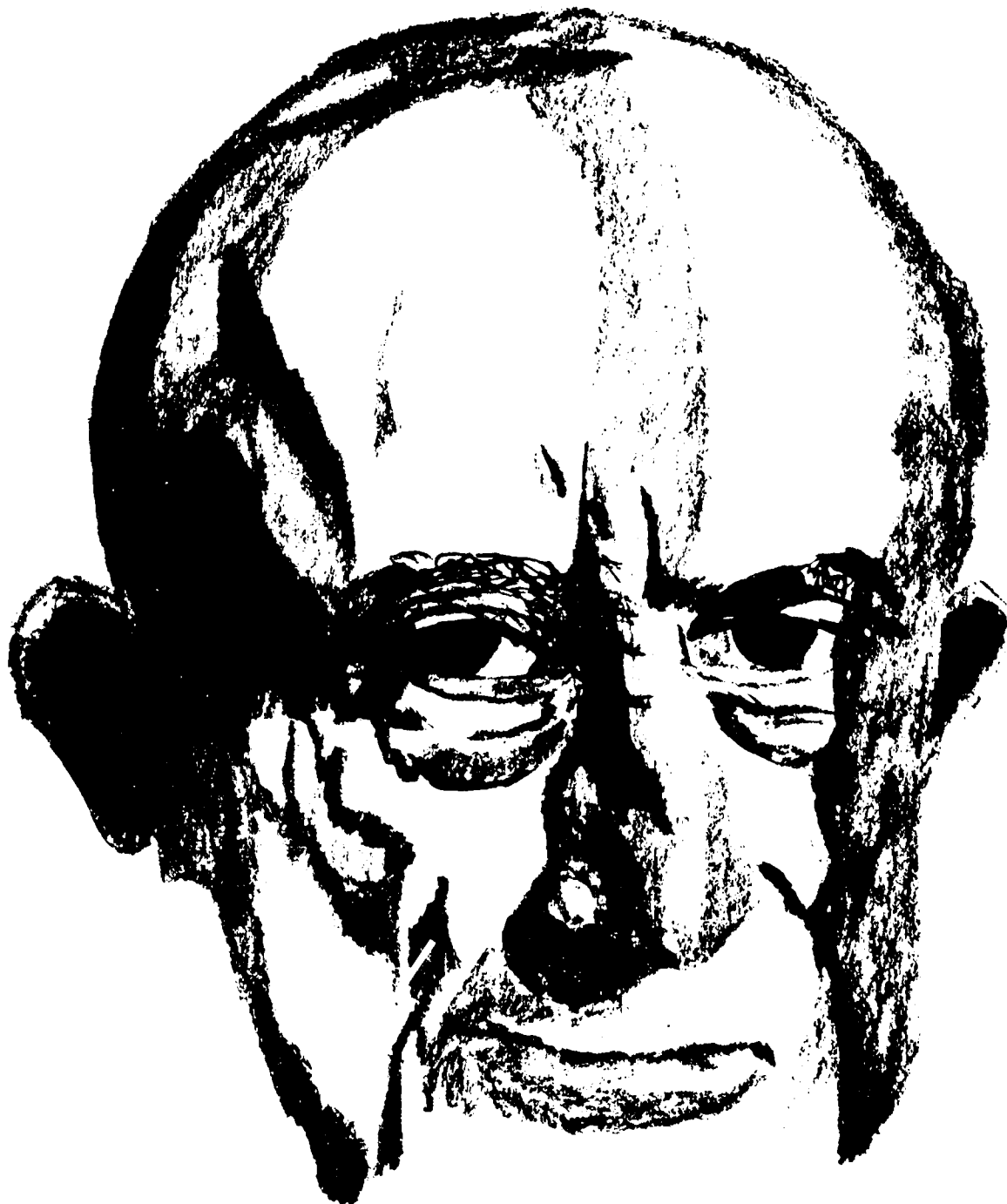


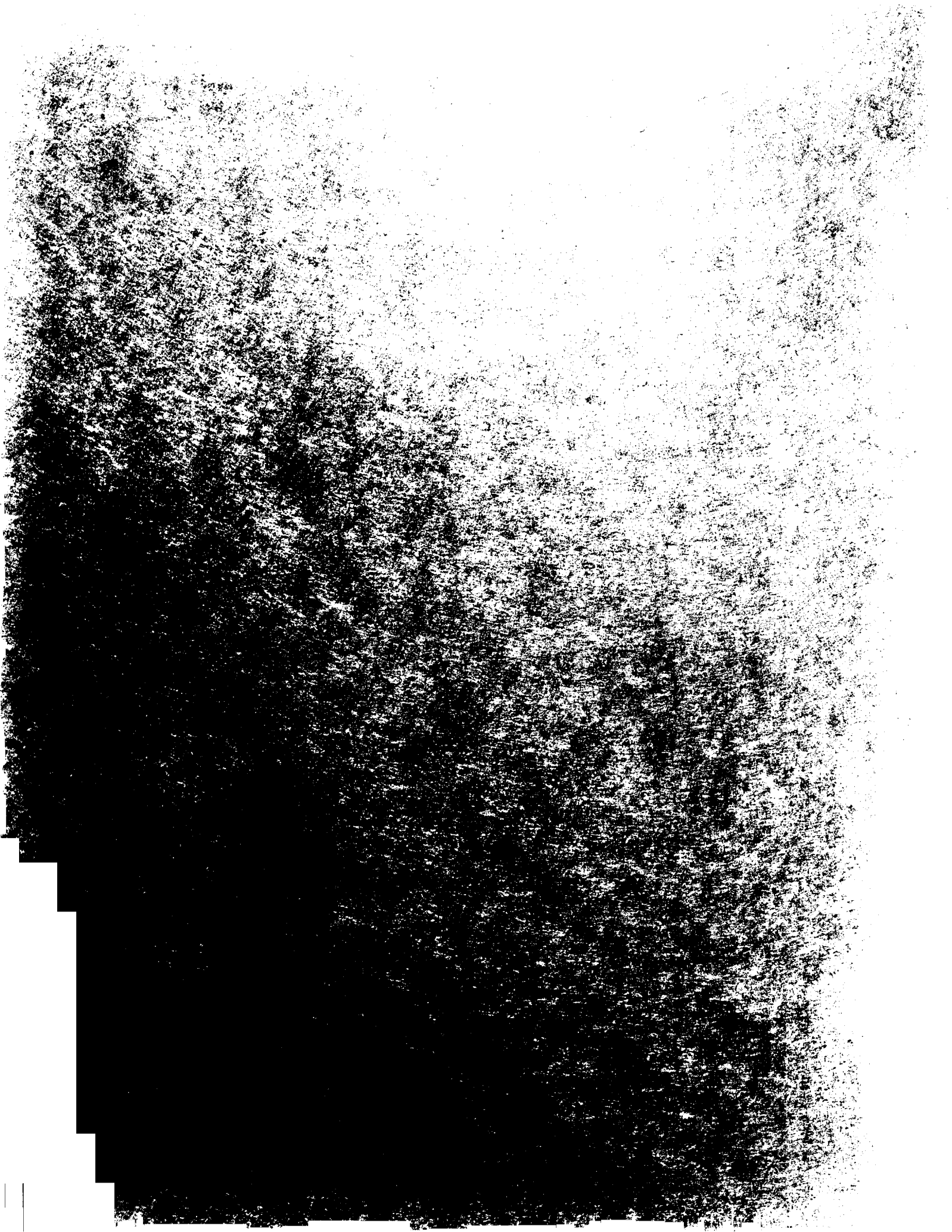


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Recently, a member of the staff of this journal related to us something called the Finite Universal Library theory. This quasi-mathematical formula, as nearly as we can remember, runs approximately along these lines: within a finite given space (such as the space of this journal), there is a finite number of possible combinations of letters and other characters: once these possibilities are exhausted, there remains nothing for writers but repetition, rehash, and restatement of previous combinations: original thought is therefore, past this point, impossible. In light of this gloomy prediction, it may seem audacious for a fledgling publication like the *Journal of Arts and Sciences* to imagine that it can offer anything new to the colossal body of scholarly writing already in existence. It may even seem selfish for us to squander on ourselves possible combinations of letters and characters that ought to be reserved for more august publications (out of respect for their age, if for no other reason). At the risk of impertinence and wastefulness, we have nonetheless decided to publish this, our third number.

As absurd as the Finite Universal Library theory is, it does reflect a jaundiced conviction among many scholars that contemporary human thought is inevitably prejudiced, hence limited, hence futile. Just like the Russian cosmonauts who circled the earth and did not see God, these skeptics have narrowly calculated the limits on knowledge and conclude that freedom of thought is impossible. But God is more than a personage sitting on a cloud, and truth is more than combinations of letters and characters. If you are looking in this issue for anything “new” (according to the superficial definition of the word), you may be disappointed. In this issue of the *Journal* you will, we are certain, find much that is informative and thought-provoking. As scholars of the liberal arts, our writers and editors take pride in a tradition of learning that puts the enduring before the merely novel, and in this way offers to each generation infinite possibilities for understanding and inspiration. We hope that our student readers and contributors, for whom this magazine is largely intended, will take heart from our efforts. We are reminded of a story about an old man who told his granddaughter a joke that had her in tears of laughter. Later, the grandmother said, “That was an old joke, Clem,” to which he replied, “That’s all right, Eula. It was a young audience.”

— The Editors

# Masks And the Zurich Dada

by Julie Plax, PhD.  
(Introduction by Tyler Stallings)

**EDITOR'S NOTE**—During the years after World War I, exiles from the shattered nations of Europe gathered in Zurich, Switzerland, founding a movement which was to tear down the traditions and preconceptions of western art and literature. Among these exiles were the German writers Hugo Ball and Richard Huelsenbeck, the Rumanian painter and sculptor, Marcel Janco, the Alsatian painter, Jean Arp, and the German painter, Hans Richter. In 1916 Ball founded the Cabaret Voltaire. It served as a gathering spot for these exiled artists and provided a literal stage upon which to criticize the current state of mind that the Dadaists were attempting to change. The Dadaists felt that reason and logic were the means by which the war was propagated. All that could save humanity was to live according to emotions, intuitions, irrationality; a state of anarchy.

Describing the performances at the Cabaret Voltaire, Marcel Janco said, "All our sketches were of a spontaneous nature, full of fantasy, freshness and imagination." Thus there were few costumes. But, costumes and masks are among the attractions advertised on the program for the first Dada Evening in 1916. Even if few in number, costumes and masks were an important feature of the Dadaists performances. Puppets figured prominently in these performances as well. Not so much through their actual presence on the stage, as through the Zurich Dadaists' fascination with them. The unseen puppets visibly affected the early Dadaist spectacles presented at the Cabaret Voltaire.

References to masks, puppets and unusual costumes in the writings of the Zurich Dadaists are very revealing. They provide a fruitful point of access for understanding the Concerns of Zurich Dada. Taken as a whole, these references suggest a rudimentary Dada masquerade theory. This theory however, is neither isolated, nor original. It appears in various forms in contemporary art, theater and dance movements. The Dadaist's interest in masks and puppets is an anti-modern reaction revealing a discontent with the existing cultural forms produced by modern experience. The Zurich Dadaists use of masks and interest in puppets is merely one manifestation of the twentieth century's revival of the Romantic ideal of transcendence.

What did the Dadaists say about their masks and the way they were used? Arp in retrospect describes the masks Marcel Janco made. "I haven't forgotten the masks you used to make for our Dada demonstrations. They were terrifying, most of them daubed with bloody red. Out of cardboard, paper, horse hair, wire and cloth, you made your languorous fetuses, your lesbian sardines, your ecstatic mice."



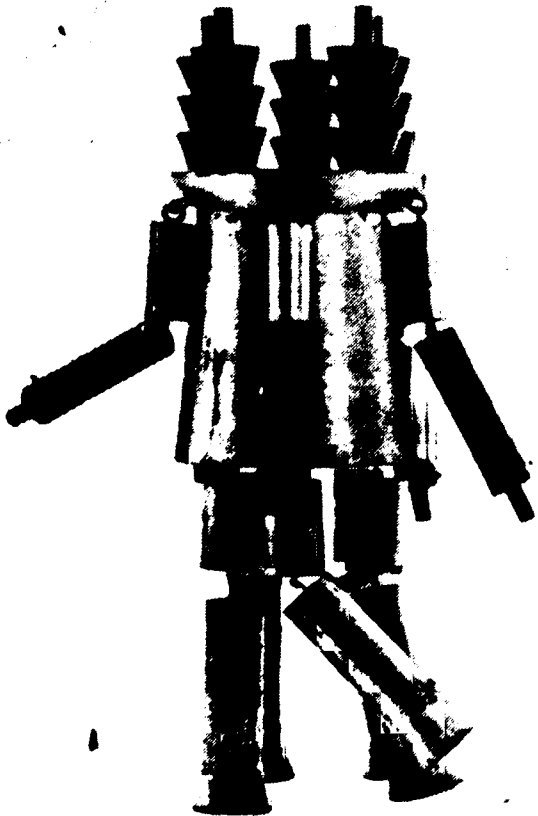
Mask by Marcel Janco

The effect these masks had on the Dada actor is most tellingly revealed in a rather lengthy passage from Hugo Ball's diary. "Janco has made a number of masks for the new soiree and they are more than just clever. We were all there when Janco arrived with his masks, and everyone immediately put one on. Then something strange happened. Not only did the mask immediately call for costume, it also demanded a quite definite, passionate gesture bordering on madness. The motive powers of these masks were irresistibly conveyed to us. The masks simply demanded that their wearers start to move in a tragic-absurd dance. Then we looked more closely at the masks; they were made of cardboard and were painted and glued. Their varied individuality inspired us to invent dances and for each of them I composed a short piece of music—on the spot. The only

thing suitable for one mask were clumsy fumbling steps and some snatches and wide swings of arms, accompanied by nervous shrill music . . . . What fascinates us all about the masks is that they represent not human characters and passions, but characters and passions that are larger than life."

Janco's masks certainly were not enduring monuments to fine craftsmanship and beauty. On the contrary, they negated these traditional values associated with art. They were violent and ugly; they were made with flimsy common materials and their construction was at best, haphazard. Their perishability underscored the accidental nature of the process which brought them into being. Indeed, the creative process by which the masks were made, and the creative process these masks provoked in the performer were valued above the actual product. Wearing these masks wrought a magical transformation in the performer. He became what the mask demanded of him. The Dadaist performer did not wear these masks as a disguise, he wore them as a means of revelation. They were vehicles through which the wearer could shed his own identity and become one with those "characters and passions which are larger than life."

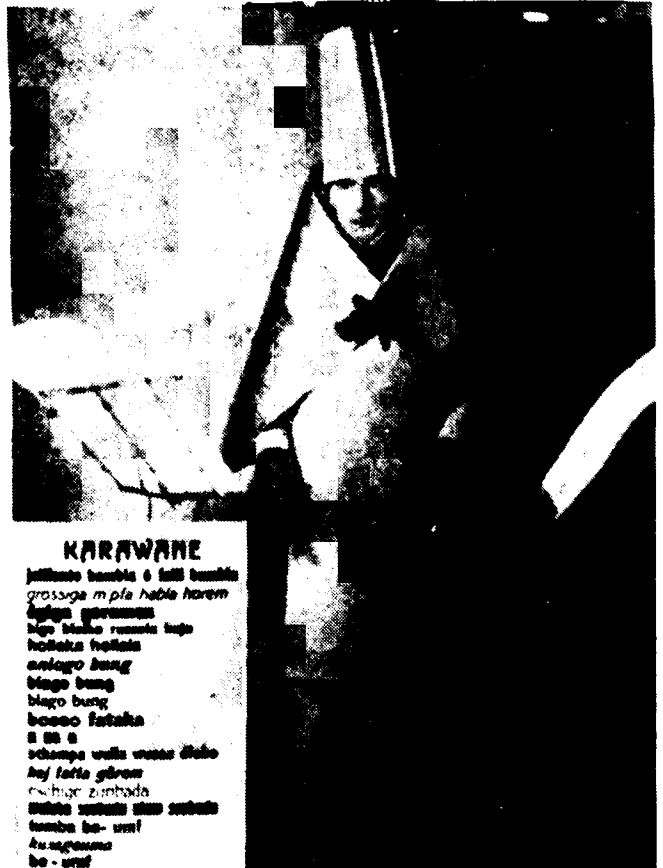
It is Sophie Taeuber-Arp who is best known among the Zurich Dadaists for her work with puppets. She was involved with the Zurich Puppet theater: It was for this organization, and not for the Cabaret Voltaire that she made the puppets we are familiar with today. Photographs of the puppets made for the 1918 marionette performance of Carlo Gozzi's play, *King Stag*, explain why they are so often referred to as Dada puppets. They merely suggest, rather than represent human beings and their characters.



Marionette by Sophie Taeuber for stage production of Gozzi's "King Stag" at the Zurich Puppet Theater, 1918

Although it is difficult to determine precisely what role Sophie Taeuber-Arp's puppets played in the actual performances at the Cabaret Voltaire, it is certain that they were implicated in the Zurich Dada movement. Among the Dadaists, the German painter Hans Richter fondly recalled

her puppets. "The puppets Arp and Taeuber made were the first abstract puppets ever used at puppet shows. They moved with a purity of grace not of this earth." The unearthly grace attributed to these puppets is reminiscent of the larger than life quality Ball saw in Janco's masks. Although Janco's masks, and the movements they inspired could hardly be characterized as graceful. The real importance of puppets for the Dadaists and their performances is found in the prevalent contemporary notion of puppets as autonomous actors. This idea is at the heart of the Dadaists interest in puppets, masks and unusual costumes and is part of a larger complex of concerns shared by other modern movements.



#### KARAWANE

jallinto bambu e lall bambu  
 grossa m pla habie harem  
 lallat gawawaw  
 ligo blako rumun ligo  
 hollata hollin  
 awlago bung  
 blago bung  
 blago bung  
 beano fatata  
 e ee e  
 schampa wala wawa diko  
 ay lalla giron  
 es hige zorbada  
 wata wata dno wata  
 tamba be- urf  
 Au gawawaw  
 be - urf

Hugo Ball reciting the sound poem KARAWANE

The unusual costumes worn by the Dadaists are linked to this interest in puppets, for the costume's ultimate function was to turn the actor into a human marionette. There is an account in Ball's diary that illustrates this point well. The passage concerns the reading of his sound poem *Karawane*, or *Caravan*. The costume immobilized all movement, except for a winglike flapping of his mantle. Ball was carried on the stage, and as he recited, a strange phenomenon occurred. "I noticed that my voice had no choice but to take on the ancient cadence of priestly lamentation, that style of liturgical singing that wails in all the Catholic churches of East and West. I do not know what gave me the idea of this music, but I began to chant my vowel sequences in a church style, and I tried not only to look serious, but to force myself to be serious. For a moment it seemed as if there were a pale and bewildered face in my cubist mask, that half-frightened, half curious face of a ten year old boy. Trembling and hanging avidly on to the Priest's words in the requiems and in high masses in his home parish. The lights went out as I had ordered, and bathed in sweat I was carried down off the stage like a magical bishop."

One can draw a number of interesting parallels between Ball's recitation, Janco's masks, and Taeuber-Arp's puppets. Ball's costume bears a remarkable resemblance to

Sophie's puppet for King Stag. Ball's description of the transformation which occurred while wearing his costume of super-mask, is similar to the metamorphosis induced by Janco's masks. When Ball recited, the stiff serious posture demanded by the costume and the rythmical cadence of his own voice turned him into that magical bishop. Ball had his own creation revealed to him. By surrendering his own individual identity he conjured up and became one with another form of existence. A larger and truer form of existence. By wearing costumes and masks, the Dada actor became like a marionette. A complete expression of a higher power. The characters are not individuals, but depersonalized, abstract images, which give objective form to those intangible "universals."

The Zurich Dadaists accounts of masks, mask-like costumes and puppets point to a common underlying desire. A desire to create another mode of existence by transcending the dominant view of reality. Hans Richter sums up this attitude nicely. "The impossible becomes reality, and reality as we know is only one of the possible forms in the universe." The Dada performer must not imitate; he must become an artistic magician who creates, or conjures up these other potential forms. The masks and costumes provide a vehicle for this quest. They dehumanize the actor and destroy his ego. But on the other side of the deconstruction of the self, another form of existence will be created, in which a truer version of self and reality appears. As Ball stated, "We have to loose ourselves if we want to find ourselves."

In some ways, this line of thought is merely an extension of Max Reinhardt's Neo-Romantic theater. Reinhardt, a German theater theorist, critic, actor and director, stressed the primacy of the theater as a complete, self contained art form. Literature, acting, music, stage scenery and dance were hand maidens to Drama. Dramatic form, pure and universal, would spring into being when all these elements worked together in a harmonious whole. Ball was enrolled in Reinhardt's school of dramatic arts in 1910, and he was associated with another experimental group, the Munich artist's theater until 1913.

Exponents of this Revolution in the theater did not want to imitate common everyday reality; they wanted to overthrow it. They wanted to create an alternative reality, a purely theatrical reality. The viewer, participating in this pure and universal theatrical experience would be touched to the very marrow of his bones. Hence the theater contained the means for moral and spiritual guidance. It could provide an example for the future, and would foster social change.

Reinhardt's search for new forms of representation that did not imitate, but created, are echoed throughout Ball's writings. "The form of the present-day theater is impressionistic. What happens on the stage appeals to the individual and his intellect. The subconscious is not touched at all. The new theater will use masks and stilts again. It will recall archtypes and use megaphones. The sun and the moon will run across the stage and proclaim their sublime wisdom."

Reinhardt called for an abstract actor. He demanded as did Ball, that the actor cede his individuality to a larger ideal. Both fostered a return to the stylized actors of Ancient Greek and Chinese theater. These archaic and exotic forms—using masks—were more pure, more satisfying and more real. Ball stated, "The Chinese theater is different from the European; it can still hold its own in blood lust. The drama of Tao-se leads us to a world of magic; this often takes on a marionette like character and keeps on interrupting the unity of consciousness as dreams do." The masked actor destroys his identity, his normal consciousness, and becomes one with what Reinhardt calls "a total movement of form in time and space." He becomes abstract, he becomes a puppet.

The larger contours which encircle Ball's desire for the actor to become like a marionette become even clearer in light of the works of Gordon Craig. Craig was a British drama theorist and publisher of the *Mask*: a periodical which found a receptive audience in Germany. The July 1911 issue opens with this bold statement: "To some the theater must be destroyed. Actors and actresses must die of the plague. They poison the air, they make art impossible." In general the articles in the *Mask* cry the already familiar plea for the return of the masked actor and a highly stylized mode of acting which would "appeal by suggestion and symbol to the imagination existent in the spectator rather than the realistic presentation of fact." This is essentially the same as Ball's vision of a theater in which "the backgrounds, colors, words and sounds have only to be taken from the subconscious and animated to engulf everyday routines along with its misery."

Ball's ideal of the marionette-like actor is explicitly articulated in Craig's "The Actor and the Surer Marionette." This essay, which appeared in the 1908 *Mask* urges the actor to become one with a larger impersonal theatrical existence. "The Actor who is a Super Marionette," Craig wrote, "will not compete with life, but will rather go beyond it. Its ideal will not be the flesh and blood, but rather the body in a trance—it will aim to clothe itself with a death-like beauty while exhaling a living beauty." Ball's description of the effects Janco's masks had, and his poetry reading evoke Craig's ideal of the actor as a "body in a trance."

The fascination with masks, puppets and automaton was widespread: it manifested itself in various forms in various movements. Yet despite this variety, the interest in masks and puppets is always bound up with a desire for transcendence and union. One should view this almost obsessive interest in masks, puppets, and automaton as symptomatic of a larger revival of Romantic ideals.

The quest for new forms of representation, the desire to destroy the individual and the need to create and succumb to an independent, higher order is manifest in the Dadaists interest in masks and puppets. These concerns are part of a romantic revival stemming from a pervasive anti-modern reaction and profound cultural disease.

Modern life had become pale and hackneyed, narrow and mean. The larger religious, moral and social frameworks which gave meaning and order to life had somehow, somewhere fallen by the way side. There was no longer room for spiritual or collective yearnings in a culture whose forms were increasingly defined by economic considerations: meaning and value was determined by monetary gain, and the order of the day was the alienating disorder of rationalized, ruthless competition. Artists sought to create a supra-aesthetic realm—or reality—which would restore meaning and integrity to one's impoverished existence. They could not imitate life, they had to create a new one. Within these transcendental aesthetic entities, artists could both find, and give form to universal standards which would lead to human perfection and offer guidance for the future. The Dadaists turned to chance as path toward the more perfect human. The Dadaists' use of masks and their fascination with puppets is grounded in the Romantic desire to transcend the individual in the service of a higher creation.

# The PCF and The Union of the Left, 1972-1978

by Elizabeth Owens

When a freshly reorganized Socialist Party (PS) and a growing Communist Party (PCF) signed the "Programme Commun" on June 27, 1972, it seemed that the Left in France might become a unified force, with the goal of winning a national election in the near future. [ 1 ] As the March 1978 elections approached, victory was virtually assured. However, when the vote was in, the Left had lost, due to serious internal division. The PCF proceeded to blame the Socialists for the loss, yet, who was to blame? The PCF was just as involved in the breakdown of the Union of the Gauche as the PS. The PCF participation in the Union of the Left typifies the functioning of the PCF in general; at the beginning, the end, and after the breakdown of the Union.

In 1972, France was economically strong, and this was the basis for the Common Program. [ 2 ] By entering into the coalition, the Communists hoped to gain respectability. Based on the fact that the Socialist Party would appeal to the less radical voter, the PCF took a risk: the PS would see substantial gains in membership, yet the PCF "opted in favor of participation in the struggle for deep political change, for the advent to power of the Left parties together with the Communists." [ 3 ] By building up a positive public image through alliance with the more moderate left, the Communists could build their membership and increase their electoral power. They were aware of the threat posed by the Socialists increasing strength, but the PCF wanted to enter politics fully. The PCF needed the PS as a party "dependent on the PCF: by forcing it to abandon its old Centre allies for a program of structural reform. It would then rely on the PCF to get its candidate home on the second ballot." [ 4 ]

The Communists found out within the next two years that they had risked too much. The PS was way ahead in the polls

in 1974, with 35 percent, while the Communists dragged far behind with a mere 18 percent. [ 5 ] This prompted a spout of severe criticism at the Socialists. Already, the PCF tool of the Common Program was not keeping the PS subordinate to the PCF's control. When the 1976 departmental elections arrived, the Left garnered 56.4% of the vote, 26.5% to the PS, 22.8% to the PCF. [ 6 ] The Communists had slipped deeper into second place following the municipal elections of 1977, and with the national elections of 1978 just over the horizon, a strong call was made to begin a revision of the Common Program. It would be the format which the left government would follow for the first five years in office, and because the Union of the Left was already so favored to win, a clear plan was needed.

During the summer of 1977, the PCF, the PS, and the Left Radicals, a tiny third member of the Common Program, met in committees to discuss revisions. Profound differences arose immediately. One main issue of dissent was the nationalization of industry. The 1972 Common Program called for a nationalization of: private banks, credit and insurance companies, and enterprises belonging to nine major monopoly associations in aircraft, nuclear and electronics, chemicals, nonferrous metallurgy and others. The Communists listed 729 companies for nationalization, but the Socialists had only 277. [ 7 ] Other areas of disagreement included: minimum wages, esp. related to inflation, age for pension eligibility, and defense. [ 8 ] RPR leader Jacques Chirac noted, "Socialists and Communists disagree on the main points [of the Left's foreign policy] and thus mention foreign policy very rarely. Out of the 185 pages of the Common Program, hardly 15 deal with it, including some which are clearly ambiguous." [ 9 ] The revision meeting

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[ 1 ] "Viewing the Disarray in the French Left," *The Current Digest of the Soviet Press*, 2 Nov. 1977, p. 15.

[ 2 ] "The French Elections," *Yale Review*, No. 68 (Fall 1978)

[ 3 ] Claude Poperen, "Fight for Popular Unity and Lessons of the French Elections," *World Marxist Review*, June 1973, p. 103.

[ 4 ] R.W. Johnson and D.B. Goldey, "Mixed Blessings on the French Left," *New Statesman*, 10 Mar. 1978, p. 307.

[ 5 ] Norman Jacobs, "Gauging the French Communists," *The New Leader*, 2 Jan. 1978, p. 8.

[ 6 ] Neill Nugent and David Lowe, *The Left in France*, 1982.

[ 7 ] "Viewing the Disarray in the French Left," *The Current Digest of the Soviet Press*, 2 Nov. 1977, p. 15.

[ 8 ] *Ibid.*

[ 9 ] Jacques Chirac, "France: Illusions, Temptations, Ambitions," *Foreign Affairs*, No. 56 (April 1978), p. 489.

was ended on September 23 when it was apparent no agreement would be reached. The Left Radicals then withdrew from the Common Program, preventing a conference of the three party heads. The PCF then appealed to the Socialists for a meeting, but as Pravda reported, "again no agreement was reached, owing to the position taken by the Socialist Party leadership." [10]

The position of the Socialists was to "accuse the Communists of increasing their demands and of trying to modify the essence of the 1972 Common Program in order to corner the Socialists into a refusal." [11] Logically, the Communists would be sacrificing voter support by doing this, but, as the PCF would never tolerate a secondary position in a government with the Socialists, it fits their goals. This strategy meant "an election campaign fought as viciously between Socialists and Communists as between Left and Right." [12] Unwilling to accept the risk of a less-than-half input should the Left win, the Communists gave up a chance which they might not see again, and reverted to their old patterns. The PCF attacked the PS, claiming it was turning to the right and deserting the Common Program. G. Marchais, PCF General Secretary, claimed, "renewal of the joint government program was not reached because the Socialist Party and the Movement of the Left Radicals refused to regard the main direction of the talks...limitation of the rule of big capital...and the implementation of democratic reforms that would ensure a substantial improvement in the position of the working people." [13]

This therefore turned the moderate voter to the Center or Right, and the radical socialist to the PCF. In the end, it was the voter who decided the fate of the Union of the Left.

Always wary of the influence of Moscow over the PCF, the public was an easy target for the heavy anti-communist attacks of the Right. The PCF Party organization, "democratic-socialism: enables the top leadership to determine policy and have the PCF act as a monolith, irrespective of the desires of the rank and file." [14] This would cause inner discord in the months after the election. The Right consolidated their efforts, working together, and succeeding in tearing down the Common Program. The Communists saved appearances by publishing a list of 260 Left candidates in "Humanite", after the first ballot, who "might (i.e. deserved to) win—a standing invitation to PCF militants to campaign with discrimination." [15] It was too late to repair the extensive damage to the Left, however, and the Right dominated.

The PCF was surprisingly shaken by the elections of March 12 and 19. The defensive lines of the Communist Party were blitzed from within. The younger, newer members, (3 4 had joined since 1968, 1 2 since 1972) were distressed by the leadership's flip-flops on policy, and by the attacks on the Socialists, and the party failed to respond to the unrest. [16] If the dissension could have been published "in L'Humanite and other party organs, the growing dissatisfaction would have probably been assuaged and a crisis avoided." [17] Opinions appeared in *Le Monde*, and were rebutted by *L'Humanite* during the month of May 1978. During June, at the Central Committee meeting, a Politburo member, Claude Poperent, "held out a conciliatory hand to most of the dissidents. 'We should respond to their questions and be receptive to their valid criticisms.'" [18] However, going on the past record of the PCF, the reality of a constructive self-criticism seems remote. The PCF fear "that it must change its appeals or face an inevitable 'historic decline'" must be revived by this internal strife. [19]

In the Union of the Left, the Communists found that unwillingness to change has a price. William Adams wrote, "The rhetoric of unity and the painfully slow elaboration of a single strategy of change, valid for the left as a whole, are still far from bridging the ideological chasm which has always separated French Communists and Socialists.... The real failure of the left was a failure of political will and imagination in the face of unexpected difficulties. And in the absence of a profound challenge from the base, the unexpected has been met by a retreat to old identities and known, established ways." [20] Although the Communists did get into the early Mitterand government, apparently no drastic changes have been made in the PCF. The goal of the Left government was reached, but the PCF remains in the subservient position it despises. The PCF desires a victory for the Left—but only on its own terms.

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[10]"Viewing the Disarray in the French Left," *The Current Digest of the Soviet Press*, 2 Nov. 1977, p. 15.

[11]"The French Left: Background to Election," *Monthly Review*, Feb. 1978, p. 18.

[12]"Thanks to the Left," *The Economist*, 14 Jan. 1978, p. 11.

[13]"Viewing the Disarray in the French Left," *The Current Digest of the Soviet Press*, 2 Nov. 1977, p. 15.

[14]Norman Jacobs, "Gauging the French Communists," *The New Leader*, 2 Jan. 1978, p. 8.

[15]R. W. Johnson and D. B. Goldey, "The End of the Affair," *New Statesman*, 24 Mar. 1978, p. 388.

[16]Norman Jacobs, "France's Communists in Turmoil," *The New Leader*, 17 July 1978, p. 4.

[17]*Ibid.*

[18]*Ibid.* p. 5.

[19]Ronald Tiersky, "Ambivalence Yet Again Unresolved: The French Left, 1972-1978," In *The European Left: Italy, France, and Spain*, Ed. William E. Griffith, Lexington, Mass.: D.C. Heath and Company, 1979, p. 65.

[20]William Adams, "L'Union de la Gauche: Looking Back on the French Elections," *Yale Review*, No. 68 (Fall, 1978), pp. 8-10.

# Athene in the Iliad: They Kill Us for their Sport

by Leslie Haynes

In the *Iliad*, Athene represents power, specifically, the power behind the weapons of war and the power of persuasion. At the request of Hera in Book I, Athene descends from heaven, "her terrible eyes shining," in order to convince Achilles to "check the spleen within and keep down his anger" (I. 192). Through bribery ("someday three times over such shining gifts will be given you") and cajolery ("Hera sent me / who loves both of you equally in her heart and cares for you") Athene accomplishes her appointed task (I. 211, 213). Athene is often seen persuading mortals to do things which they might well be described as doing on their own. Symbolically, the conversation between Athene and Achilles can be thought of as an internal debate and therefore Athene represents the self-control of Achilles. Achilles is not forced to obey the will of Athene, but rather he is appealed to and so his human dignity is preserved. Achilles is fated to fulfill his preordained destiny, but there is room to work within the limits of such confines. Ultimately, the decision to obey is up to Achilles.

In a similar incident, Athene appears before Odysseus. Agamemnon's foolish and illogical plan to test the loyalty of his army has failed and Athene's intervention is again requested by Hera. Her instructions are "to speak to every man words and draw him backward / nor let them drag down to the salt sea their oarswept vessels" (II. 164). Athene approaches Odysseus and speaks to every man through him. He is the logical choice, for, "disappointment [has] touched his heart and his spirit" (II.171). He will respond to Athene's plea. In addition, Odysseus has exercised the coolness of mind and speed of thought which is desperately needed at this time to rally the fleeing Achaian army. Odysseus immediately recognizes the voice of the goddess which in this scene equals that of wisdom. Once more, Athene works through the natural capabilities of men and encourages them to win eminent glory of the fields of battle.

In the case of Diomedes, Athene pushes him beyond his human potential. She is directly associated with his 'battle madness' and it is her spirit that possesses him. Athene not only offers advice to Diomedes, but also grants [him] the

strength of his father untremulous," while "tak[ing] away the mist from his eyes . . . so that he may well recognize the god and the mortal" (V. 125, 126, 127). Here, strength and wisdom, two concepts traditionally associated with Athene, are granted to a mortal, Diomedes, who uses these gifts to wound Aphrodite, "a helpless god without warcraft," with his "pitiless bronze" (V. 331, 330). This scene foreshadows and mirrors Athene's own wounding of Aphrodite in Book twenty-one. Diomedes, like Athene, does not hold women or traditional feminine virtues in high regard. Diomedes' symbolic wounding of Aphrodite demonstrates his victory over lust. In this way he provides a striking contrast to Paris who is embraced and fed by lust.

If, indeed, Diomedes represents the 'pure fighter' stripped of all vulnerability, he then can be further linked to Athene. Prior to the battle scene where Diomedes wounds both Ares and Aphrodite, Athene 'unsexes' herself. She removes all outward trappings of femininity, "the elaborate / dress which she herself had wrought with her hands' patience," and assumes the "war tunic of Zeus" (V. 735, 736). She becomes the antithesis of Aphrodite, and later her wounding of the lady of Kypros serves as an allegorical manifestation of Athene's rejection of femininity. Fully armed, Athene is like the head of the Gorgon, "a thing of fear and horror" (V. 743). Only once, when protecting Menelaos from Pandaros's arrow, are Athene's actions described in a maternal way. Athene brushes the arrow away from Menelaos's skin, "as when a mother / brushes a fly away from her child who is lying in sweet sleep (IV. 130, 131). This wonderfully touching domestic scene is utterly out of place on the field of war, but Athene's action does show she "stands by her people" (V. 909).

Associated with success, primarily Greek success, Athene is notably absent when the Achaians are losing. This absence is forced—imposed by Zeus himself in order to insure that glory be granted to Hektor. Yet, when allowed to interfere with mortal affairs, Athene does not merely confine herself to aiding the Greeks but also works to deceive the Trojans. Her tactics are not fair in her dealings with Hektor and Pandaros. She persuades him to break the



truce. Soon after, she guides Diomedes' weapon which strikes Pandaros in the face, killing him. Weapons guided by Athene's hand rarely miss their mark. The delusion of Pandaros and his subsequent death foreshadows that of Hektor in book twenty-one, and the differences in their characters and magnanimity heightens the pathos. Athene deludes Hektor by appearing as his brother. She thus appeals to the hope that has managed to survive deep within the soul of Hektor. His strength is his undoing. It seems somewhat unsporting of Athene to return the spear to Achilles during his battle with Priam's greatest son. It must be remembered here that Achilles is the natural winner, and because of this Athene sides with him. It is his fervour and intensity which suggests her divine presence and not the inverse. Athene does not win the "good sportmanship" award, but she does win. Her persuasive techniques, physical strength, and wisdom make her the ultimate symbol of skill in battle.

Athene's superiority is further shown in the battles she and Ares fight. Ares is described as "furious" and "blood-dripping" and portrays war in its aspects of turmoil and disgrace (XXI, 305, 30i). Pallas Athene's calm fury is diametrically opposed. She is all mind, representing intelligence and strategy against the mindless fury of Ares. Even when Ares complains, Athene gets the better of him for Zeus makes no secret of his feelings for Ares. Ares is, "the most hateful of all the gods who hold Olympus," in his eyes (V, 890). Yet, Zeus "smiles" at Athene just after he has sternly reprimanded all the gods, urging her alone not to lose heart for his "meaning towards her is kindly" (VIII, 37, 40). Zeus loves Athene as warmly as he hates Ares.

Thus far, Athene does not seem deserving of such love. It is questionable, at times, if she has a heart at all. She shows no mercy to the women of Troy who ironically appeal to her as, "lady Athene, our city's defender" (VI, 301). In response to their plea, Pallas Athene merely turns her head. She is not moved.

What, then, is the nature of the relation between Zeus and Athene? How can he love this "child of perdition" (V, 880)? Part of the answer lies in the circumstances of Athene's birth. The myth of her origins is alluded to several times in the *Iliad*, and it is important to note that she sprung forth from the head (not the heart) of Zeus fully armed, eager for battle. Athene is Zeus' alone, as Ares reminds him in Book five, and because of this he is solely responsible for her. Hera cannot be blamed. Zeus trusts Athene enough to let her carry "the treasured aegis" when she leads the Achaians into battle (II, 447). She is the only child of Zeus given this honor. When defied by Athene, Zeus's anger is overpowering. He threatens to "hurl the goddess from the driver's place and smash [her] chariot so that the grey-eyed goddess may know when it is her father she fights with" (VIII, 403, 406). He feels compelled to assert his authority over her yet, when Zeus actually faces his wayward daughter, he changes his mind. Because Zeus created Athene, he is naturally more indignant when she acts against his wishes. Because Athene limits his awesome power, Zeus has become trapped by his own creation.

Athene can also be thought of as an extension of Zeus' imagination. She acts whereas he reacts to the events of the Trojan war. Zeus never joins the fighting, but retires in solitude to Mt. Ida while Athene is charged with carrying out his orders. When Zeus does not know what to do about Ares, he leaves the 'works of warfare' up to Athene and later advises the wounded Aphrodite to do the same. Similarly, when Zeus is faced with bringing about Hektor's fated death and is tempted to rescue him, it is Athene who reminds him that bringing back a man "doomed by his destiny" would cause discontent and disharmony among the gods (XXII, 180). It is obvious that Zeus holds a special place for Hektor in his heart and cannot bear to see him die. He, therefore, sends Athene to "act as her purpose would

have her," and again removes himself from the actual event. It is when Zeus does not wish to take direct action that he calls upon Athene.

As an integral part of the family of Olympian deities, Athene functions as the favored daughter. She frequently 'sulks' when Zeus admonishes her for her disobedience. She is also jealously possessive of her father: Savage anger takes hold of her heart when Zeus agrees to carry out the wishes of Thetis. Here, Athene acts like a suspicious lover, complaining that Zeus now hates her, but also swearing that there shall be a time "when again he calls [her] his dear girl of the grey-eyes" (VIII, 374). It is when Athene is isolated from the tempering effects of Hera and Aphrodite that she becomes destructive.

The last reference to Athene in the *Iliad* deals with this separation of powers and alludes to Paris' choice. Neither Hera or Athene is pleased by the return of Hektor's body to his family, for, "both keep still their hatred for sacred Ilion . . . because of the delusion of Paris who insulted the goddesses when they came to him in his courtyard / and favored her who supplied the lust that led to disaster" (XXIV, 26-30). The root of the problem is Paris's excluding two important powers, Hera and Athene. Paris disrupted the natural harmony and unity of the family of the gods which in turn precipitated a civil war. Thus Hera separated from wisdom and love becomes the ultimate shrew. Aphrodite when isolated from strength, wisdom and fidelity becomes an innocent child incapable of defending herself or the gods and mortals for whom she cares. And Athene, when not tempered by domestic felicity, love, and pity becomes a thing of terror—cold, violent and destructive.

# Sodomy in Gomorrah: A Literary Investigation

by Scott Bates, PhD.

Alfred de Vigny's *Colere de Samson*, "The Anger of Samson," written in 1858, is a poem that has become a French classic of misogyny to rank with Donne's "Go And Catch a Falling Star" and Kipling's "The Vampire." In it, the poet, speaking as Samson, castigates Dalila, womankind in general, and —indirectly— Marie Dorval, his unfaithful mistress, for their nefarious influence on the superior male. Specifically, he accuses them of innate treachery, impurity, frigidity, tyranny, boastfulness, irresponsibility, and dissemblance. They are weak, unhealthy liars, sick children and gilded vipers, ready to extract by lying kisses the innermost secrets of healthy male hearts. Yet man, basically good, with his longings for love and maternal security will forever seek out this impure being, and the battle of the sexes will forever be joined, foreordained by a mischievous and irresponsible God. The final outcome of this battle? Samson is most explicit. As if all this were not bad enough, he says, woman is even worse than she was at the time of the deluge when God repented of making anybody. Soon each respective sex will withdraw into its own hideous realm, woman to Gomorrah and man to Sodom; once there, casting withering glances towards its opposite member, each sex will die, *chacun de son cote*—each on its own side. The battle will be over; the race will die out.

Out of these various imprecations, I should like to retain for my purposes the rather neat symbolism of male and female sodomy turned into the two blasted cities of the plain, a symbolism which strikes me as being both normal and satisfying. Ever since Isaiah and Jeremiah, Gomorrah has rarely been spoken of without its twin, Sodom, and modern preachers still find the two cities relevant symbols of man's vice and God's judgment, as relevant, say, as Hiroshima and Nagasaki. Vigny's more specific symbol of a Lesbian Gomorrah has been used by later French writers. During the second world war, Jean Giraudoux took Samson's prediction literally in his play *Sodome et Gomorrhe*, separated the sexes, and showed the world coming to an end; and Marcel Proust, in the *Sodome et Gomorrhe* and following sections of his famous novel, attempted to prove that the two cities and their two respective vices were still very close to us. "Gomorrah dispersed," wrote Proust, "tends, in every town, in every village, to reunite its scattered members and go from again the biblical city, while everywhere the same efforts are being made by the nostalgic, hypocritical, and often courageous exiles from Sodom."

The symbol is a good one; and the question arises: did Alfred de Vigny have any historical or literary justification

for its parallelism, or did he imaginatively create it himself, some thirty-five centuries after the famous disaster. It is the purpose of this article to investigate this question: to delve, Kinsy-like, into the sexual mores of the Gomorrheans, to trace briefly their reputation through the centuries, and to suggest finally to what extent Samson's dire prophesy has been borne out in the world since Dalila did him in.

A biblical source for a Lesbian Gomorrah would seem likely, especially since the Bible was usually Vigny's major source; in fact, none exists. Moreover, some recent biblical investigation indicates that even Sodom could plead not guilty to the charge of having a population mainly consisting of homosexuals. An English scholar, the Rev. D. S. Bailey, maintains in his authoritative work, *Homosexuality and the Western Christian Tradition*, that the verb *yadha*, translated "to know" in the Sodomites' famous demand to Lot, "Bring (the men) out unto us, that we may know them," although on exceptional occasions meaning "to engage in coitus," was only used on such occasions for heterosexual relations, and thus could not refer here to any sexual vice. Rather, it means here, claims Dr. Bailey, "to examine their credentials"—"Bring the men out unto us, that we may know who they are." Lot having probably committed a crime in their eyes, as an alien himself, in admitting strangers to the city, Lot's subsequent offer of his daughters, then, was presumably merely to set the matters to rights and to buy off the importunate demonstrators. Whether this be a correct interpretation of the story or not, it is a fact that, of the many references in the Bible, in the Apocrypha, and in the early Rabbinical writings to Sodom and Gomorrah—and, incidentally, to the other cities of the plain, Admah and Zeboim, which were also destroyed at the same time—there is **not one** which refers to male or female sodomy: the cities were wiped out primarily for pride, complacency, prosperity, "wickedness" in general, and particularly inhospitality according to Ezekiel, ben Sirach and many other early writers. It was not until the second century B. C., when some patriotic Palestinian Pharisees exploited the legend for propaganda against the unholy Hellenistic way of life, that Sodom became a symbol for sodomy; so that by the end of the first century A.D., the reinterpretation had taken firm root and was completely accepted by all the Church fathers. For a final anti-climax: the modern Bible commentaries assert that the cities were probably removed by an earthquake.

In the new interpretation, Lesbianism was ignored; and in the two places in the Bible where it is mentioned in passing,

in Leviticus and Romans, there is no mention of Gomorrah. In fact, throughout the history of Christian and Jewish writings Lesbianism has been given short shrift: the Talmud regards it as merely an obscenity. Saint Augustine and Saint Thomas Aquinas only briefly refer to it, and medieval punishments for it were relatively mild when compared to those reserved for male sodomy. This state of affairs has continued to the present time: English law, for example does not consider private female homosexuality a crime, while male homosexuality until just recently had a maximum penalty of life imprisonment.

With such a widespread lack of interest in and, especially, lack of knowledge about Lesbianism, it is very unlikely that any writer, Church or lay, before the seventeenth century could seriously have entertained the thought of symbolizing it by an entire city or of suggesting that it might have caused a city to be wiped out: women's exclusive vices were just not that important. On the contrary, the adjectives *Gomorrhean*, in French and *Gomorrhean* and *Gomorreal* in English were used commonly to describe male sodomy. Only in one rather eccentric instance before Vigny did I find a parallel to his use of the word. This was the verb *gomorriser* used and probably invented by a witty protestant writer at the end of the sixteenth century in the one phrase, "she who would romanesquely gomorrize, that is to say, exercise the catholic Clementine communion of women."

As for the French literature of Lesbianism out of Gomorrah, examples of it that Vigny might have seen are relatively rare before the eighteenth century, and a stray ode by Pontus du Tyard in the sixteenth century or a love poem about Philis and Uranie by Benserade in the seventeenth hardly could have constituted strong literary influences. With the eighteenth century, however, we come a bit closer to Lesbian themes. The large body of pornography of the period commonly used them, and in at least two major works of good literature, both published towards the end of the century, Diderot's *La Religieuse*, and Choderlos de Laclos' *Liaisons dangereuses*, a moralistic concern was shown over the female vice. Vigny was well acquainted with the literature of the century in which he was born; and he undoubtedly inherited much of its casual, intellectual misogyny. Yet as an intellectual, Vigny was more likely to have inherited also the amused curiosity of the eighteenth-century *philosophe* towards what Andre de Nerciat called "the mitigated vestals" than Samson's righteous anger. Diderot's more typical attitude than that of *La Religieuse* was that of *Le Reve d'Alembert* (*D'Alembert's Dream*) first published in 1830, in which he maintained that so-called unnatural vices were really quite natural and could only be considered corrupt by a hypocritical, fanatic, and prejudiced society.

So far, then, no Lesbians in Gomorrah—or, at least, none that we know about. But in Paris? More and more. With the advent of the Romantic movement, its interests in the liberating possibilities of sin, its love of the exotic and the erotic, its belief in the emancipation of woman, Lesbianism, or *Saphisme* as it was commonly called, became quite the fashion. Sapho as a poetic and tragic figure was the woman of the hour in plays, paintings, and sculpture. Artists like Jules-Robert Auguste were drawing entwined nudes (usually blond and brunette for contrast and for manichaeism), the infinite frustration of the beautiful and damned was seen by poets to have infinite possibilities for poetry, and lyrical treasure-hunters like Theophile Gautier were hymning the ambiguous possibilities of the hermaphrodite. Novelists, too. In Balzac's *The Girl With the Golden Eyes*, a lovely teenage virgin, kept in Paris in the most exotic of oriental settings by her tyrantical mistress, is a symbol of absolutely corrupt innocence and infinite sensuality. Gold, Balzac informs us at one point in the story, is the most erotic color.

*La Fille aux yeux d'or* came out in 1833, as did George

Sand's *Lelia*, a study of feminism and female frigidity. Gautier's *Mademoiselle de Maupin* in which the historical Madame de Maupin, a swashbuckling Lesbian adventurer and transvestite of the seventeenth century, was watered down to a rather vague androgyne—was published in 1836. Vigny's *Colere de Samson* was probably written in 1838.

Yet timely Romantic idealism all around the poem, while explaining perhaps the topicality of our symbol, still does not account for the grim vituperation. So let us finally look for the lost city in what seems at first the most unlikely of places: the poet's own bedchamber. The mistress was Marie Dorval, one of the most celebrated of Romantic actresses and the one for whom Vigny wrote his greatest play, *Chatterton*: she was unfaithful and had left the poet not long before the writing of *La Colere de Samson*. Of the fact that she loved many men, there can be no doubt; of the fact that she, at the time of her relationship with Vigny, also had an intimate relationship with George Sand there is no doubt either: but in regard to the degree of intimacy of the latter relationship, there is much doubt and much gossip. In any case, it seems certain that Vigny himself suspected the worst. In his correspondence, he refers to Marie on occasion as "ma Sapho," and at one point in a letter he comments "I forbid Marie to see again that Sapho George Sand." His jealousy was widely known and commented upon at the time: the best evidence for it is *La Colere de Samson* itself, plus the fact that the poet would not let the poem be published during his lifetime.

Thus in a scene set with Romantic decor and hedged about with Romantic illusions, Vigny's own experience with female vice was at first hand and heartfelt. For it, he seems to have invented a symbol that struck succeeding French writers as so natural that they have never questioned it, the symbol of a Saphic Gomorrah.

Let me conclude with a brief summing up of new Gomorrah since Vigny. The Romantic popularity of Lesbianism continued through the century, to such an extent, indeed, that Theodore de Banville, in 1830, felt called upon to denounce it as the most universal vice, *le mal de l'epoque*, and to describe the furious madness of touselled, perfumed women in the wind, murmuring to each other on hills between the two accursed cities. Baudelaire chose as his first title for *Les Fleurs du mal*, *Les Lesbiennes*; Mallarme, Verlaine, and Pierre Louis continued the Romantic idealization. In the 1890's, the Lesbian was one of the most popular figures in the fiction of England and France, one of the major obsessions, says Mario Praz, of the Decadent movement. With the arrival on the scene of Freud, Ellis, Kinsey, and their legions, the idealism has given over to more realistic appraisals, but the sociologists and the psychoanalysts have hardly belied Samson's prophesy, when they have almost unanimously claimed that both male and female sodomy are much more widespread than commonly acknowledged. Moreover, add the medical men, we all, at one time or another, have tendencies in these directions. Although we need not go as far as the jealous Vigny or the jealous Proust, therefore, both of whom felt the necessity of finding universality in the ruins of their own tragic loves, we may say truthfully that the modern world, usually without its full knowledge, is very intimately involved with Vigny's cities of the plain. May it not, like their original models, be inhospitable to the angels of God and bring about its own violent obliteration.

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# The Professor: Should He or She Say "He or She"?

by Bahia Yackzan

When noted linguist, Noam Chomsky, was visiting us on campus a month and a half ago, I took the opportunity to ask him what he thought of the change from the traditional use of pronouns to inclusive use. (By inclusive use I mean including the female pronoun when one refers to a person whose gender is unknown as opposed to using the only supposedly generic pronoun "he". For example saying, "If anyone wishes to leave the room now, he or she may use the side door.") Dr. Chomsky proceeded to give me a funny look, apparently surprised that I had even asked that question. He said that it seems quite clear that the shift from the exclusive use of the male pronoun to the use of both pronouns points to the sexism we practice in our language, which further points to sexism we practice in our society. He added that if we do not want to oppress women in language any longer, there is clearly no reason to argue against inclusive language: the shift simply makes sense.

Dr. Chomsky had told me nothing that I did not already know; however, hearing this view from a person who has made the study of language his life's work reaffirmed for me that the fundamental change in the use of pronouns now occurring is beneficial and necessary. My concern over the issue arises not simply out of fear of offending feminists who simply like to hear the female pronoun included because it makes them feel good, but because it makes a **conceptual difference** in the way that people think—or do not think—about women in general and the way that women think about themselves. We must all recognize that language plays a profound role in affecting our conceptions, and consequently, the pronouns we use to refer to one another affect our self-conceptions. If we grow up hearing only "he" in ordinary language, what results is the exclusion of women and girls from ordinary thought. And when we come and hear both male and female professors continually using only the nominally generic pronouns whether we are explicitly aware of the implications or not, the effect of such use can be even more negative and discouraging, given the fact that our teachers are seen as mentors and our role models. **If they cannot appreciate the subtle but extremely important difference** for both male and female students to hear only gender exclusive examples and references, then a prime opportunity to explicitly and consciously include women in everyday language and thought is being lost.

We can all appreciate the power of language; it both reflects and determines our views and therefore our reality. The reason that the "generic" use of the masculine pronoun is no longer accepted and is being abandoned by many is because the traditional placing of "she" under the heading

of "he" is placing "she" in a subsidiary position in language. Before discussing some of the implications of our traditional use of the male pronoun to represent both sexes, I would like to define sexism, since this use is described as sexist. If the idea is to switch from "sexist" language to "non-sexist" in order to help eliminate sexism, then we must have a clear idea of what this sexism is. I am going on the assumption that we all recognize without difficulty the discrimination practiced against women in this and other cultures historically. Not having the right to vote after years of struggle and sweat is only one of the most obvious forms. I would like to mention a few of the problems women are facing today in the hopes that understanding the situation from which they speak will enable people to better understand their points of view.

In an essay called "Sexism and Sexist Language" Sara Shute begins to define sexism by imagining a non-sexist society. In a non-sexist society one's gender activities are not limited because of one's gender. When the sex of another person makes a difference in the activities of a person, relative to the activities of a person of the opposite sex, and the effects are negative, then this is sexist. For example, a man's being hired over a woman despite the fact that she is better qualified. Or a man's getting paid more for the same job held by a woman co-worker. The difference is that she is either excluded or valued less in these two cases. Shute also gives an example of differences we encounter in our society in the treatment of men and women which has no negative effect and which is therefore, not sexist. She reminds us that trousers are constructed differently for men and women to accommodate differences in physique. But, this does not limit any activities of one sex or the other. The construction of pants is a trivial difference of trivial importance. No one should express moral concern over this. But, the concern about sexism is not about differences *qua* differences. It is generally a concern about the way people of one sex are negatively affected in what they do, relative to what people of the other sex do. It is simply unfair discrimination on the basis of sex, the concern on which the Equal Rights Amendment solely concentrates.

Marilyn Frye, in an essay called "Male Chauvinism: A Conceptual Analysis" says that sexism "characterizes anything whatever which creates, constitutes, promotes, or exploits any irrelevant or impertinent marking of the distinction between the sexes." And, of course, in our society it is associated with the advantage to the males. Sexist behavior could be only the unthinking adoption of the habits

of those around us, like opening doors and lighting cigarettes, (two practices which have seemed to diminish in both practice and importance). If such behavior occurs solely out of habit, then someone behaving in that manner is innocent of any beliefs attached to that behavior. They are unknowingly committing sexism. I believe that this pattern of unthinking habitual use describes the majority of people who do use only the "he" pronoun simply out of unthinking habit, and, who, once made aware of the controversy, would gladly accommodate, though I could be overestimating. According to Frye, when we go from unthinking habit to conviction, which involves attacking beliefs, we wade into the drowning waters of sexism. Frye continues, "generally sexists are those who hold certain sorts of general beliefs about sexual differences and their consequences. They hold beliefs which would, for instance, support the view that physical differences between the sexes must always make for significant social and economic differences between them in any human society."

Although changes are slowly taking place, the fact remains that women are still being discriminated against. The point of the women's movement is, of course, not to become like men, but to secure the same rights, respect and dignity (socially and economically) which have always been a given for Caucasian men in this country. And the use of the male-dominated language perpetuates ideas that are and should be changing.

In an article entitled "Christians Shouldn't Use Sexist Language" the author states well one of the first objections people raise when presented with the question of inclusive language. "With the threat of nuclear annihilation hanging over people's heads and unemployment at record highs, the issue of sexist language seems peripheral at best. Does it really matter if people use 'man' and 'he' in the generic sense? Aren't feminists making a big stink over a non-problem? The answer is simply 'no' ". And she is right. She is right not just because shifting from male-dominated language provides us with a positive, concrete way in which anyone can help to eliminate sexism, but also because the way we speak is fundamental to the way we think. It not only reflects the way we think: it constitutes the way we think. Speaking inclusively results in thinking inclusively. In making a conscious effort to say "he or she" or "human beings" instead of "man" we are forced to think consciously of femaleness, of females in particular and the female aspect of things in general. It gives us thus not just a refreshing, inclusive view but also a more holistic and complimentary version, a more complete picture. Furthermore, the shift to inclusive pronouns not only reflects the changing reality of women actually participating more in business, academic, literary, and other worlds, but also helps promote the change.

Carol Shuck told of an experiment that two sociologists undertook in 1972. They tested some 300 college students on their perceptions of material written in sexist and non-sexist language. One group read textbook chapters entitled "Industrial Life", "Political Behavior", and "Society". Another group read the same chapters which had been retitled to "Industrial Man", "Political Man", and "Social Man". Both groups chose illustrations to go with the chapters. The first group selected mostly images of men because the images evoked by "man" in the universal sense were male, not male and female. The sociologists concluded, "When you use the word man generically, people tend to think male and tend not to think female." Placing women under the same heading as men, evokes no images of women in particular roles or of female participating in the world in general. Therefore, reflecting the use of "he" only, is a rejection of the perpetuated exclusion of female paradigms in human life: the traditional "generic" use is seen as rooted in the traditional conception of women as inferior

beings. The use of female pronouns is a considerable aid in overcoming this conception of women.

Sara Shute in "Sexist Language and Sexism" describes the same phenomenon. She says "there is indirect evidence to show that regardless of the intention of the speaker, for the audience, it is assumed that the referent is male. This is unlike the use of "he" or "she" where it is quite clear that the referent can be of either sex. If this is true, certain uses of male pronouns, even if intended to refer to people of either sex, serve to limit the activities of females in relation to the activities of males—in what is thought (or perhaps more approximately not thought) about them, and in what further actions are taken or not taken on the basis of that thought or communication." Briefly stated, four more arguments pro-shift follow:

Janis Moulton in the "Myth of the Neutral" argues that "he" and "man" are simply not gender neutral. She gives an interesting example to make her point by using Socrates' classical syllogism:

1. All men are mortal
2. Socrates is a man
3. Socrates is mortal

She suggests that we replace "Socrates" with "Sophia" in the second and third sentence:

1. All men are mortal
2. Sophia is a man
3. Sophia is mortal

The results show that the second sentence becomes not only false but insulting. The statement, "Sophia is a man" would not be taken to mean that Sophia is a member of the human species. This, at the least, points out that "man" cannot always function generically and in some cases defies all logic.

Carolyn Korsmeyer argues that using "he" or "man" are sexist in a different sense of the term. In her view, the two words can be used gender neutrally by a speaker or a writer. And the speaker or writer is then sexist in the sense that "although they can be used to refer to both males and females, she and woman can be used only to refer to females. The use of "she" remains the exception to the rule, the deviant case which directs a disproportionate amount of attention to the sex of the referent.

Jane Duran calls generic use of the "parasitic reference" and "Just as all tissue has come to be called kleenex, and all bleach clorox, all human beings have come to be referred to by the terms ordinarily used to describe specifically male human beings."

If the assertion that "females should be included in the pronouns we use" seems ridiculous to you, still consider the sillier sounding assertion that "women are people, too." Unfortunately, long-term discrimination against women has forced feminists into a position of having to declare their personhood. Marilyn Frye writes "The power and rigidity of the phallist's refusal to experience women as persons is exposed in a curious perceptual flip he performs when he is forced or tricked into experiencing as a person someone who is in fact female. Those of her female characteristics which in any other woman would irresistibly draw his attention go virtually unnoticed and she becomes 'one of the boys'. Confronted with the dissonant appearance of a female person in a situation where he is unable to deny she is a person, he denies that she is female.

"The frustration of trying to function as a person in interaction with someone who is self-deceptively exercising this kind of control over others and over his own perceptions is one of the primary sources of feminist rage.

"Some women, however, clearly think there is some point in asserting that they are persons, and some women's

experience is such that they are inclined to say they are denied personhood.

"To some, there seems to be a certain silliness about the assertion that women are persons which derives from the fact that almost everybody, female and male alike, seems to agree that women are people. But in many instances this constitutes no more than acceptance of the fact that females are biologically human creatures with certain linguistic capacities and emotional needs, and those who accept this are committing themselves to no more than that women should be treated humanely, as we are enjoined to treat the retarded and the elderly. But the personhood of which we are speaking here is 'full' personhood. We are speaking of unqualified participation in the radical superiority of the species, without justification by individual virtue or achievement—unqualified membership of that group of beings which may approach all other creatures with humanist arrogance. Members of this group are to be treated not humanely, but with respect. It is plain that not everybody, not even almost everybody agrees that women belong to this group. The assertion that they do is hardly the assertion of something so generally deemed obvious as to be unworthy of assertion.

"The other claim, that women are denied personhood, also seems a bit strange to some people. But it by no means emerges parthenogenetically from feminine fantasy. . . . To some it seems that 'person' denotes a social or institutional role, and that one may be allowed or forbidden to adopt that role. It seems that we (persons) have some sort of power to admit creatures to personhood. I do not find this view very plausible, but it surely recommends itself to some, and must be attractive to the phallist, who would fancy the power to create persons. His refusal to perceive women as persons could then be taken as an exercise of this power. Some phallists give every sign of accepting something like this view, and some women seem to be taken in by it too. Hence, some women are worked into position of asking to be granted personhood."

Frye goes on to argue that so long as female pronouns are omitted from ordinary language, women will continue to be omitted from what she calls "conceptual community." Therefore, they will continue to be omitted from the moral community. By "conceptual community", she means a community of people who take agreement in the overt application of a concept to a word; for example, agreeing to call all big, tall green plants with trunks and leaves, trees. Even in those contexts where "he" is supposed to account for both sexes, one does not think of a woman when hearing "he". Therefore, the omission of the female pronoun denies females membership into the "conceptual community". Frye says, that the effect is not only the exclusion of full personhood, but a "conceptual banishment" which ensures that their complaints about this exclusion simply do not fit in the conceptual framework. Hence, arises the sexist's failure to understand what on earth feminists are talking about. He or she is locked into a conceptual framework which underlies and shapes its own structure and content. In other words, the sexist will necessarily understand things in a sexist way and necessarily misunderstand or discount evidence which goes against his or her own position. To repeat, accordig to Frye, excluding women from the conceptual community simultaneously excludes them from the moral community. This is the same principle on which racists operate: denying people full personhood keeps them out of the moral community.

I have given several brief arguments which attest to the same basic, subtle point, that the sexism in our language reflects and perpetuates the sexism in our society in the hope of showing that using inclusive pronouns in a general effort to use non-sexist language, is a necessary step in attempting to eliminate sexism.

There are those, of course, who disagree. A Marie Blahnik, from DePere, Wisconsin wrote the following in response to Carol Shuck's essay on "Christmas Shouldn't Use Sexist Language."

I am vehemently against this sort of pandering to insecure females constantly belittling all women for their insecurities.

The Catholic Worker

Apparently, this woman's own security is threatened by the advent of non-sexist language. I find her response narrow and inadequate and I wish that I could convey to her the belittling effect sexist language has on all women...and, consequently on people as a group. Hearing "she" or "chairperson" or "firefighter" instead of "he" or "chairman" or "fireman" makes the conceptual difference that alleviates the frustration of exclusion. Marie Blahnik may be right about some of us having insecurities over exclusion in language, but insecurity is a wonderful impetus to attain security. If we are insecure as a group we have been insecure long enough. I imagine that some black (and white) civil rights fighters must at times have felt a great sense of insecurity to be motivated ever so strong and accomplish so much. Blahnik also obviously fails to see the positive effect resulting from the change. Eliminating sexism eliminates inequality; eliminating inequality builds a common bond between men and women. People feel closer to each other when they feel equal.

But we should never take ourselves so seriously that we lose our sense of humor. There are simple shifts that can be made and there are awkward shifts. Some are so awkward that I think they should either simply be abandoned or the word should be left intact. "Freshperson", which is used by some feminists to replace "freshman" is one such word that I personally have a great deal of difficulty uttering. It sounds so funny to me that I either opt for some alternative, like "first-year student" or go ahead and say "freshman" in full consciousness that I am using a non-inclusive and therefore sexist term. Usually I opt for the alternative but at times, I admit, I either utter unthinkingly or thinkingly, wondering if the person to whom I am speaking has noticed.

Cyra McFadden, a woman writer, addresses the extremes of neutering the English language in an article called "In Defense of Gender." "So pervasive is the neutering of the English language on the progressive West Coast, we no longer have people here, only persons: male persons and female persons, chairpersons and doorpersons, waitpersons, mailpersons—who may be either male or female mailpersons—and refuse-collection persons. In the classified ads, working mothers seek childcare persons, though one wonders how many men (archaic for "male person") take care of child persons as a full time occupation. One such ad, fusing nonsexist language and the most popular word in the California growth movement, solicits a 'nurturperson'."

She claims that the neutering of spoken and written English "with its attendant self-consciousness" demands that the reader note the writer's virtue: "Look what a non-sexist writer person I am, avoiding the use of masculine forms for the generic."

I think Cyra McFadden is a very funny person-in-a-woman's body and I hope that she would think the same of me. I also think that extreme awkwardness can and should be avoided. The idea is not to be obtrusive and self-conscious about it, but to accomodate what has been pointed out as oppressive in language, in a deeper oppression in society.

The very fact that making a shift is awkward makes us think more about a problem to which we have been blind for far too long. We were able to eliminate racist language through the civil rights movement, at least to some extent, though it persists in some regions. And the move toward

non-sexist language is already happening, in law schools, graduate schools, on national standardized tests like the LSAT and the GRE, in instruction manuals, political speeches, lectures, training manuals, church liturgies and more. The hope behind this fundamental change in use is to effect a change in both the practice and attitudes in our sexist society. Since language both reflects and determines our social reality, the act of removing women from a subsidiary position in language will be an act of removing an additional and fundamental barrier men and women meet in everyday life.

Thus, the change will provide a primary means to clear the way for women in establishing ourselves as equal members of society.

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