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"THE TRUTH IN MASQUERADE": MASKING AND SELF-MAKING IN LITERATURE

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APPROVED FOR THE DEPARTMENT OF ENGLISH

by

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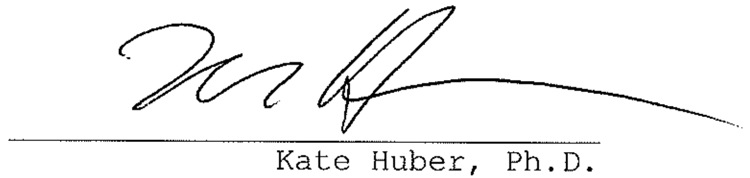

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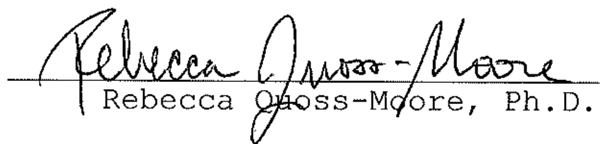

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ABSTRACT OF THESIS

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This thesis analyzes scenes of "masquerade" in three literary texts, the *Oresteia* of Aeschylus (458 B.C.E.), Eliza Fowler Haywood's short novel *Fantomina; or Love in a Maze* (1725), and Mark Twain's *A Connecticut Yankee in King Arthur's Court* (1889), to understand the complexity of characters who practice to deceive. The performances, or masks, of the protagonists in these texts are essential means of achieving otherwise unattainable goals. As at a masquerade, however, these masks are eventually taken away, leaving the characters in dire situations.

This thesis draws upon literary-critical studies of its three primary texts as well as upon the work of social and cultural historians who have studied the gendered dynamics of

performance, impersonation, and self-fashioning in ancient Greece, in eighteenth-century England, and in the nineteenth-century United States. The thesis uses the work of feminist historians and critics to contextualize Clytemnestra's performative transgression of ancient Greek gender roles, the work of historians of eighteenth-century masquerade to analyze Fantomina's role-playing, and medical discourses associated with post-Civil War traumatic stress to understand Hank Morgan's response to his temporal dislocation from the nineteenth to the sixth century.

This thesis documents the ways in which Clytemnestra's actions prefigure the performative qualities of the masquerade long before the masquerade emerged as a distinct social practice. It argues that Fantomina's varied masks represent an attempt, ultimately unsuccessful, to evade the restrictions imposed on upper-class women in eighteenth-century England and to claim a level of agency usually reserved to men. Twain's "Connecticut Yankee" Hank, in turn, adopts a variety of masks to cope with trauma that, this thesis argues, recalls and reflects on the experiences of veteran amputees who sought, in the post-Civil War United States, to reclaim psychic wholeness.

Much work remains to be done on masquerade as a recurrent trope in literature. This study aims to contribute to this

important area of inquiry. Given further time, this study might be expanded to address representations of prostitution and masquerade in the visual arts, among other issues, as they complement or complicate literary representations of this topic.

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Introduction: Staging Masquerade in Literature

William Shakespeare writes, "All the world's a stage, and all the men and women merely players" (*As You Like It* II, vii, 139-40). Masquerade, as a cultural phenomenon and as an individual practice, literalizes this metaphorical theatricality both in life and in literary texts. A character puts on a mask and then steps into the role that the mask demands. Masking allows characters in a variety of literary texts to fulfill and also to evade social expectations, and maksing and unmasking often determine their fate.

This thesis examines the dynamics and effects of masking in three separate texts: Aeschylus' *Oresteia* (458 B.C.E.), Eliza Fowler Haywood's *Fantomina* (1725), and Mark Twain's *A Connecticut Yankee in King Arthur's Court* (1889). These texts, which are spread across several centuries, show the persistence of maksing and of masquerade across time. In each text, characters put on and take off masks that will best suit their purposes in the situations in which they find themselves, and in doing so, they treat the world as their stage.

This thesis analyzes these scenes of "masquerade" to understand the complexity of characters who practice to deceive. Their performances, or masks, are essential to achieving otherwise unattainable goals. As at a masquerade, however,

these masks are eventually taken away, leaving the charactters in dire situations.

The *Oresteia* was first and performed at the annual Dionysia Festival in Athens, where it won first prize. This play follows the story of Clytemnestra as she uses a series of masks and performances to manipulate people and situations in order to maintain power and to exact vengeance for the sacrifice of her daughter, Iphigeneia. Clytemnestra's actions prefigure the performative qualities of the masquerade long before the masquerade emergered as a distinct social practice.

Clytemnestra begins her "masquerade" by assuming the normatively masculine role of ruler of Mycenae. She continues throughout the rest of the play to shift masks, acting out each character she is playing until she has filled her purpose. This anticipates the ways in which masquerade as a formal social practice would later offer women access to a power that they did not possess in their day-to-day lives. This shifting of masks, however, ultimately leads Clytemnestra's downfall when she tries to resume to a a socially normative female and maternal mask but is no longer able to perform this role convincingly and is killed by her son, Orestes, closing the curtains on her masquerade.

Haywood's *Fantomina* tells the story of an unnamed, upper-class female protagonist. The only name the novel assigns to this protagonist is the name of one of her masks, "Fantimina"; her real name is never mentioned, showing how deeply the masquerade controls her life. Fantomina is a woman who deeply immerses herself in the world of the masquerade, and each of her masks an elaborate performance that aims at seducing the unsuspecting victim Beauplaisir, an unfaithful rake.

Beauplaisir easily tires of women, moving on quickly after each successful conquest. Fantomina, however, cannot easily move past Beauplaisir and the hold that he has on her. She creates new personae with elaborate backstories in order to keep his attention focused solely on "her" and not on any other women. Fantomina's masking is ultimately undone on the night of a ball, when she experiences labor pains. This situation leaves Fantomina maskless, as she must now accept the consequences of her actions. Like Clytemnestra, Fantomina does not achieve the outcome that she wants. Instead, her mother forces a final mask, a final role, onto her: that of a nun. The masquerade is over, all masks have been removed, and Fantomina must now live with the expectations that are set on her by society, going into exile to fulfill her mother's expectation that she not to ruin her family's reputation.

In Twain's *A Connecticut Yankee in King Arthur's Court*, nineteenth-century American Hank Morgan must adapt to life in the sixth century, putting on the mask of an early medieval Briton. Unlike Clytemnestra and Fantomina, Hank does not enter the masquerade willingly; instead, he is forced into it in order to survive. Hank must assume a variety of masks in the sixth century in order to survive the hostility he encounters and the confusion that he both experiences and inspires.

Over the course of the novel, Hank begins to integrate these masks into his personality and way of thinking. Even though he is from the nineteenth century, the ideals of the sixth century begin to affect him. He still longs for the comforts of the nineteenth century, however, and he can never truly be happy with the masks he is wearing. When he is finally able to return to the nineteenth century, the reader can see that leaving his sixth-century masquerade has negatively affected him. He is no longer be comfortable in a world that is not that of the masquerade, and he only finds comfort in telling of his story, describing and taking up again the masks that he has worn.

This thesis argues that even though the masquerade is initially helpful to each of these characters, the masks that they wear are responsible for their distinct catastroohes. At

the end of each text, the masks were torn away, revealing the harsh realities that the masqueraders sought to evade.

Chapter One:
Clytemnestra: Transcendence of the Oikos

The infamous Aeschylean character Clytemnestra has been cast in a variety of different ways. Clytemnestra has appeared in a great variety of personae - and of masks. She has been portrayed as an avenging fury, a scorned mother, a manly woman, and the leader of a diseased oikos. Clytemnestra wears these varied masks in order to protect herself, her family, and her people; the concept and symbolic associations of the masquerade help to clarify her character and the overall structure and argument of the *Oresteia*. Throughout the *Oresteia,* Clytemnestra behaves in ways that might be understood as pre- or proto-feminist: she acts according to her own volition, she takes control of the murder of Agamemnon, she tells Aegisthus that she does not intended to take a subservient role when he becomes King of Mycenae, and she rebels against ancient Greek social conventions regarding oikos and polis. These acts transgress traditional expectations of feminine behavior and masculine prerogative. Clytemnestra challenges traditional societal roles by forging her own path for the future through a series of performances that might be interpreted as "masquerades" and that anticipate the transgressive potential of the masquerade as described by Danielle Thom:

> Within the walls of the masquerade, the formal conventions… were suspended. With the right costume, and a mask to hide your true identity, it was possible to step into another world… where men dressed as women and vice versa. (Thom)

Clytemnestra takes control of her own destiny and asserts her agency by putting on the mask of a masculine ruler and leader.

Sherry B. Ortner, in her essay "Is Female to Male as Nature is to Culture?," discusses the status of women in ancient Greek society and examines the ways in which women across different cultures are treated. Ortner recognizes that, "we must be absolutely clear about what we are trying to explain before explaining it" (Ortner 6). This holds true in the case of Clytemnestra. It is hard to pin down exactly what a character so polarizing to scholars may represent. Ortner argues that we will find women subordinated to men across all cultures (Ortner 8). Only when Clytemnestra sheds her womanhood and instead embraces the masculine do we see the feminized Aegisthus take on the role of subordinated woman and Clytemnestra the role of implicity masculine leader (Thom).

Both Aegisthus and Clytemnestra have danced beautifully into the world of the masquerade before the action of the play begins. Each is, in a sense, masquerading in the role that the other is supposed to play. Clytemnestra is a powerful masculine

leader in Mycenae during Agamemnon's absence during the Trojan War, while Aegisthus is a subservient person does what the female head of his oikos tells him to do.

Ortner articulately describes this situation and an interpretation of Clytemnestra's character and her use of masks throughout this play:

> If the devaluation of women relative to men is a cultural universal, how are we to explain this fact? We could of course rest the case on biological determinism: There is something genetically inherent in the males of the species that makes them the naturally dominant sex; that "something" is lacking in females, and, as a result, women are not only naturally subordinate but, in general, quite satisfied with their position, since it affords them protection and the opportunity to maximize the maternal pleasures that to them are the most satisfying experiences of life. (Ortner 9)

The oikos is supposed to be the female space where women take care of children, cook, clean, and do everything that was traditionally thought to be women's work. Only after this female sphere has been breached and destroyed by Agamemnon, through his murder of Iphigeneia, does Clytemnestra emerge from her dead oikos and takes charge of the polis (Aeschylus 1440-1443).

Clytemnestra appears to have been happy in her role in the oikos until Agamemnon destroys it, killing her daughter and then abandoning her to wage war at Troy. In revenge, she takes control of the civic sphere that he has dominated. In essence, Clytemnestra puts on the mask of masculine leader of a polis because Agamemnon leaves her no alternative butt to do so.

From the beginning of the *Oresteia* the reader is introduced to a Clytemnestra who shows no shame in transgressing the traditional oikos/polis roles. The first character the reader meets is the Watchman. In his opening speech he refers to Clytemnestra by saying, "So she commands, full of her high hopes / That woman - she maneuvers like a man" (Aeschylus 12-13). This shows that Clytemnestra possesses male attributes such as her willingness to rebel against the masculine regime and her shrewd intelligence (Zeitlin 151). The characters are already subconsciously hinting to the audience about events to come. Clytemnestra's masculine persona, or mask, is already firmly in place and is generally accepted by the other characters in the play, who acknowledge this mask but do not indicate that they perceive it in a particularly negative manner.

When Clytemnestra first speaks to Agamemnon upon his return to Mycenae, she speaks of Orestes being gone. Clytemnestra is putting on a new mask, that of a concerned, loving, and obedient

wife and mother (Katz 73). By not mentioning her two daughters or the obvious death of Iphigenia, she allays any suspicion that Agamemnon might have of vengeance or murder to come. Niki Sneed argues that, "The fact that Clytemnestra never mentions Electra or Iphigenia is significant because it shows the reader the lack of value women were shown in this society . . . . Iphigenia was sacrificed without hesitation and Electra is never even mentioned . . . reinforcing the common view of women's lack of importance" (Sneed). Even though Clytemnestra does not directly mention Iphigenia, she does allude to her. The mask that she presents to Agamemnon is ironclad, and he has no reason to doubt someone whom he trusts and whom he imagines to be inferior in both mental and physical power. Clytemnestra makes it appear that she is talking solely about Orestes, her son and Agamemnon's heir.

When looking at these lines in context, however, the reader can tell that Clytemnestra is very obviously talking about the murder of Iphigenia, while also foreshadowing the murder of Agamemnon:

> And so our child is gone, not standing by our side,
>
> The bond of our dearest pledges, mine and yours;
>
> By all rights our child should be here . . .

Orestes. You seem startled.

You needn't be. Our loyal brother-in-arms

Will take good care of him, Strophios the Phocian.

He warned from the start we court two griefs in one.

(Aeschylus 864-880).

Clytemnestra knows that Orestes, as the only heir, matters more to Agamemnon than his daughters. She makes an impassioned speech to garner sympathy and understanding of her decision to send Orestes away while simultaneously diverting suspicion from her motives for wishing him gone (Sneed). Her cunning intelligence in planning her attack is obvious. She has thought long and hard and has been planning revenge on her husband since the death of Iphigenia. This shows that Clytemnestra has been proactive in making plans at least since Iphigenia was murdered. She has the forethought to craft masks that will suit her purposes and further her plans. Clytemnestra masquerades as an obedient wife, but she sheds that mask as soon as she no longer needs it. The leader of the chorus comments upon this: "She speaks well, but it takes no seer to know / she only says what's right" (Aeschylus 612-613). Because Clytemnestra plays her part as the obedient wife so well, and because her mask is so well crafted, her plans remain unrecognized by the other characters until it

is too late to stop them. Her intelligence exceeds expectations of a wife in a traditional oikos (Katz 383).

In ancient Greece, men were the rulers of the polis. If Clytemnestra were to follow traditional gender roles, then Aegisthus would have been crowned king in Agamemnon's absence, and she would have had to subordinate herself to him. Clytemnestra, however, refuses to act as tradition requires and instead tells Aegisthus that they will be co-rulers (Aeschylus 1686-1690). She shows that she will no longer be ruled by a man and instead will rule in her own right. Instead of fantasizing about exercising power in the public sphere, she uses masquerade to alter reality as she, instead of Aegisthus, plans the murder of her husband (Aeschylus 1458-1463).

Plato asks in Book V of the *Republic* "if anything aside from physiology separates men and women; he soon concludes not. He feels that they are endowed equally with 'natural capacities' for all 'administrative occupations,' including the Guardianship (rule) of the city as well as its defense" (DuBois). Clytemnestra anticipates the point that Plato makes; even though Clytemnestra is a woman, she is capable of successfully ruling a kingdom for a decade. Because the polis is so male-oriented, it is necessary for Clytemnestra to personify dominant male tendencies, and she wears her mask so well that she is not

questioned, challenged, or overthrown until the arrival of Orestes, following Agamemnon's murder.

Clytemnestra embraces the duties of a male head-of-household when she murders Agamemnon. As the leader of the oikos, Aegisthus should have killed Agamemnon in retribution for the death of Iphigenia (Roy 8). However, Aegisthus states that the killing of Agamemnon was "woman's work," leaving this responsibility to Clytemnestra (Aeschylus 1667). In ancient Athens avenging the death of a family member was the responsibility of the male leader of the oikos. Aegisthus' surrender of this role to Clytemnestra signals her transition from a traditional, submissive feminine role to an active, masculine one. This, in turns, confirms that the mask that she has crafted for herself, as the head of the polis, is accepted by the other members of her oikos including its nominal head, Aegisthus.

Clytemnestra asserts herself in the masculine role of the head of the household when she takes control of Agamemnon's funeral rites. Clytemnestra boldly tells the all-male chorus, "The hand that bore and cut him down / will hand him down to Mother Earth" (Aeschylus 1579-1580). A woman would traditionally have to gain male permission from the leader of her oikos before beginning funeral rites (Hame 4). By telling the chorus that she

will be the one to perform these funeral rites, Clytemnestra again shows the audience her control over not only the oikos but the polis as well. This shows Clytemnestra's utter lack of respect and love for her murdered husband: his own murderer, instead of someone more qualified such as Orestes, will perform his funeral rites. This sacrilege could cause Agamemnon's soul to linger in the world of the living, never finding peace. This becomes clear when Orestes visits his father's grave and both he and Electra deliver funeral rites from their own oikos, separate from their mother's now polluted one. This purifying agency washes away the pollution of Clytemnestra's deeds (Aeschylus 177-184).

Ortner argues that the "universality of ritual betokens an assertion in all human cultures of he specifically human ability to act upon and regulate, rather than passively move with and be moved by, the givens of natural existence" (Ortner 11). She then goes on to discuss purity and pollution in regard to these rituals: "Pollution, left to its own devices spreads and overpowers all that it comes into contact with" (Ortner 11). Clytemnestra's poison is her newfound masculinity, through which she attempts to mask her identity as a woman. This poison has not only spread to and infected the oikos, but it has leached into the polis and contaminated the city as a whole. Orestes is the purifying agent because he kills the "pollution" that is his

mother. Aegisthus cannot function as purifying agent, because he no longer possesses male atttributes, as Froma Zeitlin notes: "The subordinate male, the strengthless lion is the only possible partner for the dominant female, and the chorus contemptuously marks this reversal of roles by calling him 'woman'" (Zeitlin 154). The male chorus's contempt of Aegisthus shows not only that Clytemnestra polluted Aegisthus but that he is not seen as masculine anymore. His mask of "woman" is now absolute. The couple's roles have been reversed, and he has been demoted to the status of a woman even as she has been promoted to the status of a man (Thom).

Clytemnestra's "primary motive was maternal vengeance for her child, Iphigenia; her second one was the sexual alliance she contracted with Aegisthus in her husband's absence" (Zeitlin 157). Clytemnestra feels that she should have had a say in the fate of Iphigenia. Responsibility for the fate of members of the oikos belonged, however, to the male leader of the oikos. If Clytemnestra subscribed to her traditional role, she would not protest or seek to avenge the fate that Agamemnon assigns to their daughter. Instead, she takes up both a mask and a lover, as was common for men such as Agamemnon, who takes Cassandra, and Heracles, who takes Iole. Clytemnestra does not publicly acknowledge Aegisthus as a lover until after she has killed Agamemnon and officially taken control of the polis; she then

does so, acting like a conquering warrior showing off her prized reward and proudly presenting her new mask to the world.

When killing Agamemnon, Clytemnestra again transgresses gender roles (Thom). In a traditional marriage, the man consummates the marriage by penetrating the woman. This penetration was understood to show dominance and leadership, and a man had to marry and become a soldier in order to be accepted by society (Halleran 119). Not only does Clytemnestra take a new lover, disavowing her marriage - and subjection - to Agamemnon, but she also becomes a soldier by killing Agamemnon. So, too, Clytemnestra penetrates Agamemnon with a sword, showing that she views him as lesser than herself. This act is strongly marked as sexual: "Aagh! / Struck deep - the death-blow, deep- / Aaagh, again… / second blow - struck home" (Aeschylus 1367-1371). The wife is now penetrating the husband, and the husband is no longer penetrating, and can no longer penetrate, the wife. She is asserting her dominance, both sexual and physical, over him. She is now performing what may be understood symbolically as the masculine role in the marriage.

Even before Agamemnon's death scene, he and Clytemnestra have begun to exchange roles within the oikos (Thom). Agamemnon is depicted as a weak character who is easily persuaded by rhetoric and deceived by masks and who cannot stick to a

decision. Agamemnon adopts traditional womanly roles within an oikos, staying silent and obedient. In direct juxtaposition to her husband, Clytemnestra takes on a more masculine role, becoming increasingly strong and decisive, as Agamemnon himself recognizes: "This - / you treat me like a woman. Groveling, gaping up at me" (Aeschylus 911-912). Clytemnestra shows her strength, sometimes only through her diction, in order to sustain her masculine performance. She is not "confined within 'women's quarters' in 'oriental seclusion' and regarded with contempt and scorn"; instead she is directly challenging Agamemnon in a rhetorical battle in front of his own kingdom, a battle that he loses (Arthur 383). Agamemnon's descent into the female role within the oikos is further elaborated not even a full conversation later. Clytemnestra, famously, convinces her husband to walk on a red tapestry. Agamemnon points out that this will anger the gods: "Never - only the gods deserve the pomps of honor / and the stiff brocades of fame. To walk on them… / I am human, and it makes my pulses stir / with dread" (Aeschylus 915-918). An ancient Athenian male was supposed to possess both strength and decisiveness. The fact that Agamemnon falls into his wife's rhetorical trap, not questioning the womanly mask that she has assumed for the moment, shows that he does not possess these masculine qualities. Clytemnestra, who is

reversing the traditional patriarchal dichotomy, actually possess them.

Throughout the *Oresteia*, Clytemnestra shows very obvious male tendencies. Only when confronted by Orestes, her son who has come to avenge his father, does she begin to fall back into a traditional feminine role, pleading, "Wait my son - no respect for this, my child? / The breast you held, drowsing away the hours, / soft gums tugging milk that made you grow?" (Aeschylus 216). Clytemnestra tries to persuade Orestes to spare her because she is a woman and his mother. She is attempting to resume the mask of "mother" in order to garner sympathy from her son. As Ortner notes, however, "the breasts are irrelevant to personal health; they may be excised at any time of a woman's life" (Ortner 13). Clytemnestra thinks that she can move Orestes back onto her side instead of his father's by showing him the breasts at which she nursed him when he was an infant, but having already - and definitely - abandoned a feminine and maternal role (or mask), she is unable to resume wearing it in a convincing manner.

Agamemnon's destruction of Clytemnestra's oikos by killing Iphigeneia leads her to abandon her subservient position in the oikos and instead embrace a new, more masculine role in the oikos and the polis putting on the mask of masculine leader.

Because, as Ortner argues, Agamemnon disrupts Clytemnestra's sense of safety within the oikos, she in turn takes away his position and power. Clytemnestra refuses to continue playing a weaker role in society and instead emerges as the dominat figure through her superior intellect, rhetoric, and situational awareness. She no longer subordinates herself to men; instead she forces them into subordination. Only when she takes off the mask of a confident, masculine leader and attempts to put on again that of a weak, feminine mother does she discover that she is no longer able to sustain that role - or to benefit from any sympathy that it might elicit from her son.

Chapter Two:
Unmasking the Masquerade: Fantomina in the Genre

Shakespeare's claim that, "All the world's a stage, / And all the men and women merely players" relates perfectly to Eliza Haywood's novel *Fantomina.* The opening scene in the novel takes place at a theater, foreshadowing the remainder of the novel. Haywood's protagonist is never identified except by the name of the first character she plays, the prostitute "Fantomina," but each of her performances reflects on the eighteenth century's fascination with the masquerade as a social practice and its mounting concern with transgressive sexual behavior, which the masquerade was believed to facilitate. This raises an important question: does the protagonist herself hold any female agency and power, or is that power dependent on - and coterminous with - the roles that she plays?

It is important to note that the first disguise the protagonist takes on is that of the prostitute. As Fantomina, our protagonist is no longer bound and constrained by the suffocating social codes and expectations that define her role as a noblewoman. Instead, she is able to assume a degree of autonomy that includes the agency and freedom to act on her own sexuality and desire. "Prostitutes," the website "Gender and Sexuaity att the Masquerade" notes, "were common at masquerades,

and contributed to the sexually charged atmosphere. Promiscuity among women at masquerades was average" (Gender). Fantomina is embracing a form of performance, and she is stepping into the masquerade with the intention of evading the constraints imposed by her artistocratic status.

The masquerade, at the same time, may be seen as a site of dehumanization for women. A woman's face is covered and her body is on display in a masquerade costume, which may result in the woman's objectification as a body rather than a person, making her a sex object in the eyes of men, who do not have to focus on a face, just a body:

> Thus, while it can be argued that the masquerade was liberating for women, some critics suggest that it was actually a step backwards in their emancipation. Catherine Craft-Fairchild argues that the masquerade actually did not "alter women's status". The facial mask that hid the eyes and thus the soul transformed a woman into a mere sexual object. And since the focus of masquerades was the symbiotic sense of voyeurism and self-display (Gender).

This sense of overt sexualization, reflected in the protagonist's masquerade as Fantomina, might then be seen as a stripping away the very power she seeks ot obtain, as she is

degraded in the eyes of her male audience from a noble lady to a sex object. Beauplaisir makes this clear throughout the novel through his sexualization of all of the characters that the protagonist performs, even the independently wealthy and seemingly autonomous Widow Bloomer (Haywood 15-16). Rather than directly soliciting the pious widow for sex, Beauplaisir takes a more gradual approach, insistently sexualizing her and "slowly" winning her over to the idea of having intercourse with him. Regardless of the persona that Fantomina adopts, Beauplaisir is only interested in her appearance and only seeks to fulfill his own sexual desires.

At the same time, one could argue perhaps equally persuasively that upper-class women enjoyed more power and autonomy in the masquerade than anywhere else besides a church, because the church was the only other place for which women were allowed to leave home without an escort. This can be seen every time Fantomina sends off her servants in order to take on a new role. She dismisses her entourage of servants and chaperones in order to enjoy the freedom that masquerade affords her. In this context, the masquerade could be seen as a liberating and highly empowering experience for women. The masquerade offered upper-class women the opportunity to take off their mask of nobility and instead explore sexuality and execise power in ways normally restricted to men:

> Some observers argue that the masquerade was a liberating force for women, providing them a sense of freedom they had never experienced before. Furthermore, since women could, under her disguise, act "aggressive, domineering, and controlling," she was able to assume an identity that was definitely more traditionally "male" in nature. This maleness, some say, afforded her a certain amount of power and liberty. (Gender)

Ironically, Fantomina, although in fact a member of the highest social class, exercises the greatest amount of power when she is wearing one of her disguises. Once she loses the ability to put on these masks, her power is stripped from her and she falls once again under the control of her mother and of the social norms that her mother zealously enforces (Haywood 25-26).

Women in the masquerade were able to emulate traditionally powerful and respected female figures: "Women could also dress as traditionally powerful female figures such as Greek goddesses" (Gender). When thinking

of the feminine agency that Fantomina seeks through her shrewd schemes and manipulation, in a variety of disguises, of the male psyche, one cannot help but think of Aeschylus' Clytemnestra. Like Clytemnestra, Fantomina is able to control the man in her life through a series of carefully constructed and choreographed performances. Fantomina is able expertly to control Beauplaisir through her adoption and manipulation of a series of stereotypical female roles adapted from the repertoire of male fantasy. Her intelligence, like Clytemnestra's, keeps her ahead until the very end, when she, too, is "destroyed" by her child.

The masquerade afforded women the opportunity to escape their assigned roles and instead to inhabit a different occupation: "In the space of the masquerade, women could carve out identities that they were not supposed to live in their real lives" (Gender). This is true of every disguise that Fantomina assumes. These identities and the actions associated with them were not considered acceptable for a woman of her status, but because she wears the mask of each of these characters, she is able, temporarily and apparently without repercussion, to become someone else.

Women who participated in masquerade were able to exercise a degree of sexual freedom, but if sapregnancy occurred, they faced greater consequences than men: "The woman that did exercise the sexual freedom she experienced at a masquerade would, of course, have to pay stronger consequences than a man if something went wrong" (Gender). Fantomina ends up having to pay for the freedom that she enjoys throughout the novel. Masquerading women could be anything that they want to be, and because their faces were hidden, they did not have to worry about the social consequences of their actions.

Masquerade was often associated with orgy:

> Commentaries insisted that the masquerade was little more than an extravagantly staged and publicly sanctioned orgy, leading Terry Castle to suggest that "to friend and foe alike, the London masquerade seemed a kind of collective foreplay - the Dionysiac preliminary to indiscriminate acts of love." (Carter 63)

Masquerades were condemned by conservative moralists and writers who who feared their ramifications:

> Within the walls of the masquerade, the formal conventions of polite eighteenth-century society were suspended. With the right costume, and a mask to hide your true identity, it was possible to step into another world for a few hours,

> where aristocrats played at being chimneysweeps and shepherds; men dressed as women and vice versa; prostitutes disguised themselves as nuns, and Englishmen became Ottoman Turks in robes and turbans. (Thom)

Thom identifies a dynamic that Fantomina uses to her advantage throughout the novel: the possibility of changing who you are in the eyes of society by simply switching clothes.

Beauplaisir, as a hedonistic representative of high society, proves the point that Thom makes. Even though he is confronted, time and time again, by the same woman, he is easily swayed by her disguises, which consists of different sets of clothes. That Fantomina can so easily deveive Beauplaisir proves the power the masquerade. If, however, one looks at Beauplaisir and his continuous interactions with various incarnations of Fantomina, one can also understand the the association of the masquerade with the orgy. This association is a central theme throughout Haywood's novel. Fantomina takes on many different personae, each a new person to Beauplaisir, and as a result Beauplaisir believes, or fantasizes, that he is participating in sexual acts with a wide variety of women of different social statuses in a relatively short period of time. Only through masquerade is Fantomina able to keep Beauplaisir's attention, because he is rakish in his behavior and easily loses interest in every pleasure that he enjoys and possesses (Haywood 14).

Fantomina's masquerade is a key part to her agency, and it sustais her power throughut much of the novel (Anderson 4). Through masquerade, Fantomina retains her power and position *in propria persona* as a noblewoman while exercising different forms power in several other identities. Until the end of the novel, she is able to protect her reputation as a chaste noblewoman despite this deception.

The witty and clever protagonist uses the male gaze against Beauplaisir. Typically, when women are viewed through the male gaze, they become objectified and are subordinated in the man's mind. This happens to Fantomina, to a degree, throughout the novel. Fantomina, however, is able to appropriate this gaze and use it for herself. The conqueror becomes the conquered, and Fantomina firmly establishes herself in a position of masculine power as well as of female agency.

Even though Fantomina does possess female agency and the power that comes with being able to disguise her identity, she does not possess the power to do the one thing she really wants: to secure Beauplaisir's fidelity, which Beauplaisir's rakish behavior will not allow him to give. Even as she is, in a sense, "testing" his loyalty to her, he repeatedly shows that he cannot be trusted. He is dishonest and willing to lie, and he gaslights her to escape blame and to avoid acknowledging his infidelity:

> If you were half so sensible as you out of your own Power of charming, you would be assur'd, that to be unfaithful or unkind to you, would be among the Things that are in their very Natures Impossibilities. - It was my Misfortune, not my fault, that you were not persecuted evert Post with a Decleration of my unchanging Passion, but I had unluckily forgot the Name of the Woman at whose House you are. (Haywood 17)

Even though she possesses evidence that Beauplaisir is unfaithfil, Fantomina cannot do anything about his disloyalty except to create additional characters to sustain his interest in her. Were she to go public with the knowledge of his disloyalty, she would also have to disclose that she is no longer a virgin and thus no longer eligible for marriage. She has trapped herself in an impossible situation in which the only way she make sure that Beauplaisir stays "loyal" to her, or to her many different personae, is to continue approaching him in new masks, ensuring that the masquerade will continue.

Even though Fantomina exercises agency throughout the story, her agency, power, and masks are taken away once her mother re-enters the picture: the "sudden Arrival of her Mother . . . obliged her to put an immediate Stop to the Course of her whimsical Adventures. - That Lady, who was severely virtuous,

did not approve of the many things she had been told of the Conduct of her daughter" (Haywood 24). Although she is initially able to fool her mother with the "mask" of a good daughter, using the wit and intelligence demonstrated so frequently throughout the story, her careful planning comes to naught, ironically enough, at a ball.

At the ball, Fantomina loses her agency and power. When in labor, she can no longer control or conceal the pain she is in, forcing her to tell her mother that she is in labor. This is the second of the serious consequences that Fantomina suffers for dealing in the masquerade. The first is her rape by Beauplaisir, which results in her honor being sullied and stolen and in her subsequent pregnancy, which leaves her vulnerable, defenseless, and unable to put on any more masks except the one forced upon her by her mother, that of a nun.

During labor, in what is arguably the protagonist's weakest moment during the story, Fantomina's mother is able to extract from Fantomina the name of the father. Beauplaisir is called in, although he is confused, or pretends to be, as to why this noblewoman is blaming him for the pregnancy. Matters clarified for all of the characters Only when Fantomina, in a fit of humiliation, reveals the various masks that she wore and what she had done:

> When she [Fantomina], covering herself with the Cloaths, and ready to die a second Time with the inward Agitations of her Soul, shriek'd out, Oh, I am undone! - I cannot live, and bear this Shame . . . encouraged by this she related the whole Truth. (Haywood 25-26)

This baring of the truth is enough to rekindle Beauplaisir's interest in Fantomina, because he visits her house every day to inquire about her health until her mother stops him from doing so, fearig that these meeting will lead them to start their affair again but will not result in a marriage, because Fantomina has been dishonored (Haywood 26).

Haywood titles her novel *Fantomina; or, Love in Mask*, referring *to* the prostitute persona that the protagonist takes on. This persona, which the protagonist assumes at the theatre, is in some ways the source of her catastrophe. At the same time, the persona of "Fantomina" is perhaps the most true to the protagonist's true identity and desires. She is able to be her truest self when she is working under the guise of the prostitute rather performing the role of the noblewoman "Incognita," of the chambermaid "Celia," or of the middle-class widow "Mrs. Bloomer."

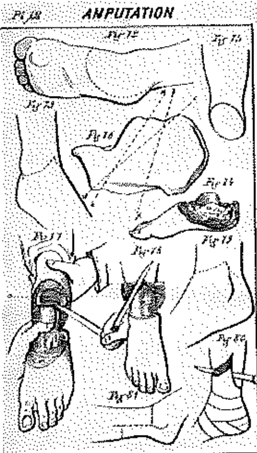
The novel ends with social norms reasserted and a sad return to the patriarchal order. Fantomina's mother, acting in

accordance with cultural expectations, sends her daughter to a monastery in France (Social). The protagonist must sadly hang up all of her masks and embrace a new one, unwillingly putting on a new costume - a nun's habit - and performing according to the script of a restrictive Catholic culture that proscribes the freedom for which she has fought.

Fantomina uses the masquerade theme in order to show that a woman is capable of having a complex, multifaceted personality. At the end of the novel, Haywood hints at the fact that Fantomina and her personae were so appealing to Beauplaisir because she represented something to which he was unaccustomed, because noblewomen were not free to be sexually active, and the revelation of these performances revives his interest in Fantomina at the end of the story. The novel, however, ends with the brilliantly intelligent and sexually charged protagonist being forced to conform to society's expecttations, reiterating that eighteenth-century society's rules would win out in the end. Fantomina is unmasked, and the masquerade ends.

Chapter Three:
The Severed Self: Masquerade and "Phatom" Identities

In *A Connecticut Yankee in King Arthur's Court* Hank Morgan,



Twain's time-traveling protagonist, is an unwitting victim of traumatic amputation, and he deals with this trauma by employing a variety of masks and personae. Cut off from a society that he has known his entire life and thrust into a completely new one, he needs to change his "face" in order to integrate into the society in which he finds himself, much as Fantomina has to change masks continuously based on the social situations she seeks to navigate and to master.

Amputation was not an abstract concept to nineteenth-century American writers or readers. Roughly 60,000 amputations were performed during the Civil War (Maimed). This seemingly cruel practice often appeared to surgeons to be the best way o treat injured soldiers. Amputation, however, had significant consequences, psychological as well as physical, for amputees.

The nineteenth century was dominated by patriarchal ideals of what constituted a "real man" and, sadly, amputees tended to fall into a grey area in regard to perceived masculinity. When soldiers returned from war, sometimes missing more than one

limb, they were met with a new problem involving their livelihoods:

> For soldiers who survived amputations, another struggle awaited them at home both mentally and physically. In the 1800s, one of the many marks of manhood was the ability to support one's family. Having a disability meant that these men were no longer the prominent member of their families, but instead had to rely on others… men who were not the primary breadwinners of their household had negative implications on one's moral character… and many such men were seen as a blight on society. (Backus)

Not only had these soldiers lost a part of themselves, but they had also lost the things that mattered most to them: their honor and manhood. A new term was invented, "invalid," to designate those who weren't considered "valid" members of society (Backus). Amputation was a major concern for both Union and Rebel leaders, because the vast number of amputations could have negative effects on their soldiers' futures. This worry led to the establishment of a unit called the Invalid Corps, which was made of amputated soldiers who continued to serve in whatever ways they could, allowing them to continue making money for as long as they were able even if it meant taking on more feminine jobs such as cooking and laundry (Honorable). The threat that

was waiting for them back home, the loss of their ability to work in jobs, hung over many soldiers' heads. Because of the toxic negativity surrounding amputation, and the war in general, many soldiers "struggled with depression, shamefulness, and finding a meaningful role in society again once they returned home" (Backus).

Because of the large number of amputations performed during the Civil War, many of which left veterans without both of their arms or legs, a pension system was set up to help amputees after they returned home. In order to qualify for a pension, soldiers first had to admit that there was absolutely no way that they could work anymore. This stripped them of their manliness and it rendered them dependent on the government to provide for their families (Backus). The pension that a lower-ranking soldier received was very low, about eight dollars per month, which would be equal to two hundred dollars in 2022. Even if veterans could find work, they were often discriminated against in the workplace. Paige Backus notes that, "Many veterans wanted to continue to work after recovering from their wartime injuries, but as a disabled veteran, they were often discriminated against for it was often assumed they could not perform a job as well as an able-bodied employee" (Backus).

Despite the pension made available to amputees, "many veterans did not even apply for the money they were eligible to collect because of negative attitudes to the idea of charity" (Empty). They did not want society, nor their own families, to look down on them for accepting any form of assistance, because doing so would be admitting that they could not provide for themselves monetarily and, again, this was a blow to their pride. Prosthetics were used less frequently during this period, due to their discomfort and expense, but veterans with visible amputations were able more successfully to apply for positions within the government because of their obvious wartime contribution: "Pinning up an empty sleeve or trouser leg, instead of hiding the injury with a prosthetic, made their sacrifice visible. Displaying an 'honorable scar' in this way, especially during and immediately after the war, helped amputees to assert their contribution to the cause" (Empty).

The prevalence and significant psychological and cultural effects of amputation in the United States during the post-Civil War period provides a context for Twain's evocation, in *A Connecticut Yankee*, of medieval European

culture, which had a complex and complementary set of related beliefs about amputation and amputees. During the Middle Ages, Miguel Nicolelis notes, "European folklore glorified the miraculous restoration of sensation in amputated limbs in soldiers" (Nicolelis 54). The feeling of a still-existing limb where an amputation had taken place was seen as divine and godly by people in the Middle Ages. As Nicolelis observes,

> in one account twin boys tried to physically re-attach limbs onto patients who had lost an arm or leg. The amputees supposedly developed the feeling of the divine presence in the missing part of their body—presumably the result of a phantom…amputees who prayed to their memory felt their limbs coming back. (Nicolelis 54)

This is important to note because Twain's protagonist, Hank, continuously attempts to re-attach his amputated "limb, of his nineteenth-century life and its luxuries, throughout the novel. Hank clings to his memory of the nineteenth century in the way that an amputee remembers and "feels" a lost limb, but this is only a feeling, and he cannot actually live and move in the world of his origin. Throughout his journey, Hank puts on many different masks, which might be understood as "prosthetics," In order better to fit into society and the roles he is expected to

play - and to conceal his painful and embarrassing sense of temporal displacement.

Hank's "amputation" is a non-visible disability. Even though he has suffered an amputation, being cut off from his time and place of origin, this amputation is not visible to the naked eye because it is mental rather than a physical form of dismembement. Hank has been completely cut off from his own time period, its luxuries and commodities, his friends and family, its technology, and everything that he knows. Sarah Handley-Cousins explains in her essay about non-visible disability:

> Non-visible disabilities were more disconcerting for able-bodied Americans. These wounds offered few or no visual cues to differentiate the disabled from the non-disabled… able-bodied people assume that there must be clear differences between their own bodies and those of disabled people… Non-visibly disabled people must publicly disclose their disabilities to receive recognition… and are more frequently accused of fraud or malingering (Handley-Cousins 222).

What this means for Hank is that no one with whom he comes into contact throughout the novel knows that he is suffering from an amputation. Because of this non-visible disability - this missing part that others cannot see - he is judged more harshly

by knights, nobility, peasants, and slaves. Hank, in turn, must put on different "masks" in order to be respected, or at least accepted, by these people. These "masks" are deceptive, but they allow Hank to take on a new personae in each interaction in which he participates.

In the first chapter of the novel, the reader sees how the traumatic amputation represented by time travel has affected Hank. He is suffering from Post-Traumatic Stress Disorder (PTSD). PTSD in recently amputated individuals may involve "feelings of shock, anger, frustration, sadness and grief/loss… People also tend to experience increased stress and worry… along with feeling a lack of control and a sense of isolation" (Fitzgerald). Hank, in the first chapter, experiences the shock stage of PTSD.

Throughout the rest of the novel, Hank appears incredibly quick witted and ingenious and is able to grasp and adapt to situations quickly to benefit himself. He switches between personae easily, putting on and taking off masks with evident ease, just as Fantomina is easily able to put on and take off masks that are advantageous to her character. In the first few chapters, however, Hank flounders, which shows that his mental processes are slowed down, just as Fantomina's are when Beauplaisir takes advantage of her. He cannot accept what has

happened to him, instead insisting that those around him must all be insane and inmates of an "asylum" (Twain 14). When he reaches out to the person nearest him, he is desperate for answers, but he does not get the verification he requires when the boy tells him, "at last he happened to mention that he was born in the beginning of the year 513" (Twain 17). This sends Hank reeling, as he must begin to accept the possibility that those around him are not insane. Only when confronted with a young boy does Hank begin finally to accept his new reality. When he is told that the year is currently 528, he begins to have a panic attack. He describes it as "something awful" and laments that his friends are not yet born and will not be for another several centuries (Twain 18). This is an important part of the novel because it sets up the premise that Hank is experiencing PTSD symptoms typical of someone suffering a traumatic amputation: "shock, anger, frustration, sadness and grief/loss…stress and worry…a lack of control and a sense of isolation" (Fitzgerald). This also sets the stage for his descent into theatrical performances - masquerades - in which he assumes other identities. Hank goes about his experience in the sixth century as if in a dream, saying: "I knew by past experience of this life-like intensity of dreams, that to be burned to death, even in a dream, would be very far from being a jest, and a thing to be avoided" (Twain 32). This is important

because he is slowly accepting this new reality; once he does so, he is able to thrive and perform the roles the reader sees him play throughout the rest of the novel.

Hank comes to the conclusion that the only way he can make his current living situation bearable is to do what Robinson Crusoe did: to "invent, contrive, create, reorganize things; set brain and hand to work and keep them busy" (Twain 46). Having finally accepted his new reality, Hank decides that the only way to live in this new society is to change it to benefit himself, while simultaneously changing himself to fit into the new society.

Hank's strategy correlates with the experience of nineteenth-century amputation patients as they grappled with visible disabilities and tried to fit into a society that they felt no longer belonged to or welcomed them. Hank wants the experience of belonging – of being in place – that he used to have even though what he used to have is no longer accessible to him. Even when Hank feels as though he is in a dream, as he does until the end of chapter six, he still does everything in his power to live. This is a stark reminder that Hank values his life despite this new, perceived, unacknowledged disability. Hank effectively starts to set the stage for the plot he wishes to live. Hank creates a script that others must follow, and he

shapes his own personae to fit that same script. Hank, coming from a century that still viewed masquerade with suspicion (Thom), shows a bit of irony here, embracing the masquerade and taking on the persona of a powerful magician (Gender).

Like soldiers coming home from war, Hank does not want to be handed a pension, to depend on the "government" for money; instead he wants to earn his own money through revenue he brings to the kingdom in his position as Arthur's "Perpetual minister and executive" (Twain 43). Hank, like veterans coming home from the Civil War, does not want to be an invalid or a "charity case." He is taking on, albeit unknowingly, the thought process of an amputated soldier returning from war and attempting to reintegrate into a society that no longer fits him. Hank must adapt to this society, must put on his prosthesis or mask, so to speak.

In chapter eight, "The Boss," Hank tells the reader that he did not accept an inheritable title from King Arthur and that, instead, his title came from the people. The idea of a title being given by the people is very forward thinking and democratic, not something that the nobility and upper class of the sixth century would understand or accept. This title means more to Hank than one bestowed by Arthur precisely because the people have given it to him. As noted above, Civil War veterans

with visible amputations who ran for office were likely to receive more votes and to ecure government offices, because people were more sympathetic to someone who had fought and lost a limb for their country. Hank has also lost something, his place in his own time, and even when he appears to fight to restore the sun to the people of Camelot during the solar eclipse, he us actually fighting for his life, as were so many soldiers during - and after - the Civil War.

Like veterans returning from war who were offered prosthetics, Hank is fitted for a prosthetic body, which takes the form of a suit of armor. In common with soldiers of the nineteenth century, Hank finds this new prosthetic to be painful, uncomfortable, and alien to his embodied sensibilities. He cannot quite fit into the armor: he cannot reach his handkerchief, he cannot wipe the salty sweat off of his face, he cannot easily use the restroom, he cannot hunt for food, and he cannot get off of his horse without someone there to help him back onto it (Twain 81-85). The language used throughout this chapter offers another, not so visible example of Hank's growing sense of alienation - of placeless as well as timelessness - within the sixth century.

Hank's and Sandy's journey starts off idyllically, and a great deal of flowery prose is used to describe Hank's internal

monologue: "Fair green valleys lying spread out below, with streams winding through them, and island-groves of trees here and there, and huge lonely oaks scattering about and casting black dots of shade" (Twain 81). This idyllic imagery quickly changes as Hank realizes just how annoying wearing his armor while traveling is: "It wasn't as pleasant as it had been. It was beginning to get hot. That was quite noticeable" (Twain 81). This shows that Hank enjoys the masks that he puts on himself, such as a that of a magician for Arthur, but he does not like the discomfort that arise when someone else gives him a mask that he must wear, in this case that of a knight setting off on a heroic quest. This does not suit the lifestyle that Hank wants for himself, and his agitation grows quickly. Hank's agency, like Fantomina's, is a key part of his self-identity, and he quickly grows uncomfortable when he feels like that agency is being stripped from him.

The most important prosthetic that the sixth century bestows upon Hank is his title of "The Boss," which gives him a sense of power in the sixth century that not even armor could; this new mask affords Hank power that he could never hold in his own society and time (Gender). "The Boss" reflects the authority of a powerful magician whom neither Merlin nor Morgana Le Fey can rival. Le Fey, shown by Twain to be volatile and petty, trembles in fear when she hears Hank's title. Instead of

throwing him and Sandy in the dungeon as she had originally planned, she accepts them into her home (Twain 113). This would never have occurred if Hank had not used his nineteenth-century mask in a sixth-century context. This title, the prosthetic mask that allows Hank to "walk" with authority in his new time period, gives him power in a way that a physical prosthesis (such as armor) cannot.

Beginning in chapter eighteen, obvious cracks appear in Hank's mindscape, and this affects the persona, or mask, that he shows. While he still holds fast to his beliefs, which are those of the nineteenth century, he unconsciously performs sixth-century actions. Hank is highly critical of Le Fey, wondering how she could be so evil and dismissive of those lower than she is. At the same time, however, he makes a very nonchalant comment about hanging an entire band, in what is perhaps the most noticeable example of his integration of sixth-century values. Even though he does not realize it, he is beginning to accept the sixth century more and more as the society to which he belongs. This is evident in chapter twenty-two as well. Whereas at the beginning of the novel Hank saw the language of the sixth century as outdated and even insane, we can now begin to see Hank using that same "asylum-worthy" verbiage. In this chapter, we also see that his title as "The Boss" lends Hank a great deal of power when dealing with the monks (Twain 165). To

what extent, one wonders, are the masks that Hank has crafted for himself integrating themselves into his personality, become elements of his identity rather than ways to fool those around him in order to benefit himself.

When Hank sees his first newspaper since entering the sixth century, the reader expects that he will be overjoyed, and he is, at first. However, after reading the headlines, his enjoyment turns to disdain:

> It was delicious to see a newspaper again, yet I was conscious of a secret shock when my eye fell upon the first batch of display head-lines. I had lived in a clammy atmosphere of reverence, respect, deference, so long, that they sent a quiver little cold wave through me… It was too loud. Once I could have enjoyed it and seen nothing out of the way about it, but now its note was discordant… It was plan I had undergone a considerable change without noticing it. I found myself unpleasantly affected by pert little irreverencies which would have seemed but proper and airy graces of speech at an earlier period of my life. (Twain 206-207)

Hank is finally beginning to realize what the reader has slowly been learning, that he is no longer a citizen of the nineteenth century. Just like a soldier returning from war, Hank no longer

fits the "mold" of nineteenth-century society. He is now a fully disabled man living in a society that was not meant to include him. His mask has now become his identity, and he has been fully absorbed by the masquerade, just as Fantomina is absorbed by the masquerading, ultimately living her life in the cotume of a nun.

This symbolic understanding of Hank's new mental position recalls the realization that amputees experience when they recognize that they can never be a part of able-bodied society. Hank, who is now a nineteenth-century time-traveling amputee, is coming to a stark realization. He is a veteran soldier returning from war, and the society into which he is now thrust is not the one that he remembers; instead it is a place where he feels as though he does not belong. He is like Fantomina, yet his experience is more like that of a prostitute becoming a noble lady than of a noble lady pretending to be a prostitute.

Chapters twenty-seven through twenty-nine are among the most interesting in the novel in terms of disability and amputation and of the ways the masquerade affects Hank's interactions in the time period in which he finds himself. King Arthur and Hank decide to dress as peasants in order to travel through the countryside. King Arthur, however, has a plethora of issues. He cannot seem to get the acting down, although Hank

can. The masquerade is not for Arthur. This may reflect the Civil War or even the post-Civil War period. Hank is a veteran soldier who has lived and has come to term with his amputation. King Arthur blusters his way through every conversation he has, looking almost insane to peasants. This is because the role he is playing is not really his own, and the mask he wears does not belong to him, because he is not required to live with it. Arthur is almost like the writer: he can pretend and act all he wants, but because he is not intimately familiar with the (in)visible disabilities of his people, including Hank, he cannot relate to the community upon which he has begun to intrude. He is nothing more than an outsider - or an impostor - trying to worm his way into a community to which he will never belong. His mask fools no one, proving that eighteenth-century conservatives were probably wrong: just because you can change your clothes that does not mean you can change your station (Thom). In chapter thirty-five, King Arthur and Hank are sold as slaves. This is a pivotal moment because it shows that Arthur was never, and will never, be able to accept his role in a marginalized, disabled community (Twain 278). Hank, however, can do so - because he already has.

In the final chapters of the novel, leading up to the "final battle," the reader sees a marked shift in Hank. He has settled down and had a child with Sandy, someone whom he

previously scorned. He is living a happy and fulfilling life in the sixth century; he has a family, power, position, and money. This clinging to the past (which is now his present), however, will be Hank's undoing. Hank wants more than anything for the masquerade ball that he is living in to be real, but he cannot let go of "real" life.

In the final battle against the church, the Yankee's inability to let go of the nineteenth century destroys everything for which he has worked. Using an electric fence, Hank is able to kill the vast majority of enemy soldiers (Twain 345-350). However, this same technology kills off his followers and sends him back to a future to which he no longer belongs (352-353).

In the end, Hank strives to return to the nineteenth century, a community that is no longer his own, instead of embracing the community where he thrived and that made a place for him. The nineteenth century is no longer the era to which he belongs, but the sixth century is. In his last lines, he calls out for it (Twain 356). This reflects the fact that when one is traumatically cut off from something that one has known for one's entire life, one strives to get back to what one perceives as normal. Hank has masqueraded for so long in the world of the sixth century that he cannot accept his place in the world now

that he is back in the nineteenth century, and he cannot accept his original station in life, much as Fantomina cannot go back to being a chaste noblewoman after her masks are torn away. Hanks reveled in the masquerade personae that he crafted, and now that he no longer has those personae, he feels that he has lost something important. He is, symbolically, a prostitute pretending to be a lady who now has to go back to being a prostitute.

The masquerade in which Hank engages in order to survive - and thrive - in the sixth century allegorize the experiences of the Civil War and especially of amputees as they attempted to reintegrate into a society that seemed no longer to have a place for them. Hank is cut off from the nineteenth century and from everything that made Hank *Hank.* Forced to live in a completely new society, he must figure out that society's ins and outs, he must overcome his trauma, he must find the means - and adopt the prostheses - that will allow him to navigate this new environment. He must craft masks, make the world his stage, and dance to the music of the ball he is choreographing. By doing so, he earns the title of "The Boss." Because of his lingering attachment to his personal past - which is the future of the world in which he finds himself - his masquerade dissolves into chaos and alienation.

Conclusion: After the Masquerade

This thesis has examined the ways in which the masquerade affects and enables characters' actions in different literary genres across a period of multiple centuries. The *Oresteia*, *Fantomina*, and *A Connecticut Yankee in King Arthur's Court* present several aspects of masquerade's influence on characters' empowerment, agency, and ability to interact with – and to react against – their social and cultural environments. Ultimately, Clytemnestra, Fantomina, and Hank Morgan are negatively affected by their performance of masquerades, and their use of masks leads to misfortune.

The study has been informed by the works of Froma Zeitlin, Danielle Thom, and Sophie Carter. Each scholar contributes significantly to her chosen field of study.

Zeitlin's work was used to analyze the *Oresteia* from a proto-feminist perspective in regard to the social performance and social masking. Zeitlin is one of the first Classicists to apply Gender Studies to ancient literature. One of Zeitlin's most important accomplishments has been to create a bridge between Classical Studies and American and European critical theory, and her work has made this study possible.

Thom's work focuses primarily on eighteenth-century art and literature. Her work on the masquerade in relation to the art

and history of the European eighteenth century, including her essay "Masquerades in the Pleasure Garden," provides a basis for the analysis of masquerade's effects on eighteenth-century life and culture.

Carter's essay "'This Female Proteus': Representing Prostitution and Masquerade in Eighteenth-Century English Popular Print Culture" is an important source of information on the relationship between masquerade and prostitution in eighteenth-century Britain. Carter analyzes the rhetoric surrounding the masquerade as a metaphorical form of prostitution.

Much work remains to be done on the masquerade as it pertains to literature. This study aims to contribute to this important area of inquiry within the field of literary and cultural study. Given further time, this study might be expanded to address representations of prostitution and masquerade in the visual arts, as they complement or complicate literary representations of this topic.

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