equivalent of the effect produced by the text on the audience or reader of the source language." He qualifies that this effect "is not limited to vague emotional response: it also depends on meaning, denotation as well as connotation."[8] In his discussion, Ball uses his translation of Alfred Jarry's *Ubu Roi* as an example where there is difficulty because Jarry is intentionally playing with French language in a way that literal translation cannot capture. Ball is a proponent of capturing parallels where "the poetic effect, or the connotation, or the phonetic pattern of the source text would be lost if lexical accuracy were maintained."[9] In the end, Ball rightly calls translation "an art of compromise"[10] between meaning, intent, and accuracy. And yet, a translator must balance that compromise. While some cultural context may not translate, parallels risk losing a sense of the original culture as well.

For example, when I teach Theatre History, most of the plays I assign are translations, and yet they are the only exposure students have to such works. Students assume that what they read is representative of the original, and that we are studying the plays to try to gain insight into their original form and context. Calderon's plays should have the feel of Spanish Golden Age, just as Sophocles' should seem Greek. Students should see differences between Euripides' *Hippolytus*, Seneca's *Phaedra*, and Racine's *Phaedra*. And yet, while I appreciate careful translations in an anthology to read with my theatre history students as a type of literary artifact, I have to confess I may not want to see many of those same translations performed. The Calderon that I enjoy reading is what led me to want to develop a new translation for the stage because it did not seem very playable to a present audience—too many long, descriptive, rhetorical speeches.

So, how does a translator satisfy both? Yancey and I were aware that those performing and a large part of those who witnessed our adaptation of *Antona García* would be students, and that awareness affected our translation choices. Additionally, the *Antona García* production project involved collaboration with students studying Spanish. Thus, we felt a need to retain a feel for the Spanish Golden Age in performance and for the Spanish language. We wanted it to seem that the characters while speaking English were speaking Spanish. We did not want simply to write a new *Antona* the way *Westside Story* is a new

Romeo and Juliet. Rather, we felt loyalty to Spanish Golden Age drama and to Tirso. Laera asserts:

> [translation discussions often] represent theatre translators as metaphorically pulled in two opposite directions by, on the one hand, the source (con)text, and on the other, the target (con)text. These conceptualisations lead to the understanding of the process of translation as a single choice between left or right, black or white. Will the translator choose to be "loyal" to the original playwright or will she/he try and speak to the target audience by making the text more familiar to them?[11]

Rather, she explains that

> it is more helpful to describe its multiple practices as a spectrum of hybridity. Translation practice, and especially theatre translation, involves the constant negotiation and renegotiation of choices which always end up in the blending of target- and source-oriented strategies within the same text. In translation practice, clear-cut theoretical dilemmas are fragmented and redefined for each choice made with regard to a single word or gesture.[12]

In other words, it is not a simple choice between two or even several demands but rather a recurring negotiation between the original and the current.

One choice we made in *Antona García* was to retain some Spanish text within the dialogue. Doing so risked confusion and also created an unusual convention, but it also helped to retain a Spanish feel and indicate that although the audience heard primarily English, the characters were actually speaking Spanish. We tried to find opportunities to do so that would not cause confusion in the plot. One choice was to retain the Spanish words for the characters titles: Conde for count, Gobanadora for governor's wife, and Reina for queen. We also retained some phrases in Spanish, ones that sound wrong somehow translated

into English as they lack a literal equivalent but as colloquialisms did not carry important plot or character information. For example, we retained the Spanish in the closing line of the play, "Qué viva muchos siglos," that the Conde calls to the departing Antona. It seemed fitting to end the play with a Spanish line, especially where "live many centuries" wouldn't sound very good and "live long and prosper" just wouldn't work. Another choice, heavier on the side of adaptation, was to reduce long speeches, combine some characters, and get rid of unnecessary male appendages. In Tirso's original, King Fernando, who is discussed throughout the play, appears near the end in preparation for the final battle. Until then, only Isabel has been onstage to represent them. We didn't find him necessary. Also, María's husband, the Governor, makes an appearance early in the play and first addresses the Toro crowd to dictate that Toro will back the Portuguese. But his voice is quickly replaced by María's, and it is María who strikes down the on-the-verge-of-victory Antona in their first encounter. The Governor does not reappear in the play. Tirso's original was always focused on the triangle of the powerful women, and we felt removing these male appendages only strengthened that element.

Theatre translation to tell such stories onstage also mirrors the theatre performance process, which in rehearsal and performance is the translation of the page to the stage, a recurring negotiation between the text and the current production. Kurt Taroff states, "Perhaps the central question here is whether the play in performance may be seen as a work of art in its own right or simply as derivative of the written text."[13] He points out how publishing of playscripts was not a practice before Ben Jonson, noting,

> There would have been little question at this point that the performances were the primary artwork, and the published text a by-product of those performances, not only in the perception of the public, but in the very palpable evolution of a play through the process of collaboration, feedback and trial and error in performance.[14]

As a playwright, I've learned through my own experiences that rehearsal and performance are part of the text development process. Thus, in

translating a play, part of the dilemma is translating what is in part already incomplete, unfinished awaiting realization in performance.

Yancey and I were conscious of modern theatre conventions that demand more visualization and less talking for a show-me rather than tell-me audience. Actually, the choice of *Antona García* worked especially well in this regard. The play is exceptionally and uncharacteristically physical and visual. It is also unusual to find a play, let alone a classical play, with a heroine prized for both beauty and strength, and to see her prove that with daring, physical feats on stage. The play proved to be more visual than we had originally imagined. Susan Basnett notes,

> A theatre text is read differently. It is read as something
> incomplete, rather than as a fully rounded unit, since it is
> only in performance that the full potential of the text is
> realized.[15]

Through the rehearsal process, adding that live performance quality, we learned more about the text and its visual elements. One of the key depictions of Antona's strength is in the second act in an inn. Antona arrives at the inn pregnant, nearly at the point of delivery. She hides this and has a confrontation with drunken Portuguese soldiers with whom she fights, beats, and ultimately drives from the inn. The confrontation is immediately followed by the birth of her first daughter. The written lines delay the pregnancy revelation, but onstage, it is more obvious and creates an absurd visualization that is much more comic than we expected just on the page. Figures 2 through 4 show Antona at the inn from the Grand Valley production, clearly pregnant, and the ensuing stage combat with the pregnant Antona beating the Portuguese soldiers. Figure 5 shows the sudden onslaught of labor following the fight.

Figures 2 and 3[16]

Figure 4[17]

Figure 5[18]

The subsequent birth interrupts the absurd, physical comedy with a sudden harsh irony about women. Antona learns from the innkeeper that her baby is a daughter. She responds, "It couldn't be worse, a terrible night and the birth of a daughter. Please, have her cleaned and wrapped in blankets and bed sheets. I'll pay for it."[19] Antona is not pleased that her child is a girl, and her subsequent lines seem very callous. The innkeeper tells her she must nurse the baby, but Antona does not have time to spare and regards the child's life as irrelevant: "If she doesn't survive she'll be saved further misery."[20] The female innkeeper dumbfounded asks Antona, "Are you a woman? . . . Are you a mother?" To which Antona declares, "There's no time." When the innkeeper continues to press, "And if she dies?" Antona's lines burst forth with the invective, "What does it cost Castilla? Land? Title? Women are born as little more than tumors. If she dies it's just one less."[21] Here is Antona, the strong, the brave, the mighty, the beautiful decrying the harsh reality and regard for women in the age. We retained the lines in this moment as very faithful and literal to Tirso's Spanish. In fact, they did not change from Yancey's original "literal" draft that we worked from in the adaptation. They were always harsh and striking. The innkeeper undercuts Antona's lines about women with her own pronouncement, "Antona García. Though you wish to hide it, you love her more than your own life." To which Antona relents, "I confess, I'm

dying to kiss her tiny face." The innkeeper then declares that Antona is "a mother after all."[22] The end of the moment reconciles Antona to her daughter and in production to the audience. Still, the birth and declarations juxtaposed against the absurdity of the comic situation is stark and strikingly progressive. We did not appreciate the visual effects of the scene and how much witnessing Antona pregnant affected the scene, adding to the ridiculousness and farce of the battle to then create such a startling moment with the birth until we moved the adaptation into the realm of the stage.

Another element that emerged through the rehearsal and performance process was a change to a character. We compressed some characters in order to simplify the text and make the play more suitable for a present theatre company—concessions to the playable. A character that became conflated was one named Carrasco who originally was a briefly encountered peasant that we combined with a cousin originally named Pero Alonso who later accompanies Antona to the inn. In our text, Carrasco was a male first seen accompanying a clown shepherd character named Bartolo. But the director cast a Carrasca, a female who she broadened to be a regular companion to Bartolo. The actor playing Bartolo had good comedic timing but lacked experience enough to sufficiently carry the comic moments needed. Giving him a companion out of production necessity helped. Thus, this production need affected this initial performance of the translated and adapted text. While Yancey and I have not retained that change from Carrasco to Carrasca in the text itself, we have noted it as a possible and even encouraged performance choice, not for the companion to Bartolo but because we liked the dynamic developed by having a female companion for Antona at the inn. It's a bit of an anachronism in that it makes Antona and Carrasca unescorted females, violating rules of decorum in the Spain of the day. However, it works well for the story, especially dealing with the birth of Antona's daughters at the inn, something awkward for a male character to be a part of, and for caring for the babies while Antona returns to the fight to lead the army through the hidden passage.

But of all the challenges to this translation process, dealing with the ending was the greatest. Yancey was nervous in that he saw himself first as a translator, one who gives definition to others' words, but this project required creating words, actually cutting our own puzzle pieces to adjoin to this jigsaw puzzle play with the big empty corner. For my

part, as a playwright and dramaturg, I was excited by the prospect. Yancey and I agreed in making our adaptation to be faithful to a storytelling principle that Irish playwright Brian Friel states in a program note to the opening of his play *Making History*, a play about a historic event with historic characters that also debates the nature of recording, retelling, and recreating history. He states,

> I have tried to be objective and faithful—after my artistic fashion—to the empirical method. But when there was tension between historical "fact" and the imperative of the fiction, I'm glad to say I kept faith with the narrative. . . . Part of me regrets taking these occasional liberties. But then I remind myself that history and fiction are related and comparable forms of discourse and that an historical text is a kind of literary artifact. And then I am grateful that these regrets were never inhibiting.[23]

Similarly, Yancey and I concluded that in developing an ending, we needed to be faithful to Spanish Golden Age drama and to Tirso. But being most faithful to Tirso's text would mean not creating an ending, and that is not being faithful to the story itself and the dramatic necessity and the audience. Thus, our purpose was to create an ending that would create a climax that culminated and satisfied the arcs of the story that had been built dramaturgically and mesh that with Tirso's style and the conventions of Spanish Golden Age comedias even though that meant taking necessary liberties.

We discovered that there was actually another Antona García play *La heroica Antona García* written in the 18th century by José Cañizares. It had some of the same action but not a satisfying climax or reconciliation or even feel to the central characters. But it did have a confrontation between Antona and María. We felt the play had to climax not just in a showdown between the Portuguese and Spanish soldiers emblematic of the war but between the protagonist and antagonist, a personal showdown between two of the three strong women. Isabel as queen can't get her own hands dirty. Antona as a peasant has dirty hands. She acts as she has throughout the play as the agent of Isabel engaging the Portuguese army directly. But Antona has her own personal stake as

well beyond Isabel's cause. She wants vengeance on María for her dead husband and for besting her in their first confrontation. María knocking Antona unconscious, dramaturgically, is the equivalent of Chekhov's gun—that if you put a pistol on the wall in the first act, you fire it in the next act. Antona and María dramaturgically are fated to a final confrontation. At the end, María a noblewoman is reduced down to Antona's level in a final deathmatch. In the spirit of the play, we also wanted it to be a visual, physical encounter. María enters from hiding just as Conde de Penamacor, marking the defeat of the Portuguese army, offers his sword and his love to Antona. María has a pistol that she points at Antona, an anachronism given the period, but in this case one taken from Cañizares' *Antona*. After a standoff of words, María tries to shoot Antona, but the pistol misfires, and the physical fight ensues.

On the page, the physical battle is described with the stage directions:

> MARÍA throws the pistol at ANTONA and charges her. The two fight. MARÍA proves more apt to the battle than any previous foes. Yet, ANTONA triumphs over MARÍA, and the battle ends with MARÍA subdued and ANTONA's hands on MARÍA's throat, ready to strangle her or break her neck.[24]

This particular line in the stage direction, "MARÍA proves more apt to the battle than any previous foes" may be my single greatest contribution to the play. The resulting fight sequence depicts María matching Antona, or at least getting in a few good shots, and reveals Antona as briefly vulnerable. Figures 6 through 8 show highlights of the sequence from the Grand Valley production.

Figure 6[25]

Figure 7[26]

Figure 8[27]

María's prowess in the battle intensifies the climax by raising the stakes and makes the conflict even more personal. Antona in the end also shows her character's nobility beyond her peasant status by not killing María but rather delivering her to Isabel so that the queen could dictate María fate. Yancey and I are satisfied that the pieces fit the puzzle, both Tirso's puzzle and the remake puzzle we adapted from the original. It drew from visuals of Antona in hand-to-hand combat that Tirso unusually included in the original, from previous near battles between Antona and María, from the major through lines of the national battle between the Spanish and Portuguese, and from the personal battle between the two women. It also gave the peasants of Toro another mythic Antona story, which is how the play had begun. The remaining thread was the potential love story between Antona and the Conde. Yet, how could we unite them? Here is Antona with the twin daughters of her first husband, a legend yet a peasant, and her love interest, a

defeated albeit pardoned Portuguese count. Thus, for that thread, we let Antona take her bundled children and walk off into the sunset alone, honored by Queen Isabel, admired by all, and gave the last, departing line to the sad but grateful Conde: "Qué viva muchos siglos."[28]

So, now we're left with something, a product that if it had a label, we would list as Tirso as the main ingredient, along with Spanish Golden Age Drama, but we would add as preservatives and additional ingredients the inclusion of Cañizares, the creative minds and impulses of Jason Yancey and Jim Bell, along with the contributions of director Karen Libman and the cast of students from Grand Valley. We would note that we did cut some filler; the text is both more streamlined but also more complete. But at the end of the process, all we can really say is that the play was seen in performance by audiences in Allendale and El Paso, that Antona, María , and Isabel, three fierce anomalies of the Golden Age were alive again onstage, speaking a foreign tongue devoid of verse, speaking new lines at times, and that at last, Antona got the best of María Sarmiento.

Notes

[1] Figure 1. Production poster. *Antona García* Louis Armstrong Theatre. Grand Valley State University 2012. March 30-April 7, 2012. Directed by Karen Libman. Photo courtesy of Grand Valley State University.

[2] de Molina, Tirso. *Antona Garcia*. Spanish Texts., Edited by Wilson, Margaret. Manchester Eng.: Manchester University Press, 1965; 1957. 3.1245-1256.

[3] de Molina, Tirso. *Antona García Draft 1*. Translated by Jason Yancey. (Unpublished, 2011), 73.

[4] Laera, Margherita. "Theatre Translation as Collaboration: Aleks Sierz, Martin Crimp, Nathalie Abrahami, Colin Teevan, Zoë Svendsen and Michael Walton Discuss Translation for the Stage." *Contemporary Theatre Review* 21, no. 2 (2011): 213-225. doi:http://dx.doi.org.ezproxy.gvsu.edu/10.1080/10486801.2011.561490. http://search.proquest.com.ezproxy.gvsu.edu/docview/913257350?accountid=39473. 213.

[5] Walton, J. Michael. *Found in Translation : Greek Drama in English*. (Cambridge: Cambridge University Press, 2006), 195-96.

[6] Ibid., 182-83.

[7] Zuber, Ortrun. *The Languages of Theatre: Problems in the Translation and Transposition of Drama*. Pergamon, 1980. http://search.proquest.com.ezproxy.gvsu.edu/docview/741867463?accountid=39473. 92.

[8] Ball, David. "Ubu-Ing a Theatre-Translation: Defense and Illustration." *Metamorphoses: Journal of the Five-College Seminar on Literary Translation* 9, no. 1 (2001): 135-47. http://search.proquest.com.ezproxy.gvsu.edu/docview/54285458?accountid=39473. 137.

[9] Ibid., 138.

[10] Ibid., 138.

[11] Laera, "Theatre Translation,"214.

[12] Ibid., 214.

[13] Taroff, Kurt. "Whose Play is it Anyway? Theatre Studies, Translation Studies and Translation for the Stage." *Journal of Adaptation in Film and Performance* 4, no. 3 (2011): 241-254. doi:http://dx.doi.org.ezproxy.gvsu.edu/10.1386/jafp.4.3.241_1. http://search.proquest.com.ezproxy.gvsu.edu/docview/968325760?accountid=39473. 245.

[14] Ibid., 245.

[15] Bassnett, Susan and Ebooks Corporation. *Translation Studies.* 4th ed. 2013. http://www.GVSU.eblib.com/EBLWeb/patron/?target=patron&extendedid=P_1524157_0. 128-29.

[16] Figure 2. Antona fights with Portuguese soldiers. *Antona García* Louis Armstrong Theatre. Grand Valley State University 2012. March 30-April 7, 2012. Directed by Karen Libman. Photo courtesy of Grand Valley State University.

Figure 3. Antona fights with Portuguese soldiers. *Antona García* Louis Armstrong Theatre. Grand Valley State University 2012. March 30-April 7, 2012. Directed by Karen Libman. Photo courtesy of Grand Valley State University.

[17] Figure 4. Antona fights with Portuguese soldiers while the innkeeper and Carasca look on. *Antona García* Louis Armstrong Theatre. Grand Valley State University 2012. March 30-April 7, 2012. Directed by Karen Libman. Photo courtesy of Grand Valley State University.

[18] Figure 5. Antona squeezes the innkeeper's hand during a labor contraction. *Antona García* Louis Armstrong Theatre. Grand Valley State University 2012. March 30-April 7, 2012. Directed by Karen Libman. Photo courtesy of Grand Valley State University.

[19] de Molina, Tirso. *Antona García Draft 11.* Translated by Jason Yancey and James Bell. Unpublished, 2012. 53.

[20] Ibid., 53.

[21] Ibid., 53.

[22] Ibid., 53

[23] Friel, Brian. Programme Note, *Making History* (1988). 7.

[24] de Molina, *Draft 11*, 74.

[25] Figure 6. María and Antona fight in the climactic scene. *Antona García* Louis Armstrong Theatre. Grand Valley State University 2012. March 30-April 7, 2012. Directed by Karen Libman. Photo courtesy of Grand Valley State University.

[26] Figure 7. María and Antona fight in the climactic scene. *Antona García* Louis Armstrong Theatre. Grand Valley State University 2012. March 30-April 7, 2012. Directed by Karen Libman. Photo courtesy of Grand Valley State University.

[27] Figure 8. Antona victorious over María in the climactic scene. *Antona García* Louis Armstrong Theatre. Grand Valley State University 2012. March 30-April 7, 2012. Directed by Karen Libman. Photo courtesy of Grand Valley State University.

[28] de Molina, *Draft 11*, 79.

Disney's Darlings: An Analysis of *The Princess and the Frog*, *Tangled*, *Brave* and
The Changing Characterization of the Princess Archetype

Jena Stephens
Kennesaw State University

Introduction

"I am Merida. And I'll be shootin' for my own hand!" screamed Disney's most recent (and arguably most defiant) princess, from the Disney-Pixar film, *Brave*. These words not only perfectly demonstrate the determined nature of young Merida, but also stand as a symbol for how far Disney has come in terms of creating the character of the princess. In this study, I will use a qualitative analysis of Disney films, with an emphasis on *The Princess and the Frog, Tangled,* and *Brave,* along with scholarly books and articles, to study the characterization of the three most recent Disney princesses in each film, in comparison to the archetypes of the Disney princesses who came before them. I will also focus on what this could mean in terms of influencing society and, ultimately, the development of young girls' psyches.

The article, "Gender Role Portrayal and the Disney Princesses" quantitatively notes the number of masculine versus feminine traits found in each Disney princess, beginning with Snow White and ending with Merida from *Brave.* The princesses will be broken into three generations:

> Early Films: Snow *White, Cinderella,* and *Sleeping Beauty.* Middle Films: *The Little Mermaid, Beauty and the Beast, Aladdin, Pocahontas,* and *Mulan*, and Most Current Films: *The Princess and the Frog* [as well as *Tangled* and *Brave*].[1]

I intend to focus my efforts in order to determine if the Disney princess archetype has changed to one that reflects a woman as a stronger character in *The Princess and the Frog, Tangled*, and *Brave.*

A female lead may be strong in the sense that she is courageous, independent, intelligent, confident, or overall a person possessing a more aggressive personality than the Disney princesses who preceded her; these are qualities I will be looking for within the duration of this study. I am then investigating the theory that the Disney films have changed to mirror society and society, in turn, to reflect modern media creating a symbiotic relationship in which each action of society and each action of the media ultimately influence each other and further to project those newfound characteristics; this is referred to as reflection projection.[2] It is my intention to investigate whether the Disney princesses' characteristics are changing as a reflection of society and if modern day females could possibly be so heavily influenced by Disney princess archetypes as children that it has made them into stronger woman.

Through extensive analysis of *The Princess and the Frog, Tangled,* and *Brave*, I began searching for attributes that would characterize each princess as a stronger character or a weaker character, depending on how many occurrences and what kind of examples could be found within each aforementioned category. These are my findings.

The Princess and the Frog

When *The Princess and the Frog* was released in November 2009, it was obvious immediately that this was no ordinary fairytale. While the majority of Disney princess fables begin with a female lead who is either already a princess or wanting to be a princess (*Snow White, Sleeping Beauty, Cinderella, The Little Mermaid, Aladdin, Pocahontas*—who is the chief's daughter and at the status level of a princess, within her own tribe), Tiana in *The Princess and the Frog* is not a princess nor does she possess that desire. Tiana grows up watching her father work his entire life to try to support her family and through that lesson, she learns the value of working hard. This mindset is the basis for the entire movie. Tiana spends her youth working multiple jobs, trying to save enough money to open a restaurant and fulfill her dream by earning everything on her own. In fact, when she meets Prince Naveen, who is not perceived as dashing and heroic, but instead lazy and self-centered, she still has no interest in being a princess. She initially kisses said prince, then in frog form, because he promises to help her obtain her restaurant—not because he promises to make her a princess. When the kiss turns her into a frog as well, she makes it her mission to change them both back, therefore taking the role of the hero in the story.

This sets Tiana apart because she is not holding to the standard that most princesses set in the eyes of viewers: that one must be a princess to live an enchanted life. Instead, Tiana tries understand the importance of balancing hard work and fun; it is simultaneously through that lesson and having an unplanned adventure with Prince Naveen in the form of a frog that she falls in love with the character that just so happens to be a prince—but not solely

because he is royalty. The characterization of Tiana departs from the archetype of the stereotypically submissive female in Disney films.

In fact, Tiana wants so badly to achieve her dream of owning a restaurant that her goal determines every path she chooses. Fifteen times in the film, she is responsible for leading the adventure or otherwise moving the plot forward. Tiana decides to kiss a frog in attempt to obtain her dream of owning a restaurant. It is she who decides to cook in the wilderness, in attempt to help them survive as frogs. It is also Tiana who helps the prince develop his character to become a better person, through teaching him the value of hard work—all things that would have never been seen in the first generation of passive heroines in Disney movies (*Snow White, Sleeping Beauty,* and *Cinderella*) and scarcely in the second generation of Disney movies with heroines who may have had dreams and ideas but they were rarely acknowledged (*The Little Mermaid, Beauty and the Beast, Aladdin, Pocahontas,* and *Mulan*).[3]

Tiana (and for that matter, all third generation Disney princesses, i.e. Rapunzel of *Tangled* and Merida of *Brave*) does not face the issue of being forced to follow someone else's idea of her life plan. Instead, she decides her own journey and dream in life; those around her are just lucky enough to be involved in her decisions. This drastically differs from the days of *Cinderella*, who does everything she is told without complaint and "falls in love" with a prince after one dance. Characterizing Tiana as an independent and confident woman with her own agenda is one way Disney has drastically changed the princess archetype from the weak female characteristics it once held.

Tiana, like all Disney princesses, sings throughout different parts of the film. However, instead of her song having the theme of romance or being stuck in their situation, like most other Disney princess' songs (*Cinderella, Sleeping Beauty, The Little Mermaid, Beauty and the Beast, Mulan*), she sings about how hard work will help her achieve her dream. Tiana's lyrics in the Disney original song *Almost There* read:

> There ain't nothing gonna stop me now, cause I'm almost there. I remember Daddy told me fairytales can come true. You gotta make 'em happen, it all depends on you. So I work real hard each and every day, things for sure are goin' my way….[4]

The words that Tiana sings about the necessary hard work it will take for her to reach her dream stand out as a message to young viewers—one that doesn't convey that love is the only thing that will make girls happy.

The main trait setting Tiana apart from the other princesses is that she's the first to show that love does not have to be the central conflict in her life. Tiana's primary motivation is to fulfil her dream to be a restaurant owner—not a princess. While love ends up finding her, thus giving the audience the happy ending it is always seeking, it is not the driving force within her. She also

does not decide she is suddenly in love with someone she barely knows, based on good looks or physical strength (unlike every princess in the first generation of Disney and also in the case of Ariel from *The Little Mermaid* and Pocahontas)[5]; instead, Tiana initially dislikes Prince Naveen and spends time watching his character develop before she is able to have feelings for him. She proves that a woman's happiness does not come primarily from falling in love and she demonstrates that she does not need a man to save her.

In fact, no one saves her. When she gets married as a frog, she accidentally becomes human again through a technicality in curse breaking. Her forward thinking, desire to prove she is just as capable as a man, and realistic dreaming make her a great role model for young girls and vastly different from the helpless and often shallow Disney princesses that predate her.

It is imperative that the most obvious difference be pointed out in referencing *The Princess and the Frog*: Tiana is the first African-American princess in the world of Disney. She is a symbol of progression for the Disney franchise. Previously, every princess has been, if not white, then possessing lighter skin than their ethnicity would suggest; this is brought to the attention of Disney audiences in Annalee Ward's *Mouse Morality: The Rhetoric of Disney Animated Film*, in reference to Disney's *Pocahontas*, when she describes Pocahontas as a "…Native American who has lighter skin than her people."[6] Though with earlier Disney films, even those in the second generation like *Pocahontas* and Jasmine from *Aladdin*, this seemed to be the norm, it is not the case with Tiana. Tiana represents her New Orleans roots through blatant southern Louisiana stereotypes, such as her ability to cook excellent gumbo. She speaks with a certain vivacity, which, instead of portraying her as disrespectful, is done in such a way that she appears determined and strong; this is not an attribute the first generation of passive Disney princesses possessed. She is a magnificent role model for the African American community and this speaks volumes considering the very same company was the creator of the extremely stereotypically racist film *Song of the South*.[7]

Also, Princess Tiana is a rare breed. It is pointed out in Neal Lester's *Disney's The Princess and the Frog: The Pride the Pressure, and the Politics of Being A First* that of the four ethnically different female lead characters in the Disney films (Jasmine from *Aladdin*, Pocahontas, Mulan, and Tiana from *The Princess and the Frog*), Tiana is the only the second culturally diverse heroine to become an actual princess:[8]

> Although they occupy similar social places as princesses in their own Native American and Asian cultural traditions, respectively, Pocahontas and Mulan… are Disney heroines, not official Disney princesses.[9]

This means that in the past 20 years, only four of the Disney heroines have been of different ethnicities and different cultures; Tiana is the latest and one

of the most intellectually strong and independently minded female heroines Disney has ever created, and, most importantly, she is included in the princess genre. The impact of her social status implies a message that is imperative to understand: Disney is open to using different ethnicities to represent Disney princesses in a positive light, which, at one time, would have been taboo.

This is especially important, considering that, until recently, anyone portrayed with dark features of any sort was thought to be representative of a villain, as pointed out through examples found by Annalee Ward in *Mouse Morality: The Rhetoric of Disney Animated Film*: "Disney villains are usually coded by color or shadow (note the darkness of Jafar in *Aladdin* or of Scar in *The Lion King*)…". [10] The fact that Tiana is of African-American descent and is portrayed as a hero demonstrates the progression of the characterization of the Disney princess. Therefore, Tiana shows progression in the princess archetype because "the implied message of Tiana, that black American girls can be as elegant as Snow White, is a milestone in the national imagery."[11]

Tangled

Tangled negotiates the challenge to be a different story while staying true to the classic fairytale of *Rapunzel*. It is difficult to make so many changes to a well-known story without aggravating the audience. *Tangled* begins its story through the eyes of Rapunzel, a young female who is captured and held captive in a tower by a woman pretending to be her mother, but who is actually using Rapunzel for the healing powers hidden within her astonishingly long blonde hair. The opening song begins with a list of tasks Rapunzel does every day: cooking, cleaning, and knitting (all stereotypical womanly duties) are accompanied by activities that are not stereotypical of a female character, such as playing guitar and throwing darts. While she seems upbeat at first about her list of daily chores, she muses that she is "…wondering when will my life begin."[12] These lyrics suggest that everything Rapunzel does lacks adventure because she is stuck in a tower and how she spends her time does not lead to a fulfilling life.

The aforementioned musical sequence is the first example of Rapunzel having her own ideas about what her life should be. This differs significantly from the first generation of Disney princesses who not only lacked rebellious qualities, but were insufferably agreeable, even if it meant performing ridiculous tasks, such as Cinderella becoming a hand maiden for her step mother and two step sisters. Rapunzel, however, uses her intellect and sense of right and wrong to challenge the notion her mother pushes on her: that staying in the tower is the best thing for her. In addition, the fact that the antagonist, the evil mother figure, advocates Rapunzel's oppression makes the idea of obeying the order much less appealing because the audience sees her as a villain.

In addition, many Disney princesses are trapped in towers or palaces by

some opposing force in their own stories. Whether it is the antagonist (*Cinderella, Tangled, Beauty and the Beast*), the "law" (*Aladdin*), or "for their own good" (*Brave*), it is a common plotline put forth as a struggle for the female lead to overcome. The difference with *Tangled*, as opposed to earlier Disney films, is that Rapunzel refuses to stay where she's told and she doesn't willingly return.

In *Cinderella*, for example, the female lead is locked in a tower by her evil stepmother so that she will not have the chance to meet the prince and try on the glass slipper. She lays there and sobs over her hopelessness instead of finding a way to climb out of the open window next to her or yelling for help from the guards outside the house. She allows herself to stay captured until her mice friends make their way up a ridiculously over exaggerated number of staircases and come to her rescue. Cinderella is an exemplary example of the passive and weak-minded woman, particularly because she does everything her wicked stepmother asks, whether it be harmful, unfair, or otherwise. Rapunzel is the antithesis of Cinderella, right down to her defiance at being locked in a tower, which shows the progression of the mindset and characterization of Disney princesses through identical situational comparison. Not only does Rapunzel defy her mother's demands to stay in the tower, she creates a plan of her own to ensure her mother will not be there to stop her. She is simultaneously her own rescuer and her own mastermind in the situation, labeling her characterization as strong and intelligent, two things Cinderella is not.

Even in second generation Disney films, the seemingly strong-willed female leads allow themselves to be captured. Belle in *Beauty and the Beast*, though typically an independently minded character, also allows herself to be locked in a tower by the beast until she is released due to her capturer's newfound affections for her— which is something the audience is supposed to regard as a gesture of his love, even though it is coming from a kidnapping sociopath. Princess Jasmine from Disney's *Aladdin* comes closer to managing her own life when she escapes from her confines of the palace, only to return immediately following her inability to make it in the world on her own without the assistance of a male character, Aladdin (who literally finds her so beautiful, he stops her from getting her hand cut off, thus once again perpetuating the helpless female archetype). Rapunzel is the first princess to actually leave her confinements without assistance and succeed. She leads the adventure over seven times in the film, forcing her male counter-part, Flynn Ryder, to aid her only in finding the "floating lights" she so desperately seeks, but not at all because he is necessary for keeping her safe.

In fact, Rapunzel rescues herself, Flynn Ryder, and other characters over sixteen times in the film. She, like Tiana in *The Princess and the Frog*, has a male lead accompanying her in her adventure, but she does not at all necessarily need him. For example, when Rapunzel and Flynn Ryder set foot into the "dangerous" hangout of villain-esque people, it is Rapunzel who convinces the

bad guys not to hurt them by asking what their dream is. She desperately sings about how she has a dream to see the lanterns and because they have all at one time had a dream, too, they should let her go.

Moreover, Rapunzel, like Tiana, has a dream she is following that has nothing to do with love. Unlike the former Disney princesses, including first generation's Cinderella and second generation's Jasmine,[13] who dream of finding "true love," Rapunzel, Tiana, and Merida have dreams that have nothing to do with love. This is the biggest difference in the progression of the Disney princess archetype. All first generation princesses are set on one goal: looking for love. Even Jasmine, who is a second-generation princess, runs away because she has the goal of finding her true love. Ariel has the goal of getting Prince Eric to love her without her voice, thus perpetuating the idea to young girls that a woman's body and face alone can lead to finding true love. But as the princesses progress, we see love become less of a prerogative and more of a secondary storyline; Pocahontas wants to save John Smith and have their love accepted, but she is also set on saving her people at all costs. Mulan's first prerogative is to save China, followed by getting Shang to like her, the latter of which only happens in the last five minutes of the movie. Ultimately, the later Disney princesses in the second generation[14] are much more attune to their own needs than their desire for love.

The desire for love becomes increasingly less evident through *The Princess and the Frog* and *Tangled*, eventually accumulating to *Brave*'s plotline, which does not feature a love interest at all. The most recent princesses can identify their own desires through their own ideas, without being forced to heed to other's opinions about their lives or use men as their sole reason for existing; they have dreams they want to achieve, regardless of their romantic situation. This makes these princesses stand out from the rest.

Brave

Brave opens its story with a flashback from Merida's childhood, meant to set up the backstory for the King's hatred towards bears. Less than five minutes into the story, there is a scene of Merida shooting arrows in the woods. This communicates right away that Merida is no ordinary woman: she is a fighter. She is viewed as strong through her ability to ride a horse in the same style as a man and shoot a bow and arrow, which is a commonly used weapon in Merida's universe, with astonishing accuracy. Merida is not only a princess, she is an able-minded, independent female lead, who can save herself with physical force, if necessary. These are a few of the numerous qualities that set Merida apart from the Disney princess archetype, particularly those seen in the first generation.[15]

Not only is Merida strong in her convictions, she is directly defiant towards the initial antagonist, her mother. She does not want to be forced into a marriage where her love interest is not of her own choosing. Unlike other

Disney princesses, who get married at astonishingly young ages (Ariel from *The Little Mermaid* is a youthful sixteen when she first sees Prince Eric) or to a man they barely know (*Cinderella* is the tale of a maiden who marries a prince after meeting him at a dance for 45 minutes), Merida proclaims numerous times in the film that she is not ready to be married. This is a central difference between third generation Disney princess films and the original Disney works. Merida does not only defy her mother in refusing to marry someone she does not love, as seen in similar Disney plotlines, such as *Aladdin*, but she refuses to marry anyone at all! Merida insists that she's too young to get married—regardless of the political pressure being placed on her, as a princess, or her family's tradition.

Merida's defiance challenges the romantic conventions of nearly all Disney films. In most discussions of the Disney princess archetype, the notion of romance in the films is examined. Annalee Ward's book *Mouse Morality: The Rhetoric of Disney Animated Film* asserts "the Disney tradition of animated story-telling requires a romance… that romance is an expectation of a male/female relationship [that] has been established in past Disney films…."[16] Similarly, Kira Cochrane's article *The Dangerous World of the Princess* discusses the after-fairytale life of the princess: "The fairy[tale] stories generally end with a wedding, giving only the barest hint of what might follow. But my guess is a 'happily ever after'…."[17] Even in pop culture, popular YouTube sensation and well-known comedian Jenna Marbles discusses Disney princesses in her video "What Disney Taught Me." She voices the lessons she, as a child, received from Disney movies, including "[Disney films] also taught me that my main goal in life should be to find a prince and marry him… the end. There's never another plot for a chick Disney star, other than you fall in love at the end."[18]

From its first animated work, *Snow White*, up until the most recent film prior to *Brave*, *Tangled*, Disney has provided the audience with a love story to follow and envy for the duration of the animated film. The theme of romance is the only recurring theme in every single Disney princess film from all generations until *Brave*. But Princess Merida does not fall in love… she refuses it. This, more than any other attribute of her princess character, sets her apart from her princess predecessors. The lack of romance in *Brave* is a statement that a female can be a strong lead and save herself or other characters (which she does sixteen times in the film) without the assistance of a male character. Considering Disney's original princess archetype lacked the ability to perform even the simplest tasks, such as not letting strangers into their cottage (*Snow White*), Merida is proof that female characters in the Disney films have drastically progressed.

Another one of Merida's defining attributes is her notion of fate. Fate is something she takes very seriously, but not as something fixed and unchangeable. She sees it as an attainable object that can be taken and deliberately modified to form a desired result. Merida is so determined to change her fate, in fact, that she seeks out the help of a witch in order to

ensure she gets exactly what she is looking for in life (which, of course, doesn't necessarily go as planned). While I will acknowledge that former princesses did have the desire to change their fate and had some hand in it, however slight (Cinderella did have the sense to keep the other glass slipper, after all), none but Merida single-handedly rescue themselves and every other character in the film, while making all decisions to guide their own paths. In fact, the only time Merida really requires help is when she convinces her little brothers to unlock the door to the tower she is locked in and when she lacks the sheer strength to physically fight Marduke (the giant, enchanted bear that is terrorizing her family) and has to be rescued by her mother— then in bear form— because as a human she cannot physically combat such a creature.

She is constantly attempting to control her own situation and take responsibility for her mistakes, such as accidentally turning her mother into a bear. Fate plays a much bigger role in *Brave* than in other Disney films because it is portrayed as something that the main character can control; rather than having Merida accept her family's demands that she is to choose a suitor to marry, she combats the tradition, in an attempt to choose a course that will instead make her the most happy. The ability to guide her own path (and therefore choose her own fate), which Merida does 43 times in the film, paints the character of the Disney princess in such a way that she is no longer the helpless female that once graced the shiny marble floors of a prince's castle. Instead, she is a determined, intelligent, stubborn, talkative, undaunted heroine, who has her own dreams, ambitions, goals, and does not need a male character to save her or even love her. Merida is the antithesis of the original female Disney lead character in every aspect of her life and attitude. She is not even conventionally pretty, which is an attribute that was once required of a Disney princess. All of these characteristics demonstrate how Merida represents the third generation of Disney princesses as a revision of the Disney female lead: a woman who thinks for herself. It only took over 75 years to get there.

Discussion

Amy M. Davis notes in her book *Good Girls and Wicked Witches: Women in Disney's Feature Animation* that, during the time in which the original Disney princess archetype was created,

> American society showed a marked tendency to separate and
> define the sexes, doing so through economic, political, and
> cultural means, as well as by fostering the development of
> strict social roles and hierarchies.[19]

As female leads representing a different generation of Disney princesses and the progression of the princess archetype itself, Tiana, Rapunzel, and Merida exemplify change, particularly in comparison to Davis' description. These

princesses challenge the common notion that women should allow men to care and provide for them and instead insist on following their own path.

This newfound attitude can be seen in numerous scenes between Tiana and Prince Naveen, when she not only refuses to accept his excuses for laziness, but also teaches him the value of hard work. In addition, Tiana saves the other characters in the story repeatedly and is ultimately the destroyer of the antagonist (The Shadow Man), thus rescuing herself and all of her friends. Rapunzel insists that a man accompany her on her journey for her own purposes. Her ability to keep not only herself safe, but also her male accompaniment, Flynn Ryder, suggests to the audience that a female lead is completely capable of forging her own path and is not in need of being rescued.

Merida is possibly the bravest and most determined of the three heroines, as she not only refuses to marry her suitors, but deliberately challenges the reigning Queen's (her mother) demands for her to find love. Merida's determination not only changes the traditional values of her family, but also those of an entire colony. She effectively rewrites history for her country through the innovation of abolishing arranged marriage. Merida's progress is symbolic of on-going change within the Disney industry, when twenty years prior, Jasmine, another culturally-bound female, could not seem to follow her dream of marrying for love without the assistance of an eccentric "street-rat" Aladdin. Merida, in comparison, is completely self-sufficient. These changes demonstrate that, in contrast to the first generation of Disney females,[20] who all manage to get themselves captured or to stay in terrible situations, only to be rescued by and then marry princes they have never met or have scarcely conversed with, the three princesses in *The Princess and the Frog, Tangled,* and *Brave* are another breed of woman, entirely.

These results may represent a shift in not only in the princess archetypes, but also in the modern day female. Much research supports the theory that

> There are within Disney's films certain ideas, perceptions, themes, and stereotypes which are relevant to the daily lives of those who made these films successful, namely the audiences…."[21]

The audience must feel that they can relate to a film for it to be popular. It is also pertinent to note that "Walt Disney saw his audience not so much in terms of adult versus child as he did male versus female and that he himself recognized that his audience is primarily female."[22] Given Walt Disney's mindset, we might conclude that it is primarily females who relate to the Disney films.

If this conclusion holds true, one may assume that women, inevitably, have the most influence on a film's popularity. That being said, following the theory of symbolic interactionism, which states that "human interaction and

communication is facilitated by words, gestures, and other symbols that have acquired conventionalized meanings,"[23] they will be enlightened as to how the characterization of a woman comes across to a primarily female audience, through the aforementioned gestures, words, and other symbols being used in each story to exemplify a female that is stereotypical of the time period. Thus, one could argue that, as women change, so does the archetype of the princess— i.e. the lead female character in Disney films, in accordance with the desire of the primary audience.

Furthermore, if the changing of the characterization of a typical female in society begets the change of the media, could the media also not influence a change in the characterization of women, as they strive to mimic their on-screen counter-parts? The relationship in question is a mechanism effectively described as "reflection projection," in which media and society inevitably create a symbiotic relationship, in which one influences the other continually, letting neither begin nor end the cycle, but instead always following one another's progression. *Reflection projection*[24] is a term not yet defined, except in brief conversational passing.

Going further with the argument of the audience's effect on media and the media's inevitable effect on the audience, one must bring into question how this may relate to children, for whom the Disney franchise is primarily created. Most scholars support the theory that the Disney franchise and its animated characters have a lasting impression on a child's developing psyche. England, et al quote H. A. Giroux, author of *Kinder culture: The Corporate Construction of Childhood* in their article *Gender Role Portrayal and the Disney Princesses*, in stating

> Disney and its princess phenomenon have been identified as a powerful influence on children's media and product consumerism, contributing to a new "girlhood" that is largely defined by gender and the consumption of related messages and products.[25]

Giroux's observations support my claim that children look at the Disney princesses as role models for their own behavior, and why it is important to research what kind of female lead characters are being portrayed in Disney movies because ultimately, they are influencing the development of the next generation.

Conclusion

The results pertaining to whether the princess archetype has changed within the duration of the Disney princess character, particularly emphasizing the development of the three most recent princesses, Tiana of *The Princess and the Frog*, Rapunzel of *Tangled*, and Merida of *Brave*, are conclusive: the characterization of the princess has definitely developed into one of a more

independent, strong, self-sufficient female character. These results are supported through scholarly research and individual study of the three aforementioned films, as are the assertions as to the role the audience plays in the development of said princesses and the role the princess plays in molding a young girl's mind. The discussion of the developing archetype of the Disney princess, itself, is noteworthy because it pertains to the Walt Disney Franchise, one of the most well-known brands in the world. Most children who are attuned to modern media grow up with Disney characters and often maintain a fondness for them as adults. The longevity of the company has resulted in generations of Disney fans, who hold many of the previously discussed characters close to their hearts. Therefore, this study was conducted so that readers may understand the development of the Disney princess archetype—not only because of the important role it plays in the development of society, but also so they may stay familiar with a brand that they have grown to know and love.

Notes

[1] Dawn England, Lara Descartes, and Melissa Collier-Meek, "Gender Role Portrayal and the Disney Princess." *Sex Roles* 64, no. 7/8 (2011): P555-567. April 1, 2011. Accessed March 1, 2013 http://www.ebscohost.com.proxy.kennesaw.edu/

2. Hutchins, A. Personal Communication. 2012.

3. Dawn England et al, "Gender Role Portrayal and the Disney Princess."

4. Anika Rose, "Almost There Lyrics From Princess and the Frog." Almost There Lyrics —   Anika Noni Rose (as Tiana). January 1, 2009. Accessed May 1, 2013. http://www.stlyrics.com/lyrics/princessandthefrog/almostthere.htm.

5. Dawn England et al, "Gender Role Portrayal and the Disney Princess."

6. Annalee R. Ward, *Mouse Morality the Rhetoric of Disney Animated Film*. Austin, TX: University of Texas Press, 2002.

7. M. Thomas Inge, "Walt Disney's Song of the South and the Politics of Animation." *The   Journal of American Culture*, 2012, 219-30. January 1, 2012. Accessed March 13, 2013.http://www.ebscohost.com.proxy.kennesaw.edu/.

8. Neal A. Lester, "Disney's *The Princess and the Frog*: The Pride, the Pressure, and the Politics of Being a First." *The Journal of American Culture* 33, no. 4 (2010): 294-308. February   1, 2010. Accessed August 10, 2013.
http://www.ebscohost.com.proxy.kennesaw.edu/.

9. Ibid.

10. Annalee R. Ward, *Mouse Morality the Rhetoric of Disney Animated Film*.

11. Neal A. Lester, "Disney's The Princess and the Frog: The Pride, the Pressure, and the Politics of Being a First." 294-308.

12. Mandy Moore, "When Will My Life Begin?" Lyrics. AZ Lyrics. January 1, 2010. Accessed   May   2,   2013. http://www.azlyrics.com/lyrics/mandymoore/whenwillmylifebegin.html.

13. Dawn England et al, "Gender Role Portrayal and the Disney Princess."

14. Ibid.

15. Ibid.

16. Annalee R. Ward, *Mouse Morality the Rhetoric of Disney Animated Film*.

17. Kira Cochrane, "The Dangerous World of the Princess." *New Statesman*, 2006, 22-23. January 1, 2006. Accessed February 4, 2013. http://www.ebscohost.com.proxy.kennesaw.edu/.

18. Marbles, Jenna. "What Disney Movies Taught Me." YouTube.com. January 1, 2011. Accessed January 1, 2013. https://www.youtube.com/watch?v=2rT28Z0xM88.[18]

19. Amy M. Davis, *Good Girls and Wicked Witches: Women in Disney's Feature Animation*. Eastleigh, U.K.: John Libbey Pub., 2006.

20. Dawn England et al, "Gender Role Portrayal and the Disney Princess."

21. Davis, Amy M. *Good Girls and Wicked Witches: Women in Disney's Feature Animation*.

22. Ibid.

23. "Symbolic Interactionism." Dictionary.com. Accessed January 1, 2013. "Symbolic Interactionism." Dictionary.com. Accessed January 1, 2013.

24. Hutchins, A. Personal Communication.

25. Dawn England et al, "Gender Role Portrayal and the Disney Princess."

Other Works Consulted

Doris Bazzini, Lisa Curtin, Serena Joslin, Shilpa Regan, and Denise Martz. "Do Animated Disney Characters Portray And Promote The Beauty-Goodness Stereotype?" *Journal of Applied Social Psychology*, 2010, 2687-709. January 1, 2010. Accessed January 26, 2013. http://www.ebscohost.com.proxy.kennesaw.edu/.

Elizabeth Bell, Elizabeth. *From Mouse to Mermaid the Politics of Film, Gender, and Culture*. Bloomington: Indiana University Press, 1995.

Adapting and Transforming "Cinderella": Fairy-Tale Adaptations and the Limits of Existing Adaptation Theory

Margot Blankier
Trinity College, The University of Dublin

> *Because there are so many fairy tales and they are constantly being retold, they manage to exhibit most of the ways texts can be transformed: borrowing, mocking, challenging or correcting the ideology of the predecessor, glossing or explaining. In contemporary fairy tales, many authors and filmmakers challenge outdated attitudes (as in feminist fairy tales) or transpose their work into different genres (with horror and fantasy as the most common). Almost all create a new context.[1]*

A critical study of contemporary fairy tales is unavoidably tied to adaptation theory. Fairy tales provide such a fertile ground for adaptation analysis that they are often used as representative examples of the versatility of adaptation in works about general adaptation theory. It is possible to cite examples of fairy-tale texts that correspond to nearly every conceivable category of adaptation. But the malleability of fairy tales, and the sheer variety of ways in which their characters, narratives, signs, and motifs can be applied, present some unique challenges to which existing adaptation theory has not responded.

Using the tale of "Cinderella" as an example, with its seemingly infinite adaptations and permutations—from Walt Disney's musical cartoon[2] to Jerry Lewis' *Cinderfella*,[3] from romance novels using the tale as a point of departure to the magazines and news reports that labeled Diana Spencer's 1979 marriage to Prince Charles a "modern-day Cinderella story,"[4] how can fairy tales be employed to demonstrate the complexities of adaptation and the limits of current theory,[5] and how does this inform the experience of readers and audiences when encountering fairy-tale adaptations?

Thomas Leitch writes that there is no normative model for adaptation; adaptation and allusion are slippery categories that resist even the most

exhaustive taxonomical systems.[6] This categorical slippage is particularly problematic for theorizing fairy-tale adaptations: allusion is vital to the fairy tale's place in the popular imagination. The inability of adaptation theorists to precisely describe allusion, a particularly ephemeral form of adaptation, leaves an enormous gap in discussing the fairy tale's myriad contemporary forms.

This is not adaptation theory's only failure in terms of qualifying fairy-tale adaptation. Nearly all varieties of adaptation theory and taxonomy rely on the assumption that any single adaptation, or in Gérard Genette's term a "hypertext," can ultimately be located in a single source text, or "hypotext."[7] Of course, it is true that no adaptation is a direct imitation of a hypotext: Genette writes that a hypotext can only be imitated indirectly, by "practicing its style in another text,"[8] or in other words, to use a source text's idiolect as a model in writing a new text.[9] Adaptations, particularly of canonical works, are also informed by and engage in dialogue with previous adaptations, to form a network of hypertexts that link to one another. Though these hypertexts share links with others, however, each hypertext is essentially a descendant of a single hypotext.

To give a simplified example of these relationships, we can look to Jane Austen's *Pride and Prejudice*[10] and a selection of its many adaptations. As a feature film, the text has been adapted twice: Robert Z. Leonard's *Pride and Prejudice*[11] and Joe Wright's *Pride & Prejudice*.[12] There is also an extremely popular BBC miniseries adaptation, *Pride and Prejudice*.[13] Helen Fielding's 1996 novel *Bridget Jones's Diary*[14] is a contemporary literary adaptation of Austen's work, which was also adapted into a feature film, Sharon Maguire's *Bridget Jones's Diary*.[15] This network is visualized in Figure 1. Arrows indicate directions of influence, i.e. Austen's novel is the source of Leonard's film; Wright's film is influenced by both Austen's novel and Leonard's film.

Pride and Prejudice
Adaptation Network

Robert Z. Leonard (1940)

Jane Austen (1813)

Bridget Jones's Diary (book, 1996)

Bridget Jones's Diary (film, 2001)

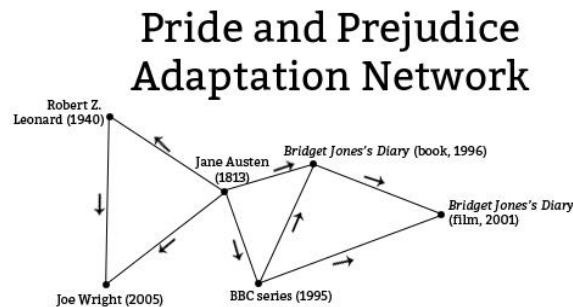Joe Wright (2005)

BBC series (1995)

Fig. 1: visualized network of adaptations of Jane Austen's Pride and Prejudice. *Arrows indicate direction of influence.*

This network is largely centralized around Austen's work. Though there is some decentralization occurring between Austen's novel and the *Bridget Jones* film, as the *Pride and Prejudice* BBC miniseries informs both the *Bridget Jones* book and film in slightly different ways,[16] all influence flows outward from Austen's novel. This perhaps does not take into account influences on Austen's work, but as *Pride and Prejudice* is an original work and not an adaptation, it is the hypotext of this network.

Fairy-tale adaptation networks are much less centralized than the above example, even when limited to a small number of texts, and are thus more complex. It is true that many adaptations are based directly on a single source: many "Cinderella" picture books simply pair illustrations with slightly modified versions of Charles Perrault's 1697 text.[17] However, in the absence of such attribution, what most adaptations of "Cinderella" are in practice adapting is an interpretation of fairy-tale texture[18] superimposed over "Cinderella's" narrative. For example, Disney's film,[19] as Leitch points out, is an adaptation of Perrault's text that "borrows freely" from other influences. These influences are myriad: previous cinematic and theatrical versions, portions of the Grimms' version, the generic conventions of the romance film and the film musical, and so on, including the studio's own previous work in fairy-tale adaptations. Because the Disney film relies so heavily on visual imagery, it also invokes classical French art in its architecture and background art, to place the film in a specific cultural milieu, and midcentury artistic movements, to make the film visually inventive and contemporary. These influences outside of Perrault are substantial enough that Disney's film becomes a unique version of "Cinderella," and can more accurately be described as "inspired" by Perrault's text rather than a direct adaptation.

Another example might be Katherine Kingsley's romance novel *Once Upon a Dream*,[20] which adapts Perrault's text to the conventions of popular romance fiction, but is also heavily influenced by Disney's *Cinderella* as well as other Disney fairy-tale films (the novel's title is the name of the main duet in Disney's 1959 *Sleeping Beauty*). Cathy Lynn Preston contends that the critiques that accumulate around fairy tales form an essential part of fairy-tale tradition: a film like *Ever After*,[21] for example, is largely based on Perrault's text and borrows heavily from the Grimms' text, but employs a feminist discourse that engages critically with both these texts as well as Disney's film and popular fairy-tale discourse.[22]

Furthermore, we have not yet gotten to the position of Perrault's text as an adaptation itself, with its roots deep in the oral tradition of the folk- and fairy tale. As Vanessa Joosen writes,

> […] originality is a concept that is difficult to apply to the fairy tale. What is, for instance, the original version of 'Little Red Riding Hood'? The best known or more frequently printed version? The oldest written version? The oral versions on which the written versions were presumably based?[23]

Intertextuality is of central importance in navigating networks of fairy-tale adaptations; what is missing is a cohesive grammar to describe the ways in which adapted texts are linked and interact.

Fairy-Tale Taxonomies

First, a rather elementary problem presents itself: fairy-tale scholars do not share a common terminology. Joosen writes:

> [John] Stephens and [Robyn] McCallum use "fairy-tale reversion," Zipes uses "modern-day revision" and "fairy-tale parody[,]" Fernández Rodríguez uses "contemporary revision," [Marina] Warner uses "reworkings[,]" [Lawrence R.] Sipe and [Cristina] Bacchilega use "fairy-tale transformation," many critics, including Bacchilega, use "postmodern fairy tale," [John] Pizer uses "anti-fairy tale," [Maria] Nikolajeva uses "fractured fairy tale," and [Sandra] Beckett uses "recycled fairy tale."[24]

These terms are not always accompanied by explanation. They may appear self-explanatory on the surface, but they are far too general to be truly meaningful: all but the most "faithful" fairy-tale adaptations could be called (for example) "reworkings." Does this mean that *Cinderfella* and *Once Upon a Dream*, the "Cinderella story" of the 1950 NCAA men's basketball championship,[25] and the 1979 wedding of Prince Charles and Diana Spencer should all be called reworkings? This partially describes what they are, but their respective functions in invoking "Cinderella" are so wildly disparate that it is untenable to classify them as if they are the same. The above terms do not take into account the different functions of fairy tales and their variations, retellings, and parodies: they are simply too broad.

Jack Zipes proposes a basic system of classification in *Fairy Tales as Myth*, based on the authorial intentions behind the retelling. Zipes establishes the unique place of the fairy tale as a genre that "sets parameters for a discourse of the mores, values, gender, and power in the civilizing process… only to be

subverted in a process of duplication and revision." [26] "Duplicates" reproduce and reinforce behaviour and social standards set by the particular fairy tale that is being retold. Whatever modifications it may make, the deep structure—the essential story, though not necessarily the structure or signs—of the tale is preserved, and thus the duplicate is essentially the same as the source: the sensibilities of the original tale are merely repeated, with only superficial modifications. "Revisions," on the other hand, are created with the intention of producing something new. Revisions incorporate both critical commentary and creative ideas about the original tale, and in so doing, do not merely reiterate the original tale's values but transform them in order to confront the reader's preconceived notions. Zipes argues that these two categories form an ongoing dialectic which forms the foundation of the fairy tale as both a canonical and continuously evolving genre, first literary, then all-media encompassing.[27]

Zipes' system accounts for the place of fairy tales within contemporary society and imagination. Its lack of specificity allows it to cover an enormous breadth of material. But its virtues are also its limitations. While Zipes' system covers nearly all fairy-tale adaptations, it does not account for the particular strategies adaptors use in creating new work. *James Marshall's Cinderella*[28] (and Roberto Innocenti's *Cinderella*,[29] both picture books, as well as Julie Kistler's *Cinderella at the Firecracker Ball*,[30] a romance novel) are all "duplicates" of Perrault's "Cinderella." They do not significantly alter the moral discourse, or even the narrative pattern, of the source text. On a textual level, they can all be said to fulfill the same function: representing Perrault's narrative in a popular generic context. On a metatextual level, however, these three texts are extremely different. The text of *James Marshall's Cinderella* merely duplicates Perrault, but it is accompanied by cartoonish illustrations populated with plump, amusing figures, which, bordering on satire, undermine the elevated status of the text. Does this make *James Marshall's Cinderella* a revision? The illustrations are not necessarily subversive, merely exaggerated; it is a comic approach to "Cinderella," though not quite a reimagining. Innocenti's illustrations set what is otherwise a direct translation of Perrault's text in Jazz Age New York. This resetting does not change the text's status as a duplicate, but it does complicate it. It asks, what does the shifted cultural milieu mean for the status of the text? Finally, Kistler's work duplicates the deep structure of "Cinderella," but resets it in contemporary New York and vastly expands on it, giving texture and interiority to the lives of her Cinderella and Prince characters. The text's status as a duplicate does not account for Kistler's expansion of the characters and narratives. As umbrella terms Zipes' "duplicates" and "revisions" are quite useful: they are simple and flexible, and

relatively straightforward, which gives these terms an advantage in organizing a large body of texts. However, these terms are found wanting or limited when applied to specific texts.

Neither do many terms or taxonomical systems account for the complexities that accompany the idea of the "original" fairy tale. As discussed above, it is nearly impossible for any fairy-tale retelling to be traced to a *single source*. The complex and decentralized network of fairy-tale rhetoric and retelling renders the idea of a duplicate very troublesome. Joosen discusses the complex practicalities of identifying a singular source text in terms of fairy tales:

> Although traditional fairy tales may have been *told* and *written* before the retellings, this is not necessarily the order in which they are *read*. [emphasis in text] Now that fairy-tale retellings are so numerous, not only in the form of children's literature but also in the form of films […] and television programs […] it becomes more and more likely that children will encounter the parody before they read the traditional version.[31]

Joosen suggests that when decoding does not take place, a text's invocation of the source—whether the text is intended to be commentary, criticism, or simply variation—is integrated into the contextual understanding of the work as a whole. From countless reference points and cultural sources which have subsumed elements of classical fairy-tale narratives, beyond the classical narratives themselves, the authors of adaptations and retellings make deliberate editorial choices about which sources to preserve, and which to ignore, or challenge. Few contemporary producers of adaptations encounter a Perrault or Grimm text mediated by less than one degree of adaptation until adulthood; that is, whether translated, adapted, or invoked in a film or television reference, most contemporary adaptors encounter other adaptations before any material that can be considered a source. The producers of fairy-tale adaptations, then, are not merely creators but also receivers, who themselves integrate the countless forms through which fairy tales have been transmitted to them into a single product. It is a rare individual who encounters the original text neatly followed by compartmentalized criticisms and related adaptations and retellings. Rather, the process of authorial creation sees an excess of sources blended together, with importance being accorded to various sources depending on particular editorial preoccupations, such as creating a "family-friendly" text, a comic text, and so on. Can it be any wonder that theorizing fairy-tale adaptations is a struggle?

Within the last decade, Jack Zipes has argued that what is being duplicated is a "meme" rather than any perceived "original" tale. First proposed in *Why Fairy Tales Stick*[32] and expanded upon in *The Irresistible Fairy Tale*,[33] Zipes writes that the evolution of the fairy-tale genre can be related to a biological paradigm, based on Richard Dawkin's memetic theory in *The Selfish Gene*.[34]

> The theory of memetics generally maintains that a meme is an informational pattern contained in a human brain (or in artifacts such as books or pictures) and stored in its memory, capable of being copied to another individual's brain that will store and replicate it. […] A meme's major trait is its capacity to be imitated and to replicate itself, and it is also what makes human beings different from all other animals. […] The memes battle each other for a secure place in the brain, and in order for a meme to survive, it must exhibit three major characteristics: fidelity, fecundity, and longevity. A meme must be capable of being copied in a faithful way; it must be shaped or formed in such a way that many copies can be made; and it must be able to survive a long time so that many copies will be disseminated.[35]

Zipes' contention is that what is adapted is not a particular text, but rather a *meme*, or in terms of the fairy tale, the essential "deep structure" of a given tale, which survives through its unique cultural malleability. The meme unit is comparable to the gene as a unit of heredity.[36]

As a scientific theory, memetics is rife with problems, the most basic being the absence of substantial scientific evidence for according a biological foundation to such a specific aspect of culture. Even Dawkin's supporters readily admit the difficulties.

> […] No significant body of empirical research has grown up around the meme concept […] nor has memetics made empirically testable propositions or generated much in the way of novel experimental or observational data. In fact the memetic literature remains devoted almost exclusively to theoretical antagonisms, internecine battles, and scholastic elucidations of prior writings on memes.[37]

While Zipes accepts there is no evidence to support the empirical basis of memetic theory, he insists that terms remains useful, "to indicate a public

representation or cultural replicator."[38] "Meme" can easily refer to the entire textual network that makes up the contemporary understanding of an individual fairy tale, as fairy-tale adaptations generally do not seek to retell an "original" text, but rather, to transmit the meme. But using the term, even as an analogy, suggests a quantifiable basis for measuring the transmission of fairy tales across cultures and media forms, and that the resonance for such stories—indeed, the stories themselves, though modified to suit the times—is biological in some way. Memetics suggests that the fairy-tale meme is, despite the different forms it assumes, an essentially unalterable microcosm of culture, rather than subject to the machinations of wider cultural trends and preoccupations. Why assign such a misleading term as "meme" to a network of fairy-tale adaptations and revisions, a term that robs the producers of adaptations of their roles in creation and interpretation? Why cannot "Cinderella" refer to the entirety of this network, as it often does in popular rhetoric, invoking as it does the tale's texture, critical engagements with the tale, and the tale's many ephemeral, unquantifiable effects? Memetic theory suggests that memes evolve independently of authorial or artistic intention or agency, and that they are "self-replicating" and are not subject to the flows and changes of culture. By using such a pseudoscience as a basis for studying fairy-tale transmission and adaptation, we may trivialize precisely when we are attempting to elevate.

This is not to suggest that biological analogies are misleading. In their article "On the Origin of Adaptation: Rethinking Fidelity Discourse and 'Success' – Biologically," Gary R. Bortolotti and Linda Hutcheon explore the parallels between adaptations and biological evolution while professing hesitations about memetic theory. Bortolotti and Hutcheon find the idea of memes a useful one in a mode similar to Zipes, but substitute the word "narrative" instead, as "a story too can be thought of a fundamental unit of cultural transmission[.]"[39] They suggest that adaptation in literature functions *similarly* or analogously to adaptation in biology. Where the source text can be related to the ancestor from which biological adaptations evolve or descend, the narrative or deep structure becomes the replicator, and the narrative mode and its details are the vehicle, or the hypertext. When the vehicle is no longer suitable for the propagation of the story, a new vehicle must be created. Thus when a narrative idea meets a new cultural environment, an adaptation occurs.[40] This analogy is an extremely productive way of thinking about adaptation. It emphasizes the continuous change a narrative experiences in response to cultural pressures, as well as the flawed thinking behind fidelity criticism, the discourse that assumes faithfulness to the source as the main goal of adaptation.

In the sense of Bortolotti and Hutcheon's article, then, "Cinderella" can be understood to refer to individual texts, such as Perrault's "Cendrillon" or Disney's *Cinderella*, but "Cinderella" can also refer to a larger, intertextural narrative web, a network of texts that interact with, comment on, and modify one another, and which conjointly inform and shape future adaptations. No one particular version of "Cinderella" can be said to be the tale's definitive source text. If we understand that "Cinderella" can refer to this network, then we can also understand that many adaptations are not based on one or several texts, but rather on the dialogic network of structure, narrative, and commentary that composes the tale's tradition. The source text, unless otherwise stated, is therefore the *idea* of "Cinderella," the tale's deep structure. Hypotext, then, according with Genette's definition as a "single source text," can refer to the small number of texts that can be said to have significantly impacted the formation and evolution of the "Cinderella" narrative. Perrault's "Cendrillon" and the Grimms' "Aschenputtel" certainly qualify; so does Disney's *Cinderella*, which John Stephens writes is "not intertextual in effect because [its] dissemination is so widespread and general that young audiences are exposed to no other variant."[41] With this understood, we can discuss the specific strategies that particular adaptations employ in representing and modifying "Cinderella" for a contemporary audience.

Adaptation Theory Taxonomies

One of the core issues that adaptation theory presents for the fairy tale is the centrality of fidelity criticism to adaptation rhetoric. While fidelity as a methodological principle has come under continual attack by contemporary theorists,[42] Linda Hutcheon argues that regarding adaptations as "palimpsestuous" works involves necessarily theorizing them as double-natured. Therefore, while fidelity to a source text should not be the ultimate criterion of judgment, the relationship between source text/hypotext and hypertext remains a defining one.[43] As a result, most current taxonomical systems that describe strategies of adaptation focus on the type of relationship a hypertext bears to its source.

The importance of the relationship between hypotext or source and hypertext is evident in the systems proposed by Kamilla Elliott's *Rethinking the Novel/Film Debate*[44] and Thomas Leitch's *Film Adaptation and Its Discontents*, which both draw on Gérard Genette's *Palimpsests*. Genette proposes the term "transtextuality" to refer to the total field of relationships between texts, or "all that sets [a] text in a relationship, whether obvious or concealed, with other texts."[45] "Hypertextuality," then, is a type of transtextuality that refers to any

relationship uniting a hypertext to a hypotext, "upon which it is grafted in a manner that is not that of commentary."[46]

Genette's taxonomy is based on the hypertext's treatment of the hypotext, which is composed of two variables: "relation" and function/mood. "Relation" refers to the complexity of the adaptation vis-à-vis the hypotext. This can be a "simple transformation," which transposes the action of the hypotext into a new milieu, or a more complex "imitation," which draws on the generic model established by the hypotext. An imitation introduces a stage of mediation that is not found in simple transformation: Genette argues that imitation requires "a mastery of that specific quality which [the author of the hypertext] has chosen to imitate."[47]

Thomas Leitch introduces a descriptive grammatical system that builds on Genette's system but accounts for transmedia adaptations, which Genette largely ignores. However, Leitch limits his strategies to adaptations from literature to film. Nevertheless, the succinctness of his categories is extremely useful in describing some of the specific approaches adaptors use to create a wide variety of new texts. Briefly, Leitch's categories are:

> **"Celebrations"** bow to the alleged superiority of the source text and aim to create a reverent relationship to it. Celebrations include, among others, "heritage adaptations," which reference not just a source text but the greater culture that the source text portrays, presenting a nostalgic and idealized past.[48] An example of this would be Rodgers and Hammerstein's made-for-television musical *Cinderella*,[49] which attempts to decontextualize the "Cinderella" narrative and place it instead in a completely unspecified distant past and place; its costumes and interiors are a pastiche of European influences from high Medieval to Victorian.

> **"Adjustments"** privilege the status of the source text over the adaptation, but still subject the source text to great modification, which may include abridging or expanding the source text, modifying various "flaws" in the original work (in adaptations of "Cinderella," this can include changes such as giving the stepmother a reason such as jealousy or vanity for mistreating Cinderella), updating either the setting of the source text or the characters' sensibilities, as in the film *Ever After*, in which Cinderella and the prince are given feminist and liberal sympathies, or imposing a generic style over the

source text, as in the case of the generic expectations of romance novels.[50]

"Neoclassic imitation" combines a reverence for the past with an eye toward satirizing and commenting on the present. These texts unmistakably parallel the narrative of their sources but can function as standalone works: the defining pleasure of the adaptation is not dependent on the source text, only amplified.[51] An example of this is Marissa Meyer's novel *Cinder*,[52] which places the "Cinderella" narrative in a futuristic science-fiction milieu. The novel depicts a young woman, secretly an android, in the midst of a war between Earth and its lunar colonies. These science fiction aspects of the novel critique contemporary warfare and its effects on the poor. The basis of the novel's structural framework on "Cinderella" is announced, but any commentary the novel provides on the fairy tale is secondary to its contemporary preoccupations.

"Colonization" empties the signs of the source text and re-designates them. Essentially this approach consists largely of relocating the narrative to a new cultural setting.[53] "New cultural setting" can include movement between countries: among the many, many examples of this in terms of "Cinderella" adaptations are Susan Lowell's *Cindy Ellen*,[54] which locates "Cinderella" in the "Wild West," and Shirley Climo's numerous transcultural Cinderella picture books.[55] [56] It can also refer to the common children's literature tactic of inverting genders (Babette Cole's *Prince Cinders[57]*) or replacing all human characters with animals.

"Analogue" *invokes* rather than recreates a source text. This strategy falls more under allusion than adaptation.[58] With analogue, we can account for the relationships between "Cinderella" and works such as *Pretty Woman*,[59] which has a largely unannounced relationship with its "source" text and bears little in common with it beyond the romance of a poor woman and a rich man, and a "transformation" involving new clothing (the sequence in which Julia Roberts' character Vivian twice goes shopping on Rodeo Drive).

"Parody" does not necessarily illuminate the source text, nor does it revere the source. Humour is generally the goal of parody, often at the expense of the source text.[60] This category is descended from Genette's "parody" and "pastiche," "playful" approaches to transformation and imitation. Because this category is so crucial to fairy-tale adaptations, and because Leitch confesses his struggles to define it, Linda Hutcheon's *A Theory of Parody* is useful in expanding on the parameters of this approach. Hutcheon characterizes parody partially in Genette's terms: it is a form of imitation characterized by ironic inversion,[61] which creates an ironic distance from the source that can be coupled with affection, rather than reverence. Without this affection, parodies must be said to outright reject their source text, and thus their primary function becomes critical and revisionary rather than comic. Some colonizing adaptations of "Cinderella" can also be considered parodies. Picture books that features the characters of "Cinderella" as animals, for example, subtextually treat the tale's representation of feminine beauty with amusement, as they depict Cinderella as a dinosaur, rabbit, or dog, grooming herself in preparation for the prince's ball.

Leitch argues that "[t]he slippery slope between adaptation and allusion cannot be divided into discrete stages because it really is slippery […] intertextuality takes myriad forms that resist reduction to even so comprehensive a grammar as [Mikhail] Bakhtin's or Genette's."[62] Adaptations cannot be neatly categorized according to adaptational strategies on a text-by-text basis, but rather on an individual-reference-by-reference basis: *Ever After*'s revisionist feminism is a form of updating, while its costuming and ball scene are forms of celebrating an idealized past. Therefore, an exact taxonomy is decidedly impossible. Nevertheless, Leitch's approaches are specific yet fluid enough to describe the multitudinous adaptations that announce their relationship to a source text of "Cinderella."

Leitch's approaches, as useful as they are, focus on the adaptation of narratives and do not take into account the concept of fairy-tale texture. An integral component of fairy-tale adaptations is their preservation of, or contempt for, the nonmimetic reality that "Once upon a time" represents. Many of the strategies discussed above would seem to deny this texture:

expanding and updating, for example, "fill in the blanks" of fairy-tale narratives and can place a tale squarely within a particular context that seemingly denies the fairy tale's arcane qualities. Even adaptations of "Cinderella" that place the tale within a realistic, contemporary milieu—for example, many of the romance and young adult novels that adapt the tale—respond to this challenge in different ways, offering love, resourcefulness, or friendship as alternate sources of "magic."

However, the displacement of fairy-tale magic introduces a new mode of adaptation: if "Cinderella" can take place in real life and without magic, then it is possible for us to "experience" or participate in the tale ourselves. Linda Hutcheon and Siobhan O'Flynn claim that adaptations in contemporary culture are less about repeating stories; rather, the concept of "world building" has placed enormous pressure on the adaptation process. Adaptations must now create a way for readers or viewers to experience texts for themselves. Hutcheon and O'Flynn write that three modes of engagement constitute most adaptations made today: telling, showing, and most recently, interacting with stories. These three modes allow for an expanded theoretical basis with which to discuss adaptations: it allows for discussions and recontextualization across media that any medium-specific discussion cannot.[63] For fairy tales, the value of participation to an adaptation's appeal cannot be over-exaggerated. Such participation is the *raison d'être* of the vast extra-textual world that the Walt Disney Company has developed in their theme parks and massive merchandising efforts (particularly the "Disney Princess" brand, established in 2000, with its multitudes of costumes, home décor, video games, stuffed animals, books, toys, and make-up). This is not to say that any focus on one particular medium would ultimately be futile. However, any study that emphasizes one medium over others must recognize that individual texts (or theme parks) ultimately form only one aspect of an entire imagined world.

The malleability of fairy tales to countless permutations, their ability to occupy nearly any milieu, makes them seem within reach, so to speak. As participants, we can experience "Cinderella" through a text or film, through a musical score, a dress, or a ride; we can get her autograph (or at least, the autograph of one of her most popular forms). The inhabitability of fairy tales is what gives "Cinderella," perhaps beyond any other fairy tale, its continued resonance and popularity. While the wish-fulfillment factor of fairy tales may be open to debate, clichés like "Cinderella story" and "Cinderella wedding" are surely proof that such a factor is absolutely immutable when it comes to "Cinderella." Because fairy-tale textual networks cannot ultimately claim a canonical hypotext, fairy-tale adaptations liberate both adaptors and audiences from fidelity, allowing for a seemingly infinite variety of interpretations and

transmission vehicles. While there are many ways in which adaptation theory and fairy-tale studies have failed to elucidate the vast networks of fairy-tale adaptations, a vast gap in scholarship emerges that presents an opportunity for emerging scholars to observe and reflect on new models of adaptation practice, ones that integrate existing taxonomies and theories into real-world practices and audience reception.

Notes

[1] Phyllis Frus and Christy Williams, "Introduction: Making the Case for Transformation," in *Beyond Adaptation: Essays on Radical Transformations of Original Works*, ed. Phyllis Frus et al. (Jefferson, NC: McFarland & Company, 2010), 1-18.

[2] *Cinderella*, directed by Clyde Geronimi, Wilfred Jackson, and Hamilton Luske (1950; Burbank, CA: Walt Disney Productions, 2012), DVD.

[3] *Cinderfella*, directed by Frank Tashlin (1960; Los Angeles, CA: Paramount Pictures, 2004), DVD.

[4] Thomas M. Leitch, *Film Adaptation and Its Discontents: From Gone with the Wind to The Passion of the Christ* (Baltimore, MD: Johns Hopkins University Press, 2007), 94-95.

[5] This paper follows upon the tradition of using the "Cinderella" hypertextual network as an exemplary model of adaptation practice and theory. Three theoretical texts that do so include Linda Hutcheon's *A Theory of Adaptation* (2013), Julie Sanders' *Adaptation and Appropriation* (2005), and Phyllis Frus and Christy Williams' *Beyond Adaptation: Essays on Radical Transformations of Original Works* (2010).

[6] Ibid., 26.

[7] Gérard Genette, *Palimpsests: Literature in the Second Degree* (Lincoln, NE: University of Nebraska Press, 1997), 83.

[8] Ibid., 84.

[9] Genette limits his discussion to adaptations in literature and music as opposed to visual arts, where mechanical copies of older works are regularly created. For our discussion, we can include film as well.

[10] Jane Austen, *Pride and Prejudice*, 1813.

[11] *Pride and Prejudice*, directed by Robert Z. Leonard (1940; Metro-Goldwyn-Mayer).

[12] *Pride & Prejudice*, directed by Joe Wright (2005; StudioCanal).

[13] *Pride and Prejudice*, directed by Simon Langton (1995; BBC).

[14] Helen Fielding, *Bridget Jones's Diary* (London: Picador, 1996).

[15] *Bridget Jones's Diary*, directed by Sharon Maguire (2001; StudioCanal).

[16] The book character "Mark Darcy" is modeled after actor Colin Firth, who portrays Mr. Darcy in the BBC miniseries; the film version of the book casts Firth in the Darcy role.

[17] Charles Perrault, "Cendrillon," in *Les contes de ma mere l'oye* (1697). My primary English source is Jack Zipes' translation, "Cinderella," in *The Great Fairy Tale Tradition:*

From Straparola and Basile to the Brothers Grimm (New York: W.W. Norton & Company, 2001), 449-454.

[18] I take here the definition for fairy- texture from Jessica Tiffin, who defines the term as a network of characteristics, including abstraction, expectations for characters types and narrative structure, pattern and symbol, and a distancing from reality, that identify a work as some form of fairy tale.

[19] *Cinderella*, directed by Clyde Geronimi, Wilfred Jackson, and Hamilton Luske (1950; Burbank, CA: Disney Blu-Ray, 2012), DVD.

[20] Katherine Kingsley, *Once Upon a Dream.* New York: Dell, 1997.

[21] *Ever After*, directed by Andy Tennant (1998; Los Angeles, CA: 20th Century Fox, 2003), DVD.

[22] Cathy Lynn Preston, "Disrupting the Boundaries of Genre and Gender: Postmodernism and the Fairy Tale," in *Fairy Tales and Feminism: New Approaches*, ed. Donald Haase. Detroit: Wayne State UP, 2004.

[23] Vanessa Joosen, *Critical and Creative Perspectives on Fairy Tales: An Intertextual Dialogue Between Fairy-Tale Scholarship and Postmodern Retellings* (Detroit: Wayne State UP, 2011), 10.

[24] Ibid., 307.

[25] ESPN, *ESPN College Basketball Encyclopedia: The Complete History of the Men's Game* (New York: ESPN Books, 2009), 28.

[26] Jack Zipes, *Fairy Tale as Myth* (Lexington, KY: UP of Kentucky, 1994), 8.

[27] Ibid., 9.

[28] Barbara Karlin and James Marshall, *James Marshall's Cinderella.* New York: Puffin Books, 1989.

[29] Charles Perrault and Robert Innocenti, *Cinderella.* Mankato, MN: Creative Editions, 1983.

[30] Julie Kistler, *Cinderella at the Firecracker Ball.* Toronto: Harlequin Books, 1993.

[31] Joosen, 27.

[32] Jack Zipes, *Why Fairy Tales Stick: The Evolution and Relevance of a Genre.* New York: Routledge, 2006.

[33] Jack Zipes, *The Irresistible Fairy Tale: The Cultural and Social History of a Genre.* Princeton, NJ: Princeton UP, 2012.

[34] Richard Dawkins, *The Selfish Gene.* Oxford: Oxford UP, 1976.

[35] Jack Zipes, *Why Fairy Tales Stick*, 4-5.

[36] For a discussion on the parallels between genes and memes according to memetic theory, see David Haig, "The Gene Meme."

[37] Robert Aunger, "What's the Matter with Memes?" in *Richard Dawkins: How a Scientist Changed the Way We Think*, ed. Alan Grafen and Mark Ridley (Oxford: Oxford UP, 2007), 176-188.

[38] Jack Zipes, *Why Fairy Tales Stick*, 6.

[39] Gary Bortolotti and Linda Hutcheon, "On the Origins of Adaptations: Rethinking Discourse and 'Success' – Biologically," *New Literary History* 38, no. 3 (2007): 447,

accessed April 12, 2013,

http://muse.jhu.edu/journals/nlh/summary/v038/38.3bortolotti.html.

[40] Ibid., 447-448.

[41] John Stephens, *Language and Ideology in Children's Fiction* (London: Longman, 1992), 88.

[42] J.D. Connor, "The Persistence of Fidelity: Adaptation Theory Today," *M/C Journal* 10, no. 2 (May 2007), accessed September 20, 2013, http://journal.media-culture.org.au/0705/15-connor.php.

[43] Linda Hutcheon with Siobhann O'Flynn, *A Theory of Adaptation* (New York: Routledge, 2013), 6.

[44] Kamilla Elliott, *Rethinking the Novel/Film Debate*. Cambridge: Cambridge UP, 2003.

[45] Genette, 1.

[46] Ibid., 5. In this context, "commentary" is critical or scholarly analysis and discussion. It does not refer to adaptation strategies by which a hypertext transforms, modifies, and/or elaborates.

[47] Ibid., 6-7.

[48] Leitch, 96.

[49] *Rodgers and Hammerstein's Cinderella*, TV film, directed by Ralph Nelson (1957; CBS/Image Entertainment, 2004), DVD.

[50] Leitch, 98-100.

[51] Ibid, 103.

[52] Marissa Meyer, *Cinder*. New York: Feiwel and Friends, 2012.

[53] Leitch, 109.

[54] Susan Lowell, *Cindy Ellen: A Wild Western Cinderella*. New York: Scholastic, 2001.

[55] Shirley Climo, *The Egyptian Cinderella*. New York: HarperCollins Children's Books, 1989.

[56] Shirley Climo, *The Irish Cinderlad*. New York: HarperCollins Children's Books, 1996.

[57] Babette Cole, *Prince Cinders*. London: Hamish Hamilton Ltd., 1987.

[58] Leitch, 113-118.

[59] *Pretty Woman*, directed by Garry Marshall (1990; Touchstone Pictures).

[60] Leitch, 116-118.

[61] Linda Hutcheon, *A Theory of Parody: The Teachings of Twentieth-Century Art Forms* (New York: Methuen, 1985), 6.

[62] Leitch, 126.

[63] Hutcheon with O'Flynn, 27.

Celestina and Other Old Salacious Allusions in George Tooker's *Toilette*

Susan J. Baker
University of Houston-Downtown

Sex scandals like those that so often splatter headlines today are nothing new. Stories of supposedly noble men, stupidly participating in nefarious acts that lead to their demise, date back at least to the ancient world, and their familiar sad stories have served as fodder for poets and artists alike. One of the most notorious of yarns is told by the Spaniard Ferdinand de Rojas in his fifteenth-century *Tragicomedy of Calisto and Melibe*a, more commonly known as *The Celestina*.[1] His tale of the lusty and greedy procuress, Celestina, who is the catalyst for the ruin of both noblemen and their servants, was so popular that the very word "celestina" would become slang for "madam" in Hispanic cultures. Her image occurs with some frequency in paintings, the most notable ones perhaps being by Picasso, Goya and Murillo. A more recent image, *Toilette* (See Fig. 1), by the lesser known American painter, George Tooker (1920-2011), proves that her sort persists into contemporary times. In *Toilette*, Tooker portrays a grey-faced old woman with pearls, red lips and nails, who seems to be acting as the go-between for a voluptuous nude and three surly men, all eager to corrupt a reluctant young woman.

Tooker's painting *Toilette* is not an illustration of the Rojas tale, but instead, as will be shown, conflates the Celestinesque subject with other salacious stories such as Susanna and the Elders, the creation of Pandora, and Venus at her toilet. This blending of subjects in Tooker's work is not unexpected given the American painter's aesthetic links to Magic Realism, an artistic style that, following the tradition of the Surrealists, is characterized by its free juxtaposition of objects and ideas in search of associative meanings. In his 1924 *First Manifesto on Surrealism*, André Breton quotes approvingly Pierre Reverdy as saying,

The image is a pure creation of the mind. It cannot be born from a comparison but from a *juxtaposition* of two more or less remote realities. The more the relationship between the two juxtaposed realities is remote and true, the stronger the image – the greater its emotive power and poetic reality.[2]
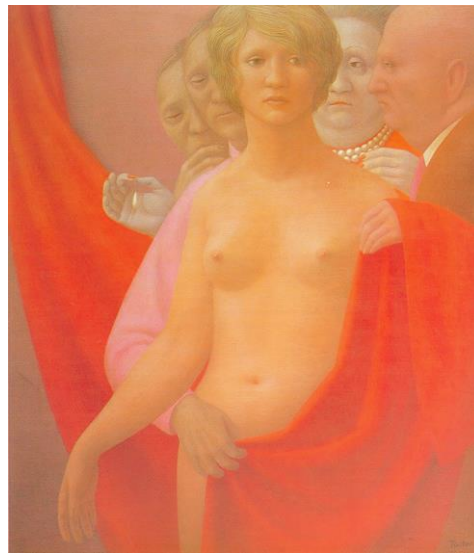

Fig 1 *Toilette*, 1962, Courtesy Linda Lichtenberg Kaplan

The power of Tooker's *Toilette* stems from just such a juxtaposition of stories and imagery. Tooker's style, along with those of his close friends Paul Cadmus and Jared French, is often described as Magic Realist. The latter two artists' work was shown in the 1943 Museum of Modern Art exhibition "American Realists and Magic Realists." A recent retrospective of Tooker's work at the Pennsylvania Academy of Fine Arts continued to describe his work as "Magic Realism" or what is described as an "American transformation of Surrealism."[3] Tooker adopts the Surrealist strategy of juxtaposing unrelated images to evoke thematic layers in his paintings.

In Tooker's *Toilette,* an innocent young woman appears to be losing control over her life and body as she is culled into a ring of sexual corruption, much like the character of Melibea in Rojas' Celestina story. Tooker must have recognized in the story of Melibea a sense of desperation and listlessness. One recurring theme in Tooker's body of work addresses the negative implications of the loss of will, either due to social injustice or to insensitive bureaucracies that numb individuals into uniformity and indifference. A sense of overwhelming complacency, for example, permeates one of Tooker's best known works *Government Bureau,* (See Fig. 2), in which faceless people stand in never-ending lines, seemingly immobilized to make changes to their situation.

Fig. 2 *Government Bureau*, 1950, Courtesy Metropolitan Museum of Art

Rojas's Story of Celestina

Rojas's Melibea is plagued by a similar sense of hopeless inevitability. Her gradual downfall is likely conjured via Celestina's sorcery, and therefore completely outside of Melibea's control. Manipulation is central to Rojas's novel. Rojas's story opens with the lovesick noble youth Calisto raving about his carnal desire for Melibea, who has rejected his advances. His servant Sempronio tells him that if he cannot forget Melibea, then he knows of another way to cure this lust: through the services of the best procuress in town, Celestina. Sempronio quickly develops an understanding with Celestina about milking the wealthy Calisto for all he is worth. But Calisto's other servant, Pármeno, who recognizes the moral danger that Celestina represents, stands in the way. Pármeno describes Celestina as an iconic figure of the "old whore," recognized by all in society for her illicit (but tolerated) role. Even the stones in the street call her by the name she best loves: "puta vieja." Pármeno tries to warn Calisto, but is told to shut up, and when she arrives in their house, Celestina sets about winning Pármeno over to her side. Celestina uses slick double-talk to wear down Pármeno's moralistic stance as the loyal servant. She convinces him that since the noble classes of the day only seek their own interest in all things, then servants like him should do the same. Gone are the days of loyalty, high-mindedness and noble acts. To seal the deal, she promises to get a girl (Areúsa) to have sex with Pármeno.

With Calisto eager for Celestina to set up a liaison with Melibea, and the two servants in league with her, Celestina conjures her familiar devil into a skein of yarn that she will pretend to be selling when she gets to Melibea's house. Whether through the magic of this spell, or just due to her smooth

talking, Celestina is able to start preparing the seduction of Melibea, and also to convince the young girl to accept the smokescreen of Celestina's piously "clean intentions" (*limpio motivo*) in coming to ask for prayers for Calisto's sore tooth. As a token of her good faith, Melibea is asked to give Calisto her girdle or sash (*cordón*), since it is rumored to have been present on a pilgrimage to Jerusalem and imbued with healing powers.

After presenting Calisto with the girdle and receiving a fine cloak in return, Celestina promises that soon Melibea will agree to be with him. A parallel plotline about the servants' love interests (with the prostitutes Elicia and Areúsa) continues to develop alongside the Calisto-Melibea story. In both the aristocratic or upper-class story and in the lower-class plot, sexual gratification and materialism are the only true values by which people live or make decisions. The only difference is that the lower class characters do not have to dress their desires up in pretentious discourses as Calisto and Melibea must do. Celestina's main service to her upper class clients is to give them the base (and debased) language that will let them express their repressed urges and escape the moral strictures of conventional morality. In light of Tooker's other works about corruption and materialism, this aspect of the Rojas text may have especially interested him.

As Rojas's plot continues, there is a banquet at which Melibea's servant arrives to request the return of the girdle. He begs Celestina to come to the house because Melibea feels ill and cannot put a name to it, but somehow she knows that Celestina will be able to help her. Celestina returns, and slowly reveals to the young girl that the fires she feels are her sexual passion for Calisto. Upon hearing Calisto's name, Melibea swoons and when she recovers consciousness, she is now eager to consummate her love for Calisto. Later, Calisto and Melibea meet and although she objects to his overly passionate pawing, (the "conversation of his hands"), they have sex and both are ecstatic. The ease with which Celestina helps Melibea to rationalize her sexual urges is laughable in its unsanctified damning, and in the end tragic, as each character meets a violent and ambiguously ignoble death, including both Melibea and Celestina.

Rojas's tragicomedy is unprecedented and modern in how Rojas refrains from using stock characters, but instead develops psychologically complex individuals whose motivations, albeit usually corrupt, are unique to their situation.[4] The author describes, for example, Melibea's anguish and indecision while also showing her susceptibility to Celestina's wiles. Rojas's text is also modern in how it exposes the lack of honor among the noble classes, describing their ineptness as he compares their greed to that of the poorer servants and to Celestina.[5] The result of their self-indulgence and inhumanity is tragedy, as each character in the novel falls to his/her death.

Characters in *Toilette*

Since the wretched consequence of inhumanity is a constant theme throughout Tooker's art, it makes sense that he would be interested in Rojas's story of similar content. The tenor of *Toilette* is equal to the Rojas in its devious maneuvering. A voluptuous nude plays a role similar to Melibea's. As if in a trance, she allows herself to be groomed for presentation, perhaps for the benefit of the older man to the right of the composition. The young woman's warm flesh takes on an uncomfortable red cast from a wrap draped around her (the *cordon?*). While the nude's body is fairly idealized, her facial features are more specific and her hair has a distinctive 1960s-era bob. Any Golden Age literary reference in the work is thus reconsidered in a decidedly modern context. The woman's expression is one of a lost soul, a lonely individual, much like Melibea, caught up in a situation not of her making.

Two men with identical angular features, like modern versions of Calisto's servants, peer at her from behind her right shoulder. The one in a curiously pink shirt grips the curtain that drapes her, while the other man holds his hand to his mouth as if appraising her. The woman also endures the indifferent and uncomfortably close gaze of a middle-aged man in darkish suit who appears on the right where the frame of the painting cuts him off. Like an aged version of Calisto, his white collar further suggests clergy. The figure's profile closely approximates the rumpled one of Bosch's bishop in *Christ Carrying the Cross*. The face is also similar to George Grosz's images of corrupt bureaucrats (See Fig. 3). Tooker's artistic ties to New Objectivity in Germany explain the Grosz influence.[6]

Fig. 3 George Grosz, *Ecce Homo, 1922,* ©Estate of George Grosz/Licensed by VAGA, New York, NY

Immediately behind the woman is the *celestina*, a double-chinned senior whose grey-powdered face, red lips, and fingernails are in distinct contrast with those features of the younger woman. Around the *celestina's* neck are two strings of pearls, coupled with teardrop pearl earrings that she holds up with

her discolored hands. Tooker, as a Gay man, would have understood the use of the term "pearl" as slang for semen in that community. As shall be shown, these pearls along with the old woman's white complexion are keys to her identity as a *celestina*, and offer the best evidence of Tooker's knowledge of Rojas's character.

Tooker's Awareness of Rojas

Toilette is one in a series of early paintings Tooker made with close classical literary or biblical pictorial references. These include *Bird Watchers*, 1948, (See Fig. 4), which is modeled after Bellini's painting of *St. Francis in the Desert* at the Frick Collection in New York, and *Coney Island*, which references a relief sculpture on the San Lorenzo pulpit depicting the *Deposition of Christ* by Donatello.[7] Tooker also frequently made stylistic references, such as one to both Breugel's *The Beggars,* and to Pollaiuolo's classical nude studies in *Children and Spastics.[8]* The composition and theme for *Sleepers I*, of 1951, is based upon Mategna's *Agony in the Garden.[9]*

Fig. 4 *Birdwatchers*, 1948
©The Estate of George Tooker, Courtesy of DC Moore Gallery, New York

In these works, as in *Toilette*, it is as if Tooker is demonstrating his mastery of art history, a mastery gained during his numerous visits to both major and minor museums and galleries throughout America and Europe, and through the perusal of his extensive collection of books on art. Tooker prided himself on his rich knowledge of art history, a facility that many believe separated him from the more critically acclaimed abstract painters of his generation.[10] In referencing the Celestina story, he demonstrates that his knowledge extends

not only to the more commonly known thematic sources from France, Germany or Italy, but also to Spain.

Such specific literary, rather than pictorial references, outside of those already realized in pictorial form (such as biblical subjects), are infrequent in Tooker's work, although many of his images have been shown to share motifs with his favorite poet, W.H. Auden. Marshall Price, for example, describes the similarities between Tooker's painting *Groping Hand*, 1947 and Auden's narrative poem, *The Age of Anxiety: A Baroque Eclogue*, and between Tooker's *Subway*, 1950, and other Auden poems.[11]

Tooker earned a degree in English literature from Harvard in 1942, and likely came across Rojas's Spanish masterpiece both because of his general interest in literature, but also because of his Hispanic heritage. In a 2002 interview, he told Justin Spring that he listed himself in a recent census as Anglo-Hispanic.[12] This is because his mother was Cuban, and her genealogy included the Cuban surname Montejos but also the Rouras who were Carlist Catalonians who had fled to Cuba in the nineteenth century. Tooker describes proudly how his grandmother came to New York from Cuba in 1867 after the loss of the family sugar mills.[13] She surely shared her Hispanic culture with her children and grandchildren.

References to various aspects of Hispanic culture are found in Tooker's work prior to his painting *Toilette* and throughout his career. In 1953, when he moved to a Brooklyn Heights apartment with his partner William Christopher, he began to include individuals drawn from a Puerto Rican boarding house that stood across the street from his new residence. Many of the pictorial elements found in these early paintings are used again in later works, including Tooker's *Toilette*, especially those motifs that create a sense of voyeurism, such as windows and pulled-back curtains. Window ledges, blinds or drapes provide little privacy from the streets below. Sometimes viewers get a peek at his neighbors leaning out their apartment windows, often sensually portrayed in intimate moments. In *Windows III*, 1958, for example, Tooker bathes the rounded, partially undressed figures in warm light of red or yellow. (See Fig. 5) In other images are seen brown-skinned women lounging by a jukebox or smoking cigarettes cross-legged by their beds. The appreciation for Hispanic life continues throughout Tooker's career, and manifests itself in many of his pictures, including several done at is summer home in Málaga, Spain.

Whether Tooker actually read Rojas's tragicomedy or not, he would certainly have been familiar with a handful of imagery on the subject. A number of paintings of *celestinas* were well known at the time Tooker painted *Toilette*, including the familiar blind Celestina of 1904 by Picasso, but also Goya's *Maja and Celestina* of 1810 (See Fig. 6).

Fig. 5 *Windows III*, 1958
Collection of Arizona State University at Museum
©The Estate of George Tooker, Courtesy of DC Moore Gallery, New York

Fig 6 Goya, *Maja and Celestina*, c. 1810, Collection Unknown

Tooker may also have been aware of Vermeer's *Procuress*, 1656, depicting an old woman (the *celestina*) presenting a younger woman to two clients, or he surely knew Murillo's *Two Women at a Window*, c. 1670, which has been interpreted as a prostitute and *celestina*.[14] Tooker's *Toilette* is most evocative of Goya's painting, with its drawn curtain, and relates to Tooker's own scenes of figures at windows framed by drapes. It is important to keep in mind, however, that Tooker was not interested in illustrating specific stories or copying classic compositions but instead sought to juxtapose images and ideas from multiple sources so as to invent a multi-layered expression pregnant with interpretative possibilities. The ideas explored in the Celestina story are also present, as will be shown, in Tooker's other sources for *Toilette,* such as Susanna and the Elders or Venus at her toilette.

Tooker's use of Classical Pictorial and Literary Sources

Tooker culls from various sources, including Rojas, the themes of desire, voyeurism, greed, materialism, aging and death, to create a complex layered image in *Toilette.* As will be shown, Tooker understood the modernist implications of his sources, especially Rojas, with its negative view of materialism, and in how its unprecedented psychologically complex characters constituted an unheroic power class that perpetuates corruption.

Toilette, like Rojas's novel, is a painting about desire and possession as the old woman seeks to hold control over the younger woman's body and an old man peers on. The sense of voyeurism in the painting brings to mind other iconographies in which men gaze upon younger women uninvited, a common one being Susanna at her toilet ogled by the elders. Numerous painted examples of Susanna were available to Tooker as models. One nearest to him is housed in the Metropolitan Museum of Art by the workshop of Peter Paul Rubens. It is likely that he also knew an example from Rubens own hand, (See Fig. 7) as well as one by Jacob Jordaens and one by Rembrandt. The latter three examples are of particular interest in that they show one of the elders handling a drape that surrounds Susanna, comparable to the fondled wrap seen in Tooker's *Toilette*. Tooker may also have known Tintoretto's account in which Susanna's toilet includes a mirror; (See Fig. 8) Susanna gazes at herself unaware of the old men's intruding gazes. Yet these iconographic examples differ from Tooker's in a significant way: None have the presence of an old woman. Also, Tooker's image contains three men, a number exceeding that expected in a scene with Susanna, and two of the men are younger in age than the duo of elders of these earlier images.

Fig. 7 Rubens, *Susanna and the Elders,* 1609-1610
Real Academia de Bellas Artes de San Fernando

Fig. 8 Tintoretto, *Susanna and the Elders,* c. 1555
Kunst Historisches Museum Wien

The most significant variance between Tooker's painting and those of Susanna and the Elders is the presence of the older woman. She is about to dress the younger nude in pearls. The act of dressing, plus the painting's title "toilette," brings to mind images of Venus at her toilet as well as *vanitas* imagery. Tooker would have been familiar with such well-known examples of the former by such artists as Bellini, Titian or Velazquez. Boucher's example of the theme was housed at the Metropolitan nearby Tooker's New York residence. Yet once again, the old woman does not typically appear in such

scenes. In the same year that he painted *Toilette*, Tooker also painted a series of *vanitas* paintings that examine youth and old age. In these images a young woman gazes into a mirror, while behind her either a skull or the face of an aged person appears like an image of death (See Fig. 9). *Toilette* is, however, a more multi-layered image than these examples, largely because the older woman in the painting is actively dressing the younger one with pearls.
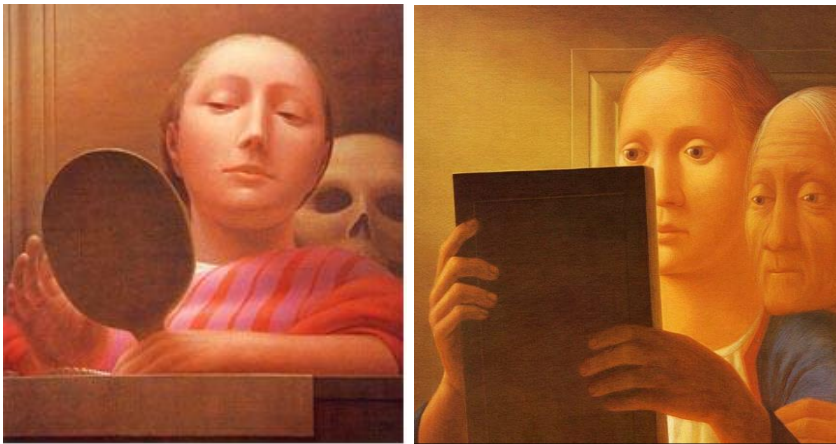

Fig. 9 *Mirror I*, 1962, and *Mirror II*, 1963
©The Estate of George Tooker, Courtesy of DC Moore Gallery, New York

The older woman also wears pearls around her neck. Pearls are sometimes used as the attribute of prostitutes. In his article, "Pearls of Virtue and Pearls of Vice," E. de Jongh outlines the complex iconography of the pearl in art.[15] Depending on the context, the pearl can serve, on the one hand, as emblematic of purity and chastity, as when worn by the Virgin Mary, or in personifications of Faith, but also as tokens of wealth, as in portraits of fashionable women. In the latter, the presence of pearls can simultaneously warn against the sin of vanity. De Jongh also notes how strings of pearls can be seen in seduction scenes, such as that by Jan van Bylert. But pearls are also linked with prostitution, as in the infamous Whore of Babylon whose excessive adornments included them. "The 'satanic' pearl," de Jongh summarizes, "was for whores and the adornment of fashionable women."[16] In Caravaggio's image of the repentant Mary Magdalene, the saint throws aside the worldly accoutrements of her sinful past, including a string of pearls and a pair of irregularly shaped pearl earrings. She casts off her life of luxury, but also her past in prostitution. Furthermore, one of the gifts given to Pandora was pearls, and Tooker's *Toilette* seems to reference the story of Pandora's creation and her receiving of gifts. A renowned example of the story is done by Nicolas Regnier in 1626 (See Fig. 10). Here pearls serve as a strap for Pandora's gown and also lay on the table beside her.

Fig. 10 Nicolas Regnier, *Vanity*, 1626
Staatsgalerie, Stuttgart

The imagery of pearls suggests that Tooker had the most famous of prostitutes, Rojas's Celestina, in mind when painting the old woman. Many references linking impropriety with pearls appear throughout the story. In Act VII of Rojas's book, Celestina admires the body of Areusa, her young protégé courtesan, referring to her as her "pearl," her "jewel of gold."[17] The description as a pearl is emblematic of the woman as whore. Once again, during the banquet scene in Act IX, Celestina refers to her group of co-conspirators as her "pearls of gold."[18] And then, at such time Melibea gives into Celestina and admits her passion for Calisto, upon her swooning, Celestia proclaims, "My precious pearl!"[19] Melibea's loss of virtue is linked to the pearl motif. And finally, when Calisto meets Melibea in the garden in Act XIV, he proclaims, "Oh precious pearl, before whom the whole world appeareth foul."[20] The modern Celestinesque figure initiates the young woman into her world of seduction by offering her the pearl earrings. For as Celestina says in Act III, "Few virgins hast thou seen in this city, which have opened their shops and traded for themselves, to whom I have not been a broker to their first spun thread, and help them to vend their wares."[21]

Along with the pearls, the stark white face of the old woman in Tooker's *Toilette* is further evidence of his direct knowledge of the Celestina story. Parmeno had first described Celestina as "painted," stating, "O how she is bedaub'd with painting."[22] This could be interpreted by Tooker as a woman with a heavily white powdered face with contrasting mouth of red lipstick. The

contrast of youth versus age is central to the Celestina story and is sometimes described in terms of fading color. In her seduction of Melibea in Act IV, Celestina laments her own old age as compared to Melibea's youthful beauty, saying, "But who is he, lady, that can recount unto you the inconveniences of old age?... *That fading of fresh and lively color*?"[23] Such words characterize the old woman in Tooker's *Toilette* and connect the painting to Tooker's other toilet scenes contrasting youthful versus aged women. The imagery of the faded face continues later in the story. Once fallen into Celestina's spell, Melibea faints at the mention of Calisto's name and loses her color. Celestina, concerned, asks, "Where is that cheerful colour, that was wont to beautify your cheek?"[24] The loss of color is equated with loss of virtue.

The theme of lost bloom was central to Tooker's *vanitas* paintings to which the *Toilette* refers. Vanity is also a theme in the Celestina story. Rojas's contrasts upper and lower class culture throughout Celestina, but in one instance in terms of the elaborate rituals of wealthy women at their mirror. Areusa's hard reproach regarding the artificiality of the rich Melibea's beauty claiming that it exists only because of her vanity and wealth that allows her to make herself up.

> She anoints her face with gall and honey, with parched grapes
> and figs crushed and pressed together, with many other things
> . . . . It is their riches, that make such be thus commended,
> and not the graces and goodly features of their bodies.[25]

Both Rojas and Tooker make reference to the false nature of makeup with its implied vanity.

Still another feature in Tooker's painting that shares affinity with Rojas's Celestina is the drape that only partially covers the young nude woman, and the man who fondles it, much as the elders do with the drape of Susanna in the paintings by Rubens or Rembrandt. The image is suggestive of Melibea's girdle that Calisto manipulates with such gusto as to make Celestina fear he will damage it. Drapery appears as a pictorial device in other works by Tooker, typically used to feebly protect the private from the public and to suggest a sense of voyeurism. Katherine Hauser has discussed the central role that surveillance and voyeurism has played in Tooker's art.[26] This same voyeurism is central to the story of Calisto and Melibea. Servants spy on their masters, Celestina watches young people having sex, and Melibea's servant Lucrecia spies around every corner to listen in on Celestina's plot.

The presence of a pale-faced old woman, the offering of pearls, the man fondling drapery, all suggest Tooker's knowledge of the Celestina story. Each element in Tooker's *Toilette* mirrors some aspect of Rojas's plot. In conflating the story of Celestina with those of Susanna and the Elders, Pandora, Venus at her toilet, and *vanitas* imagery, Tooker is recognizing the universal themes contained in these stories. In each, sensuality, desire, and sex become something material, as in the flesh of Susanna, or the pearls of Venus or Celestina. A sense of voyeurism and greed are also present. Tooker must have

appreciated the ambiguity of meaning and multiple readings possible in Rojas's text, something that is also true of his own work.

Notes

[1] In the first-person prefatory material before the *Tragicomedy*, Rojas recounts that he is the second author of this text. According to his version of the text's origins, Rojas, while on vacation from his legal studies in Salamanca, found an anonymous, and incomplete, one-act comedy (written, he says, by an *antiguo auctor*), a play about a lovesick nobleman named Calisto who hires an old whore named Celestina to procure the loving attentions of Melibea, and how Celestina then convinces his loyal servant Pármeno not to hinder her activities as Calisto's go-between with Melibea. Asserting his 'clean intentions' (*limpio motivo*) of Christian moral didacticism for his participation in this literary act, Rojas then claims to have completed the one-act manuscript and published it as the 16-act *Comedia de Calisto y Melibea* (earliest extant copy from 1499). After the initial success of this *comedia*, Rojas tells us, he was obliged by his pushy readers and his publishers to increase the number of "sweet" scenes, which he did in his final version of the drama, a twenty-one act drama now called *Tragicomedia de Calisto y Melibea*. This entire first-person introduction is made doubly suspicious by Rojas's insistence on anonymity in case the book should land him in trouble for its dubious subject matter.

[2] André Breton, *First Manifesto of Surrealism,* 1924, trans. A. S. Kline, 2010, accessed December 14, 2013,
 http://www.poetryintranslation.com/PITBR/French/Manifesto.htm, Preface, #4.

[3] Robert Cozzolino, Marshall N. Price and M. Melissa Wolfe, *George Tooker* (New York: Merrell Publishers Limited, 2008), 8.

[4] See for example, Raymond E. Barber's discussion of the complexity of Rojas' Celestina character in "A Harlot, A Heroine," *Hispania*, 48:4 (Dec. 1965): 790-799.

[5] See, for example, J. R. Law's discussion, "Calisto as the Antithesis of Fifteenth-Century *Nobleza*," in Gilbert Paolini, ed., *La CHISPA '83 Selected Proceedings, The Fourth Louisiana Conference on Hispanic Languages and Literatures*, [New Orleans: Tulane University, 1983], 153-158.

[6] For a discussion of the impact of German Neue Sachlichkeit (New Objectivity) on American art, see Greta Berman and Jeffery Wechsler, *Realism and Realities: The Other Side of American Painting 1940-1960* (New Jersey: Rutgers University Press, 1981), 2.

[7] See Susan J. Baker, "George Tooker and the Modern Tradition" [PhD diss., University of Kansas, Lawrence, 1994], 33.

[8] Thomas Garver, *George Tooker* (San Francisco: Pomegranate Books, 1992), p. 18.

[9] See Greta Berman and Jeffery Wechsler, *Realism and Realities: The Other Side of American Painting 1940-1960* (New Jersey: Rutgers University Press, 1981), 20.

[10] This was the view of many American realists at mid-century whose work was increasingly coming under critical attack with the advent of Abstract Expressionism. For a discussion of this, see Greta Berman and Jeffery Wechsler, *Realism and Realities: The Other Side of American Painting 1940-1960* (New Jersey: Rutgers University Press, 1981), 1-26.

[11] Marshall Price, "From Anxiety to Agape: George Tooker and the Human Condition," in Robert Cozzolino, et. al., *George Tooker* (New York: Merrell, 2008), 56-69.

[12] Justin Spring, "An Interview with George Tooker," *American Art*, 16:1 (Spring 2002): 62.

[13] Ibid., 62.

[14] This was the earliest reading of the Murillo painting by William Stirling- Maxwell Annals of the Artists of Spain, 3 vols. (London: John C. Nimmo, 1891), 3:1092. See also, Suzanne L. Stratton, *Bartolomé Esteban Murillo (1617-1682) : paintings from American collections* (New York : Harry N. Abrams, in association with the Kimbell Art Museum, 2002), 184.

[15] E. de Jongh, "Pearls of Virtue and Pearls of Vice," *Simiolus: Netherland's Quarterly for the History of Art,* 8:2 (1975-1976): 69-97.

[16] Ibid., 82.

[17] Fernando de Rojas, *Celestina*, c. 1499, ed. Dorothy Sherman Severin, trans. James Mabbe in 1631, (Wiltshire, England: Aris and Phillips, 1987, 1998), 191.

[18] Ibid., 225.

[19] Ibid., 257.

[20] Ibid., 315.

[21] Ibid., 97.

[22] Ibid., 51.

[23] Ibid., 117.

[24] Ibid., 257.

[25] Ibid., 229.

[26] Katherine Hauser, "George Tooker, Surveillance, and Cold War Sexual Politics," *GLQ: A Journal of Lesbian and Gay Studies,* 11.3 (2005): 391-425.

Interview with cover artist Mauricio Olague

Lee Ann E. Westman
University of Texas at El Paso

Mauricio Olague graduated in 1995 from the University of Texas at El Paso and is currently pursuing a Master of Arts in Interdisciplinary Studies in Art Education. He has been teaching art for the past twenty years, the past ten at Bowie High School in the same classroom where Gaspar Enriquez taught him. Olague has exhibited in the El Paso Museum of Art and galleries in El Paso and Ciudad Juarez. The artist is well known for his collages created from found objects as well as his involvement with the Segundo Barrio community, restoring and painting murals, beautifying the community as well as the Bowie campus.

LEW: Where did you start with art?

MO: I started creating art in Gaspar Enriquez's classroom at Bowie High School in 1977. I took art with Gaspar for the four years I was at Bowie working primarily with metals and ceramics. After I graduated, perhaps because I lacked a kiln to fire ceramics or the appropriate equipment to melt and forge metal, I focused more on painting.

LEW: Who inspired your work?

MO: My very early inspiration was my mother. I have a very vivid memory of her creating a small fish and a fruit bowl out of plasticine clay, just for me. It was a very private and special lesson in art making that had a lifelong impact on my life. As an art student at Bowie High School I got to see Gaspar Enriquez work on his paintings in class and I feel that this more than anything made the possibility of becoming an artist a viable reality.

LEW: The theme of this issue is "adaptation." Tell us how your work fits into this theme?

MO: There is an interesting book; *Reuse Value: Spolia and Appropriation in Art and Architecture from Constantine to Sherrie Levine[1]* that explores this idea of the adaptation and appropriation of cultural artifacts. The book makes clear that this idea or practice is nothing new, but it also delves briefly into the perception that the appearance of appropriation or adaptation of history and historical artifacts within a civilization signals its demise.

There is another book by Jay David Bolter and Richard Grusin called *Remediation: Understanding New Media[2]* that while focusing primarily on the dawning digital age has this interesting and relevant quote:

> Like other media since the Renaissance--in particular, perspective painting, photography, film, and television--new digital media oscillated between immediacy and hypermediacy, between transparency and opacity. This oscillation is the key to understanding how a medium refashions its predecessors and other contemporary media. Although each medium promises to reform its predecessors by offering a more immediate or authentic experience, the promise of reform inevitably leads us to become aware of the new medium as a medium.

I am an artist, not an anthropologist, philosopher or historian, but being an artist allows me to flirt about these fascinating fields. The inspiration for the type of art I make comes primarily from Picasso and the DADA artists of the 1920's. These artists took materials produced by their age and re-contextualized them, especially the DADA artists, to give us new meaning plus insight into a world their contemporaries could no longer perceive. Picasso showed us the aesthetic potential of the act while the DADA artists showed us its cognitive power. The DADA artists used this newfound tool to take on the growing totalitarian threat of the Nazi party. Some years later Jacques Derrida gave us the words to describe this stuff and we call that "deconstruction." Picasso's cubism is very much a form of deconstruction. When I create works such as these, I am doing it to reveal some unrecognizable truth reassembled in familiar and easily recognizable fragments.

LEW: It's interesting to me that your work focuses on the more negative aspects of adaptation—that is, the ways in which images and texts can be appropriated by others. Do you have other works that examine this theme?

MO: Are there positive aspects to the corporate commodification of eradicated "other" cultures?

I deal with many issues in my work and I return quite often to this aspect of adaptation and the appropriation of cultural signifiers that reveal some forgotten or ignored truth. It sometimes seems more difficult or near impossible to **not** craft a message or have meaning in a work or art as any major corporate logo is bursting with meaning. From IBM to Chiquita Banana or McDonalds, the simple inclusion of any commodity in a work of art, any man-made object opens the floodgates to interpretation and meaning. It would be careless and reckless on my part to simply allow these signifiers to enter a work of art unaddressed or undefined.

LEW: What role does art play in increasing social awareness?

MO: My approach to art education eventually grew greater than the confines of the four classroom walls. Through community action projects and collaborations I realized the true transformative power of art making, teaching, and learning. A mural may communicate a vital aesthetic and historical message but the experience of creating the mural is just as profound. And that experience is something that cannot be razed, erased or gentrified. To quote from Hardt and Negri's *Empire*: "The right to reappropriation is first of all the right to the reappropriation of the means of production."[3]

Notes

[1] Richard Brilliant and Dale Kinney, ed. *Reuse Value: Spolia and Appropriation in Art and Architecture from Constantine to Sherri Levine.* Ashgate: 2011.
[2] Jay David Bolter and Richard Grusin, *Remediation: Understanding New Media.* MIT Press: 2000.
[3] Michael Hardt and Antonio Negri, *Empire.* Harvard University Press: 2001.

Book Review

Patricia Meyer Spacks, *On Rereading*. Cambridge, MA: Belknap Press of Harvard University Press, 2011. 280 pp.

What happens when we pick up a book and decide to read it all over again? Curious about rereading, Patricia Meyer Spacks embarks on a year-long project to unveil her speculations surrounding rereading various types of literature. *On Rereading* is created as a medium for describing the rereading project. The chapters are organized into categories by the type of texts she chose to reread: childhood, higher education, 1950s, 1960s, 1970s, pleasure-seeking, professional, generally acclaimed top reads, guilty pleasures, and reading together. The final chapter is a coda, where Dr. Spacks enlightens the reader with the knowledge she gained from such rereading experiences.

Immediately the reader learns the motivation behind the rereading experiment, that rereading "may shed light on why and how we read in the first place."[1] Rereading isn't just about revisiting a text, but can perhaps reveal a deeper meaning to how and why we read. The reader is encouraged to be intentional about establishing a purpose for every reading, while recognizing that the chosen reading purpose will steer a reader in a particular direction. The reader is given multiple reasons to consider revisiting a text, like the comfort in knowing what will happen next and the ability to look at the text through a different lens and gain a new perspective. The overarching message in chapter one is to encourage the readers to start their own rereading journeys.

The next chapter, "Once Upon a Time," reflects on rereading childhood short stories and novels such as *Alice in Wonderland*, *The Story of Ferdinand*, *The Lion, Witch, and the Wardrobe* and *Kidnapped*. Interests change, as discovered upon rereading *Alice in Wonderland* when Spacks reveals "although I loved the book as a child and read at least parts of it over and over, I found rereading it as an adult tedious."[2] The conclusion is that children enjoy rereading more than anyone else mainly due to the stability and comfort of knowing the plot a story will tell. When rereading children's books, we are rereading our younger

selves, which allows for a self-reflection and comparison of who we were once to who we are now. Rereading is personally enlightening because it allows for intentional reflection of growth and change.

The next nine chapters focus on describing Spacks's experiences of rereading select novels. "A Civilized World" contains a rereading of *Emma* and *Pride and Prejudice*, which is a back-and-forth summary of the plots. These rereadings tell of the reader's ability to recognize and interpret character behaviors at a deeper level. "Other Times: The 1950s," "Other Times: The 1960s," and "Other Times: The 1970s" discuss the importance of going beyond the text to understand effects of the social world on authorship and the reader's experience. The 1950s highlights *Lucky Jim* and *Catcher in the Rye*, the 1960s revisits the *Golden Notebook*, and the 1970s retells the experience of *The Sacred and Profane Love Machine*. Rereading a text from a specific time period may make the reader feel "both familiar and forever new partly because they [books] change as we change."[3] When we reread a text from a past era, both the reader and the book have changed; the individual has encountered new life experiences and the book has changed because it may reflect a different social perspective. Being critical about who we are when reading can reveal a great deal about ourselves, but sometimes we enjoy reading books for pure pleasure, as discussed by Spacks in "The Pleasure Principle," where readers reflect on choice reading. A few pleasurable reads include *Brighton Rock*, *Middlemarch*, and *Wizard of Oz*. The reader is encouraged to realize that as one proceeds through life, the knowledge gained will affect understanding by helping to shape additional pleasurable reading experiences.

Next, Spacks takes a break from revisiting pleasurable readings and switches to "Professional Reading." Professional works include poetry, published journal articles, and acclaimed novels such as *The Seasons*, *Tom Jones*, and *A Simple Story*. It is important to realize the value behind purposeful reading, responding to a circumstance, and assessing literature with a critical lens. Specifically, the purpose of professional reading is to take public action by writing for publication and teaching others.

The final three chapters engage the reader personally in "Books I Ought to Like," "Guilty Pleasures," and "Reading Together." In accordance with the title "Books I Ought to Like," Spacks feels guilty lacking fondness for books she once recalled enjoying. Surprisingly, she discovers joy in books once viewed as distasteful. *Pickwick Papers* was once described with "annoyance" and "irritation,"[4] but upon rereading the novel arrives at admiration and greatness by finding joy in appreciating the novel's details. As we expose ourselves to new literature and encounter life experiences, we realize our tastes change over time. In another example, *The Good Soldier*, a top-seller in its time, resulted in a

reread that was simply unenjoyable. The text lacked joy and Spacks developed a grand annoyance with the narrator, who was "needlessly confusing and tedious."[5] For readers seeking to read for pure pleasure, an entire chapter is dedicated to "Guilty Pleasures." The series by P. G. Wodehouse, particularly *The Most of P. G. Wodehouse* is the highlight of discussion. Readings by Wodehouse "offered the same undemanding satisfactions,"[6] reveling in the comfort of rereading. Comfort can also be sought in book clubs, described in the book's final chapter, "Reading Together." The reader is cautioned about being with others when reading because people are easily influenced by one another, which can often result in constricted thinking. Spacks remembers the talk far better than the story, but despite the social influences on a book's memory and interpretation, books clubs are pleasurable because "talking about the book with my colleagues was glorious."[7]

"Coda: What I Have Learned" is a message highlighting the most important reasons to reread. Perhaps the most exhilarating part of rereading a text is its ability to arouse a new but comforting experience, which Spacks declares as "exploring new ground in familiar territory."[8] Rereading allows the reader to focus on the intricacies of a story rather than a simple plot. By focusing on the details, rereading augments the ability of the reader to enlarge consciousness of the text and its connection to the surrounding world. Additionally, the reader is reminded about the limitations of rereading, with Spacks caution of "what we seek is often what we find; rereading can enlighten us about what we are looking for now and what we have sought in the past."[9] Even though words on a page are unchanging, humans are constantly changing based on their past selves, creating an invigorating experience between the text and reader.

A variety of text types are explored, which are likely to appeal to a diverse population of readers. Organization of the texts into familial categories appears to be a practical approach to summarizing the rereading of multiple texts. However, it is unlikely that readers will possess the same reading repertoire as Spacks and they likely won't require intricate details of each individual plot to understand the value behind rereading. Additionally, when Spacks compares her rereads to her initial reads, there's no documentation of what she was thinking then. Therefore, she only can evaluate what she thinks she was thinking back then, which can be a very biased perspective, in which we tend to portray ourselves and our former selves in the best light.

The rereading experiment may have strong internal validity as a rich personal experience, but this could make readers question the external validity of her experiment, especially considering reading is such a personal experience where all readers have their own unique libraries. Further research is needed to arrive at generalizations about rereading.

On Rereading emphasizes the importance of revisiting a text at different stages of life to provide provoking insights about reading and how it has

affected us and continues to mold and shape our thinking. The purpose of identifying the significance of rereading is justified throughout the many text examples and can be best summed knowing that "in reading as in writing, the more you know, the richer the experience."[10] Spacks's book is likely targeted toward English or Reading majors in higher education, but may also be enjoyed by many reading enthusiasts.

Lauren Eutsler
University of Florida

Notes

1.   Spacks, Patricia Meyer. *On rereading.* Cambridge, Mass.: Belknap Press of Harvard University Press, 2011, 8.
2. Ibid., 34.
4. Ibid., 70.
6. Ibid., 188.
7. Ibid., 198.
8. Ibid., 219.
10. Ibid., 265.
11. Ibid., 277.
12. Ibid., 242.
13. Ibid., 73.

Book Review

Parke, Ross. D. *Future Families: Diverse Forms, Rich Possibilities.*
Malden, MA: Wiley-Blackwell, 2013. 296 pp.

Ross D. Parke's *Future Families: Diverse Forms, Rich Possibilities* explores the growing prevalence of nontraditional family structures and the societal implications associated with them. His book provides readers with an accurate depiction of the various forms contemporary families may assume and counters the antiquated perception that families must conform to a one-size-fits-all structure in order to provide the optimal environment for child development. Drawing from a multitude of academic disciplines, Parke effectively situates familial organizational trends within the political, social, and cultural context in which they currently exist. Taking a "strengths-based" approach, Parke grounds his analysis on the belief that diverse family structures offer rich possibilities for not only nontraditional family members but also for society as a whole. His straightforward writing style, free of extraneous jargon makes the book appealing and accessible to readers beyond those who work in academia. The succinct manner in which the text is organized coupled with the inclusion of relevant qualitative quotes and stories from contemporary diverse families make the text an informative, yet easy read.

The first chapter of the book, "Challenges to the Ideal Family Form," gives the reader the essential historical background knowledge needed to understand fully the conditions that have fostered society's preoccupation with the obtainment and maintenance of the "ideal" family model (nuclear family characterized by a heterosexual married couple raising their biological children in a home where traditional gender roles are observed) and have allowed it to become the standard to which all other family structures are compared. Parke challenges the depth of the ideal family structure's historical roots, by providing evidence to suggest that its origin only dates back as far as the 1950s. He contends that the nuclear family form continues to be considered the gold standard of family form because modern society holds a misguided nostalgia

for the perceived contentment of the 1950s family model. He asserts that beyond the façade of such contentment existed a reality that was a far cry from the tranquil home life portrayed in pop culture. He substantiates his argument by summarizing research that contradicts the nostalgic notion that 1950s pop culture families, such as the family depicted in *The Adventures of Ozzie and Harriet*, were authentic reflections of society's contentment with the restrictive, exclusive nuclear family structure. Parke goes on to warn against propagating such a narrow view of family and poses the question, "If our conception of family is too restricted and too exclusive, what should it be?"[1] He answers his own question by presenting his readers with a series of family case summaries that illustrate one of the book's overarching themes: modern families come in many forms.

The families that are introduced in the first chapter are revisited in the following chapters when Parke analyzes the various contemporary family structures and evaluates their effects on the development of children who are reared in them. Divorce, remarriage, single parenthood, cohabitation, same sex coupling, parenthood through assisted reproductive technologies, and shared caregiving are introduced and examined in the subsequent chapters. Parke uses a combination of interdisciplinary empirical research conducted by others, along with his own original qualitative research to examine critically each of the aforementioned nontraditional family structures and debunk the myths associated with them. Each chapter concludes with a section titled, "Reflections," where Parke acknowledges the gaps that exist in the current research and makes specific recommendations for future research.

The book concludes with the chapter titled, "In Support of Alternative Family Forms: Overcoming the Barriers to Change." In the final chapter, Parke supplies readers with a list of detailed suggestions for how to best meet the needs of nontraditional families by making adjustments to existing social policies and practices. He provides his readers with a wealth of excellent suggestions for how to do so. Such suggestions range from adopting family friendly workplace policies to providing more realistic family representations in the media.

Overall, *Future Families: Diverse Forms, Rich Possibilities* is a well written, timely book that successfully fills the void that has existed for far too long in Child Development and Family Studies research. The book's inherent value lies in the fact that it is the first of its kind to compile all of the relevant family research previously conducted by the various academic disciplines into one comprehensive "go-to" resource. The interdisciplinary approach to the subject matter allows for the cross pollination of ideas and concepts across different

academic disciplines to occur, highlights common trends and/or themes in the existing research and aids in the development of global collaborative solutions. The fifty page reference section included in *Future Families: Diverse Forms, Rich Possibilities* is proof positive of Parke's dedication to making his work as all-encompassing as currently possible. Parke's attention to detail is evident in the systematic way in which he weaves his central messages throughout the text and supports his central messages with ample amounts of relevant data. It should also be noted that Parke's ability to make complex connections between the empirical research conducted by others and his own original qualitative research further enhances the value of the book.

The abovementioned qualities of the book in conjunction with its concise yet comprehensive format make it an especially appealing option for use in an undergraduate course setting. Its relatable themes and easy readability also make it an appealing choice for those outside of academia as well. Prekindergarten to 12th grade teachers, school administrators, politicians, and family-service providers are just some of the professions who could benefit from the rich analysis supplied in *Future Families: Diverse Forms, Rich Possibilities*. Parke states in his Preface, "One of the central messages of this book is that family process trumps family form."[2] Parke's characterization of diverse contemporary family structures in an accurate, positive, and respectful manner clearly communicates this central message and leaves his readers with not only a heightened awareness of diverse contemporary family forms but also the understanding that with such diversity come rich possibilities for our society.

Erica Vernold Miller
Cazenovia College

Notes

[1] Ross D. Parke, *Future Families: Diverse Form, Rich Possibilities*. Malden, MA: Wiley-Blackwell, 2013, 4.
[2] Ibid., vi.

Book Review

Sterritt, David. *Spike Lee's America*. Malden, MA: Polity, 2013. 254 pp.

In June 2014, film director Spike Lee celebrated the 25th anniversary of *Do The Right Thing* (1989), his independent film highlighting racial discord in a Brooklyn neighborhood. As a part of the celebration, the Academy of Motion Picture Arts and Sciences hosted a gathering at the Los Angeles County Museum of Art and subsequently featured screenings of Lee's films for nearly a month. President and First Lady Obama joined in the Academy's commemoration with a brief video in which the President stated that the film, "still holds up a mirror to our society, and it makes us laugh, and think and challenges all of us to see ourselves in one another."[1]

In the book *Spike Lee's America*, David Sterritt delves into Lee's film representations of America from his beginnings as a student at Morehouse College to his plans for *Oldboy*, a film released in 2013. The book serves as a part of Polity's *America Through the Lens* series, featuring manuscripts on film directors such as Martin Scorsese, Alfred Hitchcock, and Steven Spielberg. Sterritt introduces the book by presenting Lee's style as a film writer and director as one in which the audience is presented with social challenges, but never offered an easy solution. This atypical directorial approach to filmmaking is what Sterritt argues sets Lee apart from, and sometimes at odds with, the traditional Hollywood establishment. In further discussing Lee, who often highlights the roles of cultural and national significance in the lives of his characters, Sterritt asserts early on that "Lee's steady alertness to the cultural complexities arising from this doubleness of identity plays a crucial role in his films' ability to touch, move, entertain, and occasionally infuriate such a broad array of viewers."[2] Indeed, throughout the book, Sterritt offers examples of praise and condemnation for Lee's films.

In each chapter, Sterritt offers readers a backstory on Lee's life experiences during the time period a film was made, noting the influence they may have had on the film. For example, in Chapter 1, as Sterritt explores Lee's student

films, along with the features *She's Gotta Have It* and *School Daze*, he notes Lee's sentiments of "unspoken racial bias" in critiques of his films as an MFA student at New York University. This, Sterritt argues, may have contributed to Lee's aversion to alignment with the tenets of mainstream motion pictures. He also addresses Lee's frequent use of Brooklyn as the backdrop in his films, offering a comparison—in the director's own words—of Lee's love for Brooklyn to director Woody Allen's use of Manhattan.

In Chapter 2, Sterritt examines the films *Do the Right Thing* and *Mo' Better Blues*. He asserts that *Do the Right Thing* is still viewed as Lee's most celebrated work. The film gained numerous award nominations, including an Academy Award nomination for Lee's original screenplay. The National Film Preservation Board and the Library of Congress also added the film to the National Film Registry of motion pictures with cultural significance. Though *School Daze* addresses intra-racial tensions (in terms of African-Americans of lighter and darker complexions), *Do the Right Thing* primarily addresses the relationship among African-Americans and Italian-Americans within a Brooklyn neighborhood. Sterritt states, "no other Spike Lee joint surpasses it for visual, verbal, and musical excellence—and accessibility for racially diverse audiences."[3] Lee's ability to incorporate race and rage among images of both African-American and Italian-American icons within a one-time racially diverse neighborhood is applauded in terms of his grasp of problematic social issues. Sterritt also makes notice of Lee's conscious voice as a filmmaker, as the film is dedicated to the families of six African-American, New York City residents who "all died wrongful deaths—like Radio Raheem—at the hands of white people."[4]

In Chapters 3 and 4, Sterritt discusses Lee's plunge into social politics and the African-American family. The films *Jungle Fever* and *Malcolm X,* in Sterritt's view, "are among Lee's most outspoken and deeply felt creations."[5] *Jungle Fever* is a film about interracial love that also addresses drug use in the African-American community. *Malcolm X*, a biopic about the slain civil rights leader, chronicles his life from younger years as Malcolm Little to his role in the Nation of Islam and the civil rights movement, and his subsequent death. Sterritt goes to great lengths to emphasize the huge financial and creative undertaking of the latter film. Despite the film's less-than-blockbuster sales, Sterritt deemed the film as "one of the most broadly influential interpretations of its protagonist's life, times, and career ever to enter the sphere of American popular culture."[6]

The films which followed, *Crooklyn* and *Clockers*, provide a look into the lives of a middle-class and a lower-class African-American family, respectively. Though neither film made huge waves at the box office, both hold significance in Lee's dossier. *Crooklyn* was co-written by Lee's brother and sister, Joie Lee and Cinqué Lee, and, in many ways, reflects on elements of their childhood. Sterritt shares that some film critics think the characters lack depth, but he

regards the film as one that triumphs in transcending racial barriers. In stark contrast, *Clockers* follows the life of a young drug dealer whose upstanding older brother confesses to a murder police think his sibling committed. Though Sterritt admits finding deficiencies in the narrative and style of the film at the time of its release, he later viewed the film as one that culminated "ten years of filmmaking that was frequently brilliant, invariably exciting, and inventive, provocative, and memorable even when it fell below [Lee's] usual high level of accomplishment."[7]

Chapter 5 focuses on films that mark both the highs and lows of Lee's career. From 1996 to 2004, Lee directed five theatrical features and a myriad of documentaries, television shows, and television movies. Among them is *Summer of Sam*, through which Sterritt asserts Lee showed his ability to capture the chaos-producing prejudice, dogma, and paranoia prevalent in America during the search for the Son of Sam in the 1970s. Lee also directed *Girl 6*, *He Got Game*, and *Bamboozled* during this time period, three films that, in Sterritt's opinion, demonstrated Lee's inconsistency in stellar filmmaking, including a lack of depth in female character development, overstuffed storylines, and controversial jabs at the mainstream entertainment industry.

Chapter 6 explores some of Lee's more lackluster films (*She Hate Me* and *Miracle at St. Anna*) alongside two of his best (*25th Hour* and *Inside Man*). Film critic Roger Ebert, in his last published opinion of the best ten films of the decade, listed Spike Lee's *The 25th Hour* (2003) as number eight.[8] Of the film, which chronicles the last day of freedom for a convicted drug dealer, Ebert asserts that Lee "writes eloquently with his camera in strategies that are anything but conventional."[9] *She Hate Me* and *Miracle at St. Anna*, released before and after the widely successful *Inside Man*, respectively, fell short of expectation. In fact, Sterritt argues that it is the theatrical failure of *Miracle at St. Anna* that impeded financial backing of other films, including Lee's sequel to *Inside Man*.

Sporadic technical filmmaking terms notwithstanding, Sterritt does an excellent job presenting a well-rounded view of Spike Lee's films and the way in which they represent the temperament of American society. From Lee's urge for viewers to "Wake Up!" in *School Daze* to his treatment of crime stories like *Summer of Sam* and *Inside Man*, the director is presented as one who works to make each movie his own, while often raising thought-provoking questions about the treatment of race, violence, sex, and drugs in America, in general, and the African-American community, in particular. Through his exploration of acclamation, disappointment, and redemption in Lee's over a quarter-century career, Sterritt provides an unbiased account of Lee's films and their impact on society.

Mia L. Anderson
University of South Alabama

Notes

[1] Scott Feinberg, "Obamas Join Spike Lee in Celebrating 25th Anniversary of 'Do The Right Thing' (Video)," *The Hollywood Reporter*, June 28, 2014, http://www.hollywoodreporter.com/race/obamas-join-spike-lee-celebrating-715580.

[2] Sterritt, *Spike Lee's America*, 5.

[3] Ibid., 42.

[4] Ibid., 70. The film is dedicated to the families of Eleanor Bumpurs, Michael Griffith, Arthur Miller, Edmund Perry, Yvonne Smallwood, and Michael Stewart. Radio Raheem is a victim of violence in *Do the Right Thing*.

[5] Ibid., 90.

[6] Ibid., 114.

[7] Ibid., 133.

[8] Roger Ebert, "The Best Films of the Decade," *Roger Ebert's Journal,* December 30, 2009, http://www.rogerebert.com/rogers-journal/the-best-films-of-the-decade.

[9] Ibid.

Notes on Contributors

Mia L. Anderson is an assistant professor of Communication at the University of South Alabama. Her research interests include minority images in the media, African American media history, and sports marketing and public relations. Her previous publications appear in the *Journal of Sports Media*, *The Media in America* (9th ed.), and *Social Media: Usage and Impact*. Mia holds a Ph.D. in Communication and Information Sciences from the University of Alabama, an MA from the University of Tennessee, and an ABJ from the Grady College of Journalism and Mass Communication at the University of Georgia.

Dr. Susan J. Baker is Associate Professor of Art History at the University of Houston-Downtown. Her scholarly interests are in American painting between the World Wars. Dr. Baker is also author of "Naked Boys, Desiring Women: Male Beauty in Modern Art and Photography," in Steven Davis and Maglina Lubovich, eds., *Hunks, Hotties, and Pretty Boys: 20th Century Representations of Male Beauty,* Cambridge Scholars, 2008, as well as, "A Duel with Fernando de Rojas: Picasso's *Celestina* Prints," in *Janus Head,* 2009.

Galina Bakhtiarova, a native of Moscow, Russia, received her Ph.D. in Spanish from the University of Southern California, Los Angeles. She teaches classes in Spanish language, literature and culture at Western Connecticut State University in Danbury. She writes and lectures on nineteenth and twentieth century Spanish, Catalan and Caribbean popular culture, literature, film and opera. Her essays have appeared in *Journal of Transatlantic Studies, Quaderns-e del Institut Català d'Atropologia , Music in Art* and in collective volumes: *Memoria colonial e inmigración: La negritud en la España posfranquista* (Barcelona: 2006); *Transatlantic Conflict and Consensus: Culture, History and Politics (*Cambridge Academic Press: 2009)*; Sex and Sexuality in a Feminist World* (Cambridge Scholars Publishing, 2009); and most recently in *Oceanide – Journal of the Spanish Society for the Study of Popular Culture* and *Film International*. She is currently working on a book-length study that focuses on the adaptation of Spanish literary works to opera.

James Bell is a theatre scholar, playwright, and dramaturg and associate professor of theatre at Grand Valley State University. He is also the managing director of the Grand Valley Shakespeare Festival, Michigan's oldest continuous running Shakespeare Festival. He holds a BA in theatre arts from Brigham Young University and a Ph.D. in theatre history, theory, and criticism from Florida State University. He collaborated with Dr. Jason Yancey to adapt and translate the play *Antona García* by Tirso de Molina. It premiered at the Siglo de Oro Spanish Drama Festival at the Chamizal National Memorial in El Paso, Texas in March 2012 and was subsequently performed at Grand Valley State University also in March 2012. He is currently finishing a new play, titled *Theatron*.

Margot Blankier is a doctoral student in the School of English at Trinity College Dublin. Her research interests include adaptation studies, fairy tales, nineteenth century popular and genre writing, children's literature and media, and romance studies. This article is a modification of a portion of the author's thesis project, under the supervision of Dr. Jarlath Killeen in the School of English. The author's academic writing has previously appeared in *The Irish Journal of Gothic and Horror Studies*.

Lauren Eutsler is a second-year Ph.D. student in the School of Teaching and Learning at the University of Florida, where she teaches reading and technology courses to pre-service teachers. Her background includes 7 years as an Elementary Teacher, where she had opportunities to exclusively teach reading in her own classroom and as a reading resource specialist for the school. Her research focuses on reading in the content areas with an emphasis on the use of technology to help K-12 students become successful learners. *On Rereading* is her first solo publication and her collaborative book chapter "Using eReaders to Enhance Literacy Instruction in the Content Areas" is intended to be released in spring 2015.

Philip Goldfarb is a Ph.D. candidate in the Department of English at the University of Chicago with a specialization in Renaissance history and literature. His research and pedagogical interests include historicism and the historical imagination within the Renaissance, the history and theory of Renaissance drama, and the influence of classical and Christian political and historical thought on English literature. He is currently completing a dissertation on the importance of settings to Shakespeare's plays, using evidence about Renaissance historical perspectives to argue that Shakespeare made use of the available historical evidence about the political systems in operation in the plays' settings.

Kendra Jones is a Winnipeg-based theatre maker whose work mingles in the grey area between theatrical performance and performance art. She is a graduate of the MA Text & Performance at the Royal Academy of Dramatic

Art, London UK, and also holds a BA Honours from the University of Winnipeg. Currently she is an instructor at PTE School and the University of Winnipeg. Kendra's work as a performer, director, writer, and choreographer has been showcased in a growing number of exhibitions and festivals including MEME Festival, Camden Fringe, Girls! at the Gas Station Arts Centre, RADA Festival, Sarasvati FemFest, Carol Shields Festival of New Work, Winnipeg Fringe Festival, and RMTC Master Playwright Festival.

Erica Vernold Miller is an assistant professor of Inclusive Education and Program Director of the Inclusive Early Childhood and Elementary Education Program at Cazenovia College, Cazenovia, NY. She currently teaches undergraduate courses in Inclusive Education as well as Women's Studies. She approaches her teaching and research from a multicultural perspective, seeking to highlight the voices and experiences of individuals and groups of people silenced by traditional power structures. Most recently she has completed a qualitative study examining the Early Childhood Experiences of Students from Nontraditional Families. She is currently conducting the first large scale study examining the phenomenon of Female Intellectual Downplaying. Erica holds a BA in Arts in Education from William Smith College, a MA in Education from California State University, Sacramento as well as a MSA and Ed.D. in Educational Leadership from The University of North Carolina at Chapel Hill.

Robert L. Neblett holds a Ph.D. in Dramatic/Comparative Literature from Washington University in St. Louis. He has taught interdisciplinary courses in theatre, literature, and film at Washington University, SUNY-Oneonta, University of Arkansas at Little Rock, and a number of community colleges. His work as a director and dramaturg has been published in *New England Theatre Journal* and *American Theatre* magazine, as well as publications for professional theatre companies across the country. He is also an accomplished playwright, and his musical revue about Nina Simone is receiving four productions throughout America in 2015. For more information, visit www.robertneblett.com.

Amanda Riter is a Ph.D. student at De Montfort University in Leicester, England. Adaptation studies is her main research interest, with an emphasis on popular culture and modern media.

Ethan K. Smilie is a member of the English faculty at Neosho County Community College in Chanute, Kansas. He received his Ph.D. in Literature from the Institute of Philosophic Studies at the University of Dallas. His main research interests are the works of Geoffrey Chaucer and medieval perspectives on curiosity. He has published and presented work on Chaucer, the Medieval English Mystics, John Milton, and Laura Ingalls Wilder.

Kipton D. Smilie is an Assistant Professor of Education at Missouri Western State University in St. Joseph, Missouri. His teaching and research interests include historical, philosophical, and social foundations of education.

Jena Stephens is a 23-year-old graduate of Kennesaw State University, where she achieved a degree in Communication with a focus on Media Studies. She is a life-long Disney fan, herself, and wrote "Disney's Darlings" as a means to finish her Honors Program certification. Jena currently works as a Junior Content Editor for an Atlanta-based Hospitality company and resides in Kennesaw, GA. She hopes that this will be the first of many publications.

The editors at *Interdisciplinary Humanities* define "interdisciplinary humanities education" as any learning activities with content that draws upon the human cultural heritage, methods that derive from the humanistic disciplines, and a purpose that is concerned with human values. Academic courses don't have to be labeled "humanities" to be interdisciplinary. Integrated courses and units are often disguised under such names as World History, Freshman English, Music Appreciation, Beginning Spanish, Introduction to Religion, Senior Honors, etc. Integration can range from the use of a novel in a history course to team teaching to comprehensive thematic extravaganzas that combine the arts, literature, philosophy, and social sciences.

Although much of our emphasis is on college liberal arts, *Interdisciplinary Humanities* welcomes manuscripts dealing with elementary grades, teacher education, adult public programs, graduate seminars, educational radio and television, museums, and historic parks. Readers of *Interdisciplinary Humanities* share an interest in interdisciplinary approaches to scholarship and teaching, and the editors favor submissions that draw on that tradition. Feel free to employ first and second person, but do not feel constrained to be colloquial.

Interdisciplinary Humanities uses the Chicago Manual of Style. All notes should appear as endnotes at the conclusion of the essay, and should precede any bibliographical listings and appendixes. Submissions should include full bibliographic citations. Submissions that include reproductions of images should include copyright permission; *Interdisciplinary Humanities* will not publish any submission without written permission for reproduced and copyrighted images. Camera-ready line illustrations and high resolution black and white photographs often reproduce well.

Essays should be typed and double-spaced, formatted for printing, on standard paper with one-inch margins and submitted electronically as Microsoft Word documents to co-editors: Stephen Husarik, shusarik@uafs.edu, and Lee Ann Elliott Westman, lewestman@utep.edu. Author's name and institutional affiliation should appear in the upper right hand corner of the first page of the manuscript. Essays should not exceed 6,000 words. *Interdisciplinary Humanities* observes a "blind reading" policy, and considers carefully the recommendations of outside readers whose expertise corresponds with the essay's subject matter. Permissions to reprint images and illustrations, if any, are the responsibility of the author and should be arranged for and paid before submitting the article. Authors whose essays are accepted will receive a pre-press style sheet with reformatting instructions, as well as a "Consent to Publish" form which must be returned before the issue is published. Authors whose work is accepted for publication must join the Humanities Education and Research Association.

Interdisciplinary Humanities
Journal of the Humanities Education and Research Association

Membership/Subscription Form

Name _____

Address _____

City _____ State _____ Zip _____

Phone _____

E-mail Address _____

University Affiliation (if any) _____

Yes, I'd like to become a one-year member of the Humanities Education and Research Association and receive three issues of *Interdisciplinary Humanities* along with regular newsletters announcing upcoming events and conferences.

_____ Individual 1-year membership: $120.
_____ Joint 1-year membership (open to two individuals sharing the same household): $180
_____ Full-time student membership: $65
_____ Retired: $65
_____ One-year library subscription to IH: $150
_____ Institutional 1-year membership: $500 Institutional members are recognized in conference materials and on the HERA website. Individuals employed by institutional members enjoy reduced membership and conference fees. (A 1-year membership fee for an employee of an institutional member is $90.)

All checks must be made out in U.S. currency. All memberships begin January 1 and end December 31. No exceptions.

Enclose a check or money order for category indicated above, payable to: Humanities Education and Research Association
Send to: HERA, P.O. Box 715, Pacifica, CA 94044-4206