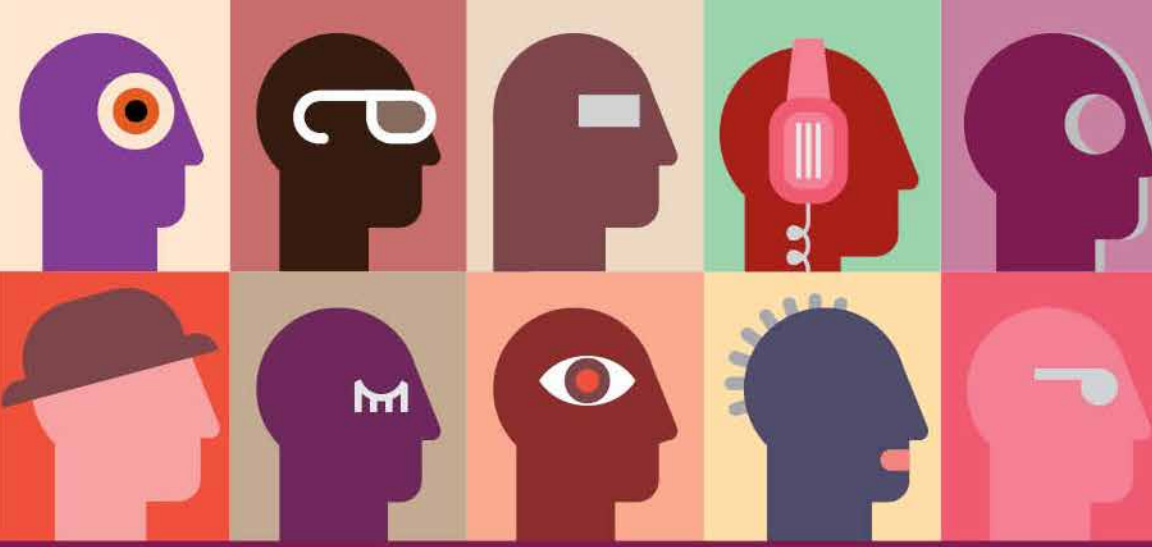

studies in POPULAR CULTURE

spring '18 issue 40, volume 2

STUDIES IN POPULAR CULTURE

Studies in Popular Culture, a journal of the Popular Culture Association in the South, publishes articles on popular culture, however mediated, through film, literature, radio, television, music, graphics, print, practices, associations, events—any of the material or conceptual conditions of life. Its contributors from the United States, Australia, Canada, China, England, Finland, France, Ireland, Israel, Italy, Scotland, Spain, and the Turkish Republic of North Cyprus include distinguished anthropologists, sociologists, psychologists, cultural geographers, ethnomusicologists, historians, and scholars in comics, communications, film, games, graphics, literature, philosophy, religion, and television.

Direct editorial queries and submissions by email to editor Lynnette Porter, porterly@erau.edu; mailing address: Humanities and Communication Department, Embry-Riddle Aeronautical University, 600 South Clyde Morris Boulevard, Daytona Beach, Florida 32114. *Studies in Popular Culture* accepts submissions on all forms of popular culture (American or international) studied from the perspective of any discipline.

Queries are welcome. Manuscript submissions should be sent via email as Microsoft Word attachments (author's surname in the file name). Submissions typically total 5000 to 7500 words, including notes and bibliography. Manuscripts should be double-spaced, using 12-point Times New Roman font. Please note that the editing process may result in revisions that lengthen the essay. *SPC* is indexed in the annual MLA International Bibliography, and MLA documentation is required. Authors should secure all necessary copyright permissions before submitting material. *SPC* uses blind peer review. The editor reserves the right to make stylistic changes on accepted manuscripts. A multidisciplinary journal, *SPC* gives preference to submissions that demonstrate familiarity with the body of scholarly work on popular culture but avoid the jargon associated with certain single-discipline studies.

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2017 Whatley Award

In memory of George Whatley, a founder and early president of the Popular Culture Association in the South, the editor and editorial board of *Studies in Popular Culture* annually recognize the article published in *SPC* that in their view best represents the scholarly values Professor Whatley sought for the organization and the study of popular culture.

The 2017 Whatley Award winner is

The Inconvenient Ancestor: Slavery and Selective Remembrance on Genealogy Television

by

Matthew Elliott
Emmanuel College

From the Editor

"Culture is the widening of the mind and of the spirit."

Jawaharwal Nehru, First Prime Minister of India

"No culture can live if it attempts to be exclusive."

Mahatma Gandhi, Indian activist and independence leader

During a time when the U.S. seems to be moving toward greater isolationism politically, we should remember, as many of the journal's authors, past or present, have indicated through their choice of topics, that popular culture is not isolationist but international and diverse. As this issue's opening epigraphs remind us, we are called toward cultural diversity and a greater understanding of culture as a concept, in addition to analyzing specific popular culture artifacts.

In the weeks while I was putting together this issue, I followed the marketing campaign for Marvel's *Black Panther* movie and finally had the opportunity to see the film more than once. (Here is my spoiler alert if you have not seen the film and choose not to know details. Skip to the next paragraph to remain spoiler free and also avoid the last line of this editorial.) It is true that there was the predicted backlash toward a commercially successful mainstream African-American film, starring an international cast, many who have familial roots in Africa. More importantly, the film has been hailed as far more than excellent entertainment or an enjoyable origin story for another Marvel superhero. Several *Black Panther* characters stand up for the idea that everyone must work together--not as independent, isolationist nations but as partners in mutual aid. The fictional Wakanda takes steps toward global responsibility and assistance for people who need help, wherever they live. That representatives from Wakanda establish a base in the U.S. to culturally share their technology might be surprising for moviegoers expecting the U.S. to be the epitome of global superiority. The film's examples of gender roles, leadership, cultural diversity, racial tensions, family bonds, and global philosophy can spark academic analysis. If the audiences' applause and post-viewing discussions

at the end of each screening I have watched or read about are any indication, *Black Panther* is winning over audiences at least in part because of its cultural content and call to action. It provides a voice against political and cultural isolationism.

This issue's articles illustrate that, for all the specifics of cultures that separate us, we often share a common love of literature, television, music, theatre, or film, for example, as well as common human experiences. This issue's authors represent countries outside the U.S. or have written about topics specific to a region, such as the impact of a Turkish television series, yet they highlight a cultural artifact's significance beyond that culture. Marcia K. Farrell offers insights about mystery novels with a "stitching" theme; although the main characters live in different international settings, they bond with other stitchers as they share their sorrows about such common experiences as the loss of a loved one. Marc Muneal discusses the highs and lows in the career of British television personality Fanny Cradock, and Hana Saliba-Salman analyzes British novelist Mark Haddon's *The Curious Incident of the Dog in the Night-Time*. Julia Guernsey-Pitchford helps us understand the cultural resonance of classic authors John Milton and Mary Shelley in her analysis of such a political event as the trial and sentencing of Damien Echols of the West Memphis Three. Concluding this issue is Elif Guler's article, which explains how Resurrection has symbolically restored "women's place" by portraying strong women in a television series set in Turkish history.

Many of us in the Popular Culture Association in the South are authors and educators, and our membership represents a range of professions and research interests. Through our journal or annual conference, in addition to our daily work, we need to continue to raise our voices about works we find meaningful--and often those works are not limited to one country or continent. As people who believe in the power of popular culture, we must continue to explore and exalt diversity. We should strive to widen our minds and spirits, as well as encourage our students and colleagues to do so, and realize, just as Black Panther's T'Challa does, that "no culture can live if it attempts to be exclusive."

Talk with the editors about possible articles or book reviews at the

Popular Culture Association in the South conference

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at the

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Book Reviews

An invitation to potential reviewers and authors

Any scholar who wishes to review a book should contact the Book Reviews Editor, Clare Douglass Little, at

douglac2@erau.edu

Those whose work is unfamiliar to the editor may wish to send a CV or describe relevant reviewing experience within a discipline. Reviewers may suggest a book to be reviewed or request to be assigned one from among those sent to the editor.

Members of the Popular Culture Association in the South who have recently published a book are also invited to inform the Book Reviews Editor.

Reviews should be approximately 500-700 words and should be emailed as a Microsoft Word attachment. The contributor's surname should be in the file name. In some cases, review essays of 1,000-1,200 words may be assigned. Queries are welcome.

Unraveling the Bonds between Grief and Fiber Arts in Contemporary Literature, or Why Must She Suffer to Stitch?

Marcia K. Farrell

Since the 1990s, with the publication of Whitney Otto's *How to Make an American Quilt* and the rise of the cozy detective novel, the popularity of fiber arts has entered mainstream fiction as a subgenre wherein the knitting circle, embroidery guild, quilting bee, and even the individual stitcher seek solace and restoration while engaging in handicraft. As characters turn to fiber arts as a way to deal with their emotions, the surrounding stitching community lends its support. However, a growing trend in contemporary fiction about stitching culture centers on the protagonist (almost always female) who comes late to the craft and only chooses to learn more as she heals from a traumatic experience. In Monica Ferris' mystery series, the majority of embroiderers are women, with only a couple of men--most who are elderly, with the exception of shop employee Godwin--taking up embroidery. This gender bias is typical throughout most stitching novels, with a few notable exceptions. These primarily female protagonists continually seek to overcome some form of loss or trauma and are only able to do so with the help of their fellow stitchers. Such is the case in Ann Hood's *Knitting Circle,* wherein her protagonist joins a knitting group after the sudden death of her five-year-old daughter. The same is true for Maggie Sefton's Knitting Mysteries' Kelly Flynn and Monica Ferris' Embroidery mysteries' Betsy Devonshire. Even when the protagonist has stitched prior to suffering, the opening premise of the vast majority of these novels is that she becomes more invested and more interested in fiber arts only after suffering. For example, Jennifer Chiaverini's Sylvia Bergstrom of the Elm Creek Quilt series was a solitary master quilter who finally decided to enter a partnership with her pupil, Sarah, after Sylvia deals with the death of her estranged sister, Claudia. Why, then, is entry into the

stitching world tied to the protagonist's suffering and not, rather, to a mere interest in the craft? That is, why does grief become the excuse for the protagonist to learn about stitching, in any variety?

Traditionally tied to the domestic sphere, stitching--both literary and actual--is more often than not considered to be "women's work," which makes the connection between domestic endeavors and grief in literature all the more complicated because of stitching's relationship to the marketplace, private realm, and gender. In Ferris' *Crewel World*, the first of the Betsy Devonshire novels, Betsy is pushed by the Monday Bunch stitchers and other shop frequenters to re-open the embroidery store after her sister Margot is murdered. New friend Jill tells her, "'We're with you, we'll see you through all of this. There are a whole lot of us who want to be your friends, who want to do anything they can, because you're Margot's sister, and we loved her'" (130). Even the Monday Bunch is introduced primarily through their generosity: "'They meet to talk and do needlework. Give advice. Help out. Buy supplies'" (95). Friendship and assistance within stitching groups often takes precedence over their shop-centered origins within fiction, accentuating the communal nature of the activity.

In popular Western culture, the relationship among the shop, people, and craft becomes even more muddled as the presence of handicraft is routinely linked to the value of thrift and economy despite the contemporary actuality that middle-class investment in fiber and fabric arts can be quite costly, with a single skein of yarn costing as much as $35-50 (and most knit/crocheted items take many more than a single skein to produce). Joanne Turney asserts that "Knitting is part of an ideology, which situated it as a domestic activity, largely undertaken by women, and as such, exists in a very lowly position within a capitalist economy, i.e., it is not perceived to be about making money" (174). Other forms of stitching likewise fall within the canopy of domestic activities described by Turney, in which the act of making is seen as antithetical to the act of purchasing. That is, the stitching circle is defined not by its consolidated consumer base but by the emotional ties linking its members--a characteristic echoed within stitching novels.

Turney explains that "thrift, a key component of women's magazines from their earliest days, remained a dominant feature, often in response to the national economic situation" (18). Even amidst advertisements and articles about various product placements, the underlying message, particularly to women, is to engage in the marketplace in order to be thrifty. Of course, the reality appears to be contradictory and confusing: Be thrifty by spending more money. However, while the DYI-ness surrounding knitting, quilting, and crocheting speaks to a domestic tradition of being able to seemingly eschew marketplace trends by making something with one's own hands, twenty-first century stitching is rarely an act of thrift. Turney asserts that, in the 1970s, the idealized "superwoman [. . .] left women with an identity crisis, and one which, as the designer historian Penny Sparke acknowledged, could be assuaged through the consumption of goods" (19). Mediated messages to women experiencing the trauma of a complicated and fluctuating sense of self towards the end of the twentieth century offered consumption, in the guise of thrift, as a therapeutic venue, thereby turning the home into what Turney terms as "a site of consumption" (23). Handicraft, which distinctly falls under the roof of "home," was not exempt from this turn towards consumer culture, as the growth of big box stores like JoAnn Fabrics and Michaels made the purchase of fabric and fiber widely available. Knitters, quilters, and the like did not need to weave, spin, or dye their own fibers in order to suddenly have an array of choices before them. The burst of local yarn and quilt stores within the last ten years, then, allowed the proliferation of luxury yarn and fabric. The availability of fiber and fabric not only fed into messages about thrift but also allowed a return towards a pre-industrial past during which most items were homemade.

Yet, this turning back was attached to an increased price tag. Turney notes, "[T]he exclusivity of the yarns on sale expresses a move away from the traditional concept of knitting as an act of thrift. Here, yarn is selected and sourced and, therefore, presented as luxurious, expensive, and limited, which contradicts stereotypes of both knitting and 'ethical' goods" (196). Whereas knitters, crocheters, and quilters are often branded as gentle,

kind, old fashioned, and grandmotherly individuals who make do with limited resources, twenty-first century stitchers are younger and more active participants within the marketplace. (Nearly 30% of stitchers surveyed by the Craft Yarn Council in 2014 were between the ages of 18 and 44, with more than half under the age of 55.) Qiviut yarn, made from the wool of the muskox, is softer and 30% warmer than sheep's wool; it retails around $198 for less than 450 yards--about enough to make a scarf or a pair of socks. While these stitchers continue to form friendships through knitting clubs, quilting circles, various guilds, and trade communities, their raw materials are rarely restricted to Red Heart's Super Saver acrylic yarn, which sells for an average of $3.50 for approximately 360 yards. Additionally, their meetings are typically held within the confines of local specialty stores, which showcase higher-end merchandise. Turney confirms

> What differentiates contemporary yarn producers and merchants is a clear knowledge of consumer demand combined with an understanding of why people knit. This fusion of past, present and future is expressed through the in-store provision of knitting clubs and lessons, which continues a tradition and draws on the sociability of the craft, an awareness of the needs of the contemporary consumer, and sustainability through organic and thoroughly sourced yarns. (196)

Twenty-first century fiber and fabric arts has retained its communal nature, in that the draw of crocheting, knitting, embroidery, and quilting is both the creative act and the supportive community of fellow fiber and fabric artists, but the demographics of those communities has become decidedly middle-class--a feature unapologetically echoed within the pages of stitching novels. What the novels do appear to apologize for, however, is the entry into the stitching world.

Therefore, when looking at the prevalence of grief and trauma in literature that lauds the creative urge embedded in a nostalgic reclaiming of fiber and fabric arts, one must consider that the connection between trauma and the rhetoric of fiber arts elucidates a symbiotic relationship in which handicraft, in its foundational origins in lamenting a lost, pre-industrial past, provides a tactile,

non-verbal linguistic vehicle for the expression of grief. As Anne Macdonald notes, "The tidings that knitters pursue their craft for reasons other than economy is not earth-shattering, for knitters have long waxed eloquent over the sensual satisfaction of rhythmically clicking needles [. . .], the restorative power of mindless but productive stitching when the world seems out of kilter, the freedom from guilt [. . .], the release from stress" (341). Stitching, in its many forms, is purported to be a type of therapeutic endeavor, one that allows the individual to be soothed from his or her daily stresses and frustrations--and even from more traumatic experiences--by losing him or herself within the stitching act. The turn to handicraft has its roots in loss, which could explain why the predominant trend in popular fiction is to use personal loss as a metaphor for a more public lamentation--one rooted firmly within consumer culture.

Indeed, in the vast majority of novels about fiber arts, whether they are categorized as detective fiction, fantasy fiction, or world literature, the protagonists begin their journeys by experiencing some sort of trauma. More often than not, that trauma is the death of someone close to the protagonist. For example, in Maggie Sefton's series, Kelly Flynn is a relatively successful corporate accountant until she must go to Colorado to take care of her aunt's estate (10–15). In the first novel, *Knit One, Kill Two*, Kelly is still raw from her father's death a few years prior, and her grief for her beloved aunt is further complicated by the fact that her aunt was murdered: "She'd never even had the chance to say good-bye. At least with her dad, Kelly'd been able to tell him how much she loved him" (2). Although a significant aspect of the novel revolves around Kelly's attempts to find her aunt's killer, the other, arguably more significant aspect, lies in Kelly's entry into the knitting community conveniently within walking distance from her aunt's cottage (3). As Kelly learns to knit--the same craft that her aunt loved--she is able to work through her feelings of loneliness and grief as she forges new friendships. Taking a tour of the newly developed areas of what had once been part of her aunt's farm, Kelly wanders into the small yarn shop that now resides in the old farmhouse.

Immediately, Sefton sets about describing Kelly's seduction into fiber arts:

> She couldn't take another step. The assault on her senses held her in place. Color, color, everywhere she looked. Skeins of yarns in every hue imaginable spilled out of cupboards in tidy bundles, scattered across antique tables in twisted coils, and draped languorously in billowy soft bunches along white-painted walls. [. . .] So used to the sober décor of the accounting and corporate world, Kelly felt her senses on momentary overload, adjusting. (18–19)

Although Kelly is still grieving the loss of her aunt and reeling from the shock that someone, whom most everyone seems to have loved, has been murdered, Sefton uses the House of Lambspun yarn shop as a vehicle for providing a sensualized form of comfort. The riot of colors and lush, soft textures therein are positioned as cushions against the harsh realities that Kelly has been dealing with. Jane Bennett has argued "that moments of sensuous enchantment with the everyday world--with nature but also with commodities and other cultural products--might augment the motivational energy needed to move selves from the endorsement of ethical principles to the actual practice of ethical behaviors" (xi). In *Vibrant Matter*, Bennett also examines the ways in which the accumulation of material matter affects human behaviors and emotions. Following that line of thinking, then, suggests that Kelly's fascination and enchantment with the yarn at the House of Lambspun has a profound and serious effect on her subsequent behaviors and are what propels her into amateur sleuth-hood, for Kelly's deepening investment within the Lambspun community allows her to function in her role as amateur sleuth (all of her "cases" are somehow related to the yarn shop and its patrons) and carry out her quests to uncover the murderers (the yarn shop and the nearby café almost always serve as the sites for her "interrogations" and confrontations). In this way, the material world of the House of Lambspun provides Kelly a safe space to carry out the messy work of sleuthing.

Moreover, the juxtaposition of the skeins of yarn with the sterility of the outside world is meant to be an antidote to the corporate realm of numbers that "stayed put on paper" (Sefton 10).

Here, Kelly is able to form close friendships that help her cope with her grief and provide her with stability. Yet, underlying the warmth and community offered by the House of Lambspun is the fact that Lambspun is, in actuality, a business that can only survive by selling its wares and engaging in the very marketplace that it symbolically--at least for Kelly--rejects. This paradox continues throughout the series as the closeness of the knitting community she meets at the House of Lambspun and the kinship she finds with the other twenty-somethings there convince Kelly to quit her corporate job in Washington, D.C., move into her aunt's cottage (which she conveniently inherits), and find a more fulfilling life in the small mountain town where her spare time is spent between the yarn shop and the café next door. By the second book, *Needled to Death*, Kelly has decided to telecommute to her accounting job in D.C. (4), and by the third novel, *A Deadly Yarn*, after a discussion during a cookout with her new friends, Kelly ventures into account consulting in order to permanently remain in Colorado (192–193). Although she quits a fairly stable and lucrative job in favor of living a seemingly more simplified life in the suburbs of Fort Collins, Colorado, Kelly's move intrinsically links emotional comfort with the material. She runs much of her consulting work from the café and yarn shop, many of her new clients are alpaca farmers, and her friends are all regulars at the House of Lambspun. Sefton even refers to the shop's proprietor as "Mother Mimi" throughout the series, thereby solidifying the connection of the public and the private wherein the small business owner becomes not simply an entrepreneur but family. In this way, the notion of retail therapy is reshaped in order to craft a new definition of the private that is predicated on public behaviors and personae.

This idea is heightened when examining the group that constitutes Kelly's closest friends--Jennifer, Lisa, Megan, and their respective significant others. Sefton's knitters defy the stereotype of the matronly knitter on nearly all counts. The four women are all in their late twenties/early thirties and, with the exception of Megan, who marries her boyfriend Marty in *Cast On, Kill Off*, have found love but refrain from marriage. All of them are fairly athletic--a theme that Sefton shares with Sally Goldenbaum, whose

Izzy Chambers is also an avid runner. In fact, Sefton's Megan, who is often referred to as the master knitter of the group, is the most athletic and competitive of all, playing doubles tennis with her significant other and also participating in the softball league (as do almost all of the other characters except Jennifer--who seems to patently refuse to exercise until Kelly convinces her to jog with Pete) (*Cast On, Kill Off* 22; *Dropped Dead Stitch* 153). This focus on athleticism seems to be a way for writers to suggest that their protagonists are healthy and sociable; they do more than simply sit home and knit. Furthermore, all of the women are easily able to afford Mimi's fairly high-end, locally-sourced yarns (most of which tends to be alpaca and can easily retail for $5-45, depending on production value). In none of Sefton's novels do Kelly or her friends question the cost of Mimi's wares, which places them firmly within the middle class and suggests that they knit for enjoyment rather than necessity. Furthermore, they form a general stereotype of the fictional stitcher--one who places community above personal gain but who is also comfortably middle class.

The vast majority of times the friends are seen together in the novels occur at the House of Lambspun, with a handful of chapters across more than a dozen novels taking place at a local bar or a mutual friend's ranch or while the group is sharing pizza. All of these meetings showcase their participation in the market economy of small businesses within Fort Collins. Sefton also mentions the friends' shopping outings in Old Town and penchant for local microbrews, and that community participation becomes central to Kelly's ability to solve crimes in the novels as it allows her to mix organically with potential suspects (*Deadly Yarn* 3). The most significant breakthroughs Kelly has as an amateur sleuth occur when she spends time with her friends at the yarn shop or the café housed within the same building, often referring to Kelly's addiction to the coffee served at Pete's Café (*Deadly Yarn* 68). Her circle of friends becomes a life-line for Kelly, offering a sounding board for her emotional struggles and theories, and her friends become a cohort of accomplices during her amateur murder investigations. Because her ruminations about the murder cases almost always take place while she is stitching and/or learning about stitching

at the House of Lambspun, Kelly becomes a twenty-first-century version of Agatha Christie's Miss Marple. She not only sits and knits while solving crimes but also advertises the accoutrements of the craft: "Kelly settled back with her knitting, listening to the soft hum of the wheel, and sorted through the competing questions in her head" (*Knit One, Kill Two* 130); "Kelly let Lizzie's concerns sift through her, letting them resonate with her own worries about Lucy, as she added row upon row of tweed stitches" (*A Killer Stitch* 171); and "*Things certainly weren't looking good for Leann*, Kelly thought as she focused on her stitches" (*Cast On, Kill Off* 127). Just as knitting and making friends with her fellow knitters helps Kelly deal with her grief over the loss of her aunt, they also help her solve crimes to alleviate other people's grief and suffering, yet all of their support is underpinned by the fact that their friendship revolves around the consumption of goods.

That the marketplace provides a place of solace and healing is not necessarily a new idea. In *The Gender of Modernity,* Rita Felski notes that female identity and agency maintains a complex relationship with the marketplace: "The emergence of a culture of consumption helped to shape new forms of subjectivity for women, whose intimate needs, desires, and perceptions of self were mediated by public representations of commodities and the gratifications that they promised" (ch. 3). Purchasing allows them to "feel good" about themselves and their role within the world, just as in Sefton's novels, Kelly's engagement with fiber arts gives her a sense of purpose and comfort. Yet, this newfound sense of self amidst retail is not without its drawbacks. Felski points out, "Women are portrayed as buying machines, driven by impulses beyond their control to squander money on the accumulation of ever more possessions" (ch. 3). Similarly, Kelly feels *compelled* to knit and to touch the many fibers available at Mimi's shop. She finds herself drawn into this particular niche of consumer culture almost against her will. The yarn even serves as a nearly sexual experience for her. In *Knit One, Kill Two*, Sefton writes, "Kelly took her time wandering through the adjoining rooms, feasting on color, fondling fabrics, stroking yarns along the way" (57). Shortly thereafter, Kelly finds herself coveting a sweater only to find that another woman had

already purchased it (66). Her impulse to buy the sweater is what primes her to finally agree to learn how to knit, as Lisa suggests that because Kelly was unable to buy the sweater she wanted, the women at the House of Lambspun could teach her how to make one (66). Although Kelly protests that she lacks the fine motor skills necessary for knitting, Lisa likens knitting to beauty habits often connected to women that Kelly does every day, such as blow drying her hair and putting on lipstick (67). Lisa concludes by telling Kelly, "'I can see you really, really want to have that sweater. Face it, it's the only way you'll get it. We're not knitting it for you. But we'll teach you how'" (67). Once Kelly mulls over Lisa's words, she ends up purchasing yarn to make her first scarf, with Lisa telling the cashier "'to put it on [Kelly's] tab'" (69). Just as the women Felski describes use consumerism to deal with the early twentieth century, Kelly, too, is led by impulse to buy stock from the House of Lambspun.

Yet, while portraying Kelly as an impulse buyer, Sefton simultaneously links this purchase to the thriftiness of learning how to make one's own sweater, even though the cost of the yarn, needles, and other notions that will help Kelly eventually gain the skills necessary to make her own will end up costing her much more than simply purchasing the same style sweater, possibly a different color, knit by someone else. However, Kelly's satisfaction at learning a new skill overshadows a cost analysis of the activity. Sefton writes, "Kelly beamed with pride of the accomplishment. Considering how rocky her introduction to knitting had been, she was still amazed she'd created something so beautiful" (161). For Kelly, knitting and buying stock from the House of Lambspun provides her with self-satisfaction and with solace, and that self-satisfaction and respite are what allow her to fully embed herself within the stitching community in Colorado while healing from the loss of her beloved aunt.

The mystery focuses on Lambspun employee Connie, a rancher named Andrea, and Connie's cheating husband (who left her because of her temper and his infatuation with Andrea). Connie accuses Andrea of stealing her husband (Sefton, *Yarn Over Murder* 15), and, shortly thereafter, Andrea ends up dead. Andrea's body,

of course, is found at her ranch in Poudre Canyon, which is threatened by wild fires. With Kelly and her friends attempting to clear Connie from suspicion while solving Andrea's murder, their private fears are melded with the public response to the fires. Towards the end of the novel, as Kelly ruminates on possible suspects, she knits a wool sweater despite the heat, explaining to a curious friend, "'[Mimi] reminded me that when winter comes, the evacuees will need winter clothing of all kinds. So many of them lost their homes, especially in those Glacier View and Whale Rock subdivisions. Fire authorities said that most of the homes were burned to the ground'" (243). Kelly's investment in fiber arts extends beyond the personal fulfillment of being able to make a sweater for herself in this way as charity knitting positions the House of Lambspun as a center for community outreach and healing. Kelly and her friends willingly spend their money and time on yarn, not for themselves, but for others. Although they could have donated their money so that a charitable organization might purchase clothing for the victims, they choose, instead, to handcraft sweaters for the victims, thereby marrying comfort, the marketplace, and community.

Charity and grief knitting also become an important narrative moment in Kate Jacobs' *Friday Night Knitting Club* series (where the main character of the first novel succumbs to cancer, thereby propelling the other characters to engage in a number of knitting-related activities in order to work through their grief). The first novel of the series, *The Friday Night Knitting Club*, deals primarily with following the life of protagonist, single-mother Georgia, as she runs a successful yarn shop in Manhattan and her subsequent reunion with the father of her daughter and her eventual death from cancer.

Yet, Georgia's store becomes the place where the close female friendships in the series are cemented: "Coming to the Friday Night Knitting Club became a bit of a thing to do--different enough to be fun, refreshing in that it wasn't just another place to meet men" (10). Through Georgia's hard work as a small business owner, Jacobs is able to interweave middle-class entrepreneurial efforts, consumer culture, and the emotional comfort of stitching communities. For example, Jacobs notes that Georgia's first

employee, the retired Anita, "continued to work only for yarn, and when she wanted to start a personal knitting project--she still made vest after vest even though Stan had been gone for a decade--she simply went to the shelf and chose something exquisite. When she wanted a hug, she wrapped her arms around Dakota [Georgia's daughter]. And that was that. It was enough" (7). Anita's refusal to take wages from Georgia might be read as a form of charity in that she is helping the store's bottom line by not cutting into its operating expenses. However, in that act of generosity, Anita is also able to continue processing her loss of Stan while also seeking comfort and human contact from the people at Walker and Daughter, which is, in Jacobs' words, enough.

Jacobs' sequels, *Knit Two* and *Knit the Season*, examine the pervasive power of grief as the knitting club deals with the aftermath of Georgia's death. Georgia's daughter, Dakota, an eighteen-year-old freshman at NYU, assists with the running of her mother's yarn shop, Walker and Daughter, with Peri, a twenty-something woman who designs felted handbags. The striking aspect of *Knit Two* is that the novel follows the near-estrangement of the Friday Night Knitting group as Dakota is wrapped up in her life as a university student and the other characters become engrossed in their own personal dramas. As the group grows apart, their struggles seem to magnify, as do their frustrations and resentments with one another. The only one who seems to be productively dealing with her grief over the loss of Georgia is Darwin, who is pregnant with twins and confined to bed rest but is determined to make enough "Georgia afghans" for their cancer charity project. As she works on making her charity afghans, Darwin ruminates on the salvation provided by the knitting community at Walker and Daughter. According to Jacobs,

Darwin thought of the club: they were a family, too. A family of choice. And she, for one, missed her regular Friday night meetings, which had been put on hiatus through the summer. It had seemed like so much effort to get together for just KC and Peri and herself. But that, she realized now, had been a wrong attitude. The club wasn't only the club if they were all in the same room. They probably weren't always going to all be in the same city, she considered,

especially now that Lucie's career seemed to be taking off. It was more than conceivable that someone would move away at some point--maybe even she and Dan, relocating to a small college town and riding their bicycles to work. And the club, she realized now, was not about the shop. It never had been. That was just the starting point. (277)

As Darwin comes to the realization that the knitting club can exist without the shop, Jacobs asserts that knitting clubs do not need to be tied to wool stores, even though the club members must purchase their yarn somewhere. The members of the group are more important to Darwin than the shop. Of course, Darwin can only have this epiphany when she is forcibly removed from the shop on account of her medical condition, suggesting that only in the absence of the marketplace can one see past its enticements to what really matters, just as the charity knitting project forces the characters to contemplate the preciousness of life.

While Ann Hood's *The Knitting Circle* does not address charity knitting, it similarly turns private grief into public suffering as its protagonist, Mary Baxter, joins a knitting circle at the suggestion of her mother after Mary's five-year-old daughter dies of meningitis (20). Initially, Mary dismisses her mother, but she presses: "'There's something about knitting,' her mother said. 'You have to concentrate, but not really. Your hands keep moving and moving and somehow it calms your brain'" (21). Eventually, the automatic nature of knitting soothes Mary as she meets a new host of potential friends. While learning to knit, Mary also learns that the other knitters have faced hardships and trauma, including terminal diseases, such as AIDS and cancer, and as she grows to know more about them, she is able to find solace in their proximity, shared suffering, and shared love of knitting. The devastating experiences of losing a child or sibling are not the most common fodder for the suffering of the protagonists within stitching texts, but a handful of authors do tackle this delicate subject. Although both Monica Ferris and Jennifer Chiaverini open their series with the death of a sibling, Hood directly addresses the heart-breaking story of a mother's grief over the sudden death of her very young child, five-year-old Stella. As the novel progresses, Mary's private suffering

over Stella's death becomes part of a larger shared experience of loss.

The novel opens with Mary showing up at a yarn shop for a knitting circle, completely empty-handed, and meeting Big Alice, the owner of the shop. Although Big Alice tells her that many others have stood in the door, claiming that knitting is not their thing and they do not know why they are there, Mary is tongue-tied:

She never did know what to say these days, or what to do. This was in September, five months after her daughter Stella had died. That stunned disbelief had ebbed slightly, but the horrible noises in her head had grown. They were hospital noises, doctors' voices, and Stella's own five-year-old voice saying *Mama*. Sometimes Mary imagined she really heard her daughter calling out to her and her heart would squeeze tight on itself. (11)

Mary's palpable pain threatens to overtake her entire existence throughout much of the novel and understandably so. Readers learn that, in her grief, Mary has been unable to connect with the others in her life, most notably, her husband Dylan. In fact, she is so disconnected at this point in the novel that Hood tells readers she chooses Big Alice's yarn shop primarily because of its location away from her home:

Mary had driven forty miles to this store, even though there was a knitting shop less than a mile from her house. As she navigated the unfamiliar back roads, it had seemed foolish, coming so far, to knit of all things. But sitting here with this stranger who knew nothing about her, or about what had happened, with these unfamiliar needles in her sweaty hands, Mary knew somehow that it was the right thing to do. (14)

While Kelly Flynn's introduction to knitting is bred from proximity, Mary Baxter's comes from its distance. The effort that Mary makes to reach the yarn shop and join this particular group of knitters undermines the traditional view of knitting as a thrifty endeavor. Clearly, traveling forty miles costs Mary more than just the needles and yarn she purchases at Big Alice's; she also has to pay for the gas to fuel her car--a fact that resonates with contemporary readers who have seen record high gas prices between 2001 and

2007, when the novel was first published. While reading Mary's decision as an impulsive extravagance, like the kinds that Felski warns of, is tempting, Hood's novel plays with the idea that somehow Mary is fated to meet this particular group of people who aid her in the healing process.

Mary's attraction to Big Alice's wares is rendered in terms almost identical to Kelly's fascination with the House of Lambspun. Hood writes, "The yarn was beautiful. Mary saw this immediately and touched some as she followed Alice into the next room, letting her fingertips linger a bit over the skeins" (13). Like Kelly, Mary remains skeptical that knitting will help or be an easy task to manage. Nevertheless, the knitting does start to help:

> The second time Mary showed up at the Sit and Knit, she had her week's work in a shopping bag. After Alice had sent her on her way the week before, Mary had taken to carrying her knitting everywhere. She was reluctant to admit her mother had been right; knitting quieted her brain. As soon as Stella's face appeared in front of her, Mary dropped a stitch or tied a knot. Once she even dropped an entire needle and watched in horror as the chain of stitches fell from it to the floor. (27)

So long as Mary does not think about Stella, she is able to knit easily, and the repetitive motion soothes her. Knitting becomes a type of security blanket for Mary to cope with her pain, as Hood explains that after Mary has a particularly hard cry, "she picked up her knitting and did one full row right there in the parking lot before she drove home" (27). Of course, Mary's skills take time to develop, and much of her work is uneven and contains dropped stitches. When Mary shows Big Alice her knitting, which is riddled with mistakes and holes, Alice frogs the entire thing, much to Mary's horror. When Mary protests, Alice tells her, "'It's not about finishing, it's about the knitting. The texture. The needles clacking. The way the rows unfold'" (28). Like Kelly Flynn, Mary Baxter finds that the act of knitting provides a space for contemplation and rejuvenation. Hood explains that in the circle, Mary "was anonymous here. She was safe," something that is particularly attractive to her after the public experience of being a grieving mother (31). When knitting, the feel of the yarn between her

fingers and the motions of her hands allows Mary to serenely deal with her emotional anguish at her own pace, and only after she sees herself as a knitter is she finally able to move forward from Stella's death and reach out to the others in the knitting circle who are also suffering.

Mary's entry into the friendship offered by the knitting circle is not seamless nor as easy as that of the characters in either Sefton's or Jacobs' novels. While she is able to eventually forge friendships with the others in the group, she remains jealous of Beth, a member of the knitting circle who seems to have everything that Mary lacks--a loving family, a seemingly innate talent for the domestic arts, children, and even a young daughter who also happens to be named Stella. Mary lacks any inclination to get to know Beth until she learns that Beth is dying of breast cancer (219). Only when she goes to sit and knit with Beth does she realize that the knitting circle has been a way for them to pool their grief, share in the knowledge that suffering is universal, and take solace in that knowledge. In fact, Part Nine of the novel bears the subtitle "Common Suffering," and in attending Beth's funeral, comforting her friends in their mutual loss, and caring for her ailing mother, Mary finally learns that sharing one's pain can help to soothe it. By the end of the novel, her journey comes full circle, as a new character, Maggie, comes to Big Alice's in an effort to use knitting to help with her own pain, and Mary offers to teach her to purl: "Mary recognized something in this woman. A sadness, a grief that was yet too fresh to put into words. [. . .] She would go home and knit and eventually the knitting would make the endless, painful hours somehow bearable. Mary knew this" (344). For Mary, the knitting circle initially represents an escape from the pain of losing Stella because she does not see the women there as her friends; rather she sees them as knitters, each with her own stories and secrets not really shared with one another. Once she is able to move beyond her own pain and become engrossed in the stories shared around the circle, she finds that the community provided by the knitting circle through their shared activity eventually helps her reclaim a part of her soul.

The cathartic nature of stitching groups is well documented in popular literature, anecdotal evidence, and the traditions of

stitching groups and societies. As with Jacobs, Hood, and Sefton, these groups, both formal and informal, become the backbone of stitching narratives, as no character seems to stitch alone. Such a community is foundational for assisting characters as they work to overcome their pain, while simultaneously moving grief out of the extremely private and into a more public, if somewhat limited public, sphere. The community, then, extends the soothing nature of stitching by providing stitchers a social context and outlet while they work through their traumatic experiences.

The public sphere becomes more international in other novels. Nicole Dickson's *Casting Off* highlights the centrality of community in providing solace for the stitching protagonist. Dickson's narrative sees Rebecca and her young daughter Rowan move to Ireland so that Rebecca is able to complete a book project on textiles. While Rebecca attempts to keep her inner turmoil over the death of her abusive husband private, the people she interviews and meets with on the island, as she attempts to complete her book, force her to deal with her feelings publicly. Her story is intertwined with that of Sean, a cranky old man who still mourns the loss of his wife and sons many years after their deaths. As Rebecca learns, knitting in the fishing community is tied specifically to memory, identity, and relationships: "'He's like his father, but more complicated"' Sheila tells Rebecca as she explains the more complicated pattern she used for her son Fionn's sweater (54). The more Rebecca becomes attached to the people around her, the more she heals and learns that the textiles she studies for a living are intricately tied to emotional bonds. The islanders explain to her that a particular patterned sweater is made for all the babies of the community because "'it means that we are here--now. To persist with a tenacious hope, to believe that tomorrow will come"' (268). For Dickson's narrative, fiber arts are synonymous with the notion of hope, as even crotchety Sean Monahan dyes and knits yarn as a way to record the memories of his beloved family; early in the novel, he dyes yarn to commemorate the moment his son Brendan took his first step (29). Furthermore, whenever his grief threatens to consume him, he turns to fiber arts as a coping mechanism: "He was all alone. Usually when Sean felt this way he would go into his

sons' rooms and knit--weave together one of their stories" (342). Notably, only when Sean shares his private activities with Rebecca and the local pastor is he able to move on and embrace his place within the community (351-353).

This movement from private pain to public healing through the fiber and fabric community is a trend within all these novels. For example, although Gil McNeil's *Beach Street Knitting Club* series slaps its protagonist with a double tragedy that causes her to leave her job in London and move to a small, seaside town, Jo Mackensie finds that her Stitch 'N' Bitch group at the wool shop she takes over from her grandmother provides her with the kind of cathartic outlet that was not available to her in busy London. The small seaside town carries the stereotypical intrusiveness of a smaller community, in which nothing is truly private because everyone knows everyone else's business, further obscuring the distinctions between public and private.

In Jennifer Chiaverini's *Elm Creek Quilt* novels, the Elm Creek Quilters, a group of women who co-own and operate a successful quilting retreat, are only able to work through their struggles when they share them with one another. For example, in the first novel, *The Quilter's Apprentice*, Sylvia Bergstrom appears to be cold, distant, and domineering as she attempts to clear out her ancestral home where her estranged sister, Claudia, had lived before passing. In the course of preparing the estate for sale, Sylvia meets Sarah McClure, and Sarah is immediately enamored with Sylvia's quilts, only to discover that Sylvia is actually a master quilter with impressive credentials (13, 19). Quilts, for Sarah, are a reminder of her beloved grandmother, and when she stumbles upon a quilt displayed in the window of the local shop, Grandma's Attic, Chiaverini explains Sarah's emotional response to the sight. She writes, "Studying it, Sarah wished she knew how to make something so beautiful. She had always loved quilts, loved the feel of the fabric and the way a quilt could make color blossom over a bed or on a wall. She couldn't see a quilt without thinking of her grandmother and without feeling a painful blend of love and loss" (18). Chiaverini, similar to Dickson, links the completed object with memory and emotional attachment. What Sarah is unprepared for is the price

tag of the quilt--$750, which store employee, Summer, tells her is a bargain given the materials, time, and mastery needed to complete it (19). The women at Grandma's Attic suggest that rather than purchasing a quilt made by another, Sarah ought to learn to quilt herself. Yet, when Sarah looks at the cost of the classes offered by the shop, "[h]er heart sank. The costs seemed reasonable, but even reasonable expenses were too much when she hadn't seen a paycheck in more than two months" (22). Sarah's initial attempt to enter the community of quilters is thwarted by her inability to afford the classes, and, in this way, Chiaverini underscores the contemporary privilege surrounding fiber and fabric arts.

Only when Sylvia hires Sarah to help ready the Elm Creek estate for sale does Sarah see a pathway towards learning to quilt, as she makes Sylvia's teaching her a condition of her employment (30). As Sarah learns to quilt, Sylvia tells her about her life, estrangement from her sister Claudia, loss of her beloved husband, and subsequent departure from central Pennsylvania. As Sarah and Sylvia begin to interact with the women who quilt together at one of the local fabric stores, they forge a new group of friends--one that eventually begins the Elm Creek Quilt Camp at the end of the novel. As Gwen, one of the quilters, explains, "'We are friends. All of us. We accept each other the way we are. Friends don't demand that you overhaul your entire personality. They know your faults and love you anyway. That means we tolerate Diane's moods--and my tendency to make speeches'" (88). Throughout the series, then, the quilters are only able to work through their struggles when they share their emotional experiences with one another, and that usually takes place when they are quilting together. In *Circle of Quilters*, for example, the group struggles to hire two new quilt teachers when two of the original quilters prepare to move away, particularly since one of the Elm Creek Quilters, Diane, has been knitpicking each job applicant. Only when the others confront Diane in the middle of an interview do they learn why she has been so unreasonable: "'I get it,' said Summer. 'You thought that if we couldn't hire any replacement instructors, Judy and I wouldn't leave'" (279). In spite of the fact that a job candidate is present, the women proceed to carry on a fairly emotional conversation, with both Judy

and Summer assuring Diane that they would leave, regardless of whether the group hired replacements for them and with another member, Gwen, referring to Diane's behavior as "'sheer silliness'" (279). Through the character of the job candidate, Chiaverini's assessment of the scene is to note, "How wonderful it must be to work with friends who loved you enough to risk utter foolishness to keep you close" (283). Interestingly, while Chiaverini's novels place the quilting community as the central stabilizing force within the characters' lives, this particular quilting community is also a source of income for them, thereby merging the public, private, and economic.

Profitability and community to ease feelings of grief and loss are paramount throughout a number of other stitching novels, as well, including those within the realm of fantasy. In Barbara Bretton's Sugar Maple series, protagonist Chloe Hobbs initially believes she is the only non-magical person living in a supernatural town that had raised her after the death of her mother. In addition to serving as mayor, Chloe is the proprietor of Sticks & Strings, "the magical store in northern Vermont where your yarn never tangles, your sleeves always come out the same length, and you always, *always* get gauge" (2). When Chloe's latent sorceress powers come to the fore, it is at the yarn shop where she battles the evil Isadora for control of Sugar Maple and finally locates her ancestors' spell book in a pile of roving left by her mother, placing the yarn shop as the pivotal site for Chloe to claim her identity (275-286, 288). Although not a fantasy novel, in Rachael Herron's *How to Knit a Love Song*, part of Herron's Cypress Hollow Yarn series, the protagonist similarly finds her identity through her love of stitching. Herron's Abigail attempts to recover from an abusive relationship and assuage her grief over the loss of her friend, the elderly Eliza, while cleaning out a cottage that Eliza had bequeathed to her. While opening boxes in the cottage, thinking that she would need to dispose of their contents, Abigail learns that they contain the stock necessary for her to open her dream wool shop: "It only took a few minutes of peering into the boxes to realize there were probably a hundred wheels, and hundreds of pounds of wool. [. . .] 'It's my store, my classroom, my tools,' she whispered. Tears came

to her eyes. 'My dream. Oh, Eliza"' (43). In preparing to open the store, Abigail not only finds love with Eliza's nephew, Cade, but also finds comfort in the surrounding community of knitters in Cypress Hollow. While opening the store becomes Abigail's career, Herron highlights the communal aspect of stitching culture as the store becomes a mirror of the people who enter. She describes Abigail's dream, writing, "But really, more than a store, Abigail wanted a place for knitters to gather, for people to be able to come and knit or spin in a beautiful place. She wanted couches and tables piled with books and coffee cups, and colorful walls, light and flowers. A sense of place" (136). Like the characters in novels by Jacobs and Ferris, both Herron's and Bretton's protagonists find comfort in forging new identities as small business owners and in interacting with the marketplace from this perspective. In subsequent books within Herron's series, the friendships of those who frequent Abigail's store and who also knew or were in some way connected to the deceased Eliza allows Herron's protagonists to process their individual struggles and losses in order to find happiness and love. In this way, the fabric and fiber communities offer not only comfort and security but also a space for identity. However, one cannot divorce that identity formation from its ties to both narrative trauma and consumption. Within these novels, then, stitchers gain agency and a newfound sense of self through their stitching groups and their engagement within the small business marketplace.

The relationship between fiber and fabric arts in literature, grief, and the marketplace presents a complicated web of allegiances. In some ways, the stitching communities represented within the literature seem to transcend their store-based roots as the characters seek interpersonal connections that allow them to step outside of themselves and their losses as they heal. In other ways, the very fact that these communities are shop based calls into question the viability of an enterprise where those with the means to purchase luxury fabric, thread, and yarn are able to attach social significance to what may be deemed a mere hobby, but those who lack access to such means seem to be denied such cathartic endeavors. Those involved in stitching circles and clubs have long lauded the value

of interpersonal connection and social support connected to fiber art and handicraft communities. Early American circles grew around women's work and the necessity for providing clothing and blankets for one's home. Stitching groups allowed women a social outlet where they were able to share their thoughts, feelings, and questions with other women. In these circles, they were able to collect advice about everything from child-rearing to stain removal. They could laugh, commiserate, express frustration, and be silent if they so chose. These communities became significant touchstones for their lives as young girls stitched together their thirteen quilt tops that were then quilted together by the circle before her marriage, as women knit layettes for one another's babies, and as marriageable women learned to perfect their show cloths as a way to advertise their wifely attributes to prospective husbands.

However, the advent of store-bought and mass-produced clothing and fabric items catapulted stitching circles into the realm of the middleclass. By the close of the twentieth century, market demand for luxury yarn and fabric was provided by local yarn, quilt, and embroidery shops that often host gatherings for stitching clubs and circles, thereby casting such gatherings as purely social even though many such gathering also include pedagogical elements. Yet, the explosion in the number of local yarn and quilt shops provided a public space for stitchers to build their private circles of friends, thereby intertwining the domestic, economic, and cathartic nature of twenty-first-century stitching. Although contemporary circles are often shop centered and require a degree of leisure time and money, stitching groups continue to perform similar social functions as their prior incarnations. With the growing popularity of stitching fiction, writers have attempted to capture the essence of handicraft groups while simultaneously engaging with the shop-centered nature of these spaces. Furthermore, by linking stitching to grief and catharsis, these novelists provide a productive and therapeutic justification for their characters' spending habits. Kelly Flynn is able to spend her money on yarn and needles to make a sweater for herself because doing so gives her common ground with Jennifer, Megan, and Lisa at the House of Lambspun. Betsy Devonshire may not be an expert at embroidery, but keeping her

sister's store open after Margot's untimely death allows her to form new friendships and keep a part of her sister alive.

The fiber arts communities therein provide significant emotional support not only to the protagonist but also to other characters involved in the group who allow those characters to find some semblance of emotional closure and well-being by the resolution of the plots within these novels. Furthermore, what these novels suggest is that grief and trauma legitimize the predominantly feminine interest and enjoyment in fiber arts. The use of suffering as the modus operandi for protagonists to gain entry into the communities offered within these novels seems, then, to serve as a vehicle for illuminating the promise of engagement within the fiber and fabric arts--that such activities are never wholly done alone. Rather, they are passed on, taught, continued, and shared. Jo Mackensie recovers from the almost-absurd amount of trauma she faces at the beginning of *The Beach Street Knitting Society and Yarn Club* by sewing up her identity within her yarn shop and forging close-knit friendships therein. The material nature of these crafts leads to something meaningful and immaterial--the opportunity to matter to others and to oneself.

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Fanny Cradock: The Fall of an Unwilling and Unsympathetic Pioneer

Marc Muneal

When viewers streaming an old episode of *The French Chef* or watching *Are You Being Served?* on U.S. public television hear the name "Fanny Cradock," they understand that it refers to a television cookery host or chef. If, out of curiosity, they search YouTube, a few results pop up. The viewers sit spellbound, watching a small but intimidating host move swiftly through cooking demonstrations, sniping at her assistants and smiling only occasionally at her viewing audience. The food hardly appears appetizing by current standards of taste and presentation (then again, neither perhaps does Julia Child's cold chicken in aspic), but the food is not the attraction: the spectacle of Fanny Cradock is undeniably mesmerizing, even years after her rise and fall as one of the first television chefs and a "reality television star" decades before the term was coined.

On the British cultural and culinary scenes of the 1950s and 1960s, Fanny Cradock was an inescapable, larger-than-life personality on the airwaves, in print, and at live performances. A slight, sharp-featured woman wearing increasingly lavish fashions and make-up, she doled out instructions on cookery and hostessing with authority, ease, and--often--intimidation. Her ostensible sidekick, husband Johnnie Cradock (hereafter referred to as Fanny and Johnnie), occupied his place among the other kitchen accessories and equipment. Only Fanny was the star of the show, and she made sure that everyone knew it. No less of a food-entertainment authority than Julia Child had taken notice of her in the years before *The French Chef* first aired, and Child even made explicit mention of Fanny's example on the air. Halfway through the second season of *The French Chef,* during the "Elegance with Eggs" episode, Child shared a memory with her audience while discussing kitchen apparatus. The story--simple, unassuming, and quickly dispatched, like

the omelet she was making--illustrates Fanny Cradock's significant place in the history of even American television cookery:

> Now you don't have to use a . . . fancy omelet pan. I didn't know this until we went over to England and I saw a woman called Fanny Cradock do an egg show on the TV over there. And she invited people just to come in with any old pan, and this is just an old iron pan I've had kicking around the house.

These few sentences reveal more than the little tidbit Child had picked up from British telly. They indicate the influence that Fanny had on the television chefs who followed her on both sides of the Atlantic.

As someone new to the prospect of teaching the culinary arts on television, Child was starting out with few role models and not much to pattern herself after. However, likely on a trip that predated the first airing of *The French Chef*, she had taken notice of Fanny, and the impression had stuck. In fact, when Child and husband Paul were floating ideas for what they should call her new series, one of the contenders was *Cuisine Magic*, similar to the title of Fanny's program, *Kitchen Magic,* that had aired a few years before in Britain (Polan 137). What Child learned from Fanny, moreover, that she did not know until she saw the British chef, was that the omelet process could be gaffed with little difference in the result.

Today, however, Fanny Cradock's name has little resonance with American audiences because, although she was a pioneering British celebrity cook, she had no direct success in penetrating the American market, as Graham Kerr, a generation her junior, and many since would. As with Delia Smith, the United Kingdom's best-selling cookbook author and the host of many television programs from the 1970s through the 2000s, Fanny's fame remained centered on one side of the Atlantic, but she was an inescapable part of the British cultural scene--if only for a time. Many Britons watching cookery shows between 1956 and 1975 remember Fanny or, at least, recall something like "my mum used to watch her." At the end of the 1970s, however, she fell out of favor with the viewing public following what would be considered a very minor

scandal by today's standards, so Brits born in the last forty years were much less likely to make associations with the name until a television movie, *Fear of Fanny*, briefly revived interest in the one-time star in 2006.

The following sections highlight reasons behind Fanny's appeal and the ultimate disintegration of her fame. Everyday British viewers, major public figures, and members of her own social circle received and perceived Fanny Cradock in diverse ways throughout the course of four decades, from their introduction to her in the 1950s, to their rejection of her in the 1970s, to her insistence on hanging around in the 1980s. Fanny's relationship with her audience progressively suffered as her celebrity grew. Although Fanny overtly illustrated her solidarity with everyday viewers, her small, obvious actions and asides ultimately contravened any community-building with her fans and paved the way for her fall from grace following one fateful television appearance.

The Rise and Fall of Fanny Cradock

Fanny trod ground that was largely unexplored when, in her first programs for the BBC and commercial broadcasting in the 1950s, she attempted to make cooking more accessible and interesting through the medium of television. Her example emphasized to the classically trained chef and the home cook that innovation, invention, and improvisation were necessary in instructing cookery on television.

If Fanny Cradock influenced such still-well-known chefs as Julia Child, why does Child's legacy outlive Fanny's, even considering their countries of origin? Child certainly did not have an easy debut on the English airwaves when *The French Chef* was first tried in that market. A 1973 letter from Sally Miall, wife of legendary BBC executive Leonard Miall, noted that Child's program did not gain traction with the British public who were "obstinate, insular and tend[ed] to adopt an attitude of superiority on many subjects." Miall added that British taste was more aligned with what Fanny Cradock and Graham Kerr provided in their programs: "lightsome, eazy-peazy, dinner-party-without-rolling-up-your-sleeves kind of

cooking." Miall's comparison is perhaps not entirely fair to Child, whose offerings may have appeared more ambitious only because she performed most or all steps on camera over the course of half an hour. The comparison, however, offers evidence that accessibility and ease were key qualities that earned Fanny a place in British living rooms, and the decay of that accessibility would coincide with her eventual rejection.

Fanny first became widely known to the British public as part of a double act with Johnnie, the two going under the collective name Bon Viveur, first anonymously in the press (as hotel and restaurant reviewers) and later publicly as food and hospitality experts. From the beginning, however, and increasingly as time progressed, Fanny was the star of the show. Examining the time she spent sharing the spotlight on screen over the years provides valuable insight into Fanny's television demise; progressively more strained relationships on television damaged the casual, carefree accessibility viewers valued. They would laugh and dismiss little transgressions until, finally, those became too cruel to ignore.

Johnnie Cradock's role is best summed up by Fanny's joking response--truth within jest--to interviewer Daniel Farson's question on ITV's *Success Story* in 1959:

> DF: Would you deny that your performance on the stage is rather like a circus act?
>
> FC: Well I don't have any clowns or elephants . . . except Cradock . . . . [At this point, Johnnie tries to interject with a flat joke about there being edible clowns and elephants on a children's program they filmed, but Fanny refuses to yield the spotlight or to allow polite pause for a laugh, continuing to address Farson directly.] If you mean do I deny that I have made a gimmick of it by putting it into evening dress . . . .

The Cradock circus, of course, had its obvious ringmaster in Fanny. Johnnie, an avuncular, even-tempered, and distinguished gentleman of middle age, proved the perfect foil for his ambitious and driven wife in a time when comparatively few women had such

an opportunity on television--or in a very public marriage. In this respect, Johnnie Cradock, the only of Fanny's relationships (with *anyone*, including parents, children, friends, or colleagues) to survive any significant amount of time, gave Fanny something she needed. He followed her lead because, as friend Yvonne Norris noted in *The Real . . . Fanny Cradock*, "He liked her mind" ("Fanny Cradock").

Fanny did not wish to be perceived as a feminist, even as some aspects of her life. seemed to suggest otherwise. In 1956, she competed against renowned French chef Raymond Oliver in a "battle of the sexes" competition for public consumption, with the judges calling the match a draw. Yet, even as she appeared to break down barriers, Fanny was, as always, full of contradictions. Speaking for herself and Johnnie in *Something's Burning: An Autobiography of Two Cooks*, Fanny noted

> [W]e are both anti-feminists. Talking about the equality of the sexes seems to us simply another way of fighting for the right to stand up in buses and carrying one's own parcels. Down with equality, we say. I reserve the right on all occasions to earn as much as my partner and come over blank the instant the hot-water bottle wants filling or the dog needs walking in the pouring rain. (63-64)

That she addresses the issue of feminism in the 1960 autobiography indicates that she is aware of the fact that the public perceives her as a strong, capable woman in possession of some power. She fought against the limitations and constraints put on her as a woman, but only so far as they applied to herself, and only so far as was convenient, expedient, comfortable, and, perchance, marketable.

Fanny said to friends and in interviews that it was all an act, that Johnnie wore the pants in the relationship in private, whatever viewers might see on television and in live performances. On an episode of *Parkinson* in 1972, Fanny claimed to the eponymous host that Johnnie let her have her way on inconsequential matters but was the boss in serious times. (She even made uncomfortable conversation about husbands disciplining wives.) Whether that was

the case, unlikely as it sounds, did not matter. Fanny's disavowal of her domineering personality was carefully calculated to create a passport into homes for that domineering personality. It was the couple's business, their ticket to fame, their excuse to mingle with the cream of society. [Significantly, the last vignette presented in *Something's Burning* is of the pair meeting Queen Elizabeth II and Prince Philip at the Ideal Home Show (266-267).]

The most significant live performance Fanny and Johnnie gave occurred during the first years of their popularity, and it provides an interesting starting point for an analysis of their public relationship. In the early 1950s, the two had become famous through a series of articles in the *Daily Telegraph* and then the *Daily Mail*, using the collective Bon Viveur sobriquet. The articles began as a travelogue-restaurant review series, and, eventually, Bon Viveur came to be regarded as an authority on cookery and entertaining. Having already written cookbooks, Fanny tied the threads together and gave birth to the act. She did some short individual television spots in those early days, but, at this point, the draw was in the Bon Viveur name. Its popularity sold out a public performance at the Royal Albert Hall in December 1956, a landmark moment in the history of food preparation as entertainment and theater. (A video recapping the Royal Albert Hall "Cookery Carnival" was commissioned by The Gas Council, which sponsored the event, and produced by Henry Caldwell; footage survives today on YouTube.)

The presentation began with Fanny and Johnnie paying homage to Georges Auguste Escoffier, Fanny's culinary hero, a large picture of whom hung over the stage. They then emerged, separately, from the shadows on either side of the stage, both in formal dress. Fanny wore a gown and furs, Johnnie a tuxedo and his trademark monocle--even that, however, was Fanny's creation. She had made him give up his glasses and adopt the single lens on a chain, believing that it looked more distinguished, more aristocratic. She removed her stole, and they got to business. Fanny was responsible for most of the cookery while Johnnie was assistant, occasionally taking center stage to assume certain circumscribed roles. He took precedence to discuss wines, which would become his primary

function later, and to demonstrate the mechanics of carving a bird and a pig. Fanny remained the boss throughout. Some aspects of this dynamic were certainly part of the scripted performance, made obvious by the fact that the relatively green thespians were not yet masters of comedic timing. At one point, Johnnie, discussing the virtues of a port needed for one of the recipes, fills a shot glass and raises it to his lips instead of adding it to the dish. Fanny, visibly waiting for her cue and laugh line, grabs the glass from him and scolds, "No, Johnnie, not at the Albert Hall!"

More interesting than this occasion of hamming it up, however, are their interactions in the unscripted portions of the show. A highlight of the evening is the assembly, presentation, and tasting of a suckling pig that had been visibly roasting on a spit the entire time. Picture a bottle of champagne on a platter, surrounded by a mountain of sauerkraut, the pig arranged in front and back halves bookending the mountain, and then the champagne uncorked to create a volcano effect. Some celebrities, such as renowned BBC broadcaster Leslie Mitchell, were in attendance, and a couple of them had been invited to the stage to sample the fare that evening. As Fanny and Johnnie hastily prepared tasting samples for the stalwarts, their body language spoke volumes. Working without a script, Fanny's force is palpable. Johnnie carves tentatively, glancing at his wife for cues, fumbling when she barks an order, crouching when she enters his space. When he needs her to hand him a particular carving knife, he does not form whole sentences, pointing and fidgeting nervously. She navigates the entire interaction with Mitchell, leading him into lines that get audience reactions, while Johnnie remains the dogsbody. In this formative experience of their early television life, Fanny is undeniably commanding.

The dynamic played out behind the scenes as well, and Fanny's personality did not always receive the warmest reception. A March 31, 1958, memo written by Cecil McGivern, the BBC Deputy Director of Television Broadcasting, to Kenneth Adam, Controller of Programmes, Television, notes the former's lack of patience with the Cradocks, Fanny in particular, and their demands:

> I have always found the Cradocks very difficult to deal with. This is probably caused by Mrs. Cradock, not by her

> husband. I have seen very little of them on the screen, and what I saw I did not particularly care for. On the other hand, Cecil Madden thinks they are excellent and should be used by us regularly. However, I am sure, in answer to Miss Stephens' question, that we certainly do not want them "at any price."

The memo also references the earlier note from Doreen Stephens, the BBC's Editor of Women's Programmes, who shared a sense of disdain and frustration with Fanny.

Over the course of the next two decades, Johnnie receded into the background. Fanny most often appeared alone on screen, but occasionally she shared the stage with various young assistants. In 1975, Fanny starred in a mini-series of five *Fanny Cradock Cooks for Christmas* episodes, and one young woman, Sarah, was her unspeaking and longsuffering assistant. In the third episode of the series, "Your Christmas Cake," Fanny is in the process of showing her audience (after much of the prep has already been completed off screen) how to bring together the batter for her special occasion fruit cake. She begins to mix, makes an awkward joke about beating the mixture like "somebody you've never really liked," and then beckons to Sarah: "You know my Sarah now. She's going to help me with this next stage. [Sarah holds the cake tin while Fanny scoops in batter with her hand.] One bit on the table, Sarah, but that's not too bad, is it? That's it, and a filthy hand. Would you take that for me, darling?" This exchange, patronizingly affectionate, precedes an unscripted moment that unnerves both Sarah and the viewer. Sarah begins to take away the proffered bowl, but Fanny forcefully interjects with a shouted "NO!" In the bowl is a spatula Fanny still needs. In retrieving it from a sheepish and visibly shaken Sarah, Fanny makes a clatter and, as if just remembering the viewers, apologizes: "Sorry for that noise." The rapid sequence of events leaves ambiguous whether she has apologized for the clatter or for her own disconcerting growl. While this is the most blatant example of abuse, throughout the other four episodes of the series, Sarah finds herself similarly oppressed in each. To the viewers, she is obviously a means to an end for Fanny, a helper at whom Fanny literally snaps her fingers when something is necessary. Even

so, the effect still is more humorous than otherwise. Fanny comes across as a cantankerous eccentric in the kitchen, as good for a laugh as she is for an occasional useful tip. One year later, however, she crossed the line and earned the wrath of viewers.

The pivotal moment occurred in what Fanny-watchers referred to thereafter as the Gwen Troake Incident. Troake was a country housewife who had won the "Cook of the Realm" competition largely on the merit of her recipe for a rich coffee pudding. As a result, Troake had been selected as a candidate for *The Big Time*, a reality television program that gave her the opportunity to cater a fancy dinner for various nobles and officials ("Gwen Troake's Banquet"). To guide Troake in the process, producers provided her with an expert consultant: Fanny Cradock. The Fanny who showed up to set that day bore no trace of the woman who, without any formal training, had triumphed over straitened circumstances by taking advantage of natural talent and opportunity.

Her advice to Troake, on the surface, is sound; the amateur cook, enthusiastic about serving her award-winning coffee pudding, had not considered the entire meal progression. The richness of the intended main of duck in bramble sauce was not a smart prelude to a rich, sticky pudding. Fanny, after a perfunctory "Well, it's delicious, of course," takes the path of greatest resistance and tries to force Troake to abandon her pet recipe instead of the obvious, more tactful route of changing the main. Meeting with predictable resistance, Fanny begins her assault as she tries to convince Troake that a dessert of grape sorbet would be more suitable: in response to Troake's gentle protestations, Fanny chuckles to herself; addresses her answers dismissively to a young French chef who sits nearby, mortified; offers the admonition that "you're among professionals now"; and twice pretends to throw up a little in her mouth. The very behavior that, forty years later, has cemented the reputations of Simon Cowell and Gordon Ramsay was loathsome to the British viewing public in the mid-1970s, and their sympathies lay firmly with Troake.

Fanny's career was effectively over. The public who had humored the gaudy, outmoded celebrity long past her sell-by date decided that they had had enough. A television "Pick of the Day"

listing in the *Daily Mail* for a rerun of the episode one year later reminded the viewing public of a journalist's tongue-in-cheek summation of the incident: "Not since 1940 can the people of England have risen in such unified wrath." After being regularly on television for more than two decades, Fanny never had another series on British airwaves, and her appearances after the Troake incident were largely limited to brief guest stints on talk shows and game shows.

Fanny Cradock and the Nature of Celebrity

Work done by Chris Rojek and Graeme Turner offers pertinent analytical frameworks that might be applied to the encounter with Troake. Following a standard sociological breakdown of status, Rojek suggests that celebrity can be either ascribed (as with royalty or political scions) or achieved (on the basis of talent or ability). He further suggests a category of achieved celebrity that "is largely the result of concentrated representation of an individual as noteworthy or exceptional by cultural intermediaries," denoted *attributed* celebrity (17-18). Finally, when attributed celebrity is both ubiquitous and evanescent, he terms the figure a *celetoid* (20-21). Turner notes that celebrity that might come from a venue such as reality television, which, by giving birth to celetoids, often engenders distrust and condescension:

> As we have seen, the discourses that construct celebrity are contradictory. According to them, celebrity is deserved or totally arbitrary: the recognition of natural talent or just blind good luck. Audiences place individual celebrities somewhere along a continuum that ranges from seeing them as objects of desire or emulation to regarding them as spectacular freaks worthy of derision. Mostly celebrities attract one form of response rather than the other (so Nicole Kidman might attract more admiration than, say, Anna Nicole Smith). (55)

An early example of the reality show genre, *The Big Time* ostensibly sought to give talented amateurs public recognition, but

Fanny's comments during the Troake incident illustrate the distrust and derision that Turner outlines.

Fanny's autobiographical writings make clear that she took great pride in her achievement of celebrity. Her references therein to her aristocratic ancestry, the culinary abilities of her forebears (actual and spiritual), and her very French-ness suggest also that she believed herself possessed of some ascribed celebrity. Fanny ended her life as essentially a fallen aristocrat, coming full circle from its beginnings. Her birth name, Pechey, was the evolution of a French name, de Peche, and Cradock cherished and celebrated her French roots, connecting them--particularly in her days of hardship--with the life of elegance to which she aspired and which she believed was her birthright.

Her tack in criticizing Troake's menu, in fact, likely devolved upon this stance, choosing to champion the more French duck recipe (sans, of course, its English bramble sauce) and sorbet to follow in favor of Troake's English countryside dessert. Indeed, she exclaims about aspects of the menu at one point, "They're so English!" In response to Troake's surprise at this, Fanny rejoins, "Well, I'll tell you, my darling, that the English have never had a cuisine." During the segment, she frequently lapses into French words, pretending to be unable to find the appropriate English term: a meal should possess *balance*, she explains, before condescending to explain that this complex French word refers to equilibrium.

Her unguarded snobbery with Troake in the realm of reality television, then, suggests that she banked upon viewers sharing her dismissive sentiments. Instead, viewers caught a glimpse of the face behind the mask and found it supremely distasteful--judgmental not only of Troake but of Englishness (and the English viewers themselves). Fanny had broken the fragile solidarity she had barely maintained over recent years, and viewers sympathized with Troake. Ultimately and ironically, Troake was indeed an example of a celetoid but not in the manner Fanny intuited; although Troake got a cookbook deal out of the experience (*Gwen Troake's Country Cookbook*), her fleeting fame came not from her cooking chops but from her unwitting role in Fanny Cradock's demise.

On an episode of the morning program *TVAM* in 1985, Fanny appeared alongside host Nick Owen to perform a cookery demonstration. Fanny had always been something of an eccentric in terms of dress--the gowns, jewelry, and harsh makeup that distinguished her appearances on television during the 1950s-1970s screamed Hollywood vamp. The *TVAM* segment, however, presented viewers with a spectacle that could only evoke uncomfortable laughter. Frizzy-headed, pancaked, and dressed for all the world like a Victorian schoolmarm, a somewhat disoriented Fanny Cradock creaked haltingly through the segment. Once a fixture on the British television landscape, Fanny made increasingly rare appearances, the last hurrahs of a woman who had lost her ability to connect, her audience's patience, or both. The *TVAM* appearance signals an ignoble end to one of television's role- and rule-breaking chefs, whose antics--considered mild by current reality television standards--could no longer be deemed suitable television viewing.

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Divided Selves of the Social Alien from Milton's Satan and Mary Shelley's Monster to Damien Echols of the West Memphis Three

Julia Guernsey-Pitchford

People who are substantially different from others in their society often attract negative attention, which may include pejorative labels, ostracism, and scapegoating. A person who becomes an object of the fear and persecution of others feels angry, hurt, baffled, and disturbed. Such a person often asks, "Why me?" but that cliché of a question fails to bring the real issue into focus. Deep down, the person is confronted by a more fundamental and enigmatic question: "*which me*?" The self experienced on the inside does not match the self that others perceive and project. Under extreme social pressure, the person's boundaries weaken, and the self authored by others intrudes on the inner space where the subjective "I" lives. It brings with it some version of the confrontative question one person sometimes asks of another, "Who do you think you are?" This internal challenge leaves the victim struggling for definition: "Am I who I think I am, or am I this hateful other-self—the fiend, the monster, the pariah?"

Although the "either . . . or" question implies a binary opposition between two conflicting versions of self, more than two resolutions to this existential conundrum are possible. First, a self, almost canceled out by society's projection (as in the equation "I "+ "-I" = 0) may accept invisibility and go on being the same, though even more deeply isolated from others than before because it can no longer reach out with any hope that it will be recognized. This, perhaps, is what object relations psychoanalyst D. W. Winnicott means by his notion of a true self hidden from the world but still extant. Second, the self may make an intuitive leap, see itself through others' eyes, and believe more in what others see than in the self's own experiences--and here is the root of a Winnicottian false self that is pathologically dominant over the true, possibly

to the extent of extinguishing the true self altogether. Third and most likely, the self will vacillate between these poles, dividing from itself as a response to its alienation from others.

Winnicott's idea of the true and the false selves offers theoretical support, though not the sole basis, for the argument that follows on the subjective experience of three divided selves: Satan in *Paradise Lost*, the Creature in *Frankenstein*, and the real-life Damien Echols of the West Memphis Three. Satan, the Creature, and Echols are three selves loosely connected at first glance by several literary and cultural strands: for example, in spite of their different periods of origin, all three share rebellious tendencies in the face of social realities to which they feel they do not belong. In this sense, all are Romantic selves at odds with society. Also, Shelley's Creature is a purposeful revision of Milton's Satan figure, whereas Damien Echols was accused of being Satanic in a Bible belt culture strongly though unconsciously influenced by Milton's depiction of Satan. In part, these allegations of Satanism came about because of Echols' interest in horror fiction, which originated with Shelley's Gothic novel.

In addition to their literary and cultural connections, the three selves are all divided when they are singled out for punishment by others. In Winnicottian terms they deal with self-division in differing ways. Nevertheless, they share two experiences in common. First, on one or more occasions, each reaches a point of crisis where he must choose either to be "I"--that is, to be the subjectively perceived self or to be in the eyes of others. Second, each utilizes the device of naming his alternate selves as a way of bringing a modicum of stasis to the chaotic self- experience others have imposed. This naming of the parts aids in the process of preferring one over the other of his selves, contingent on his circumstances. More important, it provides a way of establishing a measure of narrative control, enabling him to assert authority by how he tells his own story.

In the pages that follow, the Winnicottian theory of true and false selves is summarized and an argument made for its usefulness as a way of thinking about issues of self division. Next, a synopsis of each story is included, followed by discussions of how

Winnicottian language fits the existential dilemmas of each of the three selves and how the threads of literary and cultural tradition connect the three stories at first glance. The way that each of the three selves responds to a sense of ultimatum that he must choose either to be "I" or to be in the eyes of others becomes the focus of the next section. Finally, the naming of the alternate selves as a technique used by Satan, the Creature, and Damien to provide order amidst the chaos of self-experiences and to gain narrative authority over the self is analyzed. This exploration of the interior experience of self-division traces the nuances of self-experience in a state of crisis, shows the different paths selves take in response to fracture, and illustrates how these paths fit within varying cultural paradigms.

The Theory

As Winnicott describes them, the healthy true and false selves are not opposed entities but rather two sides of self--one being, the other doing; one somatic, the other cultural; one private and inward except in moments of intimacy, the other social and outward. Early in life the false self is modeled on the primary caretaker while the true originates in an infantile sense of bodily aliveness. If the caretaker is "good enough," she or he enables this true-self potential to thrive, so that, at the appropriate time, the true self emerges as the core of the self. In health, the true and false selves cooperate smoothly as one person. The false or social self is a persona that protects the true or inward self from exposure to others who might exploit him or her; the true self, though, is the source of the person's sense of being real: his or her creativity, capacity to play and participate in culture, and sense of agency.

However, based on degrees of pathology between the self and his or her primary caretaker in infancy and early childhood, the true and false selves may divide. In circumstances of extreme dysfunction between self and others, this division may occur later in life as well. The original false self may be replaced, and the new one may become too dominant. At the extreme of false-self dominance, the true self may cease to exist or altogether lose awareness that it exists. Alternatively, it may hide from the world and become

isolated but retain awareness of itself. According to Winnicott, the spectrum from health to the most extreme false-self disorder, then, is from a mutual relationship in which the true self calls the shots but the false self defends the true to an opposite extreme in which only a false self has any apparent existence and the person feels unreal, feels as if he or she lacks something, is unable to play or participate in culture, and tends to be very compliant (Winnicott 140-152, 133-134; Abram 275-289).

Winnicott's pairing of true and false self and his thinking of their possible relationships along a spectrum imply similar relationships between self and other, body and psyche, and nature and culture. In good enough situations, these terms are not binary oppositions, with the former privileged over the latter, but interdependent reciprocating terms. They are related much like inside and outside are related on a mobius strip. If the second term were omitted, the self would not survive. When the first term is circumvented, the self is co-opted for the interpersonal or political purposes of others--a theory that fuels the work of most postmodern historical critics but seems unnecessarily to exclude half of the conversation (Cf. Flax 110).

Stories of Three Selves Divided, in Terms of True and False Selves

Paradise Lost is Milton's English epic on original sin--not only that of Adam and Eve, tempted in Eden by Satan, who disguises himself as a serpent to entice Eve to eat the forbidden fruit but also that of Satan and his demons who have suffered a fall of their own. Before God even creates Adam and Eve, the devils wage a War in Heaven against the Father, the Son, and the unfallen angels. The epic begins in *medias res* when the devils awaken in Hell. Many readers, focusing on this portion of the epic in isolation, view Satan as a proto-Romantic, Promethean hero as he proclaims "What matter where, if I be still the same, / And what I should be, all but less than he / Whom Thunder hath made greater? Here at least / We shall be free" (Milton 1.257-260). Satan's sublime assertion of self and the power of his imagination to shape circumstances according to his own inspired vision, his love of freedom and

continuing refusal to comply with The Father simply because God has the Thunder, and his defiance of another who claims the right to define him all resonate with the Romantic movement. Indeed, Romantics from Blake to Percy Shelley viewed Satan as the hero of *Paradise Lost* (e.g., Blake 70; P. Shelley, "Prologue to Prometheus" 981 and "Defense of Poetry" 1081-1082). Those modernists and postmodernists who oppose their view note the Romantics' failure to take into account that Satan's ultimate act of "heroism" in his own eyes is the sabotage of Adam and Eve, resulting in universal human suffering and death and the potential for human damnation. Although some readers continue to champion Milton's Satan even today, most would argue after Stanley Fish that the Satanic self is evil, and many would attribute to Milton, entrenched as he was in a Puritan government, the Protestant conviction that the very notion of self is evil (Forsyth 1-7; Fish, *Surprised by Sin* 4-21, 79-87).

Recent critics like Neil Forsyth seek to defend the notion that Satan is heroic with careful scholarship on the history of ideas about the devil to bolster good close readings regarding Satan's motives for his fall and his sabotage of humankind. Postmodern readers vary, from those who, like Forsyth, seek to read Milton in a historicist framework to those who seek to proclaim the One True Milton against all competing claims (e.g., Fish, *How Milton Works*). Lately, some critics are beginning to push back against the latter position, seeking out the gaps in Milton that open up conversation (Herman and Sauer).

Given this brief survey on the Satan question in Milton criticism since the age of Romanticism, one must concede that the legitimacy of the Satanic self in Milton is a matter of perspective. The question of the self's legitimacy may be framed in a cultural context with emphasis on issues regarding self versus other and freedom versus compliance, but these issues do not help to pin down Milton, who was both a revolutionary thinker and writer during and after the Civil War of the 1640s in England--and hence, like Satan, a rebel--and a Reformation Christian who believed in submission to God. In the conflict between two versions of self, one authorized by the Other (hence false in Winnicottian terms)

and the other emerging from within the self (and thus a true self), not only Romantics but other revolutionaries (including liberals in the post-1960s culture wars) must think twice before rejecting the possibility that Satan is the true self of *Paradise Lost*. Yet, from a Reformation perspective, one's true identity is that of the prelapsarian self originally created by the Father and determined from the Divine Other's point of view. Even Winnicott appreciated the oneness of mother and infant before the child is mature enough to separate and thrive. The text shows that once having chosen his own vision of himself over his Creator's, Satan must continually return, self-doubting, to the moment of crisis. There is a restlessness that follows from the loss of original Oneness, a yearning for reunion such as William Wordsworth represents in his "Intimations Ode."

Mary Shelley's Frankenstein responds to Milton in various ways. Foremost, in Frankenstein, the Creator character, Victor Frankenstein, is at fault for his Creature's difficulties. As a scientist, Frankenstein abandons his Creature because he feels repugnance when the Being finally stirs and leaves his Infantile Creature to develop alone. The Creature wanders through the forest, his senses taking in experiences and his Reason and intuition helping him to make use of them. A self-reflective being from a prodigiously early age, the Creature learns to avoid human others, who, for some unknown reason, become violent at first sight of him. He hides himself in a hovel and spies on a family whom he comes to love.

One day the Creature sees himself reflected in water and recognizes with a shock that he is hideously ugly--a patchwork of dead skin that barely covers the requickened organs, muscles, and bones that propel him. The Creature is here conflicted, divided between two selves--one "benevolent and good" that emerged from within in the holding environment provided by the forest (a true self), the other a monster (and a false self because he is a product of external mirroring). The Creature's identification with the false self in the water is a negative mirroring experience, the opposite of what a good-enough mother provides when she regards her child with a twinkle in her eye affirming the emergent individual's sense of capacity and wholeness.

Thus, in Frankenstein, we find an unbridgeable gap between the benevolent Creature who experiences himself as good and identifies with Adam in Paradise Lost and the violent monster other characters perceive and react to. The Creature identifies this alternative view of him, this other self, with Satan in Paradise Lost. The extreme difference between these two self-ideas leads the Creature to an ambivalence he is not developmentally mature enough to sustain. He must choose a self-identity. The monster self, the idea of whom the Creature first intuits based on the violent reactions his presence elicits from others, is reinforced by the palpable image of monstrosity he sees reflected in water. That image of self is strengthened by the fact that the society the Creature craves cannot recognize the good self because it is hidden within a frightening physical body. Thus, motivation to become the monster-self arises from the Creature's repeated mistreatment by others and is complicated by a negative body image that competes with an earlier positive sense of self.

The third divided self to be analyzed, Damien Echols, was nineteen years old when he was imprisoned on death row in Arkansas in 1993 for allegedly leading two other teenagers (their group name, "the West Memphis Three") to assist him in killing three eight-year-old boys for the ostensible purpose of celebrating a Satanic ritual. Echols had been labeled a Satanist years before the murder by an amateur juvenile officer, Jerry Driver, who had read books and gone to workshops on so-called Satanism and cult crimes, which were believed in the 1980s and 1990s to be pervasive. In that decade, America was struggling through the insanity of what Jeffery Victor later dubbed "Satanic Panic." In fact, although Echols often rebelled against authority, wore mostly black, collected dried out animal skulls, listened to Metallica, and was interested in the practice of Wicca (all bringing him into conflict with the Bible belt culture of West Memphis, Arkansas), he was by no means drawn to the abuse or destruction of innocent animals or children. As the prosecution established, he had read Anton LeVey, but Echols insisted that he was not a Satanist. He was innocent, the evidence against him later revealed to be a combination of perjury, "expert" misinterpretation of the crime scene, and a

culture falsely convinced that Satanism was a pervasive problem. Yet, once he was found guilty, he became a child murderer in the public eye. He struggled in prison for nearly nineteen more years. After dozens of disappointing appeals, the West Memphis Three were finally granted a new trial because new technology enabled the uncovering of DNA evidence on the crime scene which could be matched with the stepfather of one of the young victims but not with any of the West Memphis Three. Before they went to trial, the Three were offered a paradoxical plea bargain called the "Alford Plea." While the Alford Plea allows defendants to reserve and implicitly proclaim their subjective innocence, they agree to plead guilty for the record in order to be sentenced more lightly--in Echols' case, to a sentence of "time served." He was thus released from Death Row and the uncertainties of another trial. To date, he remains guilty and not guilty at the same time.

To analyze the story as depicted in documentaries and written about in multiple books, either Echols is a Satanic sociopath capable of killing eight-year-olds for perverse religious self-gratification--and this position sums up the prosecutor's argument and the jury's findings--or he is a nineteen-year-old so different from others in his culture that he is misunderstood and scapegoated (e.g., Paradise Lost: The Child Murders at Robin Hood Hills; Leveritt; Reel, Perrusquia, and Sullivan). By majority rule, he is deemed monstrous; in his own eyes, however, he is innocent, and, for nineteen years on death row, Echols struggles with the contradiction. By regularly attending Catholic mass, throwing himself into his writing, and becoming increasingly more proficient in the meditative practices of Buddhism, he seeks ways to develop along his original trajectory, keeping the hidden true self at his core despite abuse by guards, exposure to the perversity of other prisoners, and time itself conspiring to change him into the ruined husk of the monster others believe him to be (Echols, Life After Death). There are two moments in particular when self and other-self meet in Echols' imagination, when, knowing himself to be otherwise, he sees or names himself as others see him.

The three texts under discussion are related in various ways. In Frankenstein, Mary Shelley draws from and revises Milton's

Paradise Lost, and the documentary series that first presented the story of the West Memphis Three to an international audience was entitled "Paradise Lost" after Milton's epic (see all three Paradise Lost documentaries).[1] The type of Gothic horror Mary Shelley wrote is the precursor to the genre Echols most enjoyed, and it is partly for that reason that people in his community considered him Satanic. It is possible to see the three stories as the before, during, and after of Romantic tradition, especially in regard to its exploration of subjectivity in conflict with the reality of others. More crucially, it is possible to see how Damien Echols' story, existing intertextually and sharing issues with the stories of Milton's Satan and Mary Shelley's monster, differs, in his humanity and his innocence of the crime for which he was punished.

Contrasting Decisions of Three Divided Selves at the Point of Crisis

In all three stories, the "I" must ultimately choose either to be "I" or to be in the eyes of others. The two realities of self and other cannot interact.

In *Paradise Lost*, the Other, God creates subjects rather than selves. The angels find beatitude in centering around, serving, and admiring their Creator, and one may infer from one exception that, for the majority, being themselves means doing that for which they were created rather than reflecting on the self. Thus, when the Father announces the begetting of the Son, they enact the Father's decree rather than focus on its implications in regard to themselves:

> This day I have begot whom I declare
>
> My only Son, and on this holy Hill
>
> Him have anointed, whom ye now behold
>
> At my right hand; your Head I him appoint;
>
> And by my Self have sworn to him shall bow
>
> All knees in Heav'n, and shall confess him Lord:

Under his great Vice-gerent Reign abide

United as one individual Soul

For ever happy. (Milton, 5.603-611)

As Raphael, the narrator of this passage, indicates, the angels all appear "well pleas'd" with the Father's words, but in this moment just after the Father speaks, appearance and reality split: "all seem'd but were not all" (Milton 5.617). Verging on rebellion, Satan wrestles with a difference between the identity that has just been implied for him as subordinate to the Son and the identity he imagined for himself prior to the Father's pronouncement, as second only to the Father.

Critics debate how legitimate Satan's protest is in the passage. Contrasts between the readings of Forsyth and Albert C. Labriola indicate some fault lines in this debate. Forsyth sympathizes with Satan, arguing that his feeling of being "impaired" is "understand[ble]," given that, from his point of view, God has just promoted another, whom Satan considers not his creator but his equal, ahead of him. For reasons unclear to Satan, the Father has anointed this other and "declared him" His "only Son"--yet Satan may feel he is as much a Son of God as Christ is (172-173). Furthermore, though critics have traditionally argued for a metaphorical sense of Christ's begetting in the scene as meaning that the Son is "'exalted' or 'honored,' not 'begotten,'" Forsyth argues that this meaning may not be clear to Satan, who may feel that he has a prior claim to leadership (176). In contrast to Forsyth, who sympathizes with Satan, Labriola shows the reason of God's ways, arguing that Milton bases his idea of the Son's angelic begetting on *The Martyrdom and Ascension of Isaiah*, "an extracanonical book composed and redacted from the second century BCE to the fourth century CE" which represents three literal begettings or incarnations of the Son: one, divine, in which the Son is begotten as God; the second, angelic; the third, human (107, 105). The angelic begetting of the Son is not a way of exalting the Son but, as Abdiel later recognizes, a way of humbling the Son and exalting the angels whose nature and form he now shares (Labriola113). Satan fails to recognize the

godhead in the new angel or understand the humiliation of the Son or its purpose, which is primarily to reveal the godhead more fully to created beings (Labriola 114). If Labriola is correct, then in rebelling because he "perceives the proclamation of the Son's kingship as a usurpation of his own role, which he construes as that of principal leader or governor of the angels," Satan puts his desire for personal status ahead of the exaltation of his kind and a fuller understanding of God (115).

Although Forsyth's arguments are compelling based on what is seen in the text and how it is most frequently explained, Labriola's scholarship makes better sense of the angelic begetting of the Son. First, by elaborating on background not dramatized in the text, it explains the sense in which the Son in Milton *is* God and, begotten as such, shares attributes of the Father, even though he is not equal to the Father (Shawcross 8-9). Second, it explains to readers accustomed to thinking of the Son as God and man why in Milton he undergoes an angelic begetting--because Milton and his source were following NeoPlatonic logic and lowering the Son through all levels of intellectual being in order to raise all levels of intellectual being up to communion with the Father through the Son (this even before the creation of the earth).

At any rate, whether one prefers Forsyth's point of view or Labriola's, some conclusions remain the same. Rejecting the angelic (compliant, inferior) self, Lucifer chooses to be the Satan (the one who opposes). Grandiosity and the refusal to accept narcissistic injury spark a revolutionary self whose battle for the right of self-determination requires that he take as many others with him as will follow. Neither the community of Heaven nor the person of Satan will abide "united as one individual Soul" (Milton 610) any longer.

The one-soul model of the cosmos is analogous to the one-body model of the kingdom which Milton, as a revolutionary, opposed. Perhaps he intended to show the ideal form of oneness as a contrast to the Realpolitik version that he rejected under Charles I. The idealized model of cosmic-social oneness might be created out of the Father's egoistical desire for glorification and praise, because He is the center of it, but it could as easily be viewed as a

transpersonal idea of order, a mathematical structure with a formal beauty that Satan, failing to appreciate, subverts.

Renaissance thinking about microcosm and macrocosm suggests that the greatest thing about the humanist self (microcosm) is not its individuation but its identity and cooperation with a larger whole (macrocosm). Satan loses sympathetic resonance with God and creation, he and his compatriots falling into an infinitude of regression toward zero. Lucifer's self-assertion and rebellion against the Other thus result not in the greatness he has calculated for himself but in eternal diminishment. He becomes not greater than the One but less than the one he was. Ironically then, because Satan chooses himself, or his version of self over the Other's, he loses himself (Lewis 96; Fish, *How Milton Works*13, 97). The fragmentation of the Satanic love object, "me," (the Lacanian "moi" or object self beloved by the narcissist) is not an afterthought of the Father in His anger but an intrinsic effect of separation from the Father in his wholeness, love, and glory. If this is the case, Satan's suffering once he divides from his source is not the punishment of an angry and egotistical Creator but the natural and logical consequence of a form of individuation that fragments God's design. The heavenly creation is not static but dynamic--a happening, ongoing--and Satan and his crew have ceased to participate in it. They have separated dancers from the dance. Thus, Satan, rather than God, is the source of Satan's misery.

As in *Paradise Lost*, so in *Frankenstein*, the Creature has both good and bad selves, but, in his case, the good self exists independent of his creator, in the Creature's personal experience. Starting with his first memories, the Creature tells Frankenstein his story: how he began in a state of confusion and gradually sorted out his sense impressions; how he found himself capable of feeling hunger, cold, thirst, fatigue, and desolation, and capable too of "pleasure" and "a kind of wonder" at the sight of the moon (M. Shelley 80), of finding the thrush's song "sweet and enticing," and of being "overcome with delight" at the warmth of a fire (M. Shelley 81). Mothered only by Nature, the Creature's first experiences are of bodily aliveness. He has no intimation of death or of the dead body parts of which he is composed.

The Creature's first social encounter sends an old man racing across the fields shrieking, but the Creature does not stop to interpret the man's reaction, being more focused on eating the man's breakfast and exploring his hut, which provides delightful shelter from the storm. The Creature's second social encounter causes children to shriek, women to faint, and a whole village to be aroused, some villagers following him and throwing "stones and many other kinds of missile weapons" (M. Shelley 83). This time the Creature reacts by hiding himself in a hovel, "happy to have found a shelter, however miserable, from the inclemency of the season, and still more from the barbarity of man" (M. Shelley 84). Although his first impressions of humans are not positive, the Creature's instinct is not to defend himself by aggression; rather it is to protect himself by withdrawal from a group he considers barbaric because of *their* unexplained aggression.

Remarkably, given the strength with which human society initially rejects him, the Creature's first judgment on humanity is not final. During his months of residence in the hovel, the Creature has a view inside the De Lacey family's cottage. He observes their family life not as a disengaged voyeur but rather as an empathic participant in the family's happiness and sorrow, in spite of his being on the outside, both physically and socially. Further demonstrating a natural propensity toward benevolence, the Creature goes from self-interested appropriation to charitable replenishment of their goods when he learns that they are poor and overworked. From the De Laceys, the Creature learns both verbal and nonverbal communication, including literacy skills advanced enough to enable him to read *Paradise Lost* as well as *Plutarch's Lives* and *The Sorrows of Werter*. All of these experiences contribute to the Creature's humanity in the fullest sense of the word. However, one experience, in particular, catalyzes a separate line of development:

> I had admired the perfect forms of my cottagers--their grace, beauty, and delicate complexions; but how was I terrified when I viewed myself in a transparent pool! At first I started back, unable to believe that it was indeed I who was reflected in the mirror; and when I became fully convinced that I was in reality the monster that I am, I

> was filled with the bitterest sensations of despondence and mortification. Alas! I did not yet entirely know the fatal effects of this miserable deformity. (M. Shelley 90)

Up until this point, the speaker's self-image mirrors the grace and beauty of the ordinary human form in which the Creature vicariously participates. This mirror scene marks the Creature's traumatic discovery of his difference from the others with whom he has identified and the beginning of his alienation from himself. Verb tenses suggest that the monster now telling his story to Victor Frankenstein is the one who has already killed Frankenstein's youngest brother when he first tells his story. This self-identity came to exist the moment the Creature confronted the reality of his physical appearance: in his own eyes at that moment "I was in reality the monster that I am."

Yet, Shelley's development of the character is not finished. The evil self no more emerges from the Creature's first traumatic encounter with his image than it emerges from the Creature's somatic being *per se*. The Creature's "mortification" (a humiliated experience of self but also a dying) begins there. However, the evil self is a byproduct of the Creature's new body image only after that trauma is combined with other insults, some still in the future when the Creature first sees what he looks like.

When the Creature sees his image, he reacts with a self-disgust equal to the disgust others have previously shown. Psychologically speaking, he enacts intra-personally the rejection he has been through interpersonally but with the redoubled violence of one who cannot escape. Next, in a desperate attempt to retain the faith in humanity that has sustained him, he somehow manages to return to a sense of self for whom optimism is possible. Hoping for a reprieve, he contrives to introduce himself to the blind De Lacey. This plan proves that the Creature's physical appearance remains separate from his felt reality, which he identifies with his "voice, very unlike the soft music of [the cottager's] tones," he assesses, "yet I pronounced such words as I understood with tolerable ease" (M. Shelley 89; Brooks 206). Unfortunately, the plan goes awry. The Creature appeals to De Lacey's sympathies for the dispossessed

and almost wins him over, but, once sighted, others intrude on the scene, and their contagious fear contaminates the blind man's initial reaction to the Creature's voice and words. Agatha faints; Saphie runs; Felix beats the Creature "violently with a stick," and the Creature's rage takes over: "I could have torn him limb from limb as the lion rends the antelope" (M. Shelley 110). Even so, he restrains himself--for the last time--and runs. Remembering the scene, the Creature later cries out to Frankenstein: "Cursed, cursed creator! Why did I live? Why, in that instant, did I not extinguish the spark of existence which you had so wantonly bestowed?" (M. Shelley 110). In a sense, the answer is that he does *not* continue to live--not as the person he was before. Howling in the forest, he becomes "like a wild beast" or worse: "I, like the arch fiend, bore a hell within me, and, finding myself unsympathized with, wished to tear up the trees, spread havoc and destruction around me, and then to have sat down and enjoyed the ruin" (M. Shelley 111). In the final stage of his metamorphosis, lacking an alternative way to interact with others, the Creature becomes evil. Psychologically as well as physically, he embodies the monstrosity he has warded off until this point, consenting at last to be subsumed by the image that originated from outside him, an image he cannot dispel.

In an anonymous review, Percy Shelley was the first to blame society for the creature's transformation from good to monster self: "Treat a person ill, and he will become wicked. Requite affection with scorn; let one being be selected, for whatever reason, as the refuse of his kind--divide him, a social being, from society, and you impose upon him the irresistible obligations--malevolence and selfishness" (P. Shelley, "On Frankenstein" 43-44). Anne K. Mellor asserts, "By consistently seeing the Creature as evil, the characters in the novel force him to become evil. Whatever his moral nature might be, the Creature becomes a monster because he has been denied access to a human community, to female companionship, to parental care, to love" (103). Mellor's last sentence articulates an important part of the dynamic that catalyzes the Creature's transformation. Arguably, however, his encounter with his watery image and the self-hatred resulting from that add to the problem. It is also important to consider the possibility that becoming a monster

requires at least passive agreement from a being whose free will may be his last shred of dignity in a world that accosts him with one indignity after another. Indeed, the Creature resists the negative choice against the odds for quite a long time and might continue to resist if the alternative of being isolated, unrecognized, uncompassionated, and always in danger of further insult made any sense at all in a world where, as George Levine puts it, "his own monstrousness is not really different from that of the world that condemns him," a world "without angels, or devils, or God," where such suffering as his promises to redeem no one (13, 7).

Ultimately, then, it is possible that the Creature is not socially *determined* to become a monster, though his reason for going down that path is profoundly influenced by his interpersonal experience. In this reading, he accepts violence and monstrosity as an alternative to masochism and absurdity. The remainder of the novel shows his performance of, and ultimate dissatisfaction with, that role, his nostalgia for the good and benevolent self, his desire to recuperate the good by having Frankenstein create a female who can serve as a stable and reciprocating object of his affection, and, ultimately, his suicide when that course no longer remains open to him.

In a way, the Creature's tragedy is opposite to that of Satan in *Paradise Lost*. Whereas Satan chooses to privilege a self he has authored over the version of self he was created to be, the Creature allows himself to become what others see as opposed to the self he has experienced in Nature and wishes to bring into relation with human others. Thus, the Creature, despairing, gives in to his false self. Satan becomes what he is on the inside, while the Creature becomes what he is on the outside. In another way, the tragedy of the two is the same: as the tension between two versions of self is ratcheted to the degree of opposition, each of these characters must exclude part of his experience of self in order to become the fraction of self that remains available to him.

Both Milton's Satan and the Creature in *Frankenstein* become a self in opposition to the one the respective cultures of Milton and Shelley would prescribe. In this sense, both make a wrong turn and, in so doing, ultimately determine the tragedies that befall

them. Satan chooses to be a tragic protagonist rather than a minor player in his creator's divine comedy. The Creature, on the other hand, impulsively starts enacting the second of two tragedies, because he cannot finally choose between unconscionable isolation from and necessary avoidance of others (a private, undeserved hell) and active monstrosity against the man who has created and then abandoned him and the society that has denied him a right to exist (a hell to which the damned can react by doing that which deserves the damnation).

Like the Creature, but in smaller ways, prior to becoming a murder suspect, Echols sometimes flirted with a self-representation that approximated what others projected on him. He talked about Wiccan beliefs in a community that associated all witchcraft with the devil, and he scared people further by collecting animal skulls and drinking, or claiming to drink, human blood (e.g., Reel, Perrusquia, and Sullivan 90-92, 337-341; Leveritt 49, 51; Echols, *Almost Home* 80-81). These obviously eccentric actions in combination with the normal behavior interpreted by a Christian fundamentalist community as evidence of evil--Echols' wearing black, his listening to heavy metal music, his taste for horror novels and movies--served to incriminate him in the minds of his neighbors (Leveritt 235, 242; Echols, *Almost Home* 56). However, Echols never embraced, nor even flirted with, the evil of which they ultimately accused him. For one thing, the community's understanding of Echols was influenced by their misconstruing what religious Satanism actually is (more a self-affirming nihilism than worship of an actual devil). Echols, a religious seeker, knew what actual Satanism is, and he knew he was more drawn to paganism (Wicca) than Satanism. His attraction to New Age ideas demonstrates a preference for pacific ritual over a "magic" that might occasionally wish harm on one's enemies. He treated allegations that he was a Satanist with sardonic mimicry, never imagining that his accusers could be quite serious, much less gain the power to put him away.

West Memphis assumptions about Echols were fueled, in part, by the witch-burning climate of the 1980s and 1990s, in which, following such famous trials as the McMartin Preschool case in California, many Americans came to believe that "Satanic ritual

abuse" was a widespread phenomenon. The McMartin Preschool trial was the most enduring in American history (Nathan and Snedeker 92). According to Debbie Nathan and Michael Snedeker, that case started because a mother became preoccupied with scratches in her small son's anal region and refused to accept any explanation other than that he was being sodomized by the only male who worked in the child's preschool, Ray Buckey, the son of the owner. She insisted authorities pay attention and ultimately convinced them to investigate. The story grew as other parents were brought in to interrogate their own small children and instructed to reward the children with hugs and extra attention when they revealed "secrets." Victims began to proliferate, and the list of perpetrators grew. Before long, the list of charges spanned wildest imaginings. Small boys and girls said they were forced to consume bodily wastes, take drugs, perform fellatio with animals, touch human corpses. Children claimed to be the subjects of pornographic pictures that investigators never found. Children reported being taken off school grounds to "a mansion" and a church and to "devil land." One little boy asserted that children were taken somewhere on an airplane (Nathan and Snedecker 67-92). In an age where a leading children's advocate group called themselves "Believe the children," no one stopped to consider that their own behaviors were leading their young children to nightmarish new locations in the land of make believe.

During this period in the 1980s and 1990s, books and television talk shows argued that Satanic cults were organized across the globe through underground networks. Allegedly, members of these cults systematically tortured children to inculcate Satanic values in a new generation. Multi-generational Satanic families ostensibly gave their sons and daughters over to the cult for ritual abuse that might include incest between the child and either or both parents, gang rape by figures wearing black-hooded robes, pornography production, live burials in closed coffins, drugs, and forced consumption of bodily wastes. In some stories, the children claimed they were forced to watch adults kill their pets. In others, the children claimed they were forced to kill animals or even infants, then pluck the infants' hearts from their chests to share with

the group (Jenkins and Maier-Katkin; Showalter 171-188; Cockburn 190; Lyon 10-11; Victor).

In such a climate, some key players in a religiously conservative, small Southern community became paranoid about Satanic cults, began looking for culprits, and found Echols suspicious. This much occurred even before a crime was committed (Leveritt 40-65; Echols, *Life after Death*, e.g., chapters 12-14). Then, when three boys were murdered, the reality of someone's unconscionable evil was combined with a fantasy of Echols' Satanism, and the story gained widespread popularity as it was disseminated not only by the community grapevine but also by the local press (Leveritt 64-65, 100-101).

Founded on enlightenment principles, the American legal system assumes objectivity is possible and truth is discoverable through objective assessment of evidence. In the witch-burning climate of the 1980s and 1990s, this rational model of justice contradicted the mindset of irrational juries. Nevertheless, the American rule of law remained. Those convicted of a crime by a jury of their peers became guilty by law. The American ideology of justice--heralded for its principles of due process, trial by a jury of one's peers, and the conviction that one is innocent until proven guilty--obscures the reality of its occasional failures. Real juries do not always behave as they should. A jury's perception of a person's guilt or innocence may proceed from personal bias and community gossip. Thus, a jury's verdict may contradict what the person himself knows to be true. More convicted felons are, in fact, innocent than most people realize. Calculating statistics for wrongful death row convictions alone, Samuel R. Grossman, a law professor at the University of Michigan, estimates that 4.1 percent of people on death row in the U.S. at any given time have been wrongfully convicted. That is "1 in 25" Grossman adds. Statistics for other sorts of offenders could be lower or higher since less attention is brought to cases where a life is not at stake. But, Grossman warns, in a country with millions of criminal convictions a year and more than 2 million people behind bars, even 1 percent amounts to tens of thousands of tragic errors." This is likely what occurred in the

case of Damien Echols. He knew he had committed no murder, but the jury found him guilty, and the judge sentenced him to death.

In a case where what one knows to be true is contradicted by what the law recognizes as fact, a disjunction occurs not just between the individual's experience and the group's "fantasy" or "perception" but between two realities, one of personal experience, the other of socially constructed consensual findings proclaimed real by law. For innocent people found guilty, two contradictory "realities" collide, with a scarcely imaginable psychological violence, and the self becomes divided: the innocent self is unrecognized, invisible, and defeated, and the guilty self becomes one's social persona. The first is kept alive in personal memory; the second is a matter of public record. The first is one's past; the second is one's present and future. In a sense, Echols' death sentence was redundant. The man he knew himself to be had already ceased to exist in the eyes of the law.

Shortly after he was found guilty and sentenced to death, Echols was caught on camera entertaining a sense of himself through the eyes of others. In this scene, near the end of the first *Paradise Lost* documentary, Echols observes that he will be remembered by his community as a sort of bogeyman; that, in the future, the children of West Memphis will hide under their beds, frightened that Echols will get them. Echols smiles, appearing gratified that he has achieved renown, as he always believed he would. To arrive at this thought, Echols vacates his "I" to imagine himself in the third person through the eyes of others. He sees himself not only as guilty of murder but also as guilty of magic--as a monstrous survivor of his real-life catastrophe, forever haunting the memory of those who found him guilty. The scene is especially disturbing to the many viewers who have been convinced of Echols' innocence because he seems momentarily to posit his own guilt, and some viewers become convinced by the scene that he must, in fact, be guilty, to so revel in this image of monstrosity. However, the true disturbance is not to the coherence of the convict's story; the embracing of a second self-idea, of an idea of self as guilty, is a natural response to legal reality. What is disturbing is that the legal system can so profoundly disturb a person's experience of

himself. The legal system has the power, by scapegoating a person (an unconscious process in the minds of most jurors), to make the person "other" to himself.

In Milton's text of *Paradise Lost*, the notion of an alternative self is born, like Sin (and perhaps *as* Sin), from Satan's head. Satan chooses to think and make himself what he desires to be, as opposed to remaining what he is created to be. In the text of *Frankenstein*, a growing awareness of the self perceived by others crashes into the Creature's self-experience, creating opposing self-ideas. As the Creature increasingly despairs over the possibility of being recognized as good by others, he capitulates to the dominance of the monster self whom others see, empowering that self to get revenge on his creator and society by acting monstrously. Finally, in the story of Damien Echols, a teen rebels against stigmatization by a small, religiously conservative community by, ironically, feeding people's fears. His irony is received in earnest by those whose faith in the absolute reality of evil has been substantiated by an international climate of terror mongering. Later, a growing number of people's imaginations of him as a Satanist merge with the community's horror over the actual murder of three eight-year-old boys, and, like dominos, the public, police, prosecutor, and jury all fall into a collective delusion of devil worship that seems to explain everything. The nineteen-year-old Echols is found guilty and sentenced to death; he becomes the bogeyman of West Memphis in the public eye.

Echols' story may seem an odd choice of focus in combination with Milton's epic and Mary Shelley's gothic novel, but it fits along a trajectory from *Paradise Lost* through *Frankenstein* as a third story (this one from real life) that is influenced to some degree by the others (because Milton's Satan has been absorbed into contemporary Fundamentalist and Evangelical Christian beliefs and Gothic Romanticism has influenced trends in postmodern adolescent culture). All three stories are defined by the issues of subjectivity, intersubjectivity, scapegoating, and self-alienation. In all three cases, the difference between good and evil is loosely tied up, conceptually speaking, with the difference between self and other. Milton keeps it simple: Satan chooses evil in opposition to the Other, who

is the very definition of good. Shelley adds a layer of subtlety: the Creature surrenders to evil in ironic compliance with others who are basically good, cannot identify with him, and cannot take responsibility for the evil that originates in their own imaginations. Echols chooses an appearance of evil which complies on the surface with others' imaginings, yet allows him to internally preserve his own truth and fundamental harmlessness. His situation is complicated when he is thrust into a legal situation in which what other people think matters more than it ever should; indeed, it makes the difference potentially between life and death.

Echols' is a story of ultra-ironic decency layered in various fictions of evil authored by Milton, Shelley, and others. It must be understood because it happened once, and the way it ends is awful, though not as bad as it might have been. Echols, incarcerated at nineteen, spends nineteen years on Death Row in Arkansas. His every appeal is denied, most of them by the same judge who pronounced the original sentence. Then the entire paradigm that led to a guilty verdict breaks open. Belief in pervasive Satanic conspiracy is exposed as mass hysteria. Forensic experts refute the Arkansas coroner's account of what the bodies showed about the murders, and criminal profilers contest the prosecution's account of the probable identity and motives of the murderers. Witnesses whose testimony seemed to incriminate the defendants renounce their perjuries. Improved technology allows DNA evidence to be analyzed after decades, and the only DNA found at the murder scene comes not from any of the West Memphis defendants but from a stepfather of one of the boys who was killed. Finally, the Arkansas Supreme Court grants the defendants the right to a new trial, and, neither side wanting to go through trial again, a settlement is struck: Echols and the other defendants may walk out of prison immediately but only if they enter an Alford plea--a legal paradox in which they plead guilty, while at the same time personally maintaining their innocence. If they acknowledge that, from some perspective made imaginable only by legal codes, they have somehow deserved imprisonment, they may accept a sentence of time served. The bogeyman of West Memphis must name himself as guilty if he wants again to enjoy some freedoms of the innocent.

However, as a convicted felon, he will be deprived certain constitutional rights, such as the right to vote, for the remainder of his life. He will be less than one of the people for whom American civil rights are guaranteed.

The Naming of the Parts: Authoring the Narrative of the Divided Self

Once a self becomes divided, a next logical step is for the person to find ways of referring to the parts as differing entities. Hence, naming is a motif in all three stories. Naming enables dissociation and the ability of one to think of two and, occasionally, to think as two.

In *Paradise Lost*, the difference between *Lucifer* and *Satan* suggests an absolute realist assumption behind angelic and demonic names with *Lucifer*, which means "light-bearer," suggesting the archangel's original goodness contingent on proper relation to the Father, and *Satan,* which originates in the Hebrew word for one who opposes (a tester or adversary of human beings), suggesting evil. As used in the Hebrew Bible, the word *satan* does not refer to an evil one or one opposed to God (Pagels 39). Yet, in the sacred books of the Essenes in the first century and in the New Testament, it comes to mean that and, thus, in Christian tradition becomes the basis for the proper noun *Satan* (Pagels 56-72, 99-101).

Satan does not use either of these names but rather the first person pronoun. Even so, Satan's "I" may be thought of as divided between these two identities, a fact which renders his initial attempt to accept his placement in Hell--"What matter where, if I be still the same"--ironic. In his soliloquy entertaining the thought of repentance, for example, the archangel *is* Satan yet tries to remember his previous identity as Lucifer. Satan curses the Sun, whose beams

> bring to my remembrance from what state
>
> I fell, how glorious once above thy Sphere
>
> Till Pride and worse Ambition threw me down

> Warring in Heav'n against Heav'ns matchless King. (Milton 4.37-40)

Momentarily, Satan almost remembers "what I was" and that the Almighty "deserved no such return / From me, whom he created what I was / In that bright eminence" (Milton 4.42-44). Satan approaches as near as possible to being Lucifer again, almost remembering the gratitude he once felt freely, but the past tense "what I was" is final. Later in the same speech, Satan addresses himself with recrimination: "Hadst thou the same free Will and Power to stand? / Thou hadst: whom hast thou then or what to accuse / But Heav'n's free Love dealt equally to all" (Milton 4.66-68). The divine Love that Lucifer experienced becomes, in the mind of Satan, an ironic cause of his fallen state. There was nothing else from the Other to motivate the fall; all came from the self, which was, at the moment it opposed God, Satan. Hence, the self-division Satan enacts through addressing self in the second person denotes not Satan addressing Lucifer, who is irretrievably lost to him, but Satan addressing Satan. Satan cannot regain Lucifer's prelapsarian unity or even understand fully what it was. Once fallen, he loses choice. Milton emphasizes free will for the unfallen, but he seems to be quite deterministic regarding the fallen demons. Humans, on the other hand, are to be given a second choice (i.e., redemption). While Milton calls some humans "elect above the rest," implying a Calvinist elect, he allows others to find grace through their earnestly repenting and seeking God. Not so for Satan. His heart is hardened. He cannot repent. He can only divide from himself further. The name *Lucifer*, no longer said in Heaven, has been erased from the Book of Life. The angel, Lucifer, does not exist--and cannot be recovered even in the memory of Satan.

While Milton's archangel has two names, connoting two identities, Shelley's man-made subject has no name, and often is wrongly called by the name of his creator, Frankenstein. That fact in itself may be telling. First, it makes sense that readers (and moviegoers) often err by assuming the character whose subjectivity interests audiences most would be the titular character. Second, reading Victor Frankenstein's creation as an extension or double of Victor makes sense psychologically (Levine 14-15). Third, given that the

Creature has only one human to whom he is in any way related (unless one counts as relations the various corpses from which his parts come), it makes sense that he would be called by his creator's/father's family name.

From another angle, the Creature's lack of name underscores a primal unrelatedness that his creator thrusts upon him by rejecting and abandoning him the instant he becomes conscious. Developing alone in the woods, the Creature resembles the real-life Victor of Aveyron, who was found alone in the woods of France in 1798 and believed to be a feral child. Unlike Victor Frankenstein's unnamed creation, Victor of Aveyron never learned more than a few words, but, like the Creature in *Frankenstein*, he learned to feel and show empathy for human others (Lane 1-160). Both Victor Frankenstein's rejected Creature and the wild child of Aveyron are nineteenth century figures who test the limits of what it means to be human. Perhaps it is no coincidence that Shelley names her creator character Victor, allusively suggesting, through an implied metonymy, his Creature's status as a feral child who is nevertheless deeply human--though ironically most humane before he makes himself visible and vulnerable to human society.

Naming is also relevant to the Creature's attempts to identify with characters from his reading. The Creature recognizes in his own life two roles from *Paradise Lost*. On the one hand, he is his creator's Adam. The Creature asserts, "Like Adam I was created apparently united by no link to any other being in existence," but he contrasts himself to Adam in that he feels less perfect, less protected by his creator, and in general more "wretched, helpless and alone" (M. Shelley 105). In this regard, the Creature indicates that he feels more like Satan: "for often, like him, when I viewed the bliss of my protectors, the bitter gall of envy rose within me" (M. Shelley 105). However, on discovering in his pockets Frankenstein's papers that detail the process of his creation, the Creature comes to feel less fortunate even than Milton's fallen angel: "Satan had his companions, fellow-devils, to admire and encourage him; but I am solitary and abhorred" (M. Shelley 105).

Even the common nouns used to denote the Creature vary. Is he Frankenstein's "Creature" as he calls himself (M. Shelley 77)? Is

he rather an "abhorred monster," a "fiend," a "devil" or "daemon" as Frankenstein calls him (M. Shelley 77)? Victor uses only pejorative labels. Josh Bernatchez argues that Victor sides with other humans against the Creature in a "semiotic contest" that tortures him by "refus[ing] to use a name that would link his creation to any shared community or category" (207). Meanwhile, struggling to represent himself truly, the Creature is unable to match signifier to signified, in part because the flux of a fallen world outpaces the process of signification: "Remember," the Creature says, summoning the past, "that I am thy creature" (M. Shelley 77). By the time he speaks to his creator, the words *thy creature* connote a positive relationship already beyond hope. The Creature continues, "I ought to be thy Adam; but I am rather thy fallen angel, whom thou drivest from joy for no misdeed" (M. Shelley 77). The model verb *ought* connotes missed opportunity; the Creature is already beyond innocence. Although he may have authored these words to his creator in the past before his misdeeds justified his creator's condemnation of him, by the time the words are said, they are no longer true. Misdeeds have multiplied, justifying the monster's exclusion from joy. A later statement in the same speech more nearly hits the mark: "I was benevolent and good; misery made me a fiend" (M. Shelley 78). Whereas Milton's Satan is evil first and miserable after, (in consequence) Frankenstein's monster is miserable before he becomes evil and gives in to evil out of his misery. Whereas Satan's misery is the way his creator punishes him for his evil, the Creature's evil is the way he punishes his creator for his misery.

Naming is important in the case of Damien Echols as well. Born Michael Wayne Hutchinson, the boy was adopted by his stepfather Jack Echols and later changed his first name from Michael to Damien when he was converting to Catholicism (Leveritt 46-47). Although the prosecutor at his murder trial made much of the name Damien as the name of the antichrist in the 1976 horror movie, *The Omen*, Echols explained that he had drawn the name from the story of a Catholic priest, Father Damien, who died tending to lepers in Hawaii (Berlinger and Sinofsky, *Paradise Lost: The Child Murders at Robin Hood Hills;* Leveritt 242). Saint Damien also is the patron saint of physicians. Often spelled with an *a*, especially as

a name for girls, the word *Damien* derives from the Greek "to tame or subdue" (ohbabynames). It may also be related to the Greek word, *daimon*. A signifier demarcating a "divine spirit" or "deified power," the Greek word *daimon* could refer in Christian terms either to a good or bad "intermediary spirit," an angel or a "demon" (Hefner). "Damien," then, is an ambiguous signifier which encapsulates an opposition between being and seeming, who Damien is and whom he is perceived to be. Yet, Echols' research at the time he took the name was not into Greek etymology or the meaning of prospective baby names but rather into the Catholic religion and values. He took the name of one who suffered in the service of others tending to lepers, one who nurtured the diseased outcasts whom others feared to touch.

In all three of these cases, a conflict regarding identity begins in self/other conflict and results in self-alienation. Choosing to be his own rather than the Father's creation, Satan experiences not only the narcissistic expansiveness of the grandiose self but the fragmentation that comes from separation from the Father. Frankenstein's Creature abandons the self who emerged in Nature and identified with the De Laceys to become the Other of others, impersonating the Alien, which is as Other to himself as it is to them. Yet, at the same time, the Creature survives in the monster's memory as a solitary witness to his own story. Finally, Echol is packed off to prison to live the life of an Other he did not imagine or choose, a projection he cannot escape. Through his writing and meditation, Echols remains the voice in his own head, the persona of his own writings, the o of his ohmmmm.

In the grip of ineffable existential paradoxes, all three seek ways to speak as a self divided, exploring the maze of identities contaminated by the imaginings of others. Though they cannot claim existential authority over unified autonomous selves--perhaps poststructuralists are right that nobody ultimately can--the three gain creative authority to narrate their own stories--of brokenness, vulnerability to others, and near helplessness in the crosshairs of divine, social, or systemic legal power. Sadly, there is enough explanatory power in that metanarrative to keep audiences identifying for a while longer.

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Notes

1. Jauss' appendix to Echols' *Life after Death* offers a brief but thorough story of the murder investigations, trials, and convictions and the way the evidence used to convict Echols and the other

two West Memphis defendants came apart in the years following the trials. Also, see *Paradise Lost 3: Purgatory* and "West of Memphis," both prize winning documentaries that cover the injustices and inconsistences of these cases.

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Parody or Pastiche in Mark Haddon's *The Curious Incident of the Dog in the Night-Time*

Hana Saliba-Salman

Some critics, chiefly Fredric Jameson and Jean Baudrillard, bring into question the function of postmodern parody as a productive literary device. Linda Hutcheon, however, enhances the role of postmodern parody in establishing continuity between classical and contemporary art forms. Mark Haddon's *The Curious Incident of the Dog in the Night-Time* exemplifies a playful interchange between pastiche and parody. Haddon conjures up some classical detective conventions, which are gradually deconstructed to mock the tightly-knit classical detective formula. The novel nonetheless parodies classical detective conventions and gradually turns them upside down to celebrate the story's postmodern meta-fictive nature.

Haddon's novel centers upon a fifteen-year-old detective, Christopher Boone, narrating his investigation of the murder of his neighbor's dog, Wellington, that was stabbed with a garden fork. This is Christopher's first adventure in facing the world on his own, which becomes doubly challenging for someone suffering from Asperger's syndrome. Asperger's syndrome is a "high-functioning autism," which may leave a person with "normal learning skills" or, in some cases, an extraordinary mental capacity, yet deprives him/her of the social skills necessary for basic social interaction (Range and Piotrowski). The gap between one's mental and social capacities, however, is not uncommon for detectives; two legendary classical detectives, Edgar Allan Poe's Monsieur Dupin and Arthur Conan Doyle's Sherlock Holmes, show little, if any expression of social intelligence. This fact is not presented as a drawback in these popular canon stories but rather contributes to the overall rational scheme of the classical detective plot.

Even though the "whodunit" mystery is solved half way through Haddon's novel, Christopher is befuddled with yet another conspiracy. His detection into the social biases against people with

special needs and the inevitability of the familial conflict when bringing up a child with physical and/or psychological challenges prove far more intricate and sophisticated. In terms of form, the novel offers an interesting interplay between two modes of parody--playful and constructive--that are sometimes guided by the first-person narrator.

The Invocation of Parody from the Past to Present

Before a discussion of Haddon's novel, it is worthwhile mentioning the controversy over parody's role in postmodern fiction. As it no longer maintains its modernist vocation, postmodern parody, according to Jameson, gives way to "pastiche" (16). The latter also involves a process of "imitation of a peculiar or unique, idiosyncratic style," but, unlike parody, lacks "ulterior motives" or "satiric impulse" (Jameson 17). Rather, it can be considered a "blank parody" or "blank irony" (17).

In contrast, through his extremist theorization of the postmodern world with its "liquidation of referentials," Baudrillard no longer believes concepts as *imitation*, *duplication*, and *parody* to be effective in the realm of simulacra (2). The process of simulation confuses the authentic with the artificial, the real with the imaginary, and everything becomes a replica of something else. Thus, parody loses its significance (Baudrillard 3).

Unlike Jameson and Baudrillard, who are extremists in their underestimation of the role of postmodern parody, Hutcheon argues in parody's defense, acknowledging that "parody is a value-problematizing, de-naturalizing form of acknowledging the history (and through irony, the politics) of representation" (*The Politics of Postmodernism* 90). Hutcheon further demonstrates parody's role as "one of the major modes of formal and thematic construction of texts" in the twentieth century (*A Theory of Parody* 2). Most interestingly, Hutcheon interprets parody as "repetition with critical distance, which marks difference rather than similarity" (*A Theory* 6).

Hutcheon thoroughly investigates parody's history, its definition and functions, concluding that it has been unjustly confused

with concepts as *nostalgia*, *pastiche*, *allusion*, and *satire* (*A Theory* 8, 24). Before it became prominent in the 20th century, parody's use was limited to "the conservative ridiculing of artistic fashion's extremes" (*A Theory* 11). Following the 19th century, however, the concept was extended "to fit the needs of the art of our century--an art that implies another and somewhat different concept of textual appropriation" until it was developed to become a form of self-reflexivity and intertextuality (*A Theory* 2, 11). According to Hutcheon, some artistic and literary works are to be considered "self-parodic," as they question their "own identity" next to their "relation to other art" (10). In other words, parody is a literary phenomenon that can, on the one hand, create continuity between traditional and contemporary narratives and provide, on the other hand, a meta-narrative depth.

Postmodernism's affinity with parody can be explained on the grounds of the fact that it is, as Hutcheon maintains, "a ready vehicle for the political contradictions of postmodernism at large" (*The Politics* 97). She further explains that parody is "double-coded"; "it both legitimizes and subverts that which it parodies" (97). Unlike its modern predecessor that frustrates "the resolving urge . . . toward closure or at least distance," postmodern parody is "a source of freedo" as it entails "an effective stance toward the past in its paradoxical strategy of repetition" (*The Politics* 95, *A Theory*10).

Parody is thus largely dependent on "the competence of the reader (viewer, listener)" (*A Theory* 19), transforming its audience into "decoders of encoded intent" (*A Theory* 23). To conclude, parody is productively intertwined in postmodern art and fiction for several purposes; it expresses a continuum with the past, asserts difference, and turns the audience into active participants in meaning construction.

The Curious Incident of the Dog in the Night-Time's Reference to Conan Doyle's Detective Fiction: Is it Parody, Pastiche, or an Integration of Both?

The controversy over parody's role in contemporary fiction suggests polarizing approaches: *either* an underrepresentation *or* its

evaluation as a vehicle for meaning construction. In this reading of Haddon's novel, I claim that there is an integration of both modes of parody: the playful and the constructive. Not only does the novel conjure up detective conventions from Conan Doyle's short story "Silver Blaze" and novel *The Hound of the Baskervilles* in order to ridicule the old formula, but it also seems to deconstruct the detective tradition.

To begin, the title brings to mind Conan Doyle's detective story "Silver Blaze," in which "the curious incident of the dog in the night-time" is a major clue to unravel both the mystery of the disappearance of the eponymous race horse and the murder of its trainer, John Straker. On the night of the crime, a stranger, who was later identified as Fitzroy Simpson, shows up at the horse's training stable at King's Pyland in an attempt to bribe the guard and steal the horse but is immediately expelled. Restless, Straker checks the stables at one in the morning but never returns; his dead body is found in the neighboring moors, wounded on the thigh "where there was a long, clean cut, inflicted evidently by some very sharp instrument" (526). The body is found with a "small knife, which was clotted with blood up to the handle" (526). Inspector Gregory, the police detective assigned to the case, arrests Simpson, the "man upon whom suspicion naturally rested" (527).

When first examining the case, Holmes looks for discrepancies in the police investigation of the murder as he informs his friend, Dr. Watson: "Those are the main facts of the case, stripped of all surmise and stated as boldly as possible. I shall now recapitulate what the police have done in the matter" (527). Holmes maintains that there is no circumstantial evidence to incriminate Simpson and argues that Gregory, though very competent, lacks the insight necessary to identify the culprit: "Were he but gifted with imagination he might rise to great heights in his profession" (649).

> Combining reason with a sense of imagination, Holmes is immediately able to grasp "the significance of the silence of the dog" (544) but questions Inspector Gregory in an effort to help him grasp the obvious:

> "Is there any other point to which you would wish to draw my attention?"
>
> "To the curious incident of the dog in the night-time."
>
> "The dog did nothing in the night-time."
>
> "That was the curious incident," remarked Sherlock Holmes. (540)

Holmes reckons that the culprit is the least likely suspect: "Obviously the midnight visitor was someone whom the dog knew well" (544). In Straker's attempt to injure the horse's leg with "an ivory-handled knife with a very delicate, inflexible blade" (532), he was brutally kicked in the head and died.

Holmes' deductive method is systematic; he makes a presupposition, which he either denies or confirms by first inspecting the "spot" where the murder took place and then the victim's possessions. Finding a "milliner's account for thirty-seven pounds fifteen made out by Madam Lesurier" (532) in Straker's pockets, Holmes realizes that the former has fallen into debt for having a mistress with expensive tastes. Thus, not only does he precisely recite the story of the crime, but Holmes also unearths the criminal motive:

> John Straker went down to the stables in the dead of the night and took out Silver Blaze. For what purpose? For a dishonest one, obviously, or why should he drug his own stable-boy? And yet I was at a loss to know why. There have been cases before where trainers have made sure of great sums of money by laying against their own horses . . . . I hoped that the contents of his pockets might help me form a conclusion. And they did so. (544)

Put briefly, playing the rational detective, Holmes identifies the criminal by connecting a number of clues of which the "dog's silence" seems the most crucial because it points out that the criminal is not a stranger.

The way Haddon's novel ironically dramatizes Conan Doyle's detective clues is suggestive of Fredric Jameson's pastiche. Instead

of the dead body of a man lying in the moors, the dog is ostensibly made the ultimate victim, whose silence is one to last forever. Second, the delicate knife with which Straker has wounded himself is transformed into a "garden for" (1) with which the dog was stabbed. The milliner's bill revealing the trainer's affair takes the form of letters addressed to the child-detective. The horse's disappearance in Conan Doyle's story is also employed in the novel as Christopher discovers that his mother is not dead but has disappeared.

Christopher, moreover, imitates Holmes' detective method. He begins by inspecting the crime scene, Mrs. Shears' garden, then searching for clues at the victim's house, in Mrs. Shears' shed. Finally, he interviews witnesses: the neighbors. Christopher thus seems to follow a "chain of reasoning," as Holmes does in "Silver Blaze," before he concludes that Mr. Shears is the "Primary Suspect" and must have killed his ex-wife's dog "to make her sad" (53-55). Christopher meets Holmes' standards of the insightful detective; he combines reason with the sense of imagination to unearth the criminal's motive.

Though Christopher's deductive mode of reasoning may ostensibly prove efficient in leading to a closure regarding the dog's death, it is not without a twist. The murderer turns out to be Christopher's father. Christopher's conversation with Mrs. Alexander, the old lady in the neighborhood, brings to light a scenario beyond his imagination: his mother had an affair with Mr. Shears, which explains his father's killing the dog and lying about his wife running away to London. Though the convention of the least likely suspect ending up the chief criminal[1] is also parodied, it is at once deconstructed. Instead of being met with a sense of satisfaction, as in the case of Holmes, the child-detective is frustrated. Instead of bringing one mystery to an end, Christopher is befuddled with another, as he asserts "When I started writing my book there was only one mystery I had to solve. Now there were two" (124).

In spite of the embedded irony in the novel's employment of many elements from "Silver Blaze," it transcends a mere example of pastiche. Next to being ironic and playful, the motif of the dog's silence ultimately reveals the truth about Christopher's

mother's sudden disappearance. As awkward as the case about a murdered dog may seem, not to mention the fact that it is investigated by a child with a disorder, it quintessentially circles around dishonesty and betrayal. In Conan Doyle's story, Straker "has always shown himself to be a zealous and honest servant" (523) and was thereby chosen to train Colonel Ross' race-winning horse. He, however, betrays the faith of both his wife and his master, which explains his intention to harm the horse, but tragically gets himself killed. The theme of dishonesty is parodied in Haddon's novel as it explains the motive for Christopher's father's crime following his wife's betrayal.

Parody is more significantly invoked as the detective, who is unconventionally the first-person narrator, recurrently generates a sense of dishonesty in the process of storytelling. Aware that the mystery of the dog's murder might not be taken seriously, the detective-narrator enforces the analogy between this plot to Conan Doyle's. As part of playing the trickster, the narrator/detective redirects readers' attention to Conan Doyle's novel, *The Hound of the Baskervilles*, while there is not a single mentioning of "Silver Blaze," as in the following:

> [The school counselor] read the first page and said it was different. She put this word into inverted commas . . . . she said that it was usually people who were killed in murder mystery novels. I said that two were killed in ***The Hound of the Baskervilles*** [author's emphasis], the hound and James Mortimer's spaniel. (6)

Besides the enforced analogy between Christopher and Holmes, Christopher's reference to *The Hound of the Baskervilles* is blank and empty, a classical example of pastiche. Readers are tempted to believe the story under discussion is solely about the murder of a dog, when the real subject lies in the reinvention of the classical detective genre--a creation of something new and different, in which murder, though ostensibly insignificant, unravels yet another conspiracy of a family in crisis, effaced with the social and emotional challenges of bringing up a child with Asperger's syndrome.

As Christopher continuously reflects upon his rational approach, readers may feel manipulated because of their biases or willful ignorance regarding children with special needs, as when he proves that he is not misled by false clues while searching Mrs. Shears' shed. Even though he finds "a fork that looked exactly the same as the fork that had been sticking out of Wellington" (40), he explains that he is too smart to jump to conclusions: "Either [the fork belonged to Mrs. Shears] or it was a red herring, which is a clue which makes you come to a wrong conclusion or something which looks like a clue but isn't" (40).

The very fact that Christopher is both the narrator and the detective deems the genre self-reflexive or, to use Stephano Tani's term, the "'book-conscious-of-its- bookness' aspect" (43). Despite the apparent differences, narrating and detecting involve a construction of a narrative out of abstract ideas. The novel might even be considered "meta-detective," as when Christopher decides "to do some detecting" to find his detective story that his father has taken (115). If it had escaped readers' attention that the detective/narrator is the only one to bear witness to his investigation, the latter playfully interferes to remind them of his authority as the storyteller: "But I do like murder mystery novels. So I am writing a murder mystery novel" (5). He even adds a deconstructive aspect to the book in his assertion that it is arranged differently: "Chapters in books are usually given the cardinal numbers **1, 2, 3, 4, 5, 6** and so on. But I have decided to give my chapters prime numbers **2, 3, 5, 7, 11, 13** and so on because I like prime numbers" (14).

The more adamant the narrator sounds about being reliable, the more conscious the reader becomes of narrative unreliability. He, for example, acknowledges that that he won't use metaphors and that "there are no jokes in this book" (10) because he "cannot tell jokes" and doesn't "understand them" (10). The novel is yet vivid with metaphors, as when Christopher portrays the police detective, whose nose "looked as if there were two very small mice hiding in his nostrils" (22). Not only is that funny, but this metaphor also alludes to the detective's sneakiness. Despite his denial of being able to use metaphors, the following quote once again proves the opposite: "I think that prime numbers are like life. They

are very logical but you could never work out the rules, even if you spend all your time thinking about them" (15). As he figures that the rules of human existence cannot be reduced into a mathematical schema, the narrator expresses a metaphysical view of life too sophisticated for someone his age. This calls to readers' attention that Christopher is not a conventional detective; the duality of detective/narrative is the heart of this postmodern detective mystery. Adding to the audience's perception of Christopher as an unreliable narrator, by comparing his memory to a "film," Christopher is suggesting he has a "filmographic" memory that enables a precise recall of events. Though Christopher's remarkable memory is supposed to contribute to his detective ability, this image is, however, subject to deconstruction. Christopher ignores the fact that, unlike filmmaking, in which the choice of zooming into an event is intentional, memory is, in many cases, unconsciously affected by the event's emotional impact and is thus unreliable. Christopher's remembrance of the holiday at the beach in the company of his mother can be explained on the grounds of its emotional intensity, which is hardly willful. Despite his insistence, Christopher diverts from the classical standards of ratiocination; he turns out to be far more unconventional than he is willing to admit, which leads to readers continuing to question his reliability as a narrator, which is out of sync with the classic model of fictional detectives.

Departing from the traditional detective plots, the novel takes an unprecedented turn in dismantling social biases and stereotypes against labeled patients. As a child-detective, Christopher seems more sensitive than a typical detective towards social practices that, having become woven into the fabric of everyday life, adults often take for granted. While conducting his investigation, Christopher calls into question the process of labeling people with special needs, arguing that "everyone has learning difficulties" and "everyone has special needs" (56). The narrator further argues that the use of the label "Special Needs" has not protected the labeled from humiliation:

> Siobhan [the school psychologist] said we have to use those words because people used to call children like the children at school *spaz* and *crip* and *mong* which were nasty

> words. But that is stupid too because sometimes the children from the school down the road see us in the street when we're getting off the bus and they shout, 'Special Needs! Special Needs!' (56)

This quotation suggests that, although labels attached to individuals with neurological or psychological challenges have been modified into "special needs," society has not been modified at its roots; the stigmatization process is still in effect. Social biases, are, more than we wish to believe, deeply engrained in society's repertoire, as reflected in the children's outbursts in the previously mentioned example. Christopher's narration may seem "blank" in its stilted, highly rational interpretation of the world, but, through it, readers are led to a sensible but also rather sensitive understanding of reality by reading between the lines of Christopher's narrative. Despite the narrator's protestations, a highly sensitive and communicative narrator, rather than one who is solely a rational detective, helps Christopher and readers work their way through a mysterious crime and better understand his unique perception of how the world works.

Conclusion

By deconstructing the image of the conventional detective and turning detective conventions upside down, Haddon's story about an Asperger's detective becomes distinctively postmodern. Haddon's reference to Conan Doyle's classical story about a murder case that Holmes resolves based on "the curious incident of the dog at the night-time" is suggestive of pastiche. The dog's curious incident is originally a primary clue, which Haddon stimulates and extends to entail a story about a child-turned-detective, whose family is splitting. Given the way the mystery and the side story about Christopher's family end, as Christopher ultimately uncovers the dog's murderer's identity and finds his mother, the novel could also be said to belong to the classically rationally oriented detective formula.

Though it expresses a continuum with the former detective tradition, Haddon's tactful demonstration of parody nonetheless

marks the novel's difference as a postmodern genre and turns the audience into active participants in the conspiracy. Despite its overt simplicity, the novel involves itself in dismantling social biases towards people with special needs and divests mainstream culture of its false assumptions towards "special needs"-labeled people. Yet again, it is the narrator/detective figure that employs his/her authorial voice to revolt against the stereotypical modes of thinking that are unjustifiably taken for granted.

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Notes

1. This convention is established by Poe in his first detective story, "The Murders of the Rue Morgue," in which the killer of the two ladies turns out to be an orangutan.

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The Symbolic Restoration of Women's Place in Turkey's *Resurrection*

Elif Guler

Resurrection Ertuğrul (in Turkish: Diriliş Ertuğrul; henceforth, *Resurrection*; 2014-) is a Turkish television series based on the life of Ertuğrul, an Oghuz Turk and a hereditary leader of the Kayı Obası (Kayi Tribe) in the thirteenth century. Ertuğrul was the father of Osman I (Ottoman), who unified the Turkish tribes remaining from the collapsing Seljuks Empire to establish the Ottoman State in 1299 (officially 1302)--which became the Ottoman Empire with Sultan Mehmet II's conquest of Istanbul in 1453. Thus, Resurrection provides a glimpse into what Turkish society was like on the verge of the Ottoman State's establishment. Since its first episode aired on Turkey's Public Radio and Television (TRT) in December 2014, Resurrection has topped viewer ratings, emerging as the best breakthrough Turkish TV series of its premiere year ("Turkish Series"). Currently, all episodes of Resurrection in the Turkish language are also made available online at the show's official website (dirilisdizisi.com), and at least two seasons' worth of episodes with English subtitles (under the title, Resurrection Ertuğrul) can be found on Netflix and at various channels on YouTube.

"The inspiration for the stories and characters in this series is our history," reads the Turkish translation of the screen caption in white, capitalized letters on a black background appearing right after the opening music and credits of each Resurrection episode. Following this premise, Turkish viewers frequently praise the show on social media for its accurate representation of Turkish history (with some viewers comparing it--and finding it superior--to another TV series, The Magnificent Century, depicting Sultan Suleyman's rule during the golden years of the Ottoman Empire in the sixteenth century). To others, the show seems to feed off the idea of a "glorious history"--embodied in the premise of a Turkish tribe capable of establishing a great empire that lasted for six

centuries (1299-1922)--and an imperial past that Turkey was supposed to break away from with M. Kemal Atatürk's establishment of the Turkish Republic in 1923 but which the currently governing Justice and Development Party, known for its conservative views, might be trying to revive. Along these lines, scholars like Josh Carney who study media in Turkey interpret the show as a promotion of neo-Ottomanism within the framework of Turkey's trajectory towards conservatism under the current government. With abundant scenes featuring heavy action--often glorifying the Kayi men's and, sometimes, women's heroism in violent conflict--as well as Islamic religious characters and their rituals, the show indeed seems to cater to a relatively conservative Turkish audience.

In this framework, another intriguing but perhaps unexpected and less-mentioned aspect of Resurrection is its portrayal of Turkish women as "equal partners" in society--contrary to the typical contemporary media representations of historical Turkish/Ottoman women as inferior matrons of the harem, a central trope of centuries-old Orientalist fantasies. In many such mediated popular culture texts featuring the Ottoman history (including The Magnificent Century), women are depicted as concubines in the Harem whose sole purpose in life is to become the sultan's favorite and, hopefully, the mother of his sons--one of whom will eventually inherit and rule the Empire. This popular Orientalist trope directs attention only to the characteristics of womanhood desirable by fictionalized harem standards; in this vision, for example, women are educated by the palace to bring out their feminine beauty and perform multiple skills like singing, dancing, playing an instrument, or practicing calligraphy so that they can be liked enough by the sultan to be selected as his favorite (Lewis 142). These subordinate women have no direct agency in social and political decision-making processes and are shut down for voicing any opinions that go against the "hegemonic masculinity" (Connell 77).

Of course, such a view of women is not based entirely on an Orientalized vision of the Ottomans; an inferiorization resulting in women's limited involvement in social affairs was evident for the most part of the Ottoman history (Suğur et al.138). Ottoman modernization efforts that started in the nineteenth century also

addressed issues of women's emancipation, including equality in marriage/divorce and succession rights. One fervent advocate of gender equality at this time, for example, was the Young Turk movement ideologue Ziya Gokalp, whose works, such as The Principles of Turkism, focused on recovering pre-Islamic Turkic patterns of gender equality in society. Still, Turkish women's status improved by and large after the foundation of the Turkish Republic under Atatürk's leadership, granting women the right to vote and equality before the law--years before some European nations (Gündüz 115-116).

Despite significant modernization efforts to enhance women's rights and make them equal partners in society, however, there has been an ongoing perception of women as the inferior sex, with negative consequences of this perception, such as violence against women (see "Türkiye'de Kadına") or a gender gap in terms of economic, political, and educational measures ("The Global" 11-12) in contemporary Turkey. Hence, women's treatment as "equal partners" in *Resurrection* is meaningful and, given the show's inevitable popularity, can be utilized by its producer and writers as a significant tool for continued improvement of women's treatment, both at the perceptual and behavioral levels in Turkish society.

Therefore, the portrayal of women in *Resurrection* can be examined as a rhetorical action with a potential to enact a form of social intervention. The rhetorical patterns underlying the show's attempt to inspire contemporary Turkey with a historical ideal of Turkish society (which entrusted women with a prominent role in social affairs) promote gender equality. Because this attempt alludes to actual Turkish history, it has a potential to grant contemporary Turkish women a historical and, ironically, a traditional reference point that can help further justify their current efforts for equal treatment.

The rhetoric of *Resurrection* is important to study because research suggests that mediated popular culture texts have an influential role in how we interpret the world around us; reflect beliefs, attitudes, and values; and shape what people believe and how we behave (Sellnow 7-9). These functions of mediated popular culture texts are particularly important in countries such as Turkey,

where television shows like *Resurrection* pervade people's daily lives. In recent years, up to a hundred serials a year have been broadcast on various Turkish TV channels. Each episode of these serials lasts about two hours (three hours with commercial breaks). About fifty million people watch these shows, which means that the top-rated show (such as *Resurrection Ertuğrul,* which gets close to a 30% share of the total ratings on Wednesdays) has about fifteen million viewers every week (Carney; "28 Aralik")--a significant number, especially given Turkey's population of about 78 million as of 2016 ("Turkey from the World Bank").

There is also a recent boom in Turkish shows' international popularity, particularly in the Middle East, Balkan countries such as Greece (where they are very popular), and some former Soviet Republics in Asia. Scholars have even argued that this cultural development signifies a Turkish "soft power" (cultural colonialism) in the region (see Yörük and Vatikiotis). Some news articles also reported Turkish serials' rising popularity in South America (Kaplan). According to one such article in January 2016, three Turkish dramas ranked among the first five most-watched television broadcasts in Argentina. More interestingly, "Chile's largest television audience was captured not by the country's World Cup match against Brazil (2014), but by the Turkish TV series *One Thousand and One Nights*" ("Three Turkish"). According to TRT's reports, *Resurrection* was recently sold to about twenty-five countries in different parts of the world, and sixty other countries were interested in purchasing its broadcasting rights ("Diriliş Ertuğrul'a dünyanın"). Given this rising popularity and potential influence of Turkish television serials such as *Resurrection*, it is particularly important to analyze such shows' underlying messages about how we should (or should not) believe and behave, for instance, with regards to gender roles in society.

Resurrection as an Attention Intervention

The ideas and notions from William R. Brown's Rhetoric of Social Intervention (RSI) model guide this textual analysis of *Resurrection* to uncover its underlying messages about women's place in society. The RSI model focuses on the process by which human

beings symbolically constitute reality and ideology. According to RSI, a significant part of the symbolic construction is the systemic naming process. That is, human beings learn to categorize and name experience symbolically, and this symbolizing activity functions rhetorically. Systemic naming practices direct attention to particular parts of experience (i.e., foregrounding) and away from other parts of experience (i.e., backgrounding). According to RSI, ideology evolves through this naming process (Opt and Gring 71-72).

RSI conceptualizes an active and conscious choice to foreground selected parts of an experience and background other parts of it as an attention intervention--a mechanism that can be manipulated towards different ideological ends, depending on the primary intervener's worldview. In other words, a primary intervener can enact an attention intervention to encourage or discourage the acceptance of a different interpretation of an experience. What activates this mechanism is usually an anomaly arising out of the incomplete nature of ideology. The RSI model poses that ideology is always incomplete; subscribers of an ideology will encounter anomalies or experiences that violate ideological expectancies (Opt and Gring 72).

An anomaly occurs, for example, when the gender hierarchy in the current social system violates the societal expectancy of who women can become or what they can accomplish. That is, the expectancy in the contemporary world (or, at least, in a supposedly modernized country) would be that women can be more than sexual partners and mothers; they can be more than inferior matrons of the harem and hold other positions than the ones assigned to them in an Orientalist vision of the harem (e.g., concubine, favorite, wife, mother). In the Turkish case, media portrayals of historical Turkish women in subordinate positions violate the expectancy regarding women's equal status in ancient Turkish tribes as well as in Turkish communities that existed on the verge of the Ottoman Empire's establishment (Çubukçu).

Once an intervener identifies such an anomaly in portrayals of women, they could then enact an *attention intervention* to foreground the ignored aspects of womanhood (e.g., intelligence, leadership)

and try to reason with viewers that women are capable of holding more diverse and powerful roles in society. Indeed, that is what the primary interveners--the producer and the first writer of *Resurrection*, Mehmet Bozdağ--appear to be doing. Bozdağ is a filmmaker who used to work as a historical researcher for Turkey's Ministry of Culture and Tourism ("Mehmet"). Hence, one can even say that his links with the conservative Justice and Development Party add another layer of significance to his agency for an attention switch regarding women's place in society, as it can operate not only at the public but also at the political level. Together with his team of writers (both men and women), Bozdağ enacts an attention intervention that foregrounds powerful qualities of women by reidentifying their social roles in *Resurrection*.

Women appear to enact four roles or social identities in *Resurrection* (all of which in some way defy the typical historical portrayals of Turkish women before the establishment of the Turkish Republic): ad*v*isors, leaders, friends/peers, and warriors. While all three seasons of *Resurrection* are replete with such examples, women's portrayals in the first season of the series establish *Resurrection*'s tone towards women. The story follows main female characters (in the order of their appearance) Selcan Hatun (Ertuğrul's sister-in-law), Mother Hayme (Ertuğrul's mother), Halime (first a refugee and then an adopted tribal girl, Ertuğrul's love interest, and future wife), Aykız (an unmarried tribal girl and a prominent tribal soldier Turgut's fiancee), and Gökçe (an unmarried tribal girl and Selcan Hatun's younger sister).

Women as Advisors

Women in *Resurrection* are portrayed as advisors, not just of women but also of men. Women are heard by the tribal men, and women's guidance is taken into serious consideration. This portrayal could actually be seen as a classic one in many historical television serials (e.g., *The Magnificent Century* or *The Tudors*), where similar representations of women (e.g., the sultan's or king's favorite/wife) trying to influence a male ruler (e.g., sultan, king) on political matters. However, in those cases, women usually act very subtly, because the favorite/wife, just like everybody else, is considered

to be a slave with no authority in political decision-making. In one of the very first scenes of *Resurrection*'s "Pilot" episode, however, Selcan Hatun (one of the tribal women and Ertuğrul's sister-in-law) directly advises her husband, Gündoğdu (Ertuğrul's brother)--a prominent tribal man and potential chief to the Kayi Tribe--on his future plans for the tribe ("Pilot").

As Gündoğdu enthusiastically shows his wife a rare map (retrieved from an unknown source) of some relatively wealthier states and emirates, appearing to illustrate unrevealed plans involving those places, Selcan Hatun says, "Never mind the palaces of the Sultans and Emirs!" She then advises her husband to avoid getting too ambitious with his life goals and going after too much power; she tells him to focus instead on the current needs of the tribe (i.e., the winter is coming, and the nomadic tribe needs to find a home, a conducive living environment where they can migrate). In other works depicting Turkish/Ottoman women of the later time periods, women could never address a prominent man in society with such directness; any such attempt to tell a prominent man what to do (or not to do) with his life or where to channel his energy would be considered a violation of masculine authority. In the scene, however, Gündoğdu listens without protest, acknowledging his wife's say on matters of the state.

In another scene of the same episode, Ertuğrul talks with his mother, whom the tribe calls Mother Hayme. She also acts as an advisor by providing Ertuğrul with some perspective on a troubling situation he was said to bring upon the tribe (as Ertuğrul's brother and some other tribal members claim). In this particular case, tribal dissent follows the very first storyline of the first episode, when Ertuğrul and his three men (each of whom Turkish tribes name as an *alp*--which refers to a strong, heroic fighter) go hunting on a typical day ("Pilot").

While trying to hunt a deer, Ertuğrul encounters a group of knights, who are later identified as *Tapınak Şovalyeleri* or the Knights Templars, an order of medieval knights that existed for two centuries during the crusades. The previous scenes show the knights holding a kidnapped family (a father, his teenage son, and his daughter, who is a young woman) as prisoners in a cage; the family

members are being transported to an unknown location, which (from the dialogue) could be the Seljuks Palace, because the family appears to be Seljuks descendants and will be used as part of the Knights Templars' secret dealings with the Seljuks Sultan. The family is kept in dire conditions with little food and water and without clean clothing or the ability to care for any personal needs. They also believe the Seljuks Sultan will kill them, as the father is considered to pose a threat to the Sultan's throne. In an effort to run for their lives, the family makes a failed attempt to escape the knights. Ertuğrul happens upon the knights as they are getting ready to assault the family in retaliation. Together with his *alps*, Ertuğrul fights for the family, rescues them from the knights, and offers to bring them to his camp, especially because the father is critically injured by the knights and needs medical care. After some resistance because of her post-traumatic stress, the rescued young woman, Halime, accepts Ertuğrul's offer, and the camp becomes the family's refuge.

Soon after this point, the camp also becomes a target for a series of outside attacks, allegedly tied to the disgruntled Knights Templars. In the face of an entire tribe opposing Ertuğrul's decision to provide refuge to the Seljuks family, endangering the tribal people's lives, Ertuğrul has a talk with his mother about his conundrum. Mother Hayme acknowledges that Ertuğrul has played with fire but also reassures him by saying

> There's fire, it burns the bread, turns it into coal; and then there's fire, it bakes the bread. You have no right to rebel, neither does the tribe. This is a test. You can either turn to coal, or be baked. So, pay no heed neither to the delusions inside you, nor the presumptuous people in the tribe. Be a soldier of our traditions, son!

One could say that Mother Hayme's age--as well as her familial relationship to Ertuğrul--intersects with her gender in justifying her position to provide Ertuğrul with advice in order to help him make sense of a tribal situation. However, not only motherhood (to sons) or older age gives Mother Hayme the power to advise. Her later depictions as a tribal leader in the absence of the chief,

her husband, further reinforce the community's acknowledgement of her as an equal partner with the agency to address matters of the tribe.

Women as Leaders

Women are also portrayed as leaders in *Resurrection*. In the fourth episode of the series, Mother Hayme serves as the acting leader of the tribe when then-tribal chief Suleyman Shah goes away to take care of a conflict with another tribe ("Hain Olan"). Although Mother Hayme and the Chief have four sons, two of whom are currently ready (per their age and geographical location) to lead the Kayi Tribe, no one seeks to appoint the men to the position of Chief in the absence of Suleyman Shah. As long as Mother Hayme is alive and capable of ruling, she has the full privilege and responsibilities of the tribal leader position.

In the absence of Chief Suleyman Shah, Mother Hayme ensures the social order in the tribe, for example, in a crisis situation. In the episode "Hain Olan/The Traitor)," a group of tribal people attempts to violently protest hosting the refugee family by booing and stoning Halime's tent. Mother Hayme intervenes to stop the people, commanding "Enough! Enough! What do you think you're doing, huh?" Men from the group protest, saying "Our sons die (in armed conflicts to protect the refugees from outside attackers) because of them, Mother Hayme!" and "The Caravan has been attacked! And you haven't even told us!" Mother Hayme responds, relying on the authority trusted on the Chief and herself: "You trample our tradition (of having to provide refuge for the oppressed) and our Chief's decisions, huh? Shame on you!"

While these men acknowledge her leadership, they continue protesting their leader's approach to the refugee situation: "Enough is enough, Mother Hayme! Tradition, you say--but how many more of our own will die? Where are our sons?" A woman from the group also speaks up, saying in disdain, "It was my son who died, Mother Hayme! Not yours!" Mother Hayme then raises her voice to address the agitated crowd. She pauses to emphasize each sentence and effectively alludes to her authoritative position:

> All members of this tribe are my children--they are my heart. The tribe stands when there is unity. If this unity is broken, we will set ourselves for defeat against the enemy, and perish . . . . If you try to trample our tradition, you, too, will be crushed one day.

Hence, Mother Hayme enacts her leadership to prevent the tribal men from attacking the refugees, emphasizing that the tribe's problem, in this case, is not the family who has taken the tribal camp as a refuge; it is the tribe's ability to stand in unity, regardless of any circumstances, that will protect the tribal people from outsiders' attacks. Furthermore, Mother Hayme dares the tribe to attack the refugees again, identifying herself--the tribal leader--with the outsiders who took refuge in the tribe. She reminds the tribe that "From now on, whoever throws a stone at them [the refugees], has thrown a stone at me! Whoever is against them, is against me!"

Having said her final word on the situation, Mother Hayme enters Halime's tent in a fury, grabs and throws away the sword a scared Halime holds to protect herself, and drags Halime out of the tent, breaking into the crowd waiting outside the tent. People automatically move to the side and respectfully give both women room. As Mother Hayme and Halime leave the scene, they are immediately escorted by two tribal soldiers, a man and a woman, ready to protect Mother Hayme as the tribal leader. Finally, the people return to their daily business, meekly accepting Mother Hayme's authority in the situation. In this manner, Mother Hayme demonstrates her power to stop the tribal members--either men or women--from doing something that she deems unacceptable.

Halime, who later becomes Ertuğrul's love interest, his future wife, and the mother of Osman, praises Mother Hayme's leadership skills ("Hain Olan"). In reference to Hayme's protection against the tribal members' attack, Halime says, "You [Ertuğrul and the *alps*] weren't here, of course . . . but [the] Chief's wife, all the warriors' mother, Mother Hayme, stood up to them [the rebels in the camp] like a mountain." In a sense, Mother Hayme's show of power also functions as a lesson of leadership in action for Halime, as she will serve in that capacity in the future. Although

the later seasons of the show are not in the purview of this article, it is worth noting that Halime indeed starts showing her knowledge and skills in tribal leadership by the show's third season that began in October 2016, when she becomes the then-Chief's/Ertuğrul's wife. In the episode "Intikam Gunu/Day of Revenge," when Ertugrul is assumed dead after a poisoning attack, Halime puts her own grief aside, assumes the acting tribal leadership, and addresses a confused and scared crowd wondering about their Chief. A distraught tribe's acknowledgement of Halime's reassuring speech once more shows that, while a spousal relationship to a tribal chief further establishes a woman's voice in communal affairs, age does not necessarily intersect with gender in the treatment and respect of women's equal partnership.

Women as Friends/Peers

Women are also portrayed as friends/peers of men in *Resurrection,* another significant example indicating their equality, especially in both a traditional and a religious context in this Muslim Turkish tribe (as *Resurrection* depicts a time period that is a few centuries after Turkish tribes' conversion to Islam, a process that started in the eighth century). In the later depictions of Turkish/Ottoman women (as in the show, *The Magnificent Century*), women's equality is usually restricted to private places. Women living in the Ottoman Palace are required to stay within the harem quarters and cannot mingle with men outside of those boundaries, whereas the lay public women's place is their home, and they are encouraged not to leave unless they have to (e.g., for an emergency or occasional shopping for essentials). In *Resurrection*, women are free to roam the tribal camp and mingle with tribal men. Of course, they are all dressed modestly and stay within certain traditional boundaries (e.g., casual conversations with a tribal man or a woman or subtle flirting with a love interest are acceptable, while any interactions of sexualized manner are not). In the "Pilot" episode, for example, one of the tribal girls and main characters, Aykız, hangs out with some prominent tribal *alps* (Bamsı Beyrek, Doğan Alp, and Turgut Alp) on a typical day in the tribal camp. The men are playing a game that involves racing each other. Upon making it to the finish line,

they start quarreling about who won, when Turgut consults Aykız as a referee. Bamsı Beyrek sarcastically protests this idea by saying that Aykız would, of course, declare Turgut a winner because she is his lover. Aykız banters with Bamsı: "Have a heart, Bamsı Beyrek! When did I ever lie?" Meanwhile, Doğan teases Bamsı by stroking his head, and Bamsı responds by grumbling "Don't do that! I told you not to do that!" Their teasing and casual social interaction do not have any societal restrictions.

In another scene, an Islamic spiritual leader and his male assistant visit tribal girls Aykız and Gökçe in the women's chambers ("Büyük Rüya/Big Dream"). The visitors are there to provide the girls with emotional support for their current misfortunes (i.e., their significant others are missing due to war). This scene is significant in two ways. First, in the later depictions of Ottoman women (or even in current reality in more traditional parts of Turkey), it is considered inappropriate for any man to visit women in the women's chambers; yet, that seems to be perfectly acceptable in *Resurrection*. Second, men seem to have no problem sitting lower than the women, even if one of the men holds a highly esteemed religious/spiritual leadership position. This is highly unlikely in later depictions of women's physical position in relation to men, especially prominent men in society. Instead, women are expected to greet a prominent man by bowing to him and waiting for permission to speak and act.

Women as Warriors

In *Resurrection*, women are also portrayed as warriors who are ready to go after their men to save them from dire situations, for example, when tribal men fall captive. In the episode "Hesap Vakti/Time to Reckon," Aykız reacts to the news that Alp Turgut (her fiancée) is imprisoned in the Knights Templars' castle: "If my man is alive, it is my job to bring him back!" A promotional image posted on the show's official Facebook page depicts this unfolding situation. In the bottom center of the image is a helpless Turgut. Aykız is shooting an arrow, symbolically aligned with the castle and which she indeed shoots towards the castle in the episode "Hesap Vakti," in order to threaten the knights. The following dialogue

among Aykız, the Chief, Gökçe, and Mother Hayme takes place before Aykız sets off to rescue Turgut, as they contemplate how to bring back (and who will bring back) their missing soldiers:

> Aykız: I will go! Of course, if you let me, Chief.
>
> Suleyman Shah (Ertuğrul's father, then the Tribal Chief): We don't know what's going on in Aleppo [where the soldiers are]. It is inappropriate to send you to the unknown.
>
> Aykız: You know better, Chief, but they wouldn't perceive a wandering girl as a threat.
>
> Gökçe: If you let me, I want to go with Aykız, too! We can watch each other's back.
>
> Mother Hayme (slowly nods in approval): When the situation calls for it, the Kayi women know how to be brave and strong warriors as [much as] the Kayi men.

Aykız's claim that "they [those in Aleppo] wouldn't perceive a wandering girl as a threat" implies that people outside the Turkish tribe do not expect women to be warriors, that this is something unique to this Turkish community. As a matter of fact, Mother Hayme's words are not only a testament to the Kayi women, as portrayed in *Resurrection*, but they also hold true for women's agency in situations that call for defense or armed conflict in many historical Turkish tribes.

Indeed, women in *Resurrection* are not part of an entirely fictionalized vision. Of course, some female characters such as Aykız and Gökçe are made up, whereas Mother Hayme and Halime were real persons. Yet, the portrayals of all of these women's abilities in advising, leading, and fighting or women's treatment as men's peers and equal partners in society are based on actual Turkish history, adding further value and credibility to *Resurrection*'s attention intervention.

According to historical records, Turkish women knew how to hunt for sustenance and were trained in archery and using a sword; thus, they were ready to fight their way through armed conflicts

and ward off outside threats (Çubukcu). Furthermore, the eighth-century Orkhon Inscriptions also emphasize the leadership role assigned to women. The Orkhon Inscriptions refer to a several-part text that deliberates on Turks' sociopolitical situation in the eighth century and was inscribed on the sides of a monument by the Göktürks in the Orkhon valley of Mongolia. The inscriptions include verses suggesting that God (*Tengri*) assigns both the Kagan/Hakan (the male ruler) and his wife (*Hatun* or *Katun*) to protect and govern the Turkic nation (Bilge Kagan, East Side: 10 and 21). The *Hatun* had administrative privileges in the Turkic states and could precede meetings on behalf of the *Hakan*; any legal settlements made by the *Hakan* would not be considered final and official without the *Hatun*'s seal (Korkmaz 65). By foregrounding the strong agency, skills, and characteristics of womanhood that allude to this history, *Resurrection* is enacting an attention intervention to symbolically resurrect women from the historical ideal of the Kayi Tribe and restore their equal place in Turkish society.

Conclusion

With all its neo-Ottomanism catering to a conservative Turkish audience, *Resurrection* still seems to revive a part of the Turkish tradition that grants women a prominent role in social affairs. Brown's RSI model helps illustrate *Resurrection*'s portrayal of women as an attention intervention, which foregrounds the overlooked abilities of women and portrays women as equals in society.

According to RSI, an awareness of an anomaly necessitates a shift; in the case of *Resurrection*, an attention shift takes place from the portrayal of women as inferior matrons of the harem to equal partners of men. The producer (the primary intervener, Mehmet Bozdağ) and writers of *Resurrection* intervene and try to rhetorically reason with viewers that the actions in the typical portrayal of Turkish or Ottoman women do not fit the roles attributed to them in Turkish history. This intervention recovers an older Turkish tradition that calls for treating women as equal partners and attempts to inspire Turkey with a historical ideal of Turkish society where women are capable of holding men's roles as effectively as men do. On the whole, *Resurrection*'s attention intervention addresses an

anomaly with a potential to change contemporary Turks' interpretation of gender hierarchy in society. Given the producer's apparent or speculated links with the current Turkish government and the fact that the show airs on a state-owned television channel, the show's potential agency for change can also serve as an opportunity for the government to reinterpret and reshape its conservative image (which would typically be expected to limit women's social roles to wives, mothers, etc.).

RSI helps us understand how the systemic naming in this process can potentially reconstitute a worldview--that reidentifying women's social roles (as advisors, leaders, peers, and warriors) foregrounds powerful qualities of womanhood to help shape and reshape people's worldview about women's place in society. As per the rhetorical power of popular culture explicated by scholars like Deanna Sellnow, television shows such as *Resurrection*--by subverting an inferiorizing view of women that can result in violence; a gender gap in economic, political, and social measures; and other types of gender discrimination--can have a significant potential to change individuals' worldview and real-life behavior towards women.

At the opening of each *Resurrection* episode, audiences are informed that the show is inspired by true Turkish history. The emphasis on this information in and of itself serves as an attention intervention; that is, as *Resurrection* portrays a triumphant history from which the Turkish people could draw inspiration (e.g., Kayi people's heroic resistance to the enemy), it also symbolically restores women's place in a historical and traditional Turkish society. This symbolism can have potential perceptual and behavioral results for equal treatment of women in contemporary Turkey. Given its premise of historical accuracy, *Resurrection* can also grant contemporary Turkish women a historical and, ironically, a traditional reference point, which can help further justify their current efforts for equal treatment.

A woman viewer's reaction to a screenshot of a scene posted on the show's official Facebook page is meaningful as it helps to glean how *Resurrection*'s attention intervention can begin to influence people's perception of the gender hierarchy, in this case by

empowering contemporary Turkish women to trust their capabilities in the face of adversity. The screenshot features Alp Turgut in conversation with Ertuğrul after the Mongols start an attack to conquer Anatolia (based on true thirteenth-century history, massacring everyone on their way ("Bir Karis Toprak Vermeyiz/We Won't Give Up an Inch of Territory"). The image was captioned with Alp Turgut's dialogue: "They [the Mongols] used their sword against even women and children, Chief! They thought that our women would surrender. But our women fought back just like any other *alp*." In response, one woman, Nurcan Bicer, publicly commented on the posting: "We are Turkish women, Alp Turgut! By God's grace, we can both rock a cradle and rock the world, too" (September 23, 2015).

Finally, the attention intervention in *Resurrection* could serve as a model for other television serials, either with a historical or contemporary focus, in Turkish or other cultures with a problematic perception of women's place in society. In addition, because, to date, *Resurrection* is still airing its third season on TRT, it can further utilize the latitude it has for character development and drama related to women in a way to harness the show's potential in restoring and maintaining women's equal status in Turkish society, as well as in other societies (where *Resurrection* has aired or will air) that might follow its lead.

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Book Reviews

Zakaria, Rafia. *Veil*. New York: Bloomsbury Academic, 2017. 120 pages.

In her book entitled *Veil*, Rafia Zakaria takes her readers on an exceptionally thought-provoking journey, featuring the veil as the primary factor shaping her quest. Examining the veil in a wide range of geographical locations while incorporating personal stories, controversial incidents, and historical events is compelling for both Western and Eastern readers who are interested in the personal, societal, historical, and even legal implications of the veil on both communities and individuals. The book cover's illustration of a veiled faceless woman with the title *Veil* and a black background causes readers to expect a religious sermon on hijab as a symbol of Islamic identity. However, rather than limiting the veil to an Islamic context, Zakaria traces its origins in Eastern and Western cultures while informing us about its simultaneous literal and symbolic connections to females' visibility and invisibility. While claiming the dimensionality of the veil, the writer argues against the male-oriented secular and religious disputes on the veil by criticizing the nature of both exclusionary discourses that ostracize veiled and unveiled Muslim women from exercising their rights of autonomy and decision-making.

Divided into an introduction, five chapters, and an epilogue, the narrative springs up in a hospital in Karachi, Pakistan, and culminates with the consequences of the recent Muslim ban, Executive Order 13769 made in the White House in Washington, D.C. Every chapter opens with a short anecdote sprouting from Zakaria's life. Being a Muslim woman, an attorney, and a political philosopher, who experiences life in both Pakistan and the U.S., clearly influences Zakaria's writing as she integrates personal narratives, stories of women living in Islamic and non-Islamic communities, legal cases, and political and philosophical perspectives on the veil. In the first chapter, "Submission," Zakaria presents "moments of [personal] submission and rebellion" (25) from her life as a

teenager. In "Purity, Necessity, Unity," Zakaria refutes two arguments about the veil by stressing that it is neither "a moral delineator" (37), as seen in Islamic countries, nor "something sinister and marginal" (38), as perceived in the West. In "Rebellion," Zakaria presents legal cases of veiled women in Western courtrooms and briefly highlights the legal ban of the full-face Islamic veil in public places in some European countries. The fourth chapter, entitled "Feminism," predominantly criticizes white feminists' perception of veiled Muslim women while presenting counterarguments established by Muslim feminist artists. Zakaria's last chapter, "Submissive or Subversive," addresses the impacts of 9/11 and the War on Terror in transforming the veiled woman from submissive to subversive.

Deconstruction of patriarchy's long-claimed presumptions about the veil in both the West and the East is one of the most significant aspects of this book. As a whole, Zakaria's book is not merely "a refusal of this very formulation" of linking and limiting Muslim women's identity to the veil (42), but also a philosophical investigation of the veil as a disrupting object of different coercive systems of power. In other words, the veil, which has been perceived by many as an object representing modesty or oppression, can also be used to challenge both perceptions under cover. In some conservative Islamic communities, for example, the veil is utilized to deviate from the established course of modesty through practicing and protecting prostitution under veil. In other contexts, veiled women can take advantage of their hidden identities to intimidate opponents of their beliefs or test the core values of liberal communities. The book thus exceeds geographical borders and the Islamic history of women's veiling to include the veil in Western history, the colonizer's perception of the veil, and the impacts of the veil on both society and individuals, including Zakaria, who has put on and taken off the Islamic veil several times.

Alternatively, while Zakaria's uncovering of a vast array of ideas, stories, and views in relation to the veil offers readers a wider view of this physical object, the small size of the book in juxtaposition to the various issues it covers might disappoint readers. Moreover, although the vast scope of most chapter titles suggests

the interconnectivity of the content, it also questions the significance of incorporating specific titles. For example, in "Rebellion," the writer focuses on legal cases in courtrooms; however, in "Submissive or Subversive," readers are exposed to yet another legal case occurring in the United States. Several issues are repeatedly mentioned throughout the book, situated under different titles, like the ban on the veil in Europe. Although this repetition could seem slightly confusing at times, some readers might perceive repetition as a positive aspect of the book, as it keeps reminding them of the interconnectivity of issues associated with the veil. Despite its miniature dimensions, Zakaria's *Veil* is an accessible book for a general audience interested in exploring the veil from a balanced feminist perspective.

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Danesi, Marcel. *Concise Dictionary of Pop Culture.* Lanham: Rowman & Littlefield, 2017. xxx + 308 pages, appendixes, index.

Setting up even a modest taxonomy of popular culture's mercurial landscape to classify its elements in a comprehensive manner might seem a dizzying, nearly futile exercise, yet Marcel Danesi's *Concise Dictionary of Pop Culture* arrives as the first of its kind to give pop culture a much-needed lexicographic treatment and "provide a map through this terrain" (2). A very brief three-page introduction serves as a good starting point to understanding the methodology behind the criteria for inclusion of more than 800 entries, written mostly by Danesi himself. A professor of anthropology, semiotics, and communication theory at the University of Toronto, Danesi directs his referenced work at a generalized readership to "provide a compact yet broad, rather than specialized, coverage" that stands in sharp contrast to "a pastiche of terms and notions" from the Internet (1).

The length of entries ranges from two to eighty-two lines, thus leaving much room for additional information (e.g., the missing

link to semiotics under the entry for Umberto Eco); some entries also include a black-and-white photograph to further elevate their status in the collection. The plethora of terms included impresses both a casual student of pop culture and a seasoned scholar. From ABBA to zombies, with, among hundreds of other entries, The Beatles, *The Decameron*, *Ghostbusters*, the infomercial, Marx, pornography, *South Park*, and Warhol in-between, the dictionary does a masterful job in shepherding myriad ideas and facts that have shaped American pop culture; Danesi justifies his selection of terms by their sheer global domination across diverse domains. The inclusion of concepts neither recent nor American, then, might appear surprising.

The successful separate entries must meet three clear conditions: retaining more visibility in the media than their counterparts, influencing trends in pop culture, and alluding to references in literature. While these might seem, to some extent, arbitrary, they allow the author to cast a wide net. The dictionary comprises four types of entries: reference tools, minimal factual-information bits, examples/illustrations, and elaborate analytical discussions. Methodical and tabulated cross-references and appendixes with complementary taxonomic information address secondary areas of interest.

Ultimately, the dictionary does cover much, but it falls short on its inclusion of numerous influences on American pop culture. Given the 2017 publication date, anyone should expect to find Prince, James Cameron, *The Far Side*, Donald Trump, or Lady Gaga listed in the volume. While, among others, Ellen DeGeneres and Meryl Streep grace the cover of the dictionary in the Twitter-breaking selfie from the 2014 Oscars, the two women are nowhere else to be found in the index. It is only understandable that an attempt at corralling a volatile cultural menagerie must be viewed, in the words of its author, merely as "a useful aid for conducting an analysis of pop culture" (3). As is, *Concise Dictionary of Pop Culture* stands as a valiant pioneering effort in an encyclopedic treatment of the ever-changing field. By default, any investigation of cultural terminology is outdated already at the time of press; however, as

long as pop culture churns out new ideas and revisits old ones, the future of this dictionary is secure in revised editions.

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Chaney, Michael. *Reading Lessons in Seeing: Mirrors, Masks, and Mazes in the Autobiographical Graphic Novel.* Jackson: UP of Mississippi, 2016. ix; 212 pages; index.

In *Reading Lessons in Seeing*, Michael Chaney provides a thorough and laudable study of autobiographical graphic novels in the 1990s and 2000s. He clearly lays out the argument of the book in the Introduction by claiming that autobiographical graphic novels examined in Reading Lessons in Seeing have a pedagogical agenda to teach their audience how they ought to be read. Referring to Gunter Kress's theory of multimodality, Chaney explains how graphic novels, as the new multimodal literacy, perpetuate the function of the nineteenth-century novel in terms of forming and reforming the human. Analyzing mostly canonical graphic novels in five chapters, the study also relies on foundational works such as Joseph Witek's *Comic Books as History* (1989) and Charles Hatfield's *Alternative Comics* (2005), along with critical collections on autobiography—Jane Tolmies's *Drawing from Life* (2013) and Chaney's previous study, *Graphic Subjects* (2010). Posing a question at the beginning of each chapter, Chaney investigates the tropes of mirrors and mirror selves, the child, picaros, picture-puzzlers, *Künstlerroman* laborers, and biographers of trauma by contextualizing the book with reference to psychoanalysis, political theory, visual cultural studies, narratology, and philosophy.

One of the important aspects of the study is its contribution to the scholarship on comics. Defining the problem as the lack of studies about understanding word-image relationship in comics and the meta-layer of comics thinking, Chaney suggests that the meaning is not in words, but in pictures, which are analyzed in each chapter. Thus, he situates the complicated word-image relationship

as the focus of the book on lessons occurring usually at the beginning of comics. These images, defined as "pedagogical moments" by Chaney, include optic doublings such as mirrors, masks, and the trope of *mise en abyme* (a picture-within-the-picture), specifically in autobiographical comics that challenge reader-viewers to think twice about what they see and read.

The first chapter of the book examines *Persepolis* (2003), *American Elf: The Sketchbook Diaries* (1998-2004), *Epileptic* (1996-2003; 2005), and *The Imposter's Daughter* (2009) and argues that mirror moments, which predominate autobiography, are "failed encounters with the real" (16). These memoirs reflect anxieties of self-portraiture, theorized as the I-con in this chapter, and force reader-viewers to revise their assumptions about representations of reality. Analyzing one or two pages from each text, Chaney provides a deep understanding about how mirrors are shown as autobiographers' metonym for enclosed self-referentiality. The second chapter focuses on picaro, prophetic, queer, or melancholic children in *Palestine* (1993), *Nat Turner* (2008), *Awkward* (1995), and *Jimmy Corrigan, the Sadist Kid on Earth* (2000) and on comic strip character the Yellow Kid to examine the ways childhood engages the comics. As one of the more complicated chapters, chapter three explores picture puzzles, labyrinths, and other ludic devices in *Epileptic* (2002), *Cancer Vixen* (2006), and *Fun Home* (2006). Chapter four examines *My New York Diary* (1999), *Stiches* (2009), and artistic self-representations and the artist's development in *Künstlerroman*, while the last chapter focuses on graphic histories such as *Incognegro* (2008) and *March* (2013), both of which explore lost experience and community and teach readers "the national shame of racism" by employing metaphors of invisibility (18).

The book is well researched, both with respect to his in-depth analysis of particular scenes from each book and his references to the analyses of scholars as secondary sources. However, except for chapters one and five, Chaney's overall argument about graphic novels' pedagogical aim falls short of focus because the thesis of the book and examination of scenes in the last section of chapters two, three, and four do not form a clear structure. In addition, the book does not have an engaging tone and style because it includes

excessive jargon and plays with words that make the book inaccessible and challenging "to conquer the narrative puzzle of the page[s]" (64). Despite its minor weaknesses, this study provides impressive research and a guide to contemporary autobiographical graphic novels and their pedagogical agenda.

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