

# PENTANGLE

Established 1992

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## Pentangle's History

Pentangle, a journal of student writing, debuted in 1992 at Northern Kentucky University and is sponsored by the Pi Omega chapter of Sigma Tau Delta, the International English Honor Society. Pi Omega is committed to the principles of Sigma Tau Delta, as stated in the international pledge: "To

Close Reading: < P M 4 I J a Z Q V \ P

Andrew Molloy

1 V \ W L I a 4 [ X [ I W [ Q Q W \ Q [ I V M U W \ Q W V \ P I \ P I [ I ]

\\_W \PQVO[# ÅZ[\Ta \PI\ PM PI[ KIZZQML \PQ[ XI[[QWV Neptune, the God of the Ocean and Mermaids, he has held onto it even when his father was in Athens; and secondly, that Hippolytus will only reveal this passion if his father is missing. Therefore, Racine reveals that passion is inexorable because Hippolytus is unable to continue hiding his unaddressed passion that he has been holding onto for a prolonged period of time, only revealing it when he cannot bear to carry it any longer.

)VW\PMZ KPIZIK\MZ \PI\ PI[ IV QVM`WZIJTM XI[[QWVJ ZK 8]PMLZM <PM[M][¼[ [ ]XXW[ML XI[[QWV IVL \ wife, who has concealed her love for Hippolytus. Similarly to Hippolytus, Phédre is only able to reveal her passion because Theseus is missing. In fact, 8PuLZM ÅZ[\ IVVW]VKM[ \W PMZ [MZ^IV\ 7MVWVM \P taking her away from him. Thus, if the character Theseus is willing to for too long” while living in Athens (Phé.2.277). In confusion, Oenone ZMXTQM[ IVL I[S[ ' /]QT\ a WN \_PI\ '° 8Pu 8PuLZM states clearly that Theseus carries an inexorable passion. QOVWZM 7MVWVM¼[ Y]M[\QWV J]\ [PM M^MV\]ITTa KTIQ Now that the passion of the characters have been exposed, it is possible stating, “I am in love, yes, I am in love,” thus showing that her love for someone consequently causes herself guilt. In addition, Phédre claims that the person who causes her guilt and that the person whom she loves is “that noble prince/[she] prosecuted,” which is “Hippolytus” (Phé. 2.330 & 338-340). Indeed, Phédre ultimately conceals her love for Hippolytus until she cannot bear it any longer (just like Hippolytus conceals his passion for Aricia), and because King Theseus is away from Athens, Phédre feels as though this is the—maybe her only—opportunity to express her unaddressed, inexorable passion for Hippolytus. In fact, if Phédre is able to control her passion for Hippolytus, why does she express it when she feels as though the king is never going to return to Athens? Aricia is not trying to [ ]ZMX\Q\QW][Ta M`XZM[[ \PQ[ LM[QZM [W \PI\ [PM KIV [I^M <PM[M][¼[ NMMTQVO[# [PM is trying to avoid being condemned by her husband. Thus, because Phédre reveals her passion for Hippolytus while Theseus is away from Athens, she MVIJTM[ :IKQVM \W KWVÅZU \PI\ XI[[QWV Q[ IV QVM`WZIJTM KPIZIK\MZQ[\QK

King Theseus is another character that has an inexorable passion, M[XMKQITTa NWZ PQ[ \_QNM 8PuLZM <PM[M][¼[ QVM`WZIJTM XI[[QWV NWZ 8PuLZM however, is revealed once he arrives and discovers, incorrectly, that Hippolytus is in love with Phédre. To manipulate the king, Oenone accuses Hippolytus of loving the queen, an accusation which antagonizes Theseus. Subsequently, when Theseus comes face-to-face with Hippolytus, he says, “the thunderbolt [Zeus, God of Thunder] has spared you too long,” which shows that Theseus is immensely upset about the deceptive news that PM PI[ ZMKMQ^ML NZWU 8PuLZM¼[ [MZ^IV\ 8Pu <PM[M][ IT[W JIVQ[PM[ Hippolytus from Athens as he states, “Get out[,] unless you want to die among the trash I have swept into ditches,” thereby showing how he even wants his son to be out of his presence—possibly even existence (Phé.5.84-85). More importantly, however, once Hippolytus leaves, Theseus prays to

Neptune, the God of the Ocean and Mermaids, a wish. Theseus says:  
 That moment has come. Grant me my wish.  
 Now! Avenge a heart-broken father.  
 Break your wrath on the herd of this traitor [Hippolytus]  
 ;UI[P \PM JWVM[ WN PQ[ MzZWV\MZa 8Pu

In other words, Theseus calls upon Neptune to murder Hippolytus reveals his indignant attitude and prays for his son to die, it is clear that Theseus has an inexorable passion for his wife that will not tolerate anyone taking her away from him. Thus, if the character Theseus is willing to murder his own kin—his own blood—so that he keeps his wife, Racine states clearly that Theseus carries an inexorable passion. Now that the passion of the characters have been exposed, it is possible

“Now my error of judgement  
 Is so monumental and plain  
 4 M ] [ O W \_ M M X I \ U a [ W V ¼ [ J W L a  
 4 M \ ] [ M U J Z I K M \ P M T Q \ \ T M W N P Q U \ P I \ ¼ [ ]  
 And expiate the madness of my prayer” (Phé.5.487-491).

In short, Theseus admits that he made an error that is “so monumental and plain” that he must weep for his son to die, a guilt that will never be extinguished (Phé.5.487-489). Not only when Theseus uses the word “expiate,” he further implies how guilty he feels, thus enhancing and reinforcing an understanding of his guilt. In fact, he remembers his actions and feels guilty about them for as long as he lives, a true psychological pain, a perpetual psychological agony. Thus, through his actions and feelings, he demonstrates a true psychological pain, a perpetual psychological agony. Thus, through his actions and feelings, he demonstrates a true psychological pain, a perpetual psychological agony.

Similar to all the other characters, Phédré does not avoid the agony that is dealt in the play; indeed, she endures psychological agony because her passion is unaddressed. In the beginning of the play, Phédré contemplates the idea of death and how she believes she deserves to die, at least, to have never been born. In fact, when talking to Oenone, Phédré says, “I detest my life,” and “I would have preferred to die,” because she loves Hippolytus and is unable to express her love for him considering her preceding quotations, Phédré continues to talk to her servant and says, “If only you will let me die quietly/ and stop lashing me with these pointless words illustrating her desire to die (Phé.1.421-423). Phédré is so consumed with the idea of death, how is she not fearing psychological agony? Think about it: Because of her perpetual desire of death, Phédré actually admits that she is thinking improperly and would rather die than live because she has not been able to express her love for Hippolytus, and therefore, through her passion, as well as expressed passion, provokes psychological agony as well. Indeed, near the end of the play, Phédré announces that she “was insane with an incestuous passion,” thus revealing that

[ P M \_ I [ Q V T W ^ M \_ Q \ P 0 Q X X W T a \ ] [ 8 P u  
 “incestuous passion” has caused her to choose a “slower conveyance to the land of the dead,” or in other words, a slower and more painful way to death (Phé. 5.471-472). In fact, Phédré claims that she is “drunk on an inextinguishable poison” that her sister brought to Athens, a poison that is causing her to feel [her] pulses pushing [the poison] icily/ into [her] feet, hands, and roots of [her] hair,” which only begins to describe the chilling, agonizing physical agony—thus evincing how Racine illustrates that physical agony is

Andrew Molloy

IOWV a JMKI][M \PM KPIZIK\MZ[¼ XI[[QWV[ IZM QVM

Kathryn Hunzicker

\ P I P M I L M Z M ` X T W Z W W M Q V K \* W W W X J O M M Z W L M V W J M  
a projection of the thoughts and ideas of Kelly in regard to the events. This  
W X M V [ \ P M L W W Z N W Z Z A Q U Q W M T M [ \ W W P S I N P K K  
W P M ` \ Q V N ] Z \ P M Z M ` X T W W M Q V K \* W W W X J O M M Z W L M V W J M  
W P M ` \ Q V N ] Z \ P M Z M ` X T W W M Q V K \* W W W X J O M M Z W L M V W J M





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 [ILQ[U I[ PM X]VQ[PM[ PQU[MTN VMIZ \PM MVL WN PQ[ Literature and Possibilities for Literary Studies." 8 5 4.)vol. 125,  
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 [TW\_ ]z MZQVO QVÆEQK\ML Ja PQ[ W\_ V PIVL[ <PMZM Bronte's Wuthering Heights Edited by Richard J. Dunn, Norton, 2003  
 QV NZWV\ WN I XWZ\IT WN TQOP\ \PI\ IKKWUXIVQM[ \PQ[ \W [PW\_ \PI 0MI\PKTQz  
 Q[ QV NIK\ ZM]VQ\ML \_Q\ P PMZ QV I PWTa [XMK\IKTM Bronte's Wuthering Heights Edited by Peter Kosminsky, performances  
 I[ 0MI\PKTQz NI[\ PQU[MTN \W JM ZM]VQ\ML \_Q\ P PQ[ by Juliette and the Band Ralph Menes, Paramount Pictures, 1992.  
 PMI^MVTa XIZILQ[M WN LMI\PNZ WU \PM MVL WN PQ[ Literature and Possibilities for Literary Studies." 8 5 4.)vol. 125,  
 <PQ[ LMXQK\QWV KMZ\IQV Ta [XMIS[ \W 0MI\PKTQz¼[

sadistic nature and his skewed views of Catherine.  
 <WU 0IZLa¼[ 0MI\PKTQz LWM[ VW\ M`XMZQMVKM ]]KP [TW\_ N QLT XIQW NITQWZQV O N Wuthering Heights Edited by  
 LMI\PNZ WU \PM ! ILIX\IQWV ?PQTM \PM W\PMZ XWZ\Z: Richard W. Dunn, Norton, 2003, pp. 410-427  
 ZM^MT QV \PMQZ W\_ V \WZ]ZM JMNWZM ]T\QUI\MTa LaQVO 0IZLa¼[ 0MI\PKTQz [PWV\]  
 PQU[MTN IN\MZ MVKW]V\MZQVO I ^Q[QWV WN +\PMZQVM, Bernard J. "Wuthering Heights Imagined Human Beings:  
 0IZLa¼[ LMUWVQK [ILQ[\QK 0MI\PKTQz \_PW \MZZWZQ b M] W\ a PZW \VZVQ\IP W\ X ZWIK\ P QV W\ P N Z M I V I  
 course of the narrative. He shows no emotional remorse for Isabella or his  
 son and the scene where he passes his blessing on to Hareton and Young

+ \PMZQVM Q[ QUXTQML I[ WXXW[ML \W [\IML 0M ]]z M Z W Z U q P M X Z W 5 R M C I V V R I \ 1 < P M 4 ] V I \ Q K I V L \ P M  
 ]]z MZQVO WV\W ITUW[\ M^Mza W\PMZ KPIZIK\MZ \PZW] P W \ P Q [ ¼ Q N M ? ] < P M Z W O B g U S O R v p l . 4 8 , n o .  
 VI\]ZM WN 0IZLa¼[ 0MI\PKTQz ITUW[\ UISM[ \PM LMI\PNZ WU \PM MVL WN PQ[ Literature and Possibilities for Literary Studies." 8 5 4.)vol. 125,  
 SQTQVO WN I \_QTL UIVQK IVQUIT 1\ ]]OOM[\ \PI\ 0MI\PKTQz VW\ WVTa XQVM[

after Catherine but also detests himself for the cruel person he has become  
 \_Q\PW]\ PMZ 1V \PQ[ \_M [MM 0MI\PKTQz¼[ [MTN LMXZM Olivier and Mene Oberon, Samuel Goldwyn Productions, 1939.  
 1\ Q[ ^WTI\QTM Ja KWUXIZQ[WV \W \PM W\PMZ \\_W IVL IUXTQAM[ \PM \Z]M KZ]MT\ a WN  
 0MI\PKTQz¼[ KPIZIK\MZ

<PW]OP ÄTU ILIX\IQWV[ WN Wuthering Heights have deviated from and Charlotte Riley, PBS, 2009.

the novel, one can never truly argue that they deviate from the primary  
 narrative as even the primary narrative does not evoke a full, objective story.  
 As Ian Balfour writes, "In adaptation, the trick is often to do by any visual  
 means necessary- or by primarily visual means- something of what was done  
 verbally, in the more or less nebulous spirit of the text" (971). Every element  
 WN \PM[M ILIX\IQWV[ [W]OP\ \W QVKWZXWZI\M \PM [XQZQ\ WN \*ZWV\X¼[ VW^MT \W  
 M`XTWZM JM aWVL \PM TQ\MZIZa JW]VL[ X]\ QV XTIKM Ja \PM VW^MT¼[ VIZZIQWV IVL  
 to bring viewers closer to the true nature of the relationship shared between  
 + \PMZQVM IVL 0MI\PKTQz <PM[M ILIX\IQWV[ M`XTWZM U]T\QXTM NIKM\ [ WN \PQ[  
 relationship and continue to further the horizons of the literary landscape of  
 Wuthering Heights.

## Men Eat Chicken and Lucy Gets It: Sadism in Victorian Literature

Calla Thomas

This will not have a happy-end~~ing~~ This essay will not~~ed~~ with a

They state, the reader is compelled to interpret the meaning of the text the author presents; furthermore, the reader is viewed as having the responsibility to successfully interpret what the author is saying to understand the deeper meaning of the text by asking questions and challenging authors (LaZansky 7). This deeper meaning is embedded in the text because the reader is reading from and the society the author is speaking out (LaZansky 8). This does not mean the two societies are connected, it means that the deeper meaning of the text is shared between the two societies. LaZansky and LaZansky state that Aristotle believed that a speaker is obligated to speak the truth (LaZansky 5).

The Victorians moved this balance and gave all the power of the text to the author. The Victorians shared responsibility (LaZansky 8-9). The Victorians loved public theater and the Victorians deemed the theater to be immoral and low (Dickens 1). With this morality imposed on the theater the lower-classes of people lost power with the text, because the Victorians changed the method of communication (Dickens 1). With theater under the Greeks and the Victorians the reader was physically engaged with a text. The invention of mass publication and the shift of values from spoken to written text, coupled with the development of a class-based economy and the power-dynamic between the reader and the author. Not every Victorian citizen could read written text, but every Victorian citizen "trained" on how to properly engage with written text. Victorian society was one where cities and industrialization were devouring the sanctity of the farms (Dickens 4). Industry was disrupting the order of the Romantics and imposing a new order on the Victorians where the reader's role and responsibility to understand the deeper meaning of the text diminished and the reader's role diminished. The Victorians diminished the reader's role and responsibility to understand the deeper meaning of the text. The Victorians diminished the reader's role and responsibility to understand the deeper meaning of the text. The Victorians diminished the reader's role and responsibility to understand the deeper meaning of the text.

The author has consumed the authority of the reader by providing all the meaning to the text. This is a sadistic tendency in reader-author relationships formed by the Victorians. The readers feel satisfaction because the author is providing all the meaning to the text. The readers feel satisfaction because the author is providing all the meaning to the text. The readers feel satisfaction because the author is providing all the meaning to the text. The readers feel satisfaction because the author is providing all the meaning to the text. The readers feel satisfaction because the author is providing all the meaning to the text.

When we interpret the word sadistic there is a notion of evil attached to it, but as a term to help us visualize the interplay that occurs with the author-reader relationship. The reader-author relationship is currently viewed as a stable construction, but it is not. There are situations that occur where the author becomes the reader and the reader becomes the author, in other words the roles are interchangeable. We see the roles of readers and authors change in many Victorian novels. For example, in *Dracula* by Bram Stoker, we can see this occur with the characters of Johnathan Harker and Wilmina Harker. The story begins with Johnathan Harker being the narrator and has multiple narrators taking over throughout the text. All the characters have a place in the story, however, the order of narration is controlled. *Dracula* begins with an ambiguous edict, "How these passages have been placed in sequence will be made manifest in the reading of them. All needless matters have been eliminated, so that a history almost as true as the possibilities of later-day belief may stand forth as simple fact (Stoker 1)." This ordering of the text is not unintentional. The Victorians were people acting with purpose. What Stoker is doing here is ordering or commanding how the text should be read. The reader does not have to comply with the ordering, because books and written words are available to society the reader unconsciously consents. The reader gives up their power to critically engage with the text, because the author commands, all this is done for a place within the larger national identity.

Michael Stone in his work, *Sexual Sadism: A Poetic Analysis* is considered to have eight varieties; lust-murder, mutilation of a corpse, injury to a woman, etc. In *Dracula*, we see a variety of sadism. In the first chapter, we see the description of a woman getting stabbed by Arthur (a man), Arthur is a husband and a good man, and the woman is a good woman. In the second chapter, we see the description of a woman getting stabbed by Arthur (a man), Arthur is a husband and a good man, and the woman is a good woman. In the third chapter, we see the description of a woman getting stabbed by Arthur (a man), Arthur is a husband and a good man, and the woman is a good woman.





# Deviant Desire and Guilt in Oscar Wilde's *The Picture of Dorian Gray*

Angela Crout-Mitchell

0Q[\WZQKITTa \*ZQ\IQV¼[ >QK\WZQIV )OM Q[ K

When our eyes met, I felt that I was growing pale. A curious sensation of error came over me. I knew that I had come face to face with someone whose mere personality was so fascinating that, if I allowed it to do so, it would absorb my whole nature, my whole soul, my very art itself (Wilde 10).

The Victorian age ironically enough, ushered in the era of the (\\]La WN [M` )KKWZLQVO \\W ,MV\\WV¼[ IZ\\QKTM JMMV XMZKMQ^ML I[ PWUW[M`]IT ,MV\\WV <

\*I[QT 0ITTL\_MZKZQX\\QWV WN PQ[ ÅZ[\\ QUXZM[[QWV[ W naturally sedimented heterosexuality. Consequently, any person who had an opposite-sex partner, though practiced same-

<PI\\ Q[ \\W [Ia \\PM !\\P KMV\\]Za »PWUW[M`]IT who engaged in sexual acts with same-sex partners, though from a [M` ZMTI\\QWV[ I[ \_MTT \_W]TL VW\\ PI^M QL I[ QV\\MZXMTTI\\ML I[ »JQ[M`]IT ¼ J]\\ ZI\\PM ,MV\\WV

6]VWSI\_ I QV PQ[ M[[Ia LM\\IQTQVO \\PM PWUW[M`]IT I[XMK\\ WN \*I[QT 0ITT\_IZL¼[ TW^M IVL LM[QZM NWZ ,WZQIV /Zia IT[W LQ[K][M[ \\PM UWUMV\\ \*I[QT ÅZ[\\ [MM[ Dorian. The article describes the relationship between desire and guilt.

<PMMT LWMT QKQMT a UMV\\QWV \*I[QWZMZWUI outsideof Dorian. Therefore, it is unclear whether he would have fallen into \\PMQ`[MT WZ PWUW[M`]IT [M`]IT

And in spite of considerable textual testimony that to the contrary: the "curious sensation of terror" that arrests the artist when he meets the show stopping face of a beautiful boy prophesies a LM[\\QMA W]QXW[ML \\W \\PM KWVKT][QWV \\PI\\ LMÅVM[ \\PM KWUQVO W]\\ [WZAT\_IZL¼[ [M`]IT I\\ZIK\\QWV \\PZMI\\MV[ \\W MVO]TN his identity rather than rendering it distinct; it threatens to force him not from the closet, but rather to the vanishing point (Nunokawa 312).

Hallward struggles with this element of identity crisis throughout the VW^MT 0Q[ [\\Z]OOTM Q[ ÅZ[\\ [MMV QV PQ[ ZMT]K\\IVKM \\W ITTW\_ ;QZ 0MVZa QV\\MZIK\\QWV with the object of his desire, Dorian. It is later exhibited in his desire to control Dorian, while wallowing in his confusion about his own motives and desire for the boy.

With perhaps the exception of Sybil Vane, Basil Hallward is the only character in The Picture of Dorian Gray who appears to have any reverence for the Victorian code of morality. It is not a question of knowing that decadence exists. He does. His appreciation and adherence to social order can be said \\W KWV\\ZQJ]\\M \\W PQ[ LW\_VNITT IVL LMI\\P I\\ ,WZQIV¼[ PIVL[ I\\ \\PM MVL WN \\PM novel. His desire for Dorian, which required him to step outside of normalcy, became a tortuous practice in denial. It can be argued that it was his resistance to the sublime, evil, and aesthetically pleasing was the catalyst of his decline, rather than the desire itself.









setting. This time Hedda is the opening character and she is loading her pistol instead of resting, physically demonstrating the power she keeps by symbolism to her guns. Judge Brack, below the window of the garden, is about to enter the house. This scene helps show the importance of power to Hedda, but also her reasons behind the way she acts. The loading of the

+ ; 4 M \_ Q [ ¼ + M T \ Q K 1 V Æ ] M V K M "  
The Voyage of the Dawn Treader as a  
Modern Immram

Morgan Caudill

Frequently associated with elements of Christianity and strong Biblical

OZMML WV ,MI\P\_I\MZ 1[TIVL° 7V QIMM XW[LQM[OIVL 4]Ka \_I  
 [\Z]O\_QPMIVQ\ a5 QOKOP W¼ [ [\]La° UQML?\_PQ\PMI  
 fantastic journey, these challenges are a part of reality for many indicating  
 \PI\PQ[ RáW]Z\_PQITM ÁK\QWV Q[ ÁTTML \_Q\ P UIVa \Z]\P[ IV MTMUMV\[\ WN  
 reality.

Two notable immrama, *The Voyage of Mael Duibh* (Curragh and Navigatio  
 Sancti Brendani Abbatis V\IQ V] U J\W[Z] QUNQ TOZM [ \Whe4M\_Q[¼  
 Voyage of the Dawn Treader 4M\_Q[ \_I[ XIZ\QK]TIZ NavigatioNT]MVKML Ja \PM  
 (also known as *The Voyage of St. Brendan*) scholars have noted these Celtic  
 QVÆ]MVKM[ QV 4M\_Q[¼ \_WZS 0N\QWZOTVZM #I\_aMZ JW\ P \_ZQ\M W  
 between Dawn Treader and the Irish immrama. Lawyer notes that  
 was Irish and “at home in Irish lore and literature” (33). From a young  
 age Lewis was exposed to Irish myth and folklore, often being told stories  
 Ja PQ[ VIVVa \_PMV PM \_I[ I KP4QTQ[¼, W\I\_ZQá \W\_ZM[\M[ \PI\  
 reveal that he “envisioned it as a sea voyage, what he called a “very green  
 and pearly story” (43). He writes that Lewis “drew a great deal on the  
 lesser-known odyssey, the medieval legend of St. Brendan and his voyage  
 \W \PM 48Z/W UVQ\ M° 1V NIK\ 4P\_MQ\_MQ[ QW\MM]L[P W\_ \PI\  
 a journey where various islands of the Odyssey and St. Brendan can  
 JMPZW\_V QV° ;\_IV SQ\W\MMQ]¼P\_MWZS QN ZMÆMK\Q^M W  
 the medieval immrama, emphasizing the sea-voyage.

For sixty years the hermit has lived on the island, also described as a rock, on small portions of food. Paul greets each man by name, demonstrating his prophetic spirit. After telling the men the story of how he came to the rock, he too foresees the remainder of their journey and gives his blessing, prophetic spirit that allows the protagonists of their respective tales to near the end of their journey.

The travelers among the Dawn Treader encounter a holy hermit very similar to the hermits of the Navigatio and Mael Duin. Like the other two, “[h]is silver beard came down to his bare feet in front and his silver hair hung down to his heels behind” (Lewis 221). Again, he relays information to them, telling Caspian that in order to break the enchantment of the sleeping lords one of your company behind” (Lewis 225). Like the hermit from Mael Duin, it appears this hermit (Ramandu) has committed an act of sin. However, it faults a star can commit” (Lewis 227). In each of these tales, the holy hermit serves as a prophet towards the end of the journey. His hair long, signifying his age and wisdom, and his holiness serve to cement the value of his prophecy indicating that the men are close to the end of both their physical journey as well as their spiritual journey and that God will continue to guide them.

An encounter with a sea-monster is another common motif found and ploughing through the waves in rapid pursuit to devour them” monster upon their arrival to an undersea country. The Dawn Treader also encounters its own sea-monster. An “appalling head [rears] itself out of the sea” that belongs to what they realize is a great sea serpent (Lewis 123). As succeeding. According to Lawyer, “in medieval bestiaries the whale mistaken for an island is usually equated with the devil, who lures the unwary from the safety of their ship, the church” (325). Here, only one monster is mistaken for an island. However, in all three tales the monsters present a large physical threat to the ships and the crew on them, threatening their safety and the continuance of their journeys.

While many of the islands encountered provide fantastic sights and sustenance for the travelers, the voyages of Brendan, Mael Duin, and the Dawn Treader are not without sorrow and despair. Describing an incident they also look into the sea, sailing north twice the usual forty days. They work upon a knifely volcanic outgroup. Brendan tries to his coracle. The noise and stench are terrible, even from a distance. They escape safely but at a neighboring island, also volcanic, one

Similarly, Mael Duin comes upon an island of 5 0 0 10.5 454.5037 392. come

Similarly, in *The Voyage of the Dawn Treader*:

[Lucy] realized that the great silvery expanse which she had been

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## Close Reading: Splintering of Identity in Viet Thanh Nguyen 's The Sympathizer

Rachel Sizemore

The Sympathizer is one of the most neatly ties up the loose ends of the novel while continuing the one of the novel in  
 this way; while the narrative is being wound down, the reader gets no break from  
 the tension that is rife through the novel. This is integral to the book, as the  
 narrator also gets no break from the tension and danger in fact, in the  
 conclusion he is faced with his greatest test, both physically and mentally.

Tortured within an inch of his life, the narrator is forced to not only ask  
 why this is happening to him, but also why this is happening to him. The  
 reaction, why is this being done to him? why has his brother-in-arms  
 Man seemingly abandoned him and condoned his torture and pain? \*ut the  
 second question is what the conclusion really digs into. Why is this  
 happening to him? What has he done to deserve this? He was a sympathizer  
 who helped the communists, but he killed their people, it was to help the  
 cause, but can he really be considered a communist? What is the point of his role  
 that he played if not to escape his



torture, and so on and so forth? As someone has been dancing on the head of a pin throughout the narrative, the idea of identity is already one that is fragile at best for the narrator, and his extreme deprivation of sleep, as well as the other tortures he experiences, forces him to reevaluate every aspect of himself. There are many ways Nguyen portrays this splintering of mentality and the failing idea of identity through many changes that is [MMV QV VR \Z I \W Z L] ZQVO \PM[M NQVIT KPIX\MZ[ [ ]KP I[ [ ]LLMV KP I VOM QV point of view between interrogation chapters and the dual nature of the narrator that emerges once the man is released from the torture.

Throughout a large portion of the novel the narrator is directly addressing a third party “dear Commandant (1), in what appears to be a confession. This is revealed to be the case in the conclusion of the novel through the monologues of the narrator.

twenty-

Z]X\Ta \W ZP QZZ IX\MZ[WV ILLZM[[QVO \PM VIZ

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no one



Classism is related to other forms of discrimination such as racism and sexism. These relations might be due in part to system justifying beliefs, which function to maintain the status quo, help people make sense of the world, and allow individuals to feel

KWVÅLMV\ QV MVOIOQVO TWVO \MZU OWIT[

In the story, among the characters who practice downward classism are Mr. Norrell and Henry Lascelles. Both consider themselves gentlemen, and both treat people unfairly because of the social statuses. Stephen Black, in the other hand, is experiencing internalized classism, as well as John Segundus.

We can see that Mr. Segundus is experiencing internalized classism. It is said in the novel that, "Mr. Segundus did not lack curiosity about Mr.

6WZZMTT° +TIZSM 1V 5Z ;MO]VL][¼[ UQVL Q\ [IQL 1) OMV\TMUIV QV 5Z  
 6WZZMTT¼[ XW[Q\QWV \_Q\P I ÅVM PW][M IVL I TIZOM M[\I\M \_QTT IT\_Ia[ JM WN  
 interest to his neighbors and, unless those neighbors are very stupid, they  
 \_QTT IT\_Ia[ KWV\ZQ^M \W SVW\_ I TQ\TM WN \_PI\ PM LWM[° +TIZSM ;MO]VL][  
 Q[ W^MZ\_PMTUML L]M \W VW\ JMQVO QV 5Z 6WZZMTT¼[ VMQOPJWZPWWL \_PQKP Q[ I  
 ÅVM WVM ?M SVW\_ \PI\ Q\ Q[ I ÅVM VMQOPJWZPWWL JMKI][M 5Z 6WZZMTT¼[ ÅVM  
 •A3 ÅT5@ C ÅP M qU•Ô0TttT½

In addition to Norrell being a discriminator, Lascelles, too, discriminates against Childermass. Knowing that Lascelles has a message for him and Norrell, Childermass says:

» 1 I[S aW] NWZ \PM TI[\ \QUM 5Z 4I[KMTTM[ ¼ [IQL +PQTLMZUI[[ »?QTT  
aW] OQ^P I U Q [ UQVM'¼ »0W\_ LIZM aW] ILLZM[[ I OMV\TMUIV QV  
[]KP I NI[PQWV'¼ )][SML 4I[KMTTM[

WN PMZ \_MIT\P <PQ[ \_I[ QVLQKI\ML Ja ,ZI\_TQOP\ \_PMV PM ÅZ[\ KIUM \W [MM  
5Z 6WZZMTT \W \MTT PQU IJW]\ 5Q[[ ?QV\MZ\W\_VM¼[ LMI\P"

<PQ[ [PW\_[ PW\_ KIZMTM[[ PM Q[ IJW]\ 4ILa 8WTM¼[ TQNM I \_WUIV <PM WVTa  
thing he cares about is his relationship with Sir Walter, the man who works  
in the government and can help him become the successful magician of  
-VOTIVL +WVNM[[QVO NWZ JMQVO KIZMTM[[ \_PMV Q\ KWUM[ \W 4ILa 8WTM¼[ TQNM  
makes him a misogynistic person.

Fai Alsayegh

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