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UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

FOLKLORE MOTIFS IN PERSUASIVE GENDER WRITINGS:

AN INTERROGATION

A Dissertation

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the

degree of

Doctor of Philosophy

By

W. EVERETT CHESNUT

Norman, Oklahoma

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FOLKLORE MOTIFS IN PERSUASIVE GENDER WRITINGS:
AN INTERROGATION


A Dissertation APPROVED FOR THE
GRADUATE COLLEGE


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ABSTRACT

One of the difficulties faced by modern gender writers and scholars stems from the fact that modern conventions of what constitute valid modes of rhetoric and reasoning and valid scientific and scholarly paradigms were developed during a time when both women and so-called feminine attributes were excluded from intellectual participation and consideration. A number of feminists have argued that these conventional modes and paradigms embody patriarchal values and approaches, what Hélène Cixous calls *phallogocentrism*, a mode which is grounded in the rationalist paradigm apotheosized by the Enlightenment in Europe. Phallogocentrism privileges the intellectual conceit of detached neutrality and so-called objectivity over an affective and subjective awareness of the human lifeworld; it privileges the totalizing impulse towards universal absolutes over the specific, particularizing approach which avoids ethnocentrism; and it privileges atomistic, analytic logic over holistic, associative or connective logic. Many feminists regard this exclusion of subjective experience, of emotions and the human lifeworld, and of associative or connective reasoning as simultaneously denying the modes through which women interact with reality and privileging the modes through which patriarchal men interact with reality.

In response to these concerns, some gender scholars and writers have begun using a specific form of narrative discourse as an alternative epistemological and communicative mode to the phallogocentric mode. This particular mode has many labels; I have settled upon the label of subjective-narrative discourse. I have discovered that what allows subjective-narrative discourse to encompass *ethos* while avoiding ethnocentrism is that it utilizes folklore motifs; like most motifs in folklore, these folklore motifs may be imperceptible to both author and audience yet can be discerned and analyzed through the techniques of folklore studies. Subjective-narrative discourse involves the use of this particular form of narrative as a persuasive epistemological and communicative mode co-equal with phallogocentrism. In doing so, subjective-narrative discourse embodies the principles of some gender studies/movements. However, subjective-narrative discourse also deals in archetypal universals without ethnocentric totalizing and generalizing.

CHAPTER 1

INTRODUCTION

We are human beings studying other human beings, and we cannot leave ourselves out of the equation. We choose to answer certain questions, and not others.
(Slocum 37).

One of the difficulties faced by modern gender writers and scholars stems from the fact that modern conventional notions of what constitute valid modes of rhetoric and reasoning and valid scientific and scholarly paradigms were developed during a time when both women and so-called feminine attributes were excluded from intellectual participation and consideration. A number of feminists have argued convincingly that these conventional modes and paradigms embody patriarchal values and approaches. Mary Daly describes the discomfort many modern feminists have with the conventional epistemological and communicative mode, which she labels methodolatry:

The tyranny of methodolatry hinders new discoveries. ... The worshippers of Method have an effective way of handling data that does not fit into the Respectable Categories of Questions and Answers. They simply classify it as nondata, thereby rendering it invisible. ... Under patriarchy, Method has wiped out women's questions... Women have been unable even to experience our own experience. (11-2)

Hélène Cixous has given the label *phallogocentrism* to this authorized mode of communication and inquiry, a mode which is

grounded in the rationalist paradigm apotheosized by the Enlightenment in Europe.

Phallogocentrism is a blended term formed from combining Jacques Derrida's terms *logocentrism*, the predominance of abstract logic and taxonomic language (to the exclusion of the emotional and personally-experienced lifeworlds), and *phallocentrism*, the socioculturally implicit privileging of men. Phallogocentrism privileges the intellectual conceit of detached neutrality and so-called objectivity over an affective and subjective awareness of the human lifeworld; it privileges the totalizing impulse towards universal absolutes over the specific, particularizing approach which avoids ethnocentrism; and it privileges atomistic, analytic logic over holistic, associative or connective logic. Many feminists regard this exclusion of subjective experience, of emotions and the human lifeworld, and of associative or connective reasoning as simultaneously denying the modes through which women interact with reality and privileging the modes through which patriarchal men interact with reality. Many feminists regard this totalizing impulse, with universal absolutes, as an ethnocentrism which sanctions its own forceful dissemination, enabling a culture to rationalize an aggressive assimilatory stance by essentializing its idiosyncratic paradigms as endemic to *all* cultural settings and even to reality itself.

However, simply discarding this mode is problematic for gender scholars and writers, for historically all scientific and scholarly inquiry has been formulated and substantiated through this mode. Gender scholars and writers and their audiences have been trained to assess arguments using this mode. Furthermore, discarding phallogocentrism involves discarding universal absolutes, a dangerous prospect in that it risks situational ethics and moral relativism, both of which would problematize the right of gender activists of one culture to seek to end the oppression of women (or men) in other cultures.

In response to these concerns, some gender scholars and writers have begun using a specific form of narrative discourse as an alternative epistemological and communicative mode to the phallogocentric mode. This particular mode counters the defects of phallogocentrism in a fashion not otherwise possible, for not only is it subjective and specific, not only does it consider the affective lifeworld and utilize associative or connective logic, but it encompasses ethical aspects while avoiding any concomitant ethnocentric universalization of a particular culture's mores. This particular mode has many labels; I have settled upon the label of subjective-narrative discourse. I have discovered that what allows subjective-narrative discourse to encompass *ethos* while avoiding ethnocentrism is that it utilizes folklore motifs; like most motifs in folklore, these folklore motifs may be

imperceptible to both author and audience yet can be discerned and analyzed through the techniques of folklore studies.

In the United States of America, many people are confused about the meaning of the term 'folklore'. The average man and woman often misunderstand folklore either to be tales of superstition, which they consider the flawed lore of the uneducated or foolish, or to be sanitized faerie stories and therefore fare appropriate only to small children. Many people do not even realize that folklore also includes their cherished traditions and religious belief systems, for a people's folklore embodies for them their unspoken philosophical and metaphysical grounding for the daily habits of life.

From a scholarly perspective, folklore refers to those narratives which contain and disseminate the imagery and motifs which embody a culture's unconscious ideology and defining beliefs; in doing so, these narratives function as a culture's heuristic for generating intelligibility. In other words, folklore is the mode through which people attain some sense of meaning in their various lifeworlds. What most people term *common sense* would be better classified as their folklore of applicable functional presumptions.

Also, in the United States of America, the average man and woman often misunderstand the grounding underlying gender studies and the concomitant gender movements, both the various feminisms and men's movements; they cannot imagine that gender might be a

cultural construct rather than a potent biological factor delimiting their inclinations and behaviors, and they wonder at the combination of anger and idealism energizing much gender activism. However, from a scholarly perspective, gender studies is a complex field interrogating the sociocultural influences of the gender classifications on individual persons and communities personally, sociopolitically, intellectually, philosophically, and aesthetically, and the products of this interrogation are often utilized by gender activists. In further complexity, the many feminisms and the men's movements include both scientific/scholarly facets and sociopolitical activist facets.

Gender scholars and writers interrogate the pervasive influences of a society's interested normative social structures both in general and apropos gender, examining and questioning how these structures delimit the individual and thereby influence the community culture. With their on-going confrontation of those normative social structures which perpetuate oppression based upon sex or sexual orientation, gender scholars and writers generally challenge the inevitability and primacy of a culture's norms and values.

Somewhat similarly, folklorists interrogate the unconscious and cryptonymic axioms and semiosis underlying a culture's norms and values as part of their study of folklore; they investigate folklore storytelling and tradition as the medium by which individuals acquire a framework of intelligibility and meaning

from the disparate data and impressions of a person's lifeworlds. However, unlike gender scholars and writers, folklorists do not necessarily confront or dismantle the products of their interrogation; folklorists celebrate the sublimity and imagination and subconscious potency of folklore.

Both scholars and writers in gender studies and folklorists interrogate culture, but in the field of gender studies this is done explicitly and often includes activism as well as a scholarly component, whereas in the field of folklore studies this is done implicitly and often includes poetics as well as scholarship. Additionally, both works in gender studies and works in folklore studies recognize identity not as an essentialist attribute but as an existential state, as the structuring interplay between individual and community: works in feminism or the men's movements explore the force of an imposed gender-as-identity, while research on the phenomenon of folklore examines how folklore often reflects and informs the individual's sense of meaningful identity as a participant in her or his culture. Subjective-narrative discourse can be shown to transpire within these two intersections between folklore and gender studies/movements, the intersections of culture and of an existentially configured identity.

Subjective-narrative discourse involves the use of this particular form of narrative as a persuasive epistemological and communicative mode co-equal with phallogocentrism. In contrast

to phallogocentrism, subjective-narrative discourse is personal, subjective, concrete, individual, and adheres to associative or connective logic and reasoning in its use of narrative as a valid microcosm by which to investigate larger social issues. In doing so, subjective-narrative discourse embodies the principles of some gender studies/movements. However, subjective-narrative discourse also deals in archetypal universals without ethnocentric totalizing and generalizing. It focuses on the macrocosmic as a mirror to personalized issues in metaphor and myth. In this way, subjective-narrative discourse embodies some of the principles of folklore as discerned in folklore studies.

Subjective-narrative discourse fulfills many of the criteria put forth by various scholars and writers seeking a rhetorical alternative to phallogocentrism and other patriarchal modes. Walter R. Fisher writes that "human communication should be viewed as historical as well as situational, as stories competing with other stories constituted by good reasons" (2). Chris Weedon connects this idea with subjectivity: "For a theoretical perspective to be politically useful to feminists, it should be able to recognize the importance of the subjective in constituting the meaning of women's lived reality. It should not deny subjective experience, since the ways in which people make sense of their lives is a necessary starting point for understanding how power relations structure society" (8). In other words, ahistoricity and the exclusion of the human factor

are byproducts of dependence upon conventional logical inferences based upon the scientific method and/or statistical empiricism, and use of this information source encourages an approach to data which is so abstracted as to exclude the ethical dimension and human costs. Luce Irigaray describes such discourse, aligning it with female consciousness. "*Women's discourse* designates men as subjects--except in the psychoanalytic transfer--and the world as concrete inanimate objects belonging to the universe of the other. Women...remain the locus for the experience of concrete reality, but they leave the matter of its structuration to the other" (35-6). These criteria are fulfilled by subjective-narrative discourse, which includes the ethicality consciously sought in gender writing and inherent to folklore, for unlike phallogocentrism, subjective-narrative discourse evokes the universal without also evoking a totalizing ethnocentrism. Subjective-narrative discourse thereby becomes the discourse of choice in much feminist scholarship and from there becomes the discourse of choice in work in the men's movements.

Subjective-narrative discourse focuses on the *personal*, and thus it combines the feminist understanding that *the personal is the political* with the recognition that modern folklore patterns influence and mirror the *personal*.

This dissertation will explore how subjective-narrative discourse incorporates the dialectic union between the

macrocosmic locus inherent to folklore and the microcosmic focus aspired towards by many gender scholars and writers. Specifically, this dissertation will first demonstrate and then examine how subjective-narrative discourse permits this dialectic balance to be formed between the universal, transpersonal, cross-cultural scope of folklore and the particular, personalized, subjective scope favored by much gender writing, thereby making it possible for persuasive gender writing to operate simultaneously on the macrocosmic level and the microcosmic level and to operate both universally and ethically. Thus, subjective-narrative discourse does not need to sacrifice specificity nor generality in arguments but can encompass them simultaneously, avoiding both totalizing any one cultural paradigm into a totalitarian whole and being too situational for general applicability.

CHAPTER 2

FUNCTION OF FOLKLORE

*The wisest thing - so the fairy tale taught mankind
in olden times, and teaches children to this day -
is to meet the forces of the mythical world with
cunning and with high spirits.*

(Benjamin 102)

1.0 Introduction

Folklore is the lens through which we as humans perceive and understand the lifeworlds within which we function as conscious beings. Whereas science and scholarship provide us with logical proofs and inferences, folklore provides us with intelligibility; whereas science and scholarship ideally produce detached data, folklore ideally produces meaningfulness. Folklore conveys in narrative form the ethical, existential, philosophical, and ontological lore of the individual and the community.

Folklore is often misunderstood as a strictly historical phenomenon, but folklore is alive and well in the modern United States. Participants in the mainstream culture of late 20th century and early 21st century United States, now an internet culture or post-common literacy culture, use folklore as an abridged schema through which they can parse lifeworld data and thereby avoid information overload. Because folklore's influence

is so sizeable and pervasive, folklore bears further study as a modern phenomenon. It functions as a modern truth source and renders the world explicable. It acts as an authorless collective medium for a community's self-reflexive discourse. Investigating a community's folklore can provide the researcher with insight into the unconscious and cryptonymic beliefs and postulates which permeate that community, insight into what gives participants in that community a sense of meaning.

However, because folklore operates on an unconscious level and conveys cryptonymic presumptions, folklore axioms are difficult to access or countermand with analytic logic and reason. Folklore can confirm and reify preconceptions and interfere with rational re-evaluation of presumptions. Thus, as a medium of meaning, folklore is both a source of philosophical and spiritual strength and learning and a source of reified biases.

One sociocultural aspect delimited and defined by folklore is the positioning of gender as an agency of ontological and cultural intelligibility. Gendered behavior is a form of what is known as performativity, and the role expectations for this performativity are propagated via folklore. Most feminisms and men's movements challenge the meanings currently attributed to gender, including such role expectations. Many persuasive gender writings involve an effort to deconstruct and then reformulate

existing folklore to reinforce their new interpretations of the intelligible side of gender.

Folklore is both something which must be respected as a medium of intelligibility and meaningfulness and something which has been challenged for reifying gender roles and other allegedly dysfunctional mythological tropes. It has become subject to a number of conscious efforts at alteration or renunciation since the structural insights of Claude Lévi-Strauss (addressed later in this study). Both folklore and the constellation of logical reasoning and scientific/scholarly inquiry have often worked well within those settings in which folklore provides the continuity of meaning in culture and in which logic and science/scholarship provide the means of exploration and cultural re-evaluation of axioms. When science or folklore become too apotheosized in the popular thinking, the culture risks dehumanization or stagnation. The United States risks both.

2.0 Folklore Defined

Historically, a number of different terms with a number of different definitions have been used in the general field of folklore studies. The field of folklore studies itself has been defined in a number of different ways. As of now, there is no single universally accepted definition for folklore studies nor for the various types of folklore. For the purposes of this

dissertation, folklore will be defined as that body of anecdotal narratives from which tale-tellers and audience derive meaning applicable to their lifeworlds. This includes the metaphysical intelligibility and explanation of myths, the sense of immanent wonder and surreality of fairytales and folktales, and the common sense savvy of fables. Within this definition, tall tales and ghost stories do not constitute folklore.

3.0 Folklore as Abridged Schema for Parsing Data Overload

The study of the influence of folklore in the late 20th and early 21st century is more socioculturally relevant than it has been in many decades. Folklore's socioculture influence has increased markedly in the United States throughout the last two decades, and there is reason to surmise that this increase is a direct result of the information explosion which the United States is undergoing. The chain of reason underlying such a thesis proceeds from a comparison of the differing experiences of participants within an oral culture, a common literacy culture, and an internet culture.

In an oral culture, although participants may specialize in what skills they learn, as a result of the limitations imposed by having physical human memory as the only means for storing knowledge, the community cannot sustain historical and cultural lore much beyond that which each individual participant can

learn. Because of this identity between the individual's mnemonic capacity and the community's mnemonic capacity, almost every participant in an oral culture has co-equal access to (and therefore the likelihood of a critical awareness of) both the full historical lore and the full contemporary communal lore of her or his community.

However, in a common literacy culture, printed texts and other theoretically limitless media for external memory promulgate, and written information becomes accessible to the average man and woman rather than restricted to an educated elite. The physiological mnemonic restriction characteristic of an oral culture disappears, and the amount of historical and communal lore which might be sustained within a community thereby becomes theoretically limitless as well. Jack Goody and Ian Watt note that "the totality of written expression is...striking... [in] its enormous bulk and its vast historical depth" (339), a certitude which independently inspires Donna Haraway to label humanity "the author of a cosmos called history" (430). Goody and Watt write that "the literate tradition" has a "cultural repertoire [which] can only grow; there are more words than anybody knows the meaning of..." (340), a situation which occurs in a common literacy culture but not in an oral culture.

Goody and Watt contend that this overwhelming flood of continually increasing lore occurs within common literacy cultures but not within oral cultures because common literacy

cultures lack "the resources of unconscious adaptation and omission which exist in the oral transmission" (340). Scholar Walter J. Ong has explained the reasons behind this phenomenon in his own work: "Henige, reporting on Ganda and Myoro kinglists, notes that the 'oral mode...allows for inconvenient parts of the past to be forgotten' because of 'the exigencies of the continuing present'" (48). In an oral culture, little more can be remembered by the community than can be remembered by the individual. This is not so for a community with permanent text. "Literate society, merely by having no system of elimination, no 'structural amnesia', prevents the individual from participating fully in the total cultural tradition to anything like the extent possible in non-literate society" (Goody 340) because the total communal tradition vastly exceeds human biological capacities of memory. Books accumulate; written sources accumulate; there arises a potentially infinite expandability to the amount of lore which an individual would need to grasp to encompass the full culture of her or his community much less develop a critical awareness of said culture.

Thus, in a common literacy culture, "the mere size of the literate repertoire means that the proportion of the whole which any one individual knows must be infinitesimal in comparison with what obtains in oral culture" (Goody 340), and the hope that historical and communal lore remain within manageable human mnemonic capabilities vanishes. When it becomes impossible for

any individual participant even to hope to access the total historical lore and the total contemporary communal lore of her or his community, any sense of a critical awareness of her or his community also becomes impossible, for without access to the totality of her or his community's lore, the individual participant simply lacks sufficient knowledge upon which to base any critical awareness.

In conventional writings about the plethora of information and cultural works available in a common literacy culture, "the vista of endless choices and discoveries offered by so extensive a past" had seemed initially more of a blessing than a curse; however, "when we consider the social effects of such an orientation, it becomes apparent that the situation fosters the alienation that has characterized so many writers and philosophers of the West since the last century" due to the fact that "the literate individual has in practice so large a field of personal selection from the total cultural repertoire that the odds are strongly against his experiencing the cultural tradition as any sort of patterned whole" (Goody 340-1). In other words, in a common literacy culture, the growing disparity between the information which has been stored in written texts and the far lesser amount of data which can be managed in the human memory has resulted in large numbers of individuals suffering from severe cultural anomie, a sort of sociocultural angst.

Just as with a common literacy culture, the plethora of information and cultural works increases exponentially in an internet culture, but a new factor appears: unpredictable ephemerality. In an oral culture, omission and the disappearance of informational and communal lore is controlled by contemporary exigencies and a necessary culling of outdated information, but in an internet culture, internet information sources may vanish unpredictably and unrecoverably as the result of commercial caprice, frequent electronic error, or computer viruses and other forms of cyber-vandalism; in other words, unlike oral and common literacy cultures, in an internet culture the ephemerality or longevity of a given communal work or information source is independent of its value to the individual and/or the community. Thus, a participant in an internet culture faces not only a disorientingly overwhelming communal repertoire but a communal repertoire composed of lore whose durability is unpredictable and untrustworthy, lore which may expire in relevance or credibility at any time. She or he must not only discern which works are worth learning but which works will remain relevant long enough to be worth absorbing when there are so many other cultural candidates vying for her or his finite attention.

Ironically, the unmitigated, unfiltered, unstructured free access to undifferentiated informational and communal lore provided by the internet has resulted in an aggrieved return to folklore to provide some structured and structuring framework for

apperceiving new information. Folklore specifically functions to provide the individual with a sense of communal membership, a cultural sensibility. "We are eyewitnesses to a new era in which folklore gains power and prestige as an authoritative voice: the voice of the urban-industrial folk; the voice of concern, daydream, and hope; the voice of all humanity alienated and fractured by electronic efficiency" (Dégh 2). For individuals within an internet culture community, folklore provides both the grounding for acceptable notions and the heuristic by which they might parse through the overwhelming amount of data encountered in daily life.

This dependence upon folklore as stable grounding is not unique to the late 20th and early 21st centuries. David E. Proctor has examined such an occurrence during the early 20th century. In his examination of what he designates *mythic regeneration*, Proctor observed that "mythic speech is adjusted during chaotic moments in American history" in a fashion which specifically enables "the myth to explain the changing social conditions while retaining the fundamental national persona and sustaining the nation's socio/political order" (171), thereby functioning as a conserving force to sustain the cultural identity of a community and its individual members. In the past, mythic regeneration had kept intact a community's collective ontology and value systems; today, folklore also provides

individuals with a filter against data overload. As Procter further suggests, "inherent in any mythic rhetoric is a conception of some social order" (Procter 172), and this includes a social order on the individual level. This sense of order is provided overtly and cryptonymically within a community's folklore.

4.0 Folklore is Influential

As can be seen, folklore needs to be investigated due to its pervasive influence over habitual thinking. Folklore influences and sustains individual and collective habits of thought, both in its interacting subliminally with the unconscious cognitive-conceptual frameworks from within which individuals grasp and structure knowledge and in cryptonymically reifying as well as stabilizing axioms so that they withstand both societal disorder and scientific and logical reconsiderations. In other words, folklore both influences how new information is incorporated and reinforces resistance to disruption or reconsideration of current axioms as it "absolutizes and even personifies apparently constant motifs" (Suvin 7). Folklore involves the affective and connective modes of reasoning, not the logical and rationalist modes of reasoning, so logical and rational contextualizing of folklore tales may not shape their reception by students nor other audiences. For example, social work professor Philip R.

Popple warns about the blithe use of folklore in the classroom, admonishing teachers to remember that conscientious presentation of tales as folklore not fact does not confer automatically upon the students immunity to folklore's influence. "It should be noted that using legends in the classroom can be risky.

Mythology is very powerful even in our supposedly rational modern world. Students may well forget the analysis presented in class, but rest assured they will remember the legend" (Popple 9). It can be a dangerous combination simultaneously to underestimate the appeal of folklore and to overestimate the primacy of logic and scientific inquiry as totalized groundings for human understanding.

Some scholars and scientists already examine various folklore tales as worthwhile subjects of investigation. Dr. Joel Best and Dr. Gerald T. Horiuchi have found urban folklore sociologically relevant and intriguing: "Examining the fear of Halloween sadists reveals topics that deserve sociological attention. First, urban legends merit more analysis as expressions of social strain" (497). María Herrera-Sobek has examined the interconnections between folklore motifs and the use of social protest in Chicana literature and poetry.

Eleanor Wachs has demonstrated narrative reliance on folklore morphological tropes in her analysis of the fashion in which the stories of crime victims conform to urban folklore motifs: "comparisons between these [crime-victim] narratives for

their themes and characters and parallels in folk tradition have revealed that the crime-victim stories bear the stamp of folklore from the urban world" (38). In a related vein, Gray Cavender and Lisa Bond-Maupin have analyzed the use of urban legends in reality programming such as AMERICA'S MOST WANTED and UNSOLVED MYSTERIES in their portrayal of crime.

Philip R. Popple writes about the importance of understanding urban folklore for his audience of social workers: "There are a number of urban legends which involve topics of concern to social workers. These reflect negatively upon our profession and our clients. Collection and analysis of these legends can serve a number of valuable functions for the social work educator, and for the profession in general...Social workers need to understand folklore and be engaged in the collection, analysis, and debunking of social welfare legends" (1). In a similar concern with negative folklore and rumors, Rosan Jordan de Caro has investigated the intentional utilization of folklore in horrible example rumors to demonize sex education.

5.0 Folklore Functions as an Information Source in Modern Life

5.1 Folklore Renders Life Explicable

A community's body of folklore provides it with a framework of paradigms within which the occurrences of life can achieve a coherent comprehensibility. Within this framework, the lifeworld

of the individual achieves a coherent and personally relevant intelligibility in relation to her or his community: "According to Lévi-Strauss, all myths have a similar socio-cultural function within society. ... From this perspective, myths are stories we tell ourselves as a culture in order to banish contradictions and make the world explicable and therefore habitable" (Storey 57). The community's folklore justifies and clarifies the how and the why of daily occurrences, conferring meaning and the security of apparent predictability and intelligibility.

In rendering life explicable for a community, that community's body of folklore also unifies the members of that community through a common, quasi-monolithic grounding of shared axioms. Folklore "is a common cultural property characterizing our ways of thinking, believing, and dreaming, and our modes of defining our identity" (Dégh 2); it "involves a pattern of responses between people that depends on a shared set of culturally determined traits, assumptions, and expectations" (Wachs x). One of the advantages of investigating a community's folklore comes from the fact that folklore patterns function outside the officially sanctioned beliefs in authorized tales and the refined beliefs of the small membership of so-called high culture but instead circulate as the popular discourse of the majority and the informal discourse of even the elite; folklore tales "reveal the common life of the mind below the level of 'high' or formal culture" (Brunvand The Study 1) regardless of

whatever aesthetic or political façade the leaders of the community might wish to display publicly.

Often, folklore embodies for a community a sense of ethical or metaphysical irony and of justice as an actualized presence in daily life. "Anchoring a myth in reality also explains the regular, yet unpredictable reappearance of rumors sociologists call 'exemplary stories,' and folklorists call 'urban legends.' These stories seem like short moral tales, and their appearance does not have an apparent link to any tangible fact" (Kapferer 56). This tendency towards a community's favoring moral lessons in the folklore it accepts has been increasing in modern United States society. "The human tendency to use folklore as a shield against the darker side of human nature seems to be flourishing in contemporary society" (Wachs 32), both as a reassurance of metaphysical justice even when legal justice fails and as a seeming recognition of and validation of recurring fears about human evil; in effect, both as a comfort and a catharsis.

This use of folklore as a shield against the shadow side of human nature does not mean that folklore tales function as simple escapism. Rather, folklore filters and structures a community's sense of the darker side of human nature; folklore "does not deny things; on the contrary, its function is to talk about them; simply, it purifies them, it makes them innocent, it gives them a natural and eternal justification" (Barthes qtd Storey 90), thereby normalizing them into a comforting intelligibility. This

intelligibility does not involve any syllogistic nor statistical schema for analyzing the darker side of human nature nor a detached appraisal of psychological or criminological data; this intelligibility involves references towards a person's affective and connective modes, including the teleological/narratological impulse towards meaningfulness. Thus, a community's folklore provides for the community a means by which even the dark side of life can be rendered understandable and meaningful, acting as a "filter through which the perceptible world is passed and its underlying realities understood" (Urban 10), functioning not in a neutral capacity like that of logic and science but in an evaluative and ethical capacity.

5.2 Folklore Functions as a Unit of Discourse

Folklore functions as the medium and mode through which a community reflects itself unto itself. Folklore "essentially represent[s] a 'basic unit of public discourse'" (citations elided) (Procter 172) but this is a self-reflexive discourse, "a full, self-fulfilling discourse of society about itself, a general system of interpretation, a mirror in which it takes supreme delight in itself" (Baudrillard 194); folklore provides the means for a community's corporate internal dialogue, not the means for external observation. The telling of folklore functions to recirculate and to reaffirm in anecdotal form

certain beliefs held by a community about itself, about the lifeworld within which its individual members exist, and about the metaphysics of that lifeworld. Folklore thus actualizes and legitimates a communal set of paradigms which unites the members of a community both in their perspectives and expectations and in their individual and communal senses of self. As a community changes, so too its body of folklore changes, as those tales which have lost relevance for the community are forgotten and those tales which confirm and/or exemplify the new cultural paradigms gain currency as "*a statement of contemporary society about itself, the way our society speaks itself*" (Baudrillard 193).

5.3 Folklore Functions as a Truth Source

An important component of the successful dissemination of folklore is the credibility of the teller. "Legend tellers, as a rule, are considered as well-informed people insofar as they stress their experience and knowledge, as opposed to [fiction] tale tellers, who emphasize their artistic inspiration and authorship" (Dégh 28). The teller's credibility is important because folklore functions as a source of truth for members of a community in the form of anecdotal evidence; the teller "takes what he [or she] tells from experience... And he [or she] in turn makes it the experience of those who are listening" (Benjamin

87). In a fashion, the teller becomes not unlike a secondary perceptual organ for the listener.

In the United States, virtually all new information and hypotheses are assessed in terms of precedent: their conformity with already-accepted ideas and conclusions. For a recent example, the alleged scientific breakthrough of so-called cold fusion had been tested against prevailing scientific theory and canon; in other words, it had been tested against logical inferences and actual experiments grounded in the scientific method and/or statistical empiricism.

Folklore is similarly tested. However, folklore tales provide evidence not in the form of raw statistics or data but as anecdotal proofs; "they seem to convey true, worthwhile, and relevant information, albeit partly in a subconscious mode" (Brunvand The Vanishing 11). Thus, folklore appeals to the intuitive, affective side more than to the logical, intellectual side of people. This can render folklore-derived attitudes inaccessible to scientific challenges from those who consider said attitudes dangerously false or restrictive or otherwise dysfunctional. "Values and attitudes are held on both emotional and intellectual levels" but the process of accessing and influencing or interrogating values and attitudes held on "the emotional level is considerably more difficult" than reaching those held on the intellectual levels (Poppo 9).

Part of what constitutes the emotionally satisfying credibility and commonplace applicability of folklore is the seeming mundanity of its subject matter. "The content of the [folk] narrative involves events that happened in contemporary society and depicts persons, relations, organizations, and institutions that are recognized by narrator and audience to characterize the modern world" (Fine 2). In the case of urban folklore, the tales take place in a materially contemporary world; in religious folklore and historical legends and faerie stories, the tales are psychologically and/or spiritually contemporary even when set materially in a very different time period and/or location. Both identifiability and relevance are enhanced, yet the tales are placed within a setting usually tested and grasped with the common sense repertoire and with the habitual intelligences rather than with the investigative and logical intelligences and hence less subject to analytic logic.

Another factor in the credibility of folklore is the fact that many news programs and entertainment documentaries circulate it. Jan Harold Brunvand notes that the fact that "even the international news bureaus sometimes circulate modern folk narratives" has already been amply proven and then adds, "Who is going to disbelieve a story if it was heard told on good authority and someone also allegedly 'read it in the paper'?" (Choking Doberman 151). Joel Best and Gerald T. Horiuchi have charted the dissemination of the various folklore tales about

Hallowe'en candy poisoning; in their investigations, they have discovered that, although only two of the many alleged deaths could be verified and although neither death occurred as alleged in the folklore, newspapers carried and continue to carry the folklore version but in general neglect to carry the verified and verifiable follow-up which contradicts the folklore version

(citations elided):

Examining the reports of the 76 incidents ... In 1970, five-year-old Kevin Toston died after eating heroin supposedly hidden in his Halloween candy. While this story received considerable publicity, newspapers gave less coverage to the follow-up report that Kevin had found the heroin in his uncle's home, not his treats. The second death is more notorious. In 1974, eight-year-old Timothy O'Bryan died after eating Halloween candy contaminated with cyanide. Investigators concluded that his father had contaminated the treat. Thus, both boys' deaths were caused by family members, rather than by anonymous sadists (490).

This particular type of horror folklore continues to reappear around Hallowe'en in United States newspapers even towards the transition of the 20th century into 21st century, over three decades after it first began circulation.

In a related vein, Gray Cavender and Lisa Bond-Maupin have investigated the use of folklore motifs, specifically urban folklore motifs and suspense cinema techniques, in the entertainment crime newsdocumentary television programs *AMERICA'S MOST WANTED* and *UNSOLVED MYSTERIES*. "Just as urban legends are portrayed as true stories, AMW and UM act as media storytellers of 'real life' and the terrible uncertainties of life" (313). This framing of documentary facts within folklore narrative forms

as the presentation mode in crime newsdocumentary information simultaneously utilizes the power of these specific folklore motifs and reinforces their unquestioned reception as factual representations of real life, a dangerous reification if there is truth to the critical contention that such programs encourage a dysfunctional level of fear of crime in the viewers. Linda Dégh further illustrates this faux verification and faux validation by mass media and by scientists and pseudo-scientists through their use of folklore motifs by providing the example of the modern diffusion of alien abduction tales. "The now-proliferating UFO abduction legends, for example, did not begin in Barney and Betty Hill's living room in 1961 ... The story was launched by the mass media with the participation of scientists and pseudo-scientists--experts in psychology, parapsychology, astrophysics, and religion--and presented to the global villagers ... Variants retold in books, movies, and tabloids, again and again, inspire new storytellers" (25). In this example, a folklore frameworking is popularized by the mass media and thus disseminated throughout the communal folklore vocabulary.

5.4 Folklore Confirms Preconceptions and Reflects/Confirms Anxieties

People listen to and disseminate folklore as a reliable source of truths by which they might confidently render their

lifeworlds intelligible and predictable. It is important to remember that the individuals who disseminate a particular folklore tale recognize said tale as verified truth, which in the United States mistranslates to empirical or scientifically-tested fact. "An important aspect of urban legends is that the teller believes them to be absolutely true, and he or she generally believes this with a great deal of conviction" (Popple 2). "People didn't stop telling and believing urban legends--even temporarily--just because some folklorist could show that they were doubtful as reports of completely verifiable events" (Brunvand Choking Doberman xii). In other words, in the United States, listeners and tellers perceive folklore as scientific data rather than as philosophical or metaphysical/metaphorical lore, with all the phallogocentric assumptions of ideological neutrality and alleged objectivity which so-called scientific data inspires in participants in United States society today.

The folklore tales which people believe and circulate are those tales which seem to align with and validate their precepts of the world, thereby maintaining their pre-existing frameworks of intelligibility. In an investigation of rumor and folklore circulation, Kapferer demonstrated that in their circulation rumors and folklore "reflect images and stereotypes that have gained currency" (59). Thus, an individual's accumulated repository of folklore represents his or her ontological, epistemological, amateur psychological, and amateur

anthropological data base by which he or she explains and represents his or her lifeworld: it constitutes his or her anecdotal and philosophical grounding. The same is true for the folklore of a community. "The discourse that does achieve a wider currency does so because of its effectiveness in helping a community to exist in the world. The discourse is like a...filter through which the perceptible world is passed and its underlying realities understood" (Urban 10). Thus, folklore which is disseminated throughout a community with one set of preconceptions may be ignored or even scoffed at in a community with a different set of preconceptions.

For example, Stephen Winick noted an interesting phenomenon when he investigated the dissemination of a university folklore tale about a Black male rapist who attacks a White male college student after he has been lured into a hotel room by a seductive young White woman. He found that responses to the credibility of the folklore tale varied specifically according to gender and race:

[S]ome [Black men] have taken offense at the suggestion that the stories might be true, a suggestion that indicates [to them evidence of] the narrator's belief that black males are violent criminals. This is not to say that black men deny the possibility of the stories' truth; while they all agree that there are some black rapists, they simply believe, as one informant said, that "the vast majority...is hype." From the point of view of white women, however, these rape stories were generally held to be true; in fact, any suggestion that they were false was often perceived as offensive to the women with whom I raised the issue. They did also admit the possibility of falsehood, but felt it extremely unlikely; they argued that rape is an experience

so traumatic that few people were ever likely to lie about it. What we have here then is a genre of story which one segment of the population systematically believes, and another segment systematically disbelieves... (Winick 4).

Winick has uncovered here an excellent example of individuals testing the credibility of specific folklore tales against their own preconceptions and assumptions yet treating this validation process as though it were derived from inferences based upon the scientific method and/or statistical empiricism. Note that, with both groups, the credibility was confirmed or discounted specifically on the basis of a folk understanding of human nature, either amateur anthropology or amateur psychology. As a result of folklore's being accepted or rejected by the individual on the basis of its conformance with preconceptions, folklore tales can be investigated as a figurative barometer to discern what specific preconceptions might be current in a particular community at a particular time.

For example, modern urban folklore tales often reflect the specifically urban anxieties of the people who continue to disseminate them. "Several themes are especially popular in urban belief tales and they reflect some basic anxieties of our time" (Brunvand The Study 91); "urban legends are products of social tension or strain" (Best 492). In the modern United States, the most common source of urban tension or anxiety is crime, and this is reflected in urban folklore. The allegedly fact-based entertainment crime newsdocumentary programs AMERICA'S

MOST WANTED and UNSOLVED MYSTERIES utilize these popular folklore motifs of social tension throughout their episodes; they use "[f]ear-evoking cues magnified by sophisticated cinematographic techniques" to create programs which are "symbolic morality plays about good and evil" (Cavender 311) in the guise of detached, neutral documentary reporting.

These folklore morality plays are often intensified by irony and magnification. "Dramatic irony intensifies the tragedy. Victims are murdered shortly after achieving an important goal ... or on their birthday ... Victims do not merely lose property through theft, they lose 'a precious family heirloom that was part of their heritage'" (Cavender 311). These two programs are examples of the popular information media's reconceptualizing of factual events specifically through the framing of folklore paradigms as a method of increasing viewer receptivity and thereby increasing audience size, and thus they demonstrate both media recognition of the potency of folklore motifs and the mixing of fact and folklore even in presentations which depict themselves as detachedly factual and philosophically neutral. Gray Cavender and Lisa Bond-Maupin sum it up when they note that (citations elided),

Urban legends circulate as true stories, referencing frightening strangers who prey upon unsuspecting victims. Urban legends, such as poisoned Halloween candy, symbolize the strains and unpredictability of modern life. Newspaper crime stories produce motifs found in urban legends, expressing the frustrations of a world characterized by a fear of violence. (307)

In other words, folklore permeates the habitual thoughts of print, video, and documentary journalists as much as it does anyone else.

6.0 Cryptonymic Folklore Assumptions About the Real World

Many people do not recognize the degree of influence which their preconceptions exert over their habitual reception of the perceptible world, presuming instead that they experience always an immediate and direct awareness of the world around them unaffected and unformatted by their own underlying conceptual and intelligibility frameworks. "First, let it be said that there are many individuals who sincerely believe that the definition of the situation they habitually project is the real reality" (Goffman 70). Such people fail to recognize that "observations are perceptual, and the meanings of perceptions are never given once and for all", so they fail to recognize that the meanings of perceptions "are always susceptible to reconstitution and reinterpretation" (Crease 46), a reconstitution or re-information which occurs because "perception does not reveal in a neutral fashion 'the primordial data of the problem'. On the contrary, it is culturally influenced and shaped by the past experience, knowledge, and expectations of the observer" (citations elided) (O'Connor 107). An individual's preconceptions or pre-existing

cognitive-conceptual framework pervasively "affects and even effects the phenomena it purports to represent", and the focus and foundation for this framework "is not the sensible [physically perceived] side of culture; it is its intelligible side, the side of meanings" (Urban 65). In other words, in habitual thinking (as opposed to attentive or focused thinking), preconceptions filter the apperception of new information so that it conforms to said preconceptions, particularly in terms of eliciting meaning from said information rather than statistical data.

Such preconceptions may be assimilated cryptonymically through folklore tales. In other words, they may be absorbed as part of the infrastructure within the tales without conscious awareness of the presence of these preconceptions within the tales. This is true for an individual; this is also true for a community.

Meanings and preconceptions become reified as so-called common sense. Part of this comes from the repetition and recycling of folklore tales apropos folklore's function as a unit of discourse for a community, for "this reflexive, discursive configuration, endlessly repeated in everyday speech and intellectual discourse, which has acquired the force of *common sense*" (Baudrillard 193) becomes part of an individual's communal heritage. Once such preconceptions and assumptions have become

reified as so-called common sense for an individual, they become cryptonymically pervasive throughout her or his conceptual and intelligibility frameworks. "Since ideology saturates everyday discourse in the form of common sense, it cannot be bracketed off from everyday life as a self-contained set of 'political opinions' or 'biased views'" nor as recognized ideological concepts. Instead, it permeates throughout an individual's thinking, for the ideological elements of and complexities of "[s]ocial relations and processes are...shrouded in a 'common sense' which simultaneously validates and mystifies them" (Hebdige 363-4), and this shrouding therefore renders ideological elements invisible and therefore highly resistant to revision on an individual or communal basis.

Roland Barthes speculates that the individual is able to assimilate innocently or naively the ideological or philosophical preconceptions carried both overtly and cryptonymically within folklore (which his translator chooses to term 'mythology') because she or he "does not see it as a semiological system but as an inductive one", adding by way of definition that "any semiological system is a system of values" rather than a neutrally factual system (assuming neutral facts do indeed exist). Barthes explicates that the individual mistakes motif or "signification for a system of facts: [folklore] is read as a factual system, whereas it is but a semiological system" (qtd Storey 90). Such a confusion between the connotative (the

semiological) and the denotative (neutral factuality) is one basis for the reception of folklore as fact.

Thus, like any semiological system, a community's folklore can be analyzed paradigmatically and syntagmatically, an analysis which provides insight into the sociocultural infrastructure of the community which circulates said folklore. Folklore reflects precepts, anxieties, power relations, and/or social relations, and "the different types of social relations invested in language, culture, codes, and rules of social behavior, religions, arts, etc., can be studied as systems of signs with particular structure, or as so many types of language" (Kristeva 220). The cryptonymic elements of specific folklore tales will reflect and influence some of the cryptonymic underpinnings of the cultures which circulate them.

7.0 Cryptonymic Folklore Assumptions About People

7.1 Cryptonymic Assumptions as Awareness

The cryptonymic amateur psychology carried within many folklore tales becomes part of the underlying conceptual and intelligible frameworks through which people assess the credibility of other anecdotal information. Such an assimilation seems to be part of the human cognitive process. For example, the intrapersonal process, one of the two primal processes involved in communicative awareness, "involves formulating models

of one's co-participants based on information one has about them and people like them" (Krauss 142); in other words, the interpersonal process derives awareness using knowledge assimilated prior to any conversation from such sources as life experiences, the claims of alleged experts, gossip and rumor, and folklore tales. Similarly, in understanding news events, "[t]he audience relies upon past experiences and collective 'folk' theories of motivation. Thus, when we hear that it is common for strangers to poison candy on Halloween [sic], we consider what we know about our neighbors and about human nature, and many of us decide that this story might just be true" (Fine 25). In the example of the Hallowe'en candy scare, the mass hysteria was the product of preconceptions rather than of actual investigation or logical inferences based upon the scientific method and/or statistical empiricism. In this case, folklore still has provided a sense of meaning, but it has been a dysfunctional meaning which resists countermanding.

These folk presumptions about human nature pervade even legal or formalized observations. Jean-Noël Kapferer has investigated the influence of such presumptions in the highly formalized situation of legal testimony. "Clarapède was one of the first people to show that witnesses testify more in accordance with the degree of probability of things than with what they have observed" so that recollections are reconstructed in accordance with pre-existing frameworks. Therefore, "when the

testimony of several different witnesses converges, it is not necessarily an indication of the truth of their declarations" but rather nothing more definitive than the co-occurrence that, "having the same stereotypes and mental scenarios, they merely perceived the facts identically, but still erroneously" (56). Thus, folklore often influences even observational memory cryptonymically, even when the memory is accessed in tense legal situations which are idealized as devoid of ideological and subjective influences.

7.2 Cryptonymic Assumptions as Guidelines for Gender-Based Behavior

Folklore exerts a conservative influence on a community and its individual members apropos justifications of social roles and interpreted meanings, operating as a primary intelligibility source for the ontological and behavioral expectations both projected by that community and internalized by each individual: "a given social front tends to become institutionalized in terms of the abstract stereotyped expectations to which it gives rise" (Goffman 27). Within this popular institutionalization by way of folklore, the grounding for axioms about each gender finds its confirmation.

Folklore both reflects and influences the society which disseminates it; similarly, "gender stereotypes have both a

descriptive and a prescriptive component" (Aries 75), both reflecting the gender expectations of the community and prescribing gender assumptions for the individual members of the community. Such "expectations furnish guidelines for how men and women should behave; people are expected to behave in a manner consistent with their roles" (Aries 75), and these gender roles are the product not of an essential or a priori masculinity or femininity but of the gender folklore which has been ratified through communal culling and circulation. This presents no difficulty for individuals content with the prevailing gender roles, for the origin of underlying folklore is less relevant than the intelligibility and sense of meaning said gender folklore provides. However, individuals who challenge or interrogate such gender roles must contend with the reifying effects of such gender folklore. Thus, the stability of folklore might provide a comforting surety or a vexing incontrovertibility apropos gender, depending upon whether the communal folklore aligns with or disputes an individual's personal beliefs about women and men.

8.0 Gender Identity as Performance not Essence

8.1 Performance of Self is not Revelation of Self

The social influence of folklore is derived in part from a phenomenon which will be referred to in this dissertation as

performativity: an individual's formatting of her or his behavior in conformance with anticipated expectations of a ubiquitous scopophilic gaze, one which encompasses all participants of a community, including said individual. This phenomenon has been investigated particularly thoroughly by philosopher-historian Michel Foucault in Discipline and Punish (1975), with his explicative analogy of the panopticon, and by communications scientist-scholar Erving Goffman in The Presentation of Self in Everyday Life (1959), with his revelation of the social mandate demanding continual management by every individual of her or his public image. Sociocultural philosopher-scholar Judith Butler in Bodies that Matter (1993) has applied this phenomenon to gender roles.

In Discipline and Punish, Michel Foucault contends that our "society is one not of spectacle, but of surveillance" (217); all participants of a community operate from within the unconscious awareness of being continual objects of observation, i.e. of being objects of the scopophilic gaze. Moreover, this awareness becomes part of the power relations of observation: "He who is subjected to a field of visibility, and who knows it, assumes responsibility for the constraints of power; he makes them play spontaneously upon himself; he inscribes in himself the power relation in which he simultaneously plays both roles; he becomes the principle of his own subjection" (202-3). However, "it is not that the beautiful totality of the individual is amputated,

repressed, altered by our social order, it is rather that the individual is carefully fabricated in it, according to a whole technique of forces and bodies" (217); in other words, cultural forces occur such that the individual experiences assimilation not subjugation in her or his conformance with the community's social role performance norms. Because each participant internalizes the communal norms, "it is not necessary to use force to constrain the convict to good behaviour, the madman to calm, the worker to work, the schoolboy to application, the patient to the observation of the regulations" (202), for she or he will appropriate into her or his conceptual and intelligible frameworks an unconscious on-going awareness of this constant observation and thus become not a victim of the community's social norms but a component of the normalizing process of both others and herself or himself.

Thus, both internally and externally, each individual participant of a community behaves within the context of an unending performance before both her or his own unblinking gaze and the unblinking gaze of all others. A person self-commodifies before the ubiquitous scopophilic gaze through her or his performance rather than behaving from a self scrutinized by no one, with the participant in the community existing as "the object of information, never a subject in communication" (Foucault Discipline and Punish 200), and thus social existence becomes a matter of performance rather than the expression of an

ontological self, performance-as-constant-cultural-commodity instead of performance-as-segregate-aesthetic-self-expression.

In Bodies that Matter, Judith Butler invokes this phenomenon of performativity. Performativity can be defined as this psychocultural phenomenon of altering and adapting one's behavior specifically in response to the unconscious awareness that one is always being watched; even unmediated behaviors are "performed" rather than unmediated and spontaneous. Performativity centers upon the visible signifiers of performing an activity rather than upon the nonvisible activity itself, and this focus on appearance may result in an impasse between signifier and activity for the participant in a community. "And so individuals often find themselves with the dilemma of expression *versus* action. Those who have the time and talent to perform a task well may not, because of this, have the time or talent to make it apparent that they are performing well" (Goffman 33). According to Goffman's theory, because the scopophilic gaze privileges the signifier over the activity it signifies, participants must attend to the visible appearance of their activities even when this means they must neglect the activities themselves. According to Butler's theories, this distinction between appearance and activity collapses in our performativity-delimited lifeworld.

The import of this privileging becomes evident when the performativity dilemma involves conflict between activities which through illocutionary expression constitute the personal identity

of the individual, i.e. construct or manifest the self, and the accepted visible signifiers of the identity thus constituted, i.e. of the self thus formed or revealed. Therefore, in this situation, the scopophilic gaze privileges the façade of an individual identity or self over any actuality of that self, so that it seems as though there is no cultural positioning extant for an authentic or realized self, only for a performed self. The folklore of the community is one of the frameworks which determine what constitutes appropriate visible signifiers for the performance of an activity; in the same way, the folklore of the community is one of the frameworks determining what constitutes the performance or signification of the individual identity.

8.2 Gender Identity as Performance

In Bodies that Matter, Judith Butler unveils how performativity underlies the notion of gender identity through analogy with and examination of the phenomenon of 'drag shows', artistic productions in which entertainers mimic in dress and behavior the various segregate gender identities assigned to heterosexuals of the anatomical sex opposite their own. Butler contends that all gender role behavior is no less a performance than the gender identity mimicry which occurs in 'drag'; in this contention she is referring both to the gender identity dimension of anatomical sex and to the gender identity dimension of sexual

orientation. In other words, the phenomenon of performativity is the grounding for the notion of segregate gender identities: "To claim that all gender is like drag, or is drag, is to suggest that 'imitation' is at the heart of the heterosexual project and its gender binarisms; that drag is not a secondary imitation that presupposes a prior and original gender" (Butler Bodies that Matter 125) but rather merely one more gender performance just as all gender-specific behavior is performed.

To state that gender identity is grounded in performativity means that gender identity occurs as a performance-as-cultural-commodity within the power relations of the scopophilic gaze, not as the revelation of a subject-with-gender nor as activities actualized from some fundamental gender essentiality. The difficulties inherent to phenomena grounded in performativity are that "the impression of reality fostered by a performance is a delicate, fragile thing that can be shattered by very minor mishaps" (Goffman 56) due to its artifice being anchored externally rather than internally to the individual. "This 'being a man' and this 'being a woman' are internally unstable affairs. They are always beset by ambivalence precisely because there is a cost in every identification, the loss of some other set of identifications, the forcible approximation of a norm one never chooses, a norm that chooses us, but which we occupy, reverse, resignify to the extent that the norm fails to determine us completely" (Butler Bodies that Matter 126-7). Therefore,

"heterosexual performativity is...consistently haunted by that domain of sexual possibility that must be excluded for heterosexualized gender" to replicate itself culturally (Butler Bodies that Matter 125), which means that heterosexual gender performativity requires continual reinforcement or it will collapse under its own artificiality. Butler links homophobia, misogyny, and even misandry to the campaign of continual reinforcement of this heterosexual gender performativity and to the concomitant demonization of all gender performativity which might challenge or provide an alternative to heterosexual gender performativity.

Replication of segregate gender identities is facilitated in part through the communal discourse of folklore. Folklore influences how new information is incorporated and thereby reinforces resistance to reconsideration of prior assumptions, for it provides the grounding for accepted notions through which individuals parse and grasp new information. Furthermore, folklore illustrates and defines the visible signifiers to be anticipated and mandated in performance, including gender identity performance, and such anticipations have been shown to affect observations and recollections even in legal testimony. This constellation of conceptual and intelligible factors affect the perception and interpretation of observations of gender identity performativity: "Studies show that even when men and women behave in an identical manner they may be perceived

differently. Listeners bend their perceptions in the direction of expectation" (Aries 74). Thus, even behavior intended to defy or deny segregate gender identity behavior will often be reinterpreted such that it reaffirms and reinforces segregate gender identities.

9.0 The Nexus of Folklore, Performativity, and Gender Identity

Within the context of the conceptual and intelligible frameworks of a community, folklore, performativity, and personal identity may be said to relate as discursive medium, actualization, and resultant actuality. Folklore is the medium for that community's self-interactive discourse; performativity is the on-going process of actualizing said discourse; and personal identity (and any concomitant subjectively authentic self) is the actuality manifesting from said performativity. Performativity, within its role relations, is discourse expressed. "If role relations involve discourse expectations, is a role anything more than discourse? ... Role expectations concern narrativization , how stories are told, events recounted, possible futures contemplated" (Urban 122).

The successful performance of gender identities becomes requisite for the possible construction of an identity which seems to correspond to a subjectively authentic self, for in the United States, "this citation of the gender norm is necessary in

order to qualify as 'one,' to become viable as a 'one,' where subject-formation is dependent on the prior operation of legitimating gender norms" (Butler 232). In other words, ontological validation requires conformity to a pre-existing societal framework.

The performativity of segregate gender identities means that individuals must mimic behavior patterns external to them; these patterns are mandates rather than products of choice, involving "the forcible citation of a norm, one whose complex historicity is indissociable from relations of discipline, regulation, punishment" (Butler 232) and which "prescribe[s] that each group be allowed some and not other experiences (football and cheerleading; hunting and ballet), roles (damsel in distress, knight in shining armor; president, first lady; mother, father), personal appearances (grow a beard, shave legs; pectoral implants, breast augmentation), and professional options (human relations, executive; mommy track, no daddy track)" (Wood 20-21). These performative gender identities become further stratified along racial and ethnic lines: "Definitions of appropriate gender behavior for Black women, Black men, white women, and white men not only affect social institutions such as schools and labor markets, they also simultaneously shape daily interactions among and within each group" (Collins 184) so that the mandated performativity of racial and of gender identities reinforce each other and therefore reinforce racial and gender segregation.

Folklore's influence in such matters as the continuation of gender identities now extends to popular commodifications of suspect scholarship such as the MEN ARE FROM MARS / WOMEN ARE FROM VENUS series of books by commercially successful author John Gray. Gray utilizes outdated reifying folklore about gender identities, which "conceives human relations as fixed, and supernaturally determined" (Suvin 7), replacing current investigation of gender with a belief system which essentializes gender stereotypes; he promotes a folklore which resists scientific testing or logical inferences based upon the scientific method and/or statistical empiricism when it comes to gender. "However, Gray does more than just reflect gender stereotypes - he reproduces them. Gray propagates ...that men and women are fundamentally different" (Wood 28). Gray's work illustrates the prescriptive and descriptive simultaneity of folklore and the dangers of folklore blithely misused.

CHAPTER 3

GENDER MOVEMENTS

The entire issue of whether gender differences exist is rife with political and ideological implications and arguments
(Allen, Mike 432)

1.0 Introduction

The sociopolitics and ideological ramifications of gender have concerned both women and men throughout the history of the United States of America and its earlier incarnation as colonies of Great Britain. In grammar, gender refers to a segregate inflection or declension: an noun and its attached adjectives, deictic articles, adverbs, verbs, and referential pronouns are all mandated to align along the same gender form. For example, in Spanish, *mesa* [table] is gendered feminine and therefore cannot take the masculine article *el* [the]. In grammar, gender is a restrictive modality. In the taxonomic ordering of humans, gender has had a similar oppositional modal function. The situation of being male or female in modern Western European culture has been similar to that of being homosexual as explicated by Michel Foucault. Foucault writes that although homosexual behavior once had been "defined by the ancient civil or canonical codes...[as] a category of forbidden acts; their

perpetrator was nothing more than the juridical subject of them", today homosexuality defines one's identity. The use of *homosexual* as a class of human being confers upon the individual thus typed "a personage, a past, a case history, and a childhood, in addition to being a type of life, a life form, and a morphology... Nothing that went into his total composition was unaffected by his sexuality. It was everywhere present in him: [defined as] the root of all his actions..." (43). Homosexuality was reconceptualized from an activity to a taxonomic category of human being; in a similar fashion, being male or female is not merely a fact of anatomy or of political or economic positioning, but a typology which informs all the individual's internal and external actions and options. Gender becomes not a factor of identity but a basis of identity, both its source and delimiter.

Sociopolitical concerns about gender originally centered on the positioning of women: their legal and civil status, their spiritual and ontological purpose as they relate to political-economic concerns, even the matter of their education. Feminist scholarship, then, has involved far more than reconfiguring the politics and law of women's subordinated positioning. Feminist scholarship has involved "a developing theory of the female-sexed or female-embodied social subject, whose constitution and whose modes of social and subjective existence include most obviously sex and gender, but also race, class, and any other significant sociocultural divisions and representations" (de Lauretis 89).

The sociocultural and psychological positioning of women has been interrogated and discussed by individuals ranging from the nature versus nurture debates of the Matriarchs and the Democats [sic] in England, wherein the Matriarchs depicted all women as innately superior nurturers and the Democats [sic] considered all gender differences the results of upbringing and opportunity, through the Suffragette movement and onto the various schools of modern feminism in Great Britain and the United States.

Similarly, the sociocultural and psychological positionings of men have been the matter for public discussion and debate from before the founding of the United States. Public discourse about men was one of the tools used to promote the shifts in attitude necessary to persuade men in the North American colonies of the 18th century to engage in the American Revolution; these discussions "were often framed in the language of manliness" (Rotundo 16) and often involved a redefinition of manhood while simultaneously retaining the mandate for all men to adhere in behavior to the current definition of manhood whatever it might be. Such discourse continued on through concerns about a lapsed masculinity in the late 1800s with the Reverend Billy Sunday's sermons about a "Muscular Christianity" (Rotundo 224) and into the various men's movements today.

Where gender has been an issue, the public has depended upon the discourse of the influential critics, philosophers, scholars, and writers of the day. In the United States during the 20th

century, the larger part of the pioneer gender scholarship has come from the various figures of feminism, with figures in the men's movements often mirroring or outright imitating feminist scholarship, discourse, activism, and methodologies of consciousness-raising.

The current discourses over gender reflect the prolific legacy of Saussure: structuralism, poststructuralism, deconstructionism, semiotics, postmodernism, et al. have all influenced modern gender scholarship and activism. These influences are most evident in the complexities of gender-as-identity and in situating victims of oppression and/or bias within the sometimes-bewildering multitude of axes involving the dominant/subordinate oppositional binary. The multitude of binary axes within which victims of oppression might be situated renders unity among victims of oppression far more problematic because an individual might be subordinate within the sociocultural paradigms according to one axis yet dominant according to another. For example, in the mainstream society of the United States, which is simultaneously heterocentric and homophobic and androcentric and misogynic, a gay male is subordinate within the sociopolitical binary of sexual orientation yet dominant within the sociopolitical binary of gender (cf. Judith Butler's Gender Trouble and Patricia Hill Collin's Black Feminist Thought).

The needs incumbent upon anyone seeking to navigate both gender identity and the problems of multiple axes have lead to the addition of subjective-narrative discourse as a viable alternate mode of discourse. Because subjective-narrative discourse focuses on experiential subjectivity rather than abstracted objectivity and binaristic logic, it acknowledges the multiple axes instead of analytically focusing on one aspect. Subjective-narrative discourse resolutely maintains the connection between the discursive topic and the lifeworld of the individual human subjects of the discourse, thereby avoiding the sort of rarified analysis which privileges the secondary topoi of analytic tools and theory over the primary topoi of the lived realities of the people themselves. It personalizes experiential knowledge both to increase accessibility and relevance to the individual lifeworld and to compensate against ethnocentric and androcentric or gynocentric universalization and claims of objectivity, yet through its folklore aspects continues to maintain a macrocosmic connectivity and ethical dimension.

2.0 Definitions of the Varying Feminisms

Expressed simply, the term *feminism* refers to studies and stances regarding women and girls both individually and in their relationships to/within society. More precisely, the term

feminism refers to a sometimes-confusing multitude of varying scholarly and sociopolitical approaches to one or more of the overlapping paradigmatic positionings of female persons as gender defines and delimits them, whether positioned as (pro)active subjects or as objects of inquiry. These approaches tend to focus on one or more of the following cognitive-conceptual spheres: the political-economic sphere; the communal and societal sphere; the scientific/scholarly/academic and medical sphere; the interpersonal and communicative-rhetorical sphere; the artistic-representational sphere; the intrapersonal or ontological/self-actualization sphere; the philosophical-religious sphere; and the spiritual-metaphysical-elemental sphere. No single official or canonical taxonomy of the varying feminisms exists; what follows is an imperfect encapsulation of the most common classifications.

Liberal Feminism

One of the oldest forms of both sociopolitical and scholarly feminism in the United States, traceable back to the 17th century, liberal feminism has its roots in the meritocratic liberal political philosophy which itself grew out of the writings of such individuals as John Locke and out of the Enlightenment emphasis on rationality as the defining characteristic of fully realized human beings. According to liberal feminism, "the roots of women's oppression lie in our

lack of equal civil rights and educational opportunities... When this discrimination has been eliminated, women will have been liberated" (Jaggar 82). Liberal feminists have defined equality such that "to treat men and women equally should mean to treat them in the same way" (Tong 27). Thus, liberal feminists have argued for identical education for women and men and for identical civil rights and financial opportunities for women and men.

Liberal feminism tends to focus on the political-economic and scientific/scholarly/academic spheres in its pursuit of gender-neutrality in opportunities for individual advancement and self-development. Liberal feminists discount biological explanations for women's current sociopolitical positioning in the United States, since "liberals are skeptical of alleged biological determinations of human society" (Jaggar 220); similarly, liberal feminists tend to ignore class society as a factor. Liberal feminism remains focused upon equality of opportunity.

Important figures in liberal feminist thought include Mary Wollstonecraft with her pioneering A Vindication of the Rights of Women, Betty Friedan with such works as The Feminine Mystique, and Gloria Steinem with such works as Outrageous Acts and Everyday Rebellions. Liberal feminism maintains a strong presence in Ms. Magazine and NOW [the National Organization for Women].

Equity Feminism

Equity feminism is one of several names used to identify a small sociopolitical outgrowth from liberal feminism. Equity feminism differs from liberal feminism primarily in its disputation of liberal feminism's equating identical treatment and opportunity with sociopolitical equality, insisting that civil and legal equality sometimes requires differential treatment. Several liberal feminists have become what would be termed equity feminists, such as Betty Friedan, who "has been moving away from her 1960s espousal of gender-neutral laws as the type most likely to achieve quality between the sexes toward a 1980s advocacy of more gender-specific laws" (Tong 26) (though Friedan has not identified herself by the term *equity feminist*). Equity feminism is a form of individual and organized activism with no scholarly facet.

Anti-pornography and Pro-pornography Feminist Movements

According to the anti-pornographic movements in feminism, "pornography is the most extreme instance of a culture that objectifies women as a means to oppress them, and uses rape as a form of terrorism" (Hedges np). Important figures in anti-

pornographic feminist thought include Catherine McKinnon and Andrea Dworkin.

However, "pornography...is a topic on which there are also differences within the feminist community" (Reinharz 15) as demonstrated by Gloria Steinem's controversial essay, "Erotica vs. Pornography" (1980), in which she differentiates between acceptable sexual evocations, such as those which acknowledge women's existences as sexual beings and full sexual partners in sexual interactivity, and unacceptable sexual evocations, such as those which dehumanize or objectify women (or men) or which promote sexual violence.

Thus, there are also pro-pornographic feminist movements. Important figures in pro-pornographic feminist thought include Susie Bright and Gayle Rubin.

Both anti-pornographic and pro-pornographic feminisms tend to investigate female and male sexuality as situated within varyingly the political-economic sphere, the communal and societal sphere, the artistic-representational sphere, or even the intrapersonal or ontological/self-actualization sphere in which sexuality is envisioned as a significant component of human ontology and psychology.

Important figures in the anti-pornography thought include Andrea Dworkin in such works as Against the Male Flood and Pornography: Men Possessing Women and Catherine McKinnon with Feminism Unmodified.

Important figures in pro-pornography thought include Gloria Steinem with "Erotica vs. Pornography" and Gayle S. Rubin with "Thinking Sex: Notes for a Radical Theory of the Politics of Sexuality".

Existentialist Feminism

Existentialist feminism is derived almost entirely from Simone De Beauvoir's utilization of and critique of the philosophical theories of her lover Jean-Paul Sartre in her seminal work The Second Sex. This work envisions Woman as *The Other* in mainstream post-Enlightenment thought and opposes intellectual and political movements which emphasize the reclamation of the body as a means of liberation for women: "the problem with making woman's body the linchpin of her liberation is that it mistakes a biological fact for a social fact" (Tong 215). Existentialist feminism has been a significant influence in Postmodern and "French" Feminism.

Marxist Feminism

As might be evident from its name, Marxist feminism has its roots in the political philosophies which come from the writings of Marx and Engels. Marxist feminists "believe that class

ultimately better accounts for women's status and function(s)" (Tong 39), perceiving "women's oppression as originating with the introduction of private property" (Jaggar 83) after which women qualify as one more form of private property and as one more commodifiable private resource for the creation of capital, said capital in this case being children who will grow up to be workers. Thus, "the modern family -- woman as reproducer, man as producer -- is a capitalist construction" itself (Tong 67), and gender roles and their concomitant gender oppression are intertwined with the capitalist class structure cryptonymically intrinsic to the very concept of the family.

According to Marxist feminism, "the main precondition for women's liberation is a socialist revolution" in which capitalism is overthrown both politically-economically and culturally, and once this has occurred, "prejudice against women will disappear" (Jaggar 83) alongside the disappearance of class society. Marxist feminism tends to adhere to the political-economic and the communal and societal spheres in its focus on class society as pre-eminent cause; personal, aesthetic, and transpersonal concerns are considered secondary matters at best if not altogether irrelevant.

Important figures in Marxist feminist thought include Emma Goldman with her The Traffic in Women and Other Essays on Feminism, Charlotte Perkins Gilman and her The Grand Domestic

Revolution, and Mariarosa Dalla Cost and Selma James in The Power of Women and the Subversion of the Community.

Psychoanalytic Feminism

Psychoanalytic feminism has its roots in the human study field innovated by Sigmund Freud. Despite the controversies surrounding Freud's postulate of penis envy, psychoanalytic feminists utilize his other theories and the theories of neo-Freudians and post-Freudians such as Jacques Lacan to analyze the psychological bases of and repercussions of gender identity in both women and men. Psychoanalytic feminism situates the origins of gender role behavior in "the ways in which men's and women's gender identities and behavioral repertoires are constructed deep in the unconscious" (Tong 174), particularly as a result of childhood experiences as they are shaped within a patriarchal and historically misogynic society with specific gender role segregation sustained de facto if no longer de jure.

According to psychoanalytic feminism, "the oppression of *women* originates in the female monopoly on mothering" (Tong 156); this situation promotes oppression of women either through the male antipathy engendered by the necessitation that the male child reject the figure of the mother to achieve the mandated gender differentiation, with "our transition from infancy to adulthood ... the slow and painful process of rejecting the

mother, of devaluing women and all things female" (Dorothy Dinnerstein ctd Tong 156), or through the objectification of women in the pursuit of the mother-figure as in Freud's Oedipal family drama, wherein "the measure of difference between males and females is how connected they are to the mother, not how much they seek to control mother" (Nancy Chodorow ctd Tong 157). Psychoanalytic feminism tends to focus on the communal and societal sphere and the philosophical-religious sphere more than on the intrapersonal or ontological/self-actualization sphere.

Important figures in psychoanalytic feminist thought include Carol Gilligan with her In a Different Voice: Psychological Theory and Women's Development, Nancy Chodorow in such works as The Reproduction of Mothering: Psychoanalysis and the Sociology of Gender, and Dorothy Dinnerstein in the seminal The Mermaid and the Minotaur: Sexual Arrangements and Human Malaise.

Radical Feminism

The term radical feminism has been applied to a wide number of feminist sociopolitical and scholarly approaches. However, most forms of radical feminism have several key precepts in common. First, radical feminists declare "that women's oppression is the most fundamental form of oppression" (Tony 71), pre-existing and perhaps underpinning all other forms of

oppression. Second, radical feminists maintain that "women's oppression is the deepest" and the most abiding form of oppression and therefore "cannot be removed by other social changes such as the abolition of class society" (Jaggar 83), therein parting company with both liberal feminists and Marxist feminists. Finally, radical feminists insist that "women's oppression causes the most suffering to its victims, qualitatively as well as quantitatively" (Jaggar 84), and therefore this oppression extends beyond and/or underlies oppressions based upon race, social class, religion, and sexual orientation and particularly extends beyond any oppression experienced by men.

Radical feminism challenges the idea that mothering and spousal duty are natural desires. "Adrienne Rich believed that men are jealous and fearful of women's reproductive powers" (Tong 79) and therefore men seek to control these reproductive powers by controlling woman as the bearer of these powers. Because radical feminists consider heterosexual marriage the primary instrument both in the oppression of women and in the control of women to control their reproductive powers, "they believe that women's liberation is not possible so long as marriage survives in its present form" (Jaggar 223). Radical feminism has focused at one time or another on all the cognitive-conceptual spheres.

Important figures in radical feminist thought include Margaret Atwood in the influential The Handmaid's Tale, Shulamith

Firestone with her The Dialectic of Sex, Kate Millett in Sexual Politics, and Adrienne Rich in Of Woman Born: Motherhood as Experience and Institution and Mary Daly in Beyond God the Father: Toward a Philosophy of Women's Liberation or Gyn/Ecology: The Metaethics of Radical Feminism, both of whom have also been embraced by the cultural feminist and separatist feminist movements.

Essentialist Feminist Movements

According to the essentialist movements in feminism, women and men both possess certain innate personality traits which are either biologically determined or divinely pre-ordained. Essentialist movements most commonly depict women as intrinsically nurturing, ecologically sensitive, and communal in orientation; in contrast, men are depicted as intrinsically rapacious, ecologically insensitive and exploitative, and both hierarchially obedient and competitively individualistic in orientation. Essentialism recapitulates the Victorian doctrine of separate spheres with a bio-determinist or religious justification (sometimes based on a Christian denomination, sometimes on a pagan religion).

Important figures in essentialist thought include Elizabeth Gould Davis in The First Sex, Ashley Montagu in The Natural Superiority of Women, and John Gray with his reification of

gender roles in his book series MEN ARE FROM MARS, WOMEN ARE FROM VENUS (cf. Julia T. Wood and Kathryn Dindia's article "What's the Difference? A Dialogue About Differences and Similarities Between Women and Men").

Cultural Feminism

Cultural feminism focuses on the identification of a women's culture separate from or separated from mainstream culture, with the understanding that mainstream culture is androcentric if not misogynic and that it tends to discount, marginalize, or simply ignore women's contributions to and interactions with culture. Cultural feminists seek "to recover lost or marginalized women's works and traditions and create a culture that nurtures and supports women's experiences and values" (Hedges np). Cultural feminism tends to focus on the artistic-representational, the communal and societal, and the interpersonal and communicative-rhetorical spheres.

Important figures in cultural feminist thought include Dale Spender in The Writing and The Sex and Sandra M. Gilbert and Susan Gubar with The Madwoman in the Attic: The Woman Writer and Nineteenth-Century Literary Imagination.

Separatist Feminism

Separatist feminism is an outgrowth from both radical feminism and cultural feminism. Separatist feminism differs from radical feminism primarily in its advocacy of the abandonment of mainstream society for the creation of exclusively female spheres, arguing that "women's primary responsibility is to care for each other and combat patriarchy, and that this is best achieved by creating female-only spaces and relationships" (Hedges np). Like cultural feminists, separatist feminists locate and identify segments of a women's culture, but rather than seek recognition and reconsideration for this women's culture within mainstream society, separatist feminists determine this women's culture so that women might enter it and keep it shielded away from mainstream society.

Important figures contributing to separatist feminist thought include radical feminists Adrienne Rich in Of Woman Born: Motherhood as Experience and Institution and Mary Daly in Beyond God the Father: Toward a Philosophy of Women's Liberation or Gyn/Ecology: The Metaethics of Radical Feminism.

Materialist/Socialist Feminism

Sometimes classified as two separate forms of feminism, materialist/socialist feminism is a syncretic outgrowth combining radical feminist ideas with Marxist feminist methodology. "By placing an emphasis on understanding the cultural institutions (the family, heterosexual intercourse, etc.) that play a major role in oppressing women, this theory incorporates the central radical feminist insights; by insisting on analyzing these institutions within the context of class society, socialist feminism continues to employ a fundamentally Marxist method" (Jaggar 84-5). Materialist/socialist feminists refuse to segregate the personal or individual sphere from the public or societal sphere, choosing instead to emphasize "the inextricable connectedness of home and work, private and public, personal and political, family and economic system, women's oppression and class society" (Jaggar 225) in the well-known feminist understanding that *the personal is the political*. Materialist/socialist feminism tends to emphasize the political-economic and communal and societal spheres, as does Marxist feminism, but it has interrogated almost all the cognitive-conceptual spheres, as has radical feminism.

Important figures in materialist/socialist feminist thought include Christine Delphy in Close to Home: A Material Analysis of

Women's Oppression, Juliet Mitchell in Women's Estate, Linda J. Nicholson in Gender and History: The Limits of Social Theory in the Age of the Family, and Donna Haraway in the seminal "A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century".

Eco-Feminist Movements

The term eco-feminism has been applied to a loosely defined mixture of feminism and pro-ecology or "green" politics and ideology, insisting that all valid feminist activities must incorporate pro-ecological concerns within their goals and philosophies. Eco-feminism emphasizes individual and community activism over scholarly investigations. Eco-feminism most often utilizes elements of psychoanalytic feminism and materialist/socialist feminism, though sometimes eco-feminists link ecological exploitation to an alleged male impetus towards rape as part of the essentialist feminist movements. Eco-feminism most often focuses on the political-economic sphere combined with the spiritual-metaphysical-elemental sphere.

Important figures in the eco-feminist movements include Karen Warren with Ecofeminism: Women, Culture, Nature and N. Sturgeon in Ecofeminist Natures: Race, Gender, Feminist Theory, and Political Action.

Postmodern and "French" Feminism

Postmodern and "French" Feminism is founded upon an iconoclastic disputation of universalist or totalizing theories about reality, a disputation originally occasioned by anthropologist Claude Lévi-Strauss' semiological application of Saussurean linguistic theoretical insights to sociocultural analysis in The Raw and the Cooked and by Jaques Derrida's concept of oppositional binaries. Put simply, Lévi-Strauss had argued that culture-based behavior can be analyzed in terms of having both a vocabulary or paradigm (set of options of possible appropriate behaviors) and a grammar or syntagm (set of possible operations of or arrangements of these possible behaviors), just as though it were a language, and following structures just as arbitrary in origin and just as fuzzy in segregate set structuring. Put simply, Jacques Derrida had argued that cultural concepts occur in either/or dichotomies in which one side is automatically privileged over the other.

Scholars such as Eve Kosofsky Sedgwick argue that conventional language cryptonymically incorporates oppositional binaries which privilege maleness in general, creating a "cultural system for which 'male/female' functions as a primary and perhaps model binarism affecting the structure and meaning of many, many other binarisms [such as head/heart, nature/culture,

or reasoning/emotion] whose apparent connection to chromosomal sex will often be exiguous or non-existent" (Sedgwick 250). Scholars such as Hélène Cixous and Luce Irigaray argue further that conventional language incorporates patriarchal reasoning modes, i.e. post-Enlightenment rationalism and the quest for universals and totalizing absolutes. Since notions of truth and reality are communicated via language, encapsulation within language would transliterate these notions to support and reify and essentialize patriarchal thought. "Because postmodern feminists reject traditional assumptions about truth and reality, they wish to avoid in their writings any and all reinstantiations of phallogocentric thought, which is thought ordered around an absolute word (*logos*) that is 'male' in style (hence, the *phallus*)" (Tong 217) and therefore aligns truth with the male gender.

Postmodernists perceive language as gendered; masculine thought is privileged, and feminine thought "is squelched, silenced, and straightjacketed because the only words that women are given are masculine words" (Tong 221). Postmodern and "French" Feminists challenge this gendering by examining "the role that language plays in...maintaining gender asymmetries" (Hedges np), defining language semiologically, not only in spoken or written form but also as the "language" of culture, such as art, dress, or even architecture. Postmodern and "French" Feminists tend to focus on all the cognitive-conceptual spheres

through the lens of semiological language and oppositional binaries.

Important figures in Postmodern and "French" Feminist thought include Luce Irigaray in This Sex Which is Not One, Monique Wittig in Les guérillères, Toril Moi in Sexual/Textual Politics: Feminist Literary Theory, and Hélène Cixous in "The Laugh of the Medusa".

Grrrl Power Feminism

A possible new sociopolitical feminist approach with no scholarly aspect, grrrl power feminism "thrives as an anarchic, sporadic, and personal rejection of adulthood as currently constructed" (Laffer np) in which women "reclaim their lost freedom, one they had prior to the socialization that accompanies sexualized bodies, by endorsing a girly style that counters female stereotypes" (Laffer np).

3.0 Definitions of the Varying Men's Movements

Expressed simply, the term *men's movement* refers to studies and stances regarding men and boys both individually and in their relationships to/within society and particularly in their relationships to females and to feminism. More precisely, the

term *men's movement* refers to a sometimes-confusing multitude of varying scholarly and sociopolitical approaches to one or more of the overlapping paradigmatic positionings of male persons as gender defines and delimits them, whether positioned as (pro)active subjects or as objects of inquiry. These approaches tend to focus on one or more of the following cognitive-conceptual spheres: the communal and societal sphere; the intrapersonal or ontological/self-actualization sphere; the philosophical-religious sphere; the spiritual-metaphysical-elemental sphere; the scientific/scholarly/academic and medical sphere; the interpersonal and communicative-rhetorical sphere; the artistic-representational sphere; and the political-economic sphere.

The various men's movements have arisen under the inspiration of the various sociopolitical and ideological advances made by the various feminist movements. Men's movements have responded either in methodological/ideological imitation or in political imitation. Those men's movements in methodological and ideological (or philosophical) imitation, such as the profeminist, men's recovery, mythopoetic, fatherhood, and the early men's rights movement, have attempted to construct a new definition of masculinity for men, one which incorporates some of the insights of feminist inquiry. Those men's movements in political imitation, such as the father's rights, Christian men, sexual issues movements, and the later men's rights movements,

have imitated the political efforts and techniques of the more politically successful feminist movements in pursuit of an unrelated or counteractive gender sociopolitics.

The feminist and gay-friendly men's movements have encountered as much hostility and misunderstanding as the feminist movements. A typical "reaction from the wider public is an assumption that male researchers who study topics such as masculinity and the sociology of gender" are sexually suspect or sexually depraved (Reinharz 15). Like radical feminists and cultural feminists, the mythopoetic men's movements interest in non-traditional culture makes it a particularly easy target for mockery. "The media frequently portrays this group as naked men beating drums and their chests, while howling at the moon around a fire, deep in the woods. It's a stereotype as accurate as bra-burning women in the women's movement -- in other words, not very" (Fearer np). Efforts to re-examine men in the spirit of and in sympathy with feminist gender interrogations have encountered opposition and/or ridicule from women, particularly radical feminists who consider male gender issues irrelevant or a harmful distraction from the work of liberating women from oppression, and from other men: "Often those role models take a beating by a cynical media. For example, an Oct. 1996, *Esquire* article emasculated new images of introspective men, and instead suggested a return to the alpha-male model, based on the social

organization of wolf packs, where one wolf dominates" (ctd Fearer np).

Some feminists distrust all men's movements as covert arenas for backlash against feminist advances. This distrust unfairly disrupts feminist men's movements, such as the mythopoetic men's movement, but recognizes the dangers in the anti-feminist men's movements, such as the Christian men's movement. While the various feminisms need not refer to males at all, all men's movements must include mixed gender relationships within their fields of inquiry, the result both of their entering gender studies after and in imitation of feminism and of the fact that their inquiry involves the gender which had been politically privileged in patriarchal modes of culture. No single official or canonical taxonomy of the varying men's movements exists; what follows is an imperfect encapsulation of the most common classifications.

Profeminist Men's Movement

The profeminist men's movement began as a companion movement to the various feminist movements. The profeminist men's movement applies to men the Marcusian perspective that, as the dominant group, "straight white males are unable to develop an objective view of the male role in North American society" (Schocke np) and therefore must depend upon feminist

investigations rather than interrogate gender themselves. This movement "encourages men to 'renounce sexist, homophobic and racist behavior and thought'" (Matthews np) and otherwise assist the feminist movements, particularly equity feminism, psychoanalytic feminism, the anti-pornography movements, radical feminism, and cultural feminism. The profeminist men's movement tends to focus on all the cognitive-conceptual spheres through various feminist theoretical and philosophical lens.

Important figures in profeminist thought include Michael S. Kimmel in such works as Against the Tide: Pro-Feminist Men in the U.S. and the early Warren Farrell (1974) in The Liberated Man. Major profeminist men's organizations include NOMAS [National Organization for Men Against Sexism] and the National Organization of Changing Men.

Men's Rights Movement

The men's rights movement began as a parallel gender civil rights movement inspired by and in imitation of liberal feminism. The men's rights movement holds the liberal emphasis on rationality as the defining characteristic of fully realized human beings; it shares liberal feminism's definition of equality as gender-neutral identical treatment. The men's rights movement fights "against male-only draft laws" (Matthews np) and against

the belief in the expendability of males evinced in such phenomena as excluding women but not men from hazardous duty and combat and as following "women first" rescue ideologies in hostage situations or sea tragedies. This movement also protests the popular image that male suffering is a source of humor.

At first, the men's rights movement specifically sought to work in tandem with liberal feminists for total gender equality. Men's rights activists fought for female equality in the political and economic arenas and for male equality in the domestic arenas. However, volatile conflicts with radical feminists in the 1980s have convinced many men's rights leaders to tend to their own civil rights and to leave women's rights to women exclusively. Recent conflicts between the men's rights movement and the profeminist men's movement have unearthed a nasty homophobic streak in several key figures in the men's rights movement.

The men's rights movement is gay-friendly within the scope of its focus. The men's rights movement tends to focus on the political-economic and communal and societal spheres in its pursuit of gender-neutral equality in both the personal and the political.

Important figures in the men's rights movement include Ellie Cose in A Man's World (on male victims of spouse abuse) and the later Warren Farrell (1986) in Why Men are the Way They Are: The Male-

Female Dynamic. Major men's rights organizations include the National Coalition of Free Men and MAN [Men's Action Network].

Father's Rights Movement

The father's rights movement is an outgrowth from the men's rights movement. The father's rights movement is "involved in such things as child custody, child support awards, rights of unmarried fathers, and abortion issues" and strives to "proactively lobby in support of men in these issues" (Matthews np). Father's rights advocates "believe the judicial system is biased against custody of children by men" (Fearer np) and has mandated "their second class parenthood" (Schocke np), perceiving therein a "double standard" against men (Schocke np).

The father's rights movement works against false stereotypes which promote gender inequity in legal and civil treatment of fatherhood and the family. For example, when a radio listener declared that "men are deserting their wives", one scholar countered this stereotype by noting that although people "keep on hearing about deadbeat dads rather than good fathers," in statistical fact "the vast majority of fathers who are separated or divorced meet their obligations. ... it is the woman, not the man, who is more often leaving the relationship, but the image that we hear projected is deadbeat dads" (Hoff ctd CNN). The father's rights movement is neither feminist nor anti-feminist

and is gay-friendly only insofar as sexual orientation enters into the rights of fathers. The father's rights movement is a form of individual and organized activism with no scholarly facet.

Major father's rights movement organizations include the Men's Defense Association, the National Congress for Fathers and Children, and FREE [Father's Rights and Equality Exchange].

Men's Recovery Movement

Inspired by such successful 12-step programs as Alcoholics Anonymous and by women's consciousness-raising techniques, the men's recovery movement interrogates the societal and individual cost of being male in a patriarchal society such as the United States, with particular emphasis on the dysfunctionality of father-son relationships. "Terms such as 'woundedness,' 'toxic masculinity,' and 'inner child' will be heard in group meetings as members confront grief issues related to the 'father wound'" (Matthews np). The men's recovery movement considers women and men both to be victims of patriarchy and locates the continuation of patriarchy in dysfunctional father-son relationships which become replicated on a societal scale; such dysfunctional fathering includes abuse of authority, the demand that a male continually re-verify the authenticity of his masculinity, and the role-modeling of emotional distance and/or misogyny. When

this dysfunctionality has been corrected, patriarchy will end, and with its end will come the liberation of both women and men. The men's recovery movement is feminist and gay-friendly. The men's recovery movement tends to focus on the communal and societal sphere and the intrapersonal or ontological/self-actualization sphere.

Important figures in the men's recovery movement include John Lee in The Flying Boy: Healing the Wounded Man, and a major men's recovery movement organization is the Austin Men's Center.

Fatherhood Movement

The fatherhood movement is a specialized syncretic outgrowth combining the psychological concerns of the father's rights movement with the focus and methodologies of the men's recovery movement. The fatherhood movement focuses on interrogating prevailing notions of fatherhood and of the father-son and father-daughter relationships in order to construct a new definition of fathering and of a new definition of masculinity as it relates to fatherhood and to sonship. This movement favors co-equal parenting, social and legal recognition of the validity of fathering, and social and legal pressure to be responsible fathers. It is feminist and gay-friendly. The fatherhood movement tends to focus on the political-economic, the communal

and societal, and the intrapersonal or ontological/self-actualization spheres.

Important works in the fatherhood movement include Samuel Osheron's Finding Our Fathers: The Unfinished Business of Manhood and Robert L. Griswold's Fatherhood in America: A History.

Mythopoetic Men's Movement

The mythopoetic men's movement may currently be the most well-recognized of those men's movements which are not anti-feminist. An outgrowth of the men's recovery movement, the mythopoetic men's movement emphasizes "literature, mythology, and art as they encourage men to search their souls" (Matthews np). The mythopoetic men's movement has been inspired in part by psychoanalytic feminism, with its emphasis upon gender roles and gender inequalities as originating in childhood; by cultural feminism, with its interest in identifying a gendered culture separate from or separated from a mainstream culture which tends to discount, marginalize, or simply ignore those contributions to and interactions with culture which do not conform to traditional gender roles; and by women's conscious-raising techniques.

Like the fatherhood movement, the theme "of fathers reconnecting with sons is also a strong one among many mythopoetic men" (Fearer np). The mythopoetic men's movement

focuses upon a redefinition of manhood which encourages male community and countermands misogyny, misandry, ageism, racism, and homophobia among males.

Important figures in the mythopoetic men's movement include drummer/storyteller Michael Meade, Robert Bly with his pioneering *Iron John*, Aaron Kipnis with *Knights without Armor: A Practical Guide for Men in Quest of Masculine Soul*, and Robert Moore and Douglas Gillette with the influential *King, Warrior, Magician, Lover: Rediscovering the Archetypes of the Mature Masculine*. A major mythopoetic journal is WINGSPAN.

Essentialist Men's Movements

According to the essentialist men's movements, women and men both possess certain innate personality traits which are either biologically determined or divinely pre-ordained. Essentialist movements most commonly depict women as communal in orientation, emotionally aware, and otherwise designed for nurturing both children and husband; in contrast, men are depicted as competitive yet hierarchially obedient in orientation, logically or analytically aware, and otherwise designed for leadership and innovation. Essentialism recapitulates the Victorian doctrine of separate spheres with a bio-determinist or religious

justification (sometimes based upon a Christian denomination, sometimes based upon a pagan religion).

Important figures in essentialist thought include Steven Goldberg in The Inevitability of Patriarchy or Why Men Rule and John Gray with his reification of gender roles in his series MEN ARE FROM MARS, WOMEN ARE FROM VENUS (cf. Julia T. Wood and Kathryn Dindia's article "What's the Difference? A Dialogue About Differences and Similarities Between Women and Men").

Christian Men's Movement

The Christian men's movement has its roots in the Puritan-influenced United States incarnations of fundamentalist Protestant Christianity. Men "foreswear alcohol, drugs, violence against women, and promise to be faithful husbands, capable and reliable breadwinners, and Christian gentlemen" (Kimmel 593). This particular theological stance maintains that the Judaeo-Christian Bible insists upon segregate gender roles not unlike the Victorian doctrine of separate spheres and urges men to "attempt to reclaim their role as household head" (Fearer np) over both wives and offspring with or without their consent.

The Christian men's movement is specifically anti-feminist and opposed both gay civil and parental rights. The Christian men's movement tends to focus on the communal and societal and the philosophical-religious spheres.

Important figures in the Christian men's movement include James Dobson of FOCUS ON THE FAMILY. Major Christian men's movement organizations include Promisekeepers.

Sexual Issues Men's Movements

Several men's movements focus on specific sexual issues. Important forces in the various sexual issues men's movements include NOHARMM [National Organization to Halt the Abuse and Routine Mutilation of Males], an anti-circumcision movement; NOMSV [National Organization on Male Sexual Victimization]; and Men's Choice, a movement which challenges the idea that fatherhood and spousal duty are unilateral obligations just as radical feminism challenges prevailing notions of motherhood and wifeness.

Million Man March Movement

A possible new sociopolitical men's movement combining gender rights and racial civil rights activism, with no scholarly facet, the Million Man March movement exclusively addresses Black men, who "at the calling of Louis Farrakhan and other Nation of Islam leaders, not only gathered in Washington a million strong two years ago, but continue to organize in their communities" (Farrakhan np). The Million Man March movement calls "for male

responsibility and respect for women" so that together Black men and women may begin "rebuilding families that have been damaged by social oppression" (Allen, Robert 589).

4.0 Queer, Gay, Lesbian, Bisexual Movements

Homosexuality and bisexuality are also aspects of gender performativity and also vulnerable to gender-based oppression. Queer theory, lesbian feminism and the gay men's movement has all addressed this issue. Queer theory is an academic scholarly movement which crosses the boundaries between the feminist movements and the men's movements, constituting almost a third movement or intersection movement of its own. Queer theory "examines the ways that marginalized sexualities subvert, parody, and disrupt dominant gender and power relations" (Hedges np) and therefore has been examined both by radical feminists, cultural feminists, separatist feminists, and Postmodern and "French" Feminists, and by the profeminist men's movement, the men's recovery movement, and the mythopoetic men's movement. Both lesbian feminisms and the gay men's movements also intersect with the other feminisms and men's movements respectively, and they also involve academic scholarship, but both include activist aspects and have less cross-over with each other.

Important figures in queer theory include Judith Butler in such works as Gender Troubles, Eve Kosofsky Sedgwick with her

Between Men: English Literature and Male Homosocial Desire, and Gayle Rubin in Thinking Sex: Notes for a Radical Theory of the Politics of Sexuality. Jill Johnston with her Lesbian Nation: The Feminist Solution.

CHAPTER 4

THE PHENOMENON OF SUBJECTIVE-NARRATIVE

DISCOURSE

1.0 Subjective-Narrative Discourse Defined

Peter Dahlgreen succinctly dichotomizes epistemological and communicative approaches into two primary modes, the subjective approach or storytelling mode and the neutral objective approach or analytic mode: "[T]he analytic mode is marked by 'referential information and logic'; the storytelling mode [is marked] by 'the narratological configurations which provide coherence via enplotment' (14)" (ctd Storey 75). Despite the reality that, as Alasdair MacIntyre put it, every human is in "actions and practice ... essentially a story-telling animal" (qtd Fisher), the analytic mode has been dominant in Western European thought for the last several centuries. For most of Western European intellectual history since the time of the Enlightenment, the subjective/objective oppositional binary has privileged the neutral, detached, allegedly objective approach over the subjective approach. According to this binary opposition, the objective approach more accurately accrues and communicates knowledge, for it investigates and organizes empirical and

scientifically derived data along inferences which utilize pristine logic and universal laws that have been verified through the scientific method and/or statistical empiricism, both of which lie outside human influence, and thus the objective approach avoids contaminating its findings with bias from conscious or subconscious expectations or ulterior motivations.

Within this binary, the subjective approach is valid only for aesthetic and ontological understandings, and not always for even those as proponents of theories of aesthetics and ontological philosophies attempt to utilize neutral, detached objective logic and social statistics to substantiate and legitimize their theories within these subjective fields of intellectual inquiry. The subjective approach has even been rejected as being too susceptible to personal bias for valid scientific and scholarly investigations of the intrapersonal processes, and thus Western European investigations of the human mind utilize neutral, detached, so-called objective rather than subjective approaches in studies of psychology, sociology, and even philosophy and rational metaphysics.

Within the past two decades, first gender and sociocultural scholars and then scientists and scholars in other disciplines have come to recognize the value of the subjective approach. On the one hand, the theoretical verity of the subjective/objective oppositional binary has come into question. The subject is "*a particular* historical conception of knowledge and human identity"

only, and "those who declare the death of the 'I' project their own loss onto 'culture' at a time when others who have been historically marginalized are ready to begin doing and making a new philosophy for a changed and changing world" (Bordo 111-2). This is especially true for participants within marginalized cultures which either have never undergone or had been excluded from the Enlightenment's privileging of the objective approach. "Sociologists and anthropologists have contributed to a general critique of subjectivity [within objectivity] by revealing its place in a system of beliefs and symbols specific to Western culture" (Bordo 110); in other words, even the concept of objectivity is actually a subjective concept from a transcultural vantage point.

On the other hand, scholars and scientists have come to grasp the pertinence of subjectivity, in particular narrative subjectivity a.k.a. storytelling, as an epistemological and communicative mode particularly germane and appropriate for understanding deductively and inductively the perspective(s) of personal self(ves) both as an individual and as a cultural participant within a community. Narration is nothing less than "a theory of symbolic actions--words and/or deeds--that have sequence and meaning for those who live, create, or interpret them" (Fisher 2). More and more, "theorists in a number of disciplines are promoting the idea of narration as a model for human conceptualization" (Worthington 13), finding that "[t]he

meanings and significance of life in all its social dimensions require the recognition of its narrative structure" (Fisher 3). These subjective, narratological, personalized, analytic modes of reasoning "need to be recognized, even created, and then refined as vehicles for effective action" (Bordo 112) to understand the human lifeworld.

Since then, feminist scholars such as Hélène Cixous, Mary Daly, Adrienne Rich, and Luce Irigaray have embraced the value of the narratological, subjective epistemological and communicative mode. However, these and other feminist scholars have further refined this mode to better counter what Hélène Cixous has termed *phallogocentrism*: "[I]nfluenced by the anti-essentialism of Derrida's deconstruction...[Cixous] brings together his notion of logocentrism and phallocentrism" (Weedon 63) to coin the term *phallogocentrism* to represent the patriarchal post-Enlightenment paradigm which combines the totalizing and universalizing impulse, impartiality or aloofness, the neutral objective approach, and atomistic, analytic cognitive logic. Luce Irigaray voices some of the discomfort with such thought when she writes that in *phallogocentrism*, "the world is designated as inanimate abstractions integral to the subject's world. Reality appears as an always already cultural reality, linked to the individual and collective history of the masculine subject. It's always a matter of secondary nature, cut off from its corporeal roots, its cosmic environment, its relation to life" (35). To avoid this,

narratives in this refined mode avoid and reverse phallogocentric norms. They particularize and use concrete examples, as opposed to the phallogocentric reliance upon the invocation of universals and generalizations, and they utilize connective or associative reasoning, as opposed to the atomistic or reductive reasoning of phallogocentrism. The refined mode of subjective, narratological epistemology and communication has been referred to by a plethora of names: in this dissertation, I shall restrict myself to the term *subjective-narrative discourse*.

2.0 Subjective-Narrative Discourse and Ethics

In contrast to phallogocentrism, subjective-narrative discourse particularizes microcosmically and yet utilizes archetypal universals macrocosmically, therein avoiding ethnocentric totalizing. Furthermore, subjective-narrative discourse is personal and individual, emotionally involved, subjective in approach, and adheres to associative cognitive logic in its use of personal narrative as a microcosm for larger social issues. Thus, subjective-narrative discourse avoids phallogocentric neutrality and disaffectation; human need and feeling remain visible in subjective-narrative discourse. "Let us consider as well connection and empathy as modes of knowing, and embrace them in our criteria and in our work" (Stephanie Riger qtd Reinhartz 24). Whereas phallogocentric neutrality

blandishes human repercussions and thereby blandishes ethical perception, subjective-narrative discourse reintroduces ethics and human cost as considerations. Moreover, subjective-narrative discourse can interrogate the ethical dimension since it avoids phallogocentric essentialism. Walter R. Fisher links such discourse (which he terms the *narrative paradigm*) with narrative rationality: "Traditional rationality posits the way people think when they reason truly or with certainty. ... It is, therefore, a normative construct. Narrative rationality is, on the other hand, descriptive, as it offers an account, an understanding, of any instance of human choice and action, including science" (9), adding that "[a]ny ethic, whether social, political, legal or otherwise, involves narrative" (3). In phallogocentrism, the differences between objectivity and objectification and between ethical neutrality and ethically neutered become less and less; subjective-narrative discourse avoids this in being subjective and thus reintroducing *ethos*.

3.0 Subjective-Narrative Discourse in Gender Scholarship

Subjective-narrative discourse focuses on the experience of extant reality from an ontological positioning free of the cognitive impulse to structure and to classify, as opposed to being experienced from the detached cognitive positioning which

Cixous and Irigaray and other feminist scholars associate with patriarchal male thinking.

Thus, subjective-narrative discourse has been embraced by feminist researchers. "For a theoretical perspective to be politically useful to feminists, it should be able to recognize the importance of the subjective in constituting the meaning of women's lived reality. It should not deny subjective experience, since the ways in which people make sense of their lives is a necessary starting point for understanding how power relations structure society" (Weedon 8). "Katherine Goodman suggests that...the author of a biography imitates fictional genres that are popular at the time" (Reinharz 139) and British social scientist "Susan Yeandle...reported that her 64 interviewees needed to tell stories in order to communicate meaning" (Reinharz 24). Psychologists Dee Graham and Edna Rawlings have identified as a characteristic of feminist research the use of methodologies involving research into qualities rather than research involving quantification (Reinharz 87). "Cultures shape stories in different ways, and stories pass on woman's consciousness as it has been shaped by specific cultural, racial, and class experiences" (Aptheker 87), valuable information for sociocultural research. "Oral histories are also used to identify empirical patterns" (Reinharz 128) rather than rely exclusively upon neutral objective statistics.

4.0 Subjective-Narrative Discourse and Folklore

Subjective-narrative discourse, like folklore tales and other forms of storytelling, takes narrative form. This means that subjective-narrative discourse will include some details and exclude others on the basis of narratological considerations. "Life histories, just like folktales, present only fragments of the full course of life ... The common life history, just like the folktale, focuses on highlights--positive or negative actions and their consequences. ... It is clear that life history is as much fictitious, subject to personal and communal manipulation, as the folktale" (Dégh 83). Also like other forms of storytelling, subjective-narrative discourse appeals to the "intelligible side, the side of meanings" (Urban 65) more than the "sensible [physically perceived] side" (Urban 65) of human comprehension. "Stories transform our experiences into ways of knowing" (Aptheker 87). Finally, like the other forms of anecdotal storytelling examined previously, subjective-narrative discourse will take its forms from folklore. "Furthermore, behind each utterance of a life history, there is a model, designated by society and sanctified by tradition" (Dégh 84), and that model is folklore. Anecdotal storytelling is formatted by folklore, as has been demonstrated by Eleanor Wachs in her study of crime victim narratives and by Jean-Noël Kapferer in his study of rumors and testimony. Thus, the various scholarly and

scientific works which utilize subjective-narrative discourse as an epistemological and communicative mode can be analyzed as folklore.

5.0 Conclusion

Folklore shapes the basic cognitive-conceptual frameworks within which people function intellectually and politically, and such folklore motifs appears within certain narratological forms such as subjective-narrative discourse. Thus, folklore analysis provides a tool for discerning the underlying presumptions, ideological and metaphysical stances, and ethical precepts cryptonymically conveyed within a narrative, and folklore analysis of those gender writings which utilize subjective-narrative discourse will provide just such a tool for better understanding these commentaries on gender.

Subjective-narrative discourse occurs in feminist and men's movement writings as an alternative mode to post-Enlightenment phallogocentric thought: a mode which connects rather than isolates conceptually; a mode which examines the quality of life rather than quantifications of life; a mode which privileges the primary text of human experience over the secondary text of intellectual abstraction. Subjective-narrative discourse brings in *ethos* and *pathos* alongside the traditional cognitive tool of

logos. Subjective-narrative discourse unites the microcosm favored by gender studies inquiry with the macrocosm inherent in folklore.

CHAPTER 5

METHODOLOGY

PROCEDURES UTILIZED

This dissertation will examine the phenomenon of subjective-narrative discourse from within the academic or rhetorical/literary approach rather than from within the sociological/anthropological social scientific approach; in other words, this dissertation will examine and explain the specifics of subjective-narrative discourse utilizing a scholarly intratextual and intertextual analysis of the written texts within which subjective-narrative discourse occurs and not from a scientific breakdown of field research and related statistical data except where relevant to clarify the influence of folklore and the phenomenon of performativity.

Subjective-narrative discourse contains two layers of meaning: the *conscious layer*, the layer of intentionality which involves both the persuasive evidence and the careful defiance of phallogocentric methodology and ideology, and the *unconscious layer*, which involves the predominantly subcognitive, intuitive use of archetypes and folklore motifs usually invisible to both author and audience. However, subjective-narrative discourse

might also involve the intentional use of folklore motifs and archetypes, which may or may not collapse this bifurcation between what the author consciously intends and what the author unconsciously invokes. Because for the purposes of this study I approach subjective-narrative discourse as a written textual phenomenon, I will not attempt to discern actual author intent or design in this study except as may be inferred from a written textual analysis.

As has been explained in the chapter on folklore, folklore can be interrogated for its cryptonymic and subcognitive or subconscious conceptual transmissions both in those situations when the folklore is disseminated by the tale-teller without awareness that it is folklore rather than some form of scientific evidence, as in urban legends, and in those situations when the folklore motifs have been utilized with conscious intent by the tale-teller, as in such reality programs as *AMERICA'S MOST WANTED*, or even when the audience is aware on some level that the tale-teller is utilizing folklore motifs as part of her or his storytelling repertoire. In the same way, subjective-narrative discourse may be interrogated for its folklore elements both when the folklore motifs occur without conscious intention and when there is reason to suspect that the author may have chosen to invoke folklore in her or his writing.

The primary focus of this study is the phenomenon of the epistemological and communicative mode known as subjective-

narrative discourse. I will utilize four questions to determine whether a particular written text is also an example of subjective-narrative discourse.

1. Is it a narrative?

Not all stories are narratives; for example, character studies and mood pieces may qualify as stories, but they are not narratives. Testimonials and anecdotes often amount to a transmission of data in the form of dialogue rather than a true narrative. Obviously, if the text in question is not a narrative, it can not be an example of subjective-narrative discourse.

2. Is it subjective in execution?

Subjective-narrative discourse is only one type of narrative, for there are narratives which are considered objective in apparent author intention and audience reception (as can be inferred from the pattern and configuration of the text) if nothing else; an example of such narratives is the modern historical narrative found in history books. This question refers to subjectivity in terms of the chosen details and description; subjective writing occurs in first-person narratives but also occurs in third person narratives so long as such narratives are neither impartial nor neutral in tone. In so-called objective writing, the author is expected to be invisible to the audience in terms of her or his emotions, opinions, reactions to the subject matter, et al. In

subjective writing, the author acknowledges and often shares her or his responses to the subject matter.

3. Does it occupy the niche of persuasive evidence?

Function in written discourse is an important difference between subjective-narrative discourse and storytelling which also involves subjectivity and narrative form. Subjective-narrative discourse specifically functions as persuasive evidence, intended to be validated as co-equal with the persuasive evidence of logical inferences based upon the scientific method and/or statistical empiricism. Whether the examined story occupies this niche is a twofold interested inquiry: the greater text within which the examined story occurs must be a scholarly or semi-scholarly work, which means that said story must be introduced as proof or explication for an argument proffered within the greater text.

4. Is it written in the anti-phallogocentric style: particularized not universalized? specific and concrete not totalizing nor abstract? associative/connective not analytical/atomistic?

The central step in examining subjective-narrative discourse as folklore involves identifying and classifying the folklore motifs within the examined stories. Folklore motifs will be identified morphologically using Stith Thompson's six volume Motif-Index of Folk-Literature: A Classification of Narrative Elements in Folk-tales, Ballads, Myths, Fables, Mediaeval

Romances, Exempla, Fabliaux, Jest-books, and Local Legends. Once the folklore motifs of a specific subjective-narrative discourse account have been identified, it becomes possible to examine said account through its correspondences to recognized folklore tales (such as a myth or fairytale or legend) which contain the same or similar motifs and therefore the same or similar archetypal resonance. The purpose of such identification of folklore motifs and the correspondences they form with recognized folklore is to discern the connotative functions these folklore motifs fulfill within the written text and to determine how these folklore motifs contribute to the intelligibility framework which the written text presents for its audience. This is the macrocosmic facet to the written text.

Folklore does not exist independently of a folk [interpretative community]. As an effect of gender studies involving both scholarship and sociopolitical activism, there are three interrelated layers of folk involved in persuasive gender writings: gender scholars, gender movement communities, and readers of works in gender studies.

1. Gender scholars as a folk refers to that intertwined body of scholars, intellectual activists involved in the various gender issues, and social critics or pundits who proceed from an academic or rhetorical/literary perspective in their commentary upon, examination of, and advocacy apropos gender and gender issues. Gender scholars usually align their writings and their

sociopolitical or ideological positions within one or more specific gender movements.

2. Gender movement taxonomy is a useful theoretical tool despite the static artificiality of such a taxonomy (as adherents to a specific gender movement do not restrict themselves to an unambiguous replication of any single segregate gender theory pattern and as most movements change over time). Gender movements are the academic and sociopolitical genre or school within which a given work is often situated; individuals writing within or working within a specific genre usually conform to the conventions of that genre or school, forming a sort of performative folk or gender movement community. Within this context, persuasive gender writings can be located apropos the self-reflexive discourse of this folk.

3. Gender studies readers as a folk refers to the interested mainstream audience which is the target of persuasive gender writing. Analysis of the themes and references within the text can be used to determine the specifics of the gender studies readers towards which a specific work is aimed; for example, works with frequent references to domestic situations and children, such as Adrienne Rich's Of Woman Born, can be inferred reasonably to address a different folk than works with frequent references to individual reactions to ethical questions, such as Carol Gilligan's In a Different Voice. Please remember that an individual naturally is a member of many different folk or

interpretative communities, which means that the same person might be a member of both the folk to whom Of Woman Born is addressed and the folk to whom In a Different Voice is addressed, yet these are still two different folk or interpretative communities in terms of their group expectations and norms regardless of the overlapping of membership which often occurs.

The construction of a feminist canon is derived from consulting Alison M. Jaggar and Paula Rothenberg Struhl's comments in their collection Feminist Frameworks: Alternative Theoretical Accounts of the Relations Between Women and Men from 1978, Rosemary Tong's Feminist Thought: A Comprehensive Introduction from 1989, Warren Hedges's online article, "A Taxonomy of Feminist Intellectual Traditions" dated Sept 1996, and Christine Laffer's online challenge to Warren Hedge's e-article: "Charred Edges: Grrrl Power and the Structures of Feminism" (no date given).

The construction of a men's movement canon is derived from Bob Matthews' online article "The Men's Movement" (no date given) and Doug Schocke's online article, "Men's Movement History and the Term 'Masculist'" from the prestigious comprehensive men's movements website MenWeb, dated 31 May 1994.

Reality status as a truth source is one factor influencing the successful or stilted dissemination of a folklore tale. Similarly, the reality status as a truth source for a work will have a comparable effect on the dissemination of its ideas and

its popularity as a written resource. Towards identifying this status for a given work, I will ask two questions:

1. What is the authority of the author according to the metatext of the work?

In the late 20th century, most published works include a "dust jacket" description or inset description of the author(s). Furthermore, many published works include a categorization imprinted on the cover by the publishing company, such as "fiction" or "autobiography". The reader has probably never met the author of the work, so the credibility of the authorial persona will often be derived in part from this metatext. In addition to this, of course, I will investigate the background of the author(s).

2. What common lifeworld references appear in the text?

In folklore, identifiability is one of the bases for recognition as a truth source; a truth source must be not only credible but relevant. This identifiability is determined in a written text by common lifeworld references.

Standard literary analysis will then be employed to demonstrate the anti-phallogocentrism of the examined story: its use of concrete details rather than generic abstractions, its use of particularization and specificity rather than universalism, and its use of connective or associative logic rather than atomistic analysis.

After the grounding thus established by this initial investigation, this study will examine the intelligibility framework proffered by the story being examined within the context of the work within which it appears. Identification of folklore motifs and the intertextual associations made possible with this identification provide one means for discerning a story's intelligibility framework. Comparing and contrasting this with the standard literary analysis provides another means for examining the meaning within a story, for sometimes the meanings discerned by the two methods will complement each other, but sometimes the meanings will contrast, resulting in ironic reversals or subversions of meaning. Examining these findings within the context of the norms for the folk or interpretative community for the work within which this story appears, and then incorporating into this examination the work's reality status as a truth source, will together constitute a third and final means for analyzing these texts as subjective-narrative discourse. This multi-faceted examination will demonstrate the manner in which the interconnection of folklore motifs with the particularized narrative in subjective-narrative discourse creates the macrocosmic-microcosmic dialectic through which the ethical dimension achieves universality while remaining specific and personalized enough to avoid imposing an ethnocentric totalization. It will also discern the ethical and

intelligibility notions proffered by the individual examined texts.

These three means will reveal what anxieties or preconceptions the narrative reaffirms, the general intelligibility produced by the subjective-narrative discourse, and the intelligibility produced by the subjective-narrative discourse apropos gender. From this, when relevant, the study will discern the degree to which this subjective-narrative discourse conceptualizes or reconceptualizes performativity and/or gender performance. This discernment will also lead to the discerning of the ethics conveyed in these stories. Intelligibility is meaning, and meaning is the basis for ethics and inevitably produces *ethos*; performativity is based upon intelligibility, so that one might conceive it as ethics-in-action.

Finally, the dialectic macrocosmic-microcosmic link which permits the entry of ethics into evidence operates in explicit contrast to the anethical detached neutrality favored by phallogocentrism and by the reliance upon logical inferences based upon the scientific method and/or statistical empiricism. This dialectic link will be identified in those analyses in which it is not evident.

METHODOLOGY LITERATURE REVIEW

1.0 Introduction

Subjective-narrative discourse involves the use of a specific mode of story as a form of persuasive evidence co-equal with logical inferences based upon the scientific method and/or statistical empiricism. This use reintroduces subjectivity into scholarly studies as a valid persuasive tool and as a valuable aspect of inductive or empirical research methodologies. Subjective-narrative discourse intrinsically includes folklore motifs as a component and therefore shares both the characteristics of folklore and the characteristics of persuasive evidence favored by anti-phallogocentric gender scholars.

Subjective-narrative discourse is used in a number of persuasive gender writings, which means that many persuasive gender writings can be analyzed as folklore.

This study should demonstrate the fashion in which, in its use of subjective-narrative discourse, persuasive gender writing maintains a dialectic balance between the universalism and transpersonal archetypes of folklore and the particularization and personalization which characterizes much gender studies writing in its avoidance of phallogocentric discourse. This dialectic balance permits persuasive gender writing as a text to address simultaneously the macrocosmic and the microcosmic

lifeworlds of its folk or communal audience, presenting a synthesis of specificity and generality within the narratological evidence provided through the mode of subjective-narrative discourse. Thus, persuasive gender writing can avoid the detached absolutism and the totalizing impulse of phallogocentric writing without rendering itself limited to a situational ethics or morality. This dialectic balance enables persuasive gender writing to incorporate ethics without ethnocentrism nor situationalism and without the negation of ethical concern which occurs in neutral objectivity. I acknowledge that, in appreciating such a dialectic, this study is philosophical as well as a scholarly study involving gender studies and folklore.

2.0 Background

2.1 Folklore Approach Emphases

Methodology varies according to emphasis. Modern approaches tend towards one of three general emphases in investigating folklore. "New approaches to analysis in folklore studies generally develop in a sequence from collection to classification to interpretation, although it should be remembered that none of these stages is ever abandoned, [and] that not all folklorists necessarily engage in all three..." (Brunvand 27). One of the older emphases is the focus on collecting folklore. This

emphasis stems from a time when folklore was envisioned only as the dying oral literature circulated amongst the more primitive remnants of a developing society. William Thoms coined the term *folklore* specifically to refer to "Popular Antiquities" (Thoms 4) involving "some record of old Time -- some neglected custom -- some fading legend, local tradition, or fragmentary ballad" (Thoms 5), with the assumption that folklore exists only as vestiges of an outgrown savage past, such that for Thoms the term *modern folklore* would be an oxymoron. This emphasis on collecting was one of the primary motivations for the efforts of the Brothers Grimm, for example.

The emphasis on paradigmatic and syntagmatic classification is a more recent development in folklore studies; it has not replaced the emphasis on collection but supplements it with an analytic approach to the collected materials. Efforts to chart the archetypal patterns underlying folklore have a history extending from Lord Raglan's focus on "The Hero of Tradition" through Otto Rank's The Myth of the Birth of the Hero: A Psychological Interpretation of Mythology. The emphasis on syntagmatic classification inspired Vladimir Propp's seminal work on a folklore morphology in Morphology of the Folktale and Joseph Campbell's formulation of the heroic monomyth in The Hero with a Thousand Faces. These similar efforts are grounded in differing theoretical perspectives: Lord Raglan conceived of folklore as

originating in rituals, Rank conceived of folklore as psychoanalytically based, Propp approached folklore formalistically without concern for origins, and Campbell understood folklore from a transpersonal Jungian perspective. However, these efforts are more similar than different despite their differing theoretical groundings; their near-identity in emphasis unites them significantly more than the differences in causation theories distinguish them. This demonstrates the eminence of the classificatory emphasis in the investigation of folklore. Such an emphasis on the paradigmatic classification resulted in Stith Thompson's six volume Motif-Index of Folk-Literature: A Classification of Narrative Elements in Folk-tales, Ballads, Myths, Fables, Mediaeval Romances, Exempla, Fabliaux, Jest-books, and Local Legends.

The emphasis on interpretation incorporates morphological classification and then expands upon it to focus more on subliminal or cryptonymic meanings within folklore and/or on the sociocultural value folklore holds for a specific culture. "Interpretation begins with the identification of patterns, continuities, traditions, allusions" (Stahl 120). In other words, classification focuses more on the identification of patterns so that cross-cultural and archetypal commonality or universality can be discerned, and interpretation expands upon this to include the analysis of relationships between the individual folktale and the participants in the community which

circulates said folktale. Interpretation of folklore draws upon a variety of disciplines; it can be both anthropological and/or psychological yet also as hermeneutic as literary analytic theory. For example, in "The Hero Pattern and the Life of Jesus", Alan Dundes analyzed the underlying theme or message of the Christian Gospels as myth to discern what cryptonymic values are embodied within this particular folklore narrative. Another example would be Bruno Bettelheim's analysis of faerie tales and of their psychological effects on and values for children.

2.2 Folklore Currents

Folklore studies have been ensconced in controversies and dichotomies for more than a century. A folklorist's informed opinions about these various controversies may determine the grounding from which she or he studies folklore, so it is helpful to revisit briefly those controversies which might be relevant to the study of subjective-narrative discourse in persuasive gender writing.

One of the more famous of the historical controversies is the nasty war of words in the late 19th century battle between Max Müller and his theory of solar mythology and Andrew Lang with his insistence that mythology mimics a teleological societal evolution from ancient "savage" to modern "civilized man". Another major controversy has been the schism between supporters

of the theory of polygenic origins of folklore, in which folklore originates in many different locations and the parallelism in cross-cultural folktales is explained as psychic unity or the psychic identity of all people everywhere (e.g. the folklore scholarship of C. G. Jung), and supporters of the theory of monogenic origins of folklore, in which specific folktales originate in one location with consequent diffusion to explain the appearance of the same myth-type in different parts of the world.

A third controversy which continues to this day involves the division between the psychoanalytic conception of culture and the superorganic conception of culture. According to the psychoanalytic conception of culture, folklore arises in response to the specific psychological/philosophical needs of a people; i.e. folklore is created by a community. In the superorganic conception of culture, overriding universal patterns already exist, and these are individualized or particularized by the people who express them, so that a specific culture's individuality is the flesh to the skeleton of the patterns' features: "From these stable features, we can determine the characteristics of particular peoples, their special types of composition and cultural themes" (Olrik 141). In other words, folklore informs a community. This particular controversy basically re-enacts the existential vs. essentialism dichotomy of philosophy. Most of these controversies involve the dichotomy

between those who focus on the historical side or the origin of folklore, investigating how certain folktales may have come about, and those who focus on symbolism or analogy and on the mechanism of psychological projection, investigating the reasons underlying the forms taken by specific folktales and what the significance of such folklore might be to a community.

2.3 Methodological Approach

The history-oriented controversies between Max Müller and Andrew Lang or between supporters of monogeny and supporters of polygeny shed insight into this investigation of performativity in that both deal with the link between folklore and behavior. However, such history-oriented controversies are not relevant to the investigation of folklore motifs within the stories within persuasive gender writings, for this study is focused upon the semiosis of folklore, folklore as a signifier of meaning within persuasive gender writings, rather than upon the origin of folklore. However, psychological/symbolic concerns are still relevant to this study, dealing as they do with context, for this study is focused upon persuasive gender writing as a context for folklore. Three major scholars coincide in their examination of the psychological/ symbolic: Axel Olrik's application of the superorganic conception of culture to folklore closely parallels both the theories of C.G. Jung and of Claude Lévi-Strauss.

Olrik's stance involves a universal syntagm whereas Jung's involves a universal paradigm, and like Lévi-Strauss' still-influential structuralist approach to anthropology and mythology, Olrik's approach expects a universal structuring for individual cultures. Like these three scholars, this dissertation will also operate from the assumption of universal structuring as an explanatory feature of folklore, though it will not consider the reasons for such a universal structuring to be within the scope of this study.

3.0 Plot in Classificatory Folklore Analysis

3.1 Examining Motifs and Sequences

The methodology of the interpretation of folklore focuses on two major elements. The first element is classificatory: discerning the basic plot of the folktale. Vladimir Propp advocates such a focus, noting that folklore is more plot-driven than character-driven and therefore more classifiable according to plot: "Different plots can have the same composition, as in the wonder-tale. Plot must often serve as the basis of classification" (Theory and History 41). This is less syntagmatic than paradigmatic, for it does not involve examining the arrangements of the motifs and plot elements as in a syntagmatic analysis but rather involves identifying and

categorizing the vocabulary of possible motifs and plot elements in folklore. Identification of plot-as-elements is aided by the fact that numerous indices of plot have been compiled. "The basis of the narrative is the plot, and the poetic treatment of the plot determines all the features of a folklore genre. The basis of the plot is actions....We can compile an index of plots for the folktale, epic poetry, and the ballad..." (Propp Theory and History 34). Stith Thompson's six volume Motif-Index of Folk-Literature is one of the most famous and most utilized of these indices or paradigmatic compilations of folklore plots.

3.2 Examining Characters Apropos Plot Functions

This focus on plot extends even into the examination of characters in folklore. Vladimir Propp noticed the virtual interchangeability of the characters within the plotlines of folklore. "Just as the characteristics and functions of deities are transferred from one to another, and, finally, are even carried over to Christian saints, the functions of certain tale personages are likewise transferred to other personages" (Morphology 20). For example, the Prince has the same behavior patterns and the same role identity regardless of faerie story: Cinderella's Prince, Snow White's Prince, Sleeping Beauty's Prince, and Rapunzel's Prince are all exchangeable to the point that some versions of each of these faerie stories may have been

influenced by versions of the other faerie stories. A similar interchangeability of famous deeds occurs between Theseus and Perseus of Greek mythology. "Going further, it is possible to establish that characters of a tale, however varied they may be, often perform the same actions. The actual means of the realization of function can vary... [b]ut the function, as such, is a constant" (Propp Morphology 20). Since a character is defined by its functions within plot rather than by such individuating characteristics as motivation or personal history, folklore characters would be investigated relationally (how they relate to the plot and how they relate to each other within the plotline) not attributively (the personal attributes or characteristics of the individual character). The functions within the characters presented within the subjective-narrative discourse can be discerned as part of the interpretation of the motifs and plot elements.

By discerning the folklore elements within subjective-narrative discourse used within persuasive gender writings, individual anecdotal tales can be linked with other tales containing similar motifs and plot elements, including characters with the same functions.

4. Context in Folklore Analysis

4.1 Individual Culture

The second major element in the methodology of the analysis of folklore involves consideration of the various contexts of the tale. Jan Harold Brunvand noted in 1976 that he considered this to be a significant difference between the study of folklore and literary analysis: "...folklore research must often range far beyond the formal or stylistic analysis of textual data alone to consider the *contexts*...and how the texts function within cultures" (4). In other words, folklorists utilize sociocultural analysis rather than aesthetic analysis. Since that time, literary criticism has come to share the same perspective apropos context.

Alan Dundes suggests that one way to best approach context as an element of folklore analysis is to define folklore through the term "folk":

The term "folk" can refer to *any group of people whatsoever* who share at least one common factor. It does not matter what the linking factor is--it could be common occupation, language, or religion--but what is important is that a group formed for whatever reason will have some traditions which it calls its own. ... A member of the group may not know all other members, but he will probably know the common core of traditions belonging to the group, traditions which help the group have a sense of group identity. ("What is Folklore" 2)

He includes as possible groupings of "folk" the full membership of a specific ethnic group, of a military unit, even of a family unit. Thus, for Dundes, investigation of a folktale would include the identification of the folk amongst whom it circulates

and, through this identification of the folk of the tale, an examination of the context within which the folktale is situated.

Whether gender membership would constitute a folk varies according to feminist or men's movement theory. Cultural feminism operates from the perspective that there is a women's cultural world; both radical feminists such as Mary Daly and Postmodern and "French" Feminists such as Luce Irigaray consider women unified through the oppression of patriarchy into a folk; inspired by cultural feminists, some mythopoetic men's movement scholars such as Robert Bly speculate about a possible men's psychological or cultural lifeworld; and essentialists of both feminism and the men's movements reify the Victorian doctrine of separate spheres. However, most of the other feminisms and men's movements consider gender too socioculturally specific to constitute an authentic folk of its own. Identification of the folk within which a specific subjective-narrative discourse might be situated would constitute part of folklore analysis of such discourse.

4.2 Context Connects to Intelligibility

Interpretation includes not only classification but investigation of the relationship between a community and its folklore, under the reasoning that the "folklore of a people can be fully understood only through a thorough knowledge of their

culture" (Bascom 285). This knowledge allows the folklorist to identify the possible intelligibility provided by the folktale for its audience. According to Elliott Oring: "The scholar must attempt to understand why people tell stories in the first place, why listeners appreciate them, and why they favor some stories over others." Oring notes that understanding narrative structure is insufficient, that one must also "understand why a particular individual or group of people would find such a text meaningful, worthy of attention, and deserving of repetition" (135). This approach may differ from the classificatory ambitions of Vladimir Propp or Stith Thompson or Joseph Campbell or Lord Raglan or Otto Rank, but it does not negate them; such contextual analysis is an additional level of analysis in folklore interpretation.

There is no oral circulation involved with subjective-narrative discourse, for as a mode in common literacy cultures not oral cultures, subjective-narrative discourse occurs in written text. Written works do not circulate in the same fashion as do works in oral cultures. Oral cultures include a mechanism of omission and adaptation which culls those works which are no longer relevant and meaningful to that culture's participants. Common literacy cultures include no such mechanism. However, there exists a literary near-equivalent to this mechanism. This near-equivalent is the canon. In general, literary canons evolve more slowly than the reflexive culling which occurs in oral cultures, and they have a tendency to be hierarchies representing

the values of a cultural and/or intellectual elite more than evidence of common folk acceptance of a given text. However, persuasive gender writing is both a scholarly endeavor and a popular or folk endeavor. Gender scholars tend to interact intensely and dialectically with popular culture or folk culture rather than isolate themselves into intellectual cloisters; thus, the various gender writings canons are more receptive to omission and adaptation in conjunction between scholars and folk. The gender writings canons closely parallel the culling and approbation effect of oral circulation.

Structure, intelligibility, and function/purpose all interrelate within the examination of folklore. Oring suggests that this interrelation can only be understood within the context of the culture within which the folklore circulates. "The folklorist must seek to discover the structure or organization of the narratives, the possible explicit and implicit meanings to the people who tell them, and the functions of narration in the life of the group. The study of these structures, meanings, and functions can be accomplished only by examining the relations of particular folk narratives to larger contexts" (135). Thus, folklorists must investigate the context of a culture holistically and associatively.

5. Determination of Persuasive Gender Texts

5.1 Not All Use Subjective-Narrative Discourse

In the United States, common use of subjective-narrative discourse did not begin until the mid-20th century, though other forms of narrative such as autobiographies and case histories were already in use. It might be helpful to survey taxonomies of gender writings, investigating which gender movements use subjective-narrative discourse most and why they do so.

Liberal Feminists have historically made use of stories to engender sympathetic connections with their readers, utilizing the Aristotelian triad of *logos*, *pathos*, and *ethos*. An example would be the use of stories in Dr. Jean Baker Miller's Toward a New Psychology of Women. Equity Feminism is an off-shoot of liberal feminism and so has few texts of its own.

The Anti-pornography and Pro-pornography Feminist Movements have used stories primarily for examples of the texts they are condemning or defending. Existentialist Feminism has made little use of subjective-narrative discourse, emphasizing instead a reification of gender essentialism through misuse of objective logic. Marxist Feminism has made little use of subjective-narrative discourse, possibly due to the traditional Marxist distrust of stories. Materialist/Socialist Feminism has made little use of subjective-narrative discourse, also possibly due to the traditional Marxist distrust of stories.

Psychoanalytic Feminists have used subjective-narrative discourse as part of their use of case histories as persuasive tools. An example would be Dr. Carol Gilligan's use of stories in In A Different Voice. Radical Feminists have used subjective-narrative discourse as means of reconceptualizing the assumptions they challenge. Moreover, many radical feminists perceive the use of stories as evidence of a rebuttal of the alleged male privileging of decontextualized facts and cold logic. Both Adrienne Rich and Mary Daly have used stories and tales in their works. Cultural Feminism focuses specifically upon women's stories. Separatist Feminists, as an outgrowth of both radical feminism and cultural feminism, continue their reliance upon subjective-narrative discourse. Postmodern and "French" Feminists advocate the use of story and poetry as a subversive maneuver against phallogocentrism.

Eco-Feminist Movements are more activist-based than text-based. Grrrl Power Feminism currently is more activist-based than text-based.

The Profeminist Men's Movement uses subjective-narrative discourse in the form of anecdotal evidence and stories, imitating further its role models in the scholarship and activism of psychoanalytic feminism, radical feminism, and cultural feminism. Similarly, the Men's Rights Movement has used story examples in imitation of its role model, liberal feminism.

The Sexual Issues Men's Movements are almost entirely activist-based, not scholarship-based. The Father's Rights Movement is predominantly activist, though it does use case histories as examples. The Christian Men's Movement is also predominantly activist, but it has some use of subjective-narrative discourse in its use of success stories. The Million Man March Movement has produced little literature other than first person narratives and commentaries about the march itself.

The Men's Recovery Movement and The Fatherhood Movement both have used subjective-narrative discourse as part of their use of case histories for exemplification and explication. The Mythopoetic Men's Movement is specifically named for its conscious use of mythology and folktales as well as its use of exemplary subjective-narrative discourse.

Essentialist Feminist Movements and Essentialist Men's Movements often justify their essentialism with alleged case histories for use as persuasive tools. An example would be John Gray's MEN ARE FROM MARS, WOMEN ARE FROM VENUS series.

CHAPTER 6

TEXTUAL ANALYSIS: DISCOURSE BUT NOT SUBJECTIVE-NARRATIVE DISCOURSE

1.0 Introduction

Not all persuasive gender writings use subjective-narrative discourse. Not all works which are subjective or personalized use subjective-narrative discourse, nor do all uses of stories, anecdotes, or other narratological forms constitute uses of subjective-narrative discourse, for not all narratives qualify as subjective-narrative discourse. To better clarify what constitutes subjective-narrative discourse, what follow are examples of epistemological and communicative modes appearing in persuasive gender writings which fail in some fashion to qualify as subjective-narrative discourse.

2.0 Textual Analyses

Nancy Chodorow's The Reproduction of Mothering (1978), an analysis of the intelligibility of mothering, is an example of a work of Psychoanalytic Feminism. It is also an excellent example of a work of persuasive gender writing which does not use

subjective-narrative discourse at all. Chodorow attempts a consilient weaving together of the theories of many scholars and scientists who utilize conventional phallogocentric methodologies, and in doing so relies upon phallogocentric sources for her evidence. She supports her argument using only dry data.

Carol Gilligan's In a Different Voice (1993) is a more recent example of a work of Psychoanalytic Feminism. Gilligan argues persuasively that men and women approach ethics from different perspectives (though she takes no stance on whether this results from biological or societal etiology). Gilligan relies extensively on numerous interviews; these interviews are subjective, involving discussion of feelings and attitudes, but they do not involve narrative much less subjective-narrative discourse.

Shulamith Firestone's The Dialectic of Sex (1970), Kate Millett's Sexual Politics (1970), and Mary Daly's Beyond God the Father (1973) all fit into the variegated genre or school of Radical Feminist writing. In The Dialectic of Sex, Firestone willingly voices subjective judgments rather than attempt a detached neutrality, as when she calls one scholar "the crackerbarrel layman's Freud" (73). She includes narratives as part of her persuasive repertoire in this work; for example, Firestone summarizes LeRoi Jones' play Dutchman (125) and Herbert Gold's story "What's Become of Your Creature?" (182-5) as

literary illustrations of some of her points. However, these narratives do not qualify as subjective-narrative discourse, for they function entirely as examples not unlike a literary review; they lack the associative logic and connectivity of subjective-narrative discourse. In Sexual Politics, Millett argues that all women (and homosexual men) are oppressed from all sides by the complex dominance axes of politics and literature over sexual interactions both heterosexual and homosexual. To support and explicate her contention, she utilizes histories, excerpts from the writings of various scholars and scientists, and analyses of various plays and novels, devoting entire chapters to Henry Miller, Norman Mailer, D. H. Lawrence, and Jean Genet. However, the only narratives which appear in Sexual Politics are excerpts from the subjects of Millett's literary analyses; there are no moments of subjective-narrative discourse.

Mary Daly's Beyond God the Father is not only considered by most to be a work of Radical Feminism but also a Cultural Feminist and Separatist Feminist work, for she identifies and examines a spiritual philosophy exclusive to women that risks being destroyed if it does not exclude men. Daly contends that patriarchal thought has corrupted Christian spirituality as an institution, probably beyond repair. She uses distinctly anti-phallogocentric techniques, including poetry and addressing the reader in almost-surreal first-person asides, but she forsakes narrative for the sake of damning historical excerpts. Even when

she writes about the life of Joan of Arc (146-150), she focuses on the reactions of the patriarchy rather than providing a narrative of St. Joan's life. There is no subjective-narrative discourse in this work.

Ashley Montagu's The Natural Superiority of Women (1956) is an example of work in the Essentialist Feminist Movement, in this case one written by a man. While Montagu utilizes narratives in his work, he relies upon sweeping generalizations, usually writing about people rather than about specific particularized individuals. In Montagu's book can be found a particularly good example of a narrative which does not qualify as an example of subjective-narrative discourse, reproduced herein almost in full:

How strong the desire to be a clinging vine is in some women was forcibly brought home to me in the case of a student of mine, a very attractive girl of about twenty-five who had already been married and divorced twice. She wished to marry again; she could see no purpose to her life except marriage. I suggested to her that she had a good mind and ought to do something useful with it. Her answer, literally, was: "I'm the clinging vine type. I couldn't be any good at studies." Making a bargain with her, I sent her to study with a brilliant colleague at a neighboring university. The essence of our agreement was that if she could prove to herself that she really had brains, she was to continue her studies, take her degree, and possibly think of making a profession of the subject in which she said she had some interest. At the end of the year she was head of a class of sixty students! My colleague took special pains to discuss her abilities with me, and thanked me for sending him such a bright student. The sequel to the story is that as soon as the results of her examinations appeared, the girl took to flight, and neither my colleague nor I saw her again until many years later. The shock of discovering that she had brains and that she could, if she wanted to, rely upon her own merits for a living was more than she could bear... (52-3)

Notice the inspecificity in this narrative. The young woman in question remains anonymous; the only description given involves her physical appearance and her marital status, details which relate directly to Montagu's thesis that she perceives herself only in terms of her marriageability. In no other fashion is she personalized or particularized. Montagu includes no common lifeworld references with which the reader might identify; even the young woman's field of study remains anonymous, so that the narrative appears to refer to only a generic education. There is a detached neutrality to Montagu's authorial voice: this is less a narrative and more a recitation of sequenced historical facts. What we have here is a generic case history as evidence; we do not have subjective-narrative discourse. The case history functions as an illustration of Montagu's point, but it does not provide the microcosmic-macrocosmic link nor ethicality which occurs with subjective-narrative discourse.

Sandra M. Gilbert's and Susan Gubar's The Madwoman in the Attic (1979) is a landmark work in the tradition of Cultural Feminism, reinvigorating respect for a number of 19th century women authors by providing a consilient overview of such authors as Jane Austen, Mary Shelley, Emily Brontë, and George Eliot. However, the narratives found within this work do not function as persuasive evidence co-equal with logic inferences based upon the scientific method and/or statistical empiricism; these narratives

exist only as samples of the literary material being analyzed by Gilbert and Gubar.

Christine Delphy's Close to Home (1984), Juliet Mitchell's Woman's Estate (1971), and Linda J. Nicholson's Gender and History (1986) are all writings within the Materialist/Socialist Feminist traditions. Delphy's work fulfills the criteria of subjectivity and personalization, such as when she writes "I distrust theories which seek from the outset to explain every aspect..." (21) and "But alas for him, his passion is too strong" (126), but she makes no use of narrative evidence. Similarly, neither Mitchell nor Nicholson relies upon narrative evidence, but instead they rely upon the conventional phallogocentric methodologies, including a consilient overview of various social critics, historians, and other scholars, and even the use of a chart of labor statistics (Nicholson 57). These works function as examples of serious scholarship which relies upon phallogocentric support even when subjective and personalized.

Ecological Feminism (1994) is a collection of Eco-Feminist writings edited by Karen J. Warren. Not one of the contributors to this particular collection uses anything remotely approaching subjective-narrative discourse. The various contributors rely upon quotations, citings of scholarly and scientific works, and phallogocentric methodologies such as logical inferences based upon research using empiricism and scientific method. This work is another example of the emphasis upon phallogocentric reasoning

over subjective-narrative discourse in gender writings seeking support by the more conventionally-scientific fields.

Toril Moi's Sexual/Textual Politics (1985) is an example of a work in the tradition of Postmodern and "French" Feminism. Moi attempts to prove the gender politics behind the assessment of women writers by providing a consilient overview of various women writers, including Virginia Woolf, Kate Millett, Hélène Cixous, and Julia Kristeva. However, she includes no narratives at all in her book, relying upon critical analyses and historical data.

Michael S. Kimmel's The Gendered Society (2000) is an example of Profeminist Men's Movement writing. At first, this work might appear to utilize subjective-narrative discourse, for it relies heavily upon anecdotes for its persuasive power: anecdotes about childhood, fathers, ill treatment of women by men, the invisibility of privilege. However, the anecdotes do not qualify as subjective-narrative discourse; these anecdotes lack narrative sequence but use dialogues and simple histories as media through which to convey factual data.

Ellis Cose's A Man's World (1995) is an example of a Men's Rights Movement work. Cose relies heavily upon anecdotes and testimony to support his argument that patriarchy is toxic to men and that male privilege is actually destructive to men rather than advantageous. These anecdotes appear to be narratological in structure, but in actuality they function predominantly either as non-linear dialogues conveying statistics and other such data

or as collections of data narratologically unconnected. A good example of such an anecdote can be found in this work, a portion of which is herein reproduced:

He said that he was not very hopeful. His fourth marriage, though little more than a year old, was already in trouble. His wife had no interest in anything he had to say. There were few people, he confessed, to whom he could really talk. he was not comfortable entering into deep personal exchanges with his male buddies; if their chats became too intimate, he suspected they would drop him. He acknowledged that if he were in their place, he would do probably act the same way. (16)

Notice how this anecdote functions less as a narrative and more as a recitation of unconnected characteristics. A number of works are filled with anecdotes of this nature yet use no anecdotes which would qualify as subjective-narrative discourse.

Steven Goldberg's Why Men Rule (1993) fits into the Essentialist Men's Movement; this work explicates patriarchy as being an inevitable result of human biology. Goldberg makes use of subjective language and chooses to voice judgements rather than rely upon the phallogocentric convention of a detached neutrality: "We used to call this 'lying'" (41) and "[Books] do not try to camouflage their intellectual inadequacy behind a facade [sic] of scholarship and a misconception that a profusion of footnotes compensates for a lack of the hard logic and the hard mental work of real scholarship" (146). However, Goldberg relies upon conventional phallogocentric techniques to prove his points; for example, when he disputes William King Whyte's claims of a social etiology for gendered social roles rather than a

biological etiology, Goldberg does so by quoting contradictions from Whyte's own ethnographic sources in an attempt to use his own sources against him (42-3). Goldberg does not use any form of narrative as a mode of persuasive evidence in this book.

3.0 Conclusion

Subjective-narrative discourse involves more than simply a type of narrative or a type of subjective reasoning; it involves more than simply a counter-phallogocentric mode of epistemology and communication. Moreover, as a result of the fact that, historically, all scientific and scholarly inquiry has been formulated and substantiated through phallogocentrism, most mainstream scholars and critics utilize the phallogocentric mode to assess the credibility of a work, and many gender scholars and writers have been understandably reluctant to risk their credibility with the use of counter-phallogocentric modes. This chapter contains both examples of narratives which may appear to qualify as subjective-narrative discourse but which do not and examples of persuasive gender works in which some might expect the use of subjective-narrative discourse but in which it does not appear. The next chapter contains textual analyses of genuine subjective-narrative discourse in persuasive gender writing.

CHAPTER 7

TEXTUAL ANALYSIS:

SUBJECTIVE-NARRATIVE DISCOURSE

The following are textual analyses of a number of persuasive gender writings which use subjective-narrative discourse. Please note how subjective-narrative discourse functions in these persuasive writings: it renders the ideas more consciously accessible through common lifeworld references and subconsciously accessible through folklore motifs; it avoids or counters any objectification and dehumanization of topics which involve human beings and their lifeworlds; it personalizes concepts which may achieve a deceptive ethical ethereality when rarified through generic universals and lifeless statistical data; and it involves and validates affective and connective reasoning rather than focusing exclusively upon rationalist logical reasoning as occurs in phallogocentrism and other patriarchal modes of thought. With the use of subjective-narrative discourse, it becomes possible to incorporate non-situational ethics into a work's reasoning without evoking the ethnocentric universalism characteristic of patriarchal thinking. In subjective-narrative discourse, *logos* is truly united with *ethos* and *pathos*.

JEAN BAKER MILLER'S TOWARD A NEW PSYCHOLOGY OF WOMEN (1976)

Dr. Jean Baker Miller is a practicing medical school-trained psychotherapist. Her influential work, Toward a New Psychology of Women, first appeared in 1976. Toward a New Psychology of Women addresses issues of anger denial and external validation in women, contending that domestic unrest for both women and men is the result of an internalization of a faulty hierarchy in which men are dominant and women are subordinate, subordinate not only in terms of authority but in terms of the primacy of their needs. The effects of this hierarchy include the relegation of necessary yet socially undervalued spheres to women rather than to men, especially the affective emotional areas of human activity. Miller advocates countering this dysfunctional hierarchialism and its resultant discontent by learning new methods for dealing rationally with conflict, methods which respect both women and men, and by recognizing both the personal inauthenticity and the denial of personal creativity which have resulted from this internalized hierarchy.

This work is part of the gender movement known as liberal feminism. Despite its emphasis on psychology, Toward a New Psychology of Women is more a work in the tradition of liberal feminism than Psychoanalytic Feminism: it relies upon the traditional liberal assumption of a gender-neutral rationality as a governing characteristic for all human beings, rather than

relying upon the psychoanalytic emphasis on the influences of such childhood experiences as the Oedipal drama. Unlike most Liberal feminist works, Toward a New Psychology of Women focuses predominantly on the domestic side of the communal and societal sphere.

The primary folk or interpretative community for this work appears to be women whose primary lifeworlds involve domestic situations, whether housewives, psychologists, or other people in the helping professions. Almost every one of Miller's examples involves a woman's relationship to her husband and/or her family: Sally in a domestic dispute with her husband (15-6), Mary the nurse with two children (29-30), Charles' suffering wife Ruth (30-1), Anne the widow (64-5), Edith and her effects on her family (66-8), Judy in her competition with her husband (68-8), Paula and her family (84), Beatrice the depressed suburban housewife (91-3), et al. One of the few exceptions is Jane, a working woman who "thought women were sappy" (99), yet even Jane is concerned about her boyfriend.

Miller is a minor authority figure within this folk or interpretative community. Though she is not a popular celebrity, Dr. Jean Baker Miller is a Clinical Professor of Psychiatry at Boston University School of Medicine. More impressively, she is the Director of a psychological institute named after her, the Jean Baker Miller Training Institute, found at the Stone Center in Wellesley College. ("Founding Scholars" np)

Miller illustrates and supports her contentions through the use of numerous examples, using both case histories with the names changed and fictional tales. A typical example occurs from pages 15 through 16, part of which is excerpted below:

From the beginning, Sally, the wife, accepted her place as subordinate. While she did not openly complain, she began to mention fairly often the many things she felt were missing -- the lack of time together as a family, the limitations of the budget, the vacations they did not take. She made clear, without ever fully verbalizing it, her feelings that her husband, Don, was less able than she had believed him to be, less successful, less adequate than other men. She began to emphasize his relative unimportance within the home and to indicate that his failure to find sufficient time for his family must have been the result of his inefficiency. Meanwhile, she displayed her qualities as a worker, demonstrating the speed and ability with which she cared for her home. She spent a great deal of time with her two children and believed this indicated her greater devotion and "love." As the problems deepened, she emphasized increasingly her husband's weaknesses. Don tended, for example, to make impulsive decisions, which he himself sometimes regretted. He could no longer discuss this problem within the relationship because Sally now magnified his errors and believed that they were a major cause of family problems. By contrasting her own, more sober reflections, she established her superiority. Don became less and less able to defend himself against this psychological sabotage since each charge contained some grain of truth. Sally used his weaknesses to downgrade him and to treat him with contempt. (Miller 15-16).

In simple language, this tale describes how, in unconscious obedience to the Victorian doctrine of the separation of the spheres, a frustrated housewife reacts to her subordination by discrediting her husband, who is vulnerable to the discrediting in part due to her authority within the paradigm of the separated spheres: she remains within her authorized domestic sphere while

diminishing his sense of competence at his allotted workplace sphere.

This account fulfills the criteria for subjective-narrative discourse. It is narrative (as opposed to statistical data or a citation). In relaying this account, Miller voices judgements and uses subjective language instead of the detached neutrality of so-called objectivity, using such phrases as "contrasting her own, more sober reflections" and "psychological sabotage" (16). This account demonstrates its anti-phallogocentrism in its use of concrete and particularizing language, though Miller still has a weakness for the "stark outlines" (15), the dry, rationalist language characteristic of that classic liberal rhetoric style which anteceded phallogocentrism. This account refers to events common to the lifeworld of Miller's interpretative community, such as vacations which never occur for monetary reasons and an escalating dysfunctional domestic pattern with causes obscured to all the people involved within it.

In using subjective-narrative discourse, Miller creates an exemplary tale for her audience regarding conflicts engendered by suppressed frustrations over subordination which "lead to covert expectations and demands that can undermine" the ability of the dominant authority figure to fulfill those covert expectations; she follows this with the moral for the story: "There should have been an *open* attack on his position of dominance and greater

privilege. This would be ultimately beneficial" to both wife and husband (emphasis mine) (17).

Folklore motifs occur within subjective-narrative discourse accounts, enhancing the power of the accounts as well as bringing in an ethical dimension. Superficially, this account may appear to invoke aspects of the table-turning folk-motifs which involve an overworked spouse or servant or animal thwarting someone in a position of superiority; however, Sally neither obtains what she seeks nor even understands how she might have turned the tables on Don's dominant position. Similarly, this account may appear superficially to invoke aspects of the shrewish wife folk-motifs, but Sally's behavior involves neither the anger nor overt insults characteristic of the shrewish wife image. Instead, this tale evokes motif-type C31 Taboo: Offending Supernatural Wife matched with C940 Weakness for Breaking Taboo as Sally becomes an ironic inversion of a supernatural spouse who punishes her insolent mortal husband, ironic in that it "is not that the situation of inequality has been changed, but that positions within the model *seem* to be reversed" (16). Such irony emphasizes through parody the futility of this couple's adherence to conventional but dysfunctional methods of coping with unvoiced conflict. This account links through the subconscious impact of folklore the invisibility of the causes of Sally and Don's conflict with the invisibility of magical forces in folklore; the helplessness of victims of magic in folklore neatly echoes the feelings of

helplessness experienced by Sally and Don. The account remains particular enough to acknowledge its cultural particulars, yet in invoking an ironic inversion of the folklore motif the supernatural wife, this subjective-narrative discourse account dialectically achieves a transcultural relevance.

Miller provides an intelligibility framework for women who find themselves in an escalating destructive relationship similar to that experienced by Sally. Feelings of discontent are reconceptualized into intelligibility as the results of an internalized subordination which is being ineffectively resisted through passive-aggressive means rather than openly challenged. Passive-aggressive attacks on male privilege only succeed in reifying said male privilege, and efforts by women to meet their needs through such passive-aggression only mislead women into believing that "they must be[come] destructive if they attempt" acting upon their own personal needs (17). The dangers of this passive-aggression are emphasized in the unconscious by the ironic inversion of the folk motif of the supernatural spouse, with its ersatz reversal of the domestic hierarchy.

Miller is making a definite effort to influence gender performativity, advising her women readers both on how to alter their behavior to work against domestic unrest and on how to convince their husbands to do the same.

BETTY FRIEDAN'S THE FEMININE MYSTIQUE (1963)

In her landmark work, The Feminine Mystique, Betty Friedan "challenged the very definition" of women as innately oriented towards an appreciation of the domestic sphere more than any other sphere of human activity, a limiting essentialism Friedan "chose to call the feminine mystique" (8). Friedan argued that women were dehumanized by the internalized repression mandated by a society in which the majority of public authorities, including women's magazines, insisted that the image of the "happy housewife heroine" (44) who voluntarily restricted her life to the home and childrearing was the only healthy role model adult females should need. Friedan supports her thesis using quotes from recognized sources and other conventional persuasive techniques, including logical inferences based upon statistics. However, she also utilizes subjective-narrative discourse at a few points in her work.

The Feminine Mystique is a seminal work of liberal feminism. According to liberal feminism, women's oppression has its basis in the lack of civil rights and of equal educational and fiscal opportunities; equality is defined as identical treatment for both women and men, and educational opportunity is understood to be the best first steps towards achieving said equality. Friedan expresses The Feminine Mystique's frustration with dehumanization

in what we would now call a patriarchal society as well as her liberal feminism when she writes:

For those women who did not go to college, or quit too soon...or never took their education seriously, I would suggest first of all an intensive concentrated re-immersion in, quite simply, the humanities -- not abridgements and selections like the usual freshman or sophomore survey, but an intensive study like the educational experiments attempted by the Bell Telephone Company or the Ford Foundation for young executives who had conformed so completely to the role of organization man that they were not capable of the initiative and vision required in top executive ranks. (370)

Not any education but an intensive education, grounded in human reality, is necessary for the re-humanization not only of women who have conformed too well to the role of "happy housewife heroine" (44) but also of men who have conformed too well to the "role of organization man" (370).

The folk or interpretative community for The Feminine Mystique is women who are confused because they have followed the models proffered by the pundits and storytellers of United States society yet still fail to experience the sense of meaning and personal fulfillment promised by these models. Evidence for this folk can be discerned from Friedan's frequent oscillation between comments and interview excerpts from confused and frustrated women and her critical analyses of the social commentaries and stories which promulgate these ineffective models for women. Betty Friedan has a considerable authority status supporting her work. She is "a founder of the National Organization for Women,

a convener of the National Women's Political Caucus" as well as a recognized author ("Betty Friedan" np).

There are relatively few uses of subjective-narrative discourse in this work. However, the account in which Friedan discusses the life of early feminist and abolitionist Lucy Stone (89-92) fulfills the criteria for subjective-narrative discourse. This account is narrative, anti-phallogocentric, and freely subjective in word choice, with voiced judgements rather than a neutral objectivity in the use of such phrases as "her gentle mother" (88) and "her passionate journey" (91) and with concrete specificity, such as "A few hours before the baby came, [Lucy Stone's] mother, on a farm in western Massachusetts in 1818, milked eight cows because a sudden thunderstorm had called all hands into the field" (88) and Lucy Stone "suffered blinding migraine headaches over the decision to marry" (89). Friedan uses associative logic in this account, connecting Lucy Stone's life to Susan Anthony and Elizabeth Blackwell among others (90).

This account of Lucy Stone's life evokes folklore motifs H1221 The Quest for Adventure and R100 Rescue, two motifs most associated with the heroic cycle found in epic myths and the Arthurian cycle of tales. By Friedan's accounting, Lucy Stone's life easily replicates the image of the hero in a lifelong fight to free not one but two oppressed peoples, one of them oppressed on the basis of race and the other on the basis of anatomical sex. This account provides an intelligibility framework which is

both explanatory and proscriptive, for it provides a teleology of women's emancipation in which oppressions of the present are rooted in a past oppressive state which is slowly being sloughed off and in which freedoms of the present are a legacy which must be continued and expanded upon. Thus, as subjective-narrative discourse, this account brings in an ethical dimension and dialectically links the microcosm of Lucy Stone's life with the macrocosm of eventual complete freedom for all women. Lucy Stone's life functions as one of the role models found in The Feminine Mystique to counter the dysfunctional models Friedan iconoclastically deconstructs.

ADRIENNE RICH'S OF WOMAN BORN (1976)

In Of Woman Born, Adrienne Rich argues that the United States' essentialization of mothering and motherhood wrong both women and children and therein the family in general, including men. Rich supports this argument in part with the premise that mothering and motherhood are socially-imprinted institutions rather than instinctive or innate components of the female psyche and biology. In Of Woman Born, Rich deftly interlinks a woman's positioning within the communal and societal cognitive-conceptual sphere with her sense of her own meaning and value within the intrapersonal or ontological/self-actualization sphere. For much of this work, the author alternates between personal anecdotes,

conventional persuasive techniques (logical inferences based upon statistics, quotes from recognized sources, detached or objective case studies), and the use of subjective-narrative discourse.

Of Woman Born originally came out in 1976, and from its first publishing it has been adopted by radical feminists, cultural feminists, and separatist feminists alike. As noted earlier in this dissertation, the term "radical feminism" has been applied to a wide variety of feminist sociopolitical and scholarly approaches. Nevertheless, most forms of radical feminism have in common the conviction that the oppression of women is the pre-eminent form of oppression: it pre-exists and underlies all other forms of oppression, and it is the most abiding form of oppression, with women experiencing greater suffering than do the victims of any other possible form of oppression. Cultural feminism focuses on locating and identifying a women's culture which is separate from or separated from mainstream culture, whereas separatist feminism further argues that women must separate from mainstream culture into this separate women's culture. Of Woman Born has been embraced by radical feminists for its unswerving questioning of the naturalness or gender-based essentialization of motherhood at a time when such questioning seemed unthinkable, and it has been embraced by cultural feminists and separatist feminists alike for its cry for a private space exclusively for adult women, one in which homosocial female bonding may occur as an unguent against

women's existence in a lifeworld delimited and defined for them by the so-called patriarchal paradigm.

The folk or interpretative community for Of Woman Born appears to be predominantly women, whether daughters or mothers (who are also daughters, obviously). Like folklore, subjective-narrative discourse derives part of its potency from the use of common lifeworld images which enhance audience identification. Rich uses personalized images of the daily experiences of motherhood in the United States throughout Of Woman Born. Rich makes common reference to her experiences as wife and mother throughout this work, taking as a given that her audience will be able to identify with her positioning as a woman and therefore making little effort to explain what might not be intelligible to a husband or father. At times, there is an almost conspiratorial or confessional tone to her anecdotes, such as when she writes about a time when her husband was gone and her children and she ignored the stultifying obsession with order characteristic of so-called patriarchal thinking: "Without an adult male in the house... we fell into what I felt to be a delicious and sinful rhythm" (194). These anecdotes invite identification primarily from female readers. These anecdotes also permit identification from men who have experienced father-difficulties.

Regardless of the appeal of this book to separatist feminists, Adrienne Rich in Of Woman Born does not ignore men altogether nor exclude them from the efforts to counter the

oppression of women, noting that patriarchy "has also at some less overt level failed its sons" (78). However, she acknowledges the efforts of men from a strictly gynocentric perspective, recognizing their efforts against the oppression of women while emphasizing the naivete and clumsiness of would-be male feminists "who likewise insisted theoretically on the importance of the feminine, yet who betrayed much of the time their unconscious patriarchal parochialism" (77), men who never recognized "the possibility that a 'return to the feminine' may actually involve pain and dread, and hence active resistance, on the part of men" (77). Similarly, she warns other women against trying to lessen or minimize the radical upheaval which accompanies authentic efforts to end the oppression of women, warning that "[w]e infantilize men and deceive ourselves when we try to make these changes easy and unthreatening for them" (215). Rich depicts the mother-child bond as the one "essential human relationship" (127), a relationship violated by patriarchy, and adds, "If I could have one wish for my sons, it is that they should have the courage of women" (215). Thus, though Rich acknowledges male feminist motivations in Of Woman Born, her insistence on the discomfitting upheaval of any genuine effort to end the oppression of women gives her common ground with the principles of radical feminism, and her emphasis on the primacy of a maternal bond unmediated by patriarchal thought aligns her well within both cultural feminism and separatist feminism.

Adrienne Rich's status as an authority figure within the more educated sections of this folk or interpretative community is sound. She is a lauded poet with over fifteen volumes of poetry and three collections of prose published as of 1986. She graduated Phi Beta Kappa from Radcliffe College and "has won numerous awards, fellowships and prizes, including two Guggenheim Fellowships, the Fellowship of the Academy of American Poets, the Ruth Lilly Poetry Prize, the Fund for Human Dignity Award of the National Gay Task Force, the Lambda Book Award, and the Poets' Prize" ("Adrienne Rich" np). However, she has aroused no recent controversy to concentrate the attention of late 20th century mainstream United States culture on her.

On pages 142 through 145 of Of Woman Born, Adrienne Rich chronicles the invention of the obstetric forceps by two male midwives and brothers, both named Peter Chamberlen, and the son of one of them, who was also named Peter Chamberlen (Peter Chamberlen III), combining the traditional so-called objective recitation of historical data with use of subjective-narrative discourse. This account fulfills the criteria for subjective-narrative discourse. It is narrative (as opposed to statistical data or a citation). Rich is openly subjective as opposed to objective, such as her confessing her initial confusion over exactly whether the "rachitic dwarf primpara" (143n) referenced in the Chamerlens' accounts were human. In her writing of this account, she choses to voice judgements rather than attempt a

detached neutrality; for example, she remarks acidly upon the almost inhuman selfishness with which this secret was guarded to maintain its exclusivity and hence its profit value, such as her commentary following an excerpt from a letter from one of the brothers: "we hear the readiness to sacrifice thousands of women's and children's lives, smugly and complacently, knowing how easily they could be saved, and to justify the withholding of that information... The men who developed the forceps, symbol of the art of the obstetrician, were profiteers" (144). This account is anti-phallogocentric: Rich uses specific, concrete examples in her historical data rather than generalizations, and she interweaves technological innovation and economic factors with human need and suffering while connecting this specific story to other tales of greed and exclusion. In this tale, Rich veers into Marxist feminist territory as she makes it clear that it was the creed of capitalist competitiveness on the part of the Chamberlens as much as any androcentrism which motivated the exclusivity of the secret of the forceps which resulted in men but not women being permitted to assist in childbearing. Thus, this account can be demonstrated to fulfill the criteria of subjective-narrative discourse.

This account contains a number of folklore motifs. This account includes motif-type W156 Dog in the Manger, based on the Aesop's fable of the dog sleeping in a manger of hay who cannot eat hay but who will not allow the cows access to the hay either,

just as the Chamberlens as men cannot bear children themselves but will not allow women access to the secret of the forceps. The evocation of this folkloric motif emphasizes in the language of the subconscious the irrationality of the greedy monopolism exhibited by the Chamberlens. The account also partakes of motif-type C423.1 Taboo: Disclosing Source of Magic Power, albeit a mercantile taboo, and motif-type C621.1 Tree of Knowledge Forbidden to Women, in this case the knowledge of the obstetric forceps. Thus, in mythical terms, Adam takes the apple but refuses to allow Eve to share in his empowering cache, and the *miracle* of women giving birth is usurped by the *magic* of men controlling women's success at bearing children.

In writing in subjective-narrative discourse and using powerful folklore images, Rich's brief chronicle humanizes what would be a dry recitation of the intertwinings of economics and technological innovation and connects it to other tales of greed and exclusion. Rich describes the Chamberlens' efforts to keep secret the forceps as a prestidigitator keeps secret her or his stage tricks: "The Chamberlens were not simply flashy and fashionable; they had their Secret. A mystique grew up around them... Even the women they delivered were blindfolded" (143). Rich specifically notes the ease with which use of so-called objective language dehumanizes its subject matter, when she writes about the descriptions given about the anonymous "rachitic dwarf primapara" on whom Chamberlen worked unsuccessfully to

prove the technical triumph of the obstetric forceps. "But beneath the medical jargon we can easily forget that here, too, lived a victim of obstetrical indifference, nameless and deprived even of her humanity" in accountings which treat her as merely the matter for the forceps operations which are the focus of these accountings (143-144n).

In using subjective-narrative discourse, this account not only conveys historical information (rational, logical data) but a sense of horror (affective, connective data which refuses to remain ethically neutral) which transcends cultural specificity. Through the account of the Chamberlens' commercialization of the forceps and its concomitant commodification of childbearing, this account provides for its interpretative community or folk an intelligibility framework for female suffering at the hands of a male-dominated obstetric profession: male greed.

Another segment from Of Woman Born is brief enough to relate in full. This segment recalls Rich's personal experience of the mother-child relationship and passionately disputes some of the assumptions of the recurrent Cult of Motherhood.

From the fifties and early sixties, I remember a cycle. It began when I had picked up a book or began trying to write a letter, or even found myself on the telephone with someone toward whom my voice betrayed eagerness, a rush of sympathetic energy. The child (or children) might be absorbed in busyness, in his own dreamworld; but as soon as he felt me gliding into a world which did not include him, he would come to pull at my hand, ask for help, punch at the typewriter keys. And I would feel his wants at such a moment as fraudulent, as an attempt moreover to defraud me of living even for fifteen minutes as myself. My anger

would rise; I would feel the futility of any attempt to salvage myself, and also the inequality between us: my needs always balanced against those of a child, and always losing. I could do so much better, I told myself, after even a quarter-hour of selfishness, of peace, of detachment from my children. A few minutes! But it was as if an invisible thread would pull taut between us and break, to the child's sense of inconsolable abandonment, if I moved -- not even physically, but in spirit -- into a realm beyond our tightly circumscribed life together. (Rich 23).

This account qualifies as subjective-narrative discourse with its use of concrete, affective language and subjective logic. In the Stith Thompson Motif-Index of Folk-Literature, this tale combines motif-types R10 Abduction and C881 Taboo: Grumbling as Rich writes about the futility in her anger over the abduction of her time, defrauding her "of living even for fifteen minutes" as herself (23). There are also elements of motif-types S21 Cruel Son, S460 Other Cruel Persecutions, and W182 The Crying Child (stops crying to rest so that later he can cry louder than ever) with Rich's sense of her son's "wants at such a moment as fraudulent" yet enforced by "the inequality" in which the child's needs remain perpetually paramount. What might be discounted by some as mere "stir-craziness" in this account attains the mythic overtones of a haunting, sanctioned by the Cult of Motherhood in the United States yet described herein with the connotative force not of holiness but of a curse.

In Of Woman Born, Rich dismantles the previous paradigmatic framework in which total and perpetual fulfillment through motherhood is understood as the norm and in which the unhappiness

of mothers with motherhood is intelligible only as a type of dysfunctionality or malcontent. She replaces it with a framework in which a mother's frustration with children's constant demands and fragility is intelligible as the inevitable product of the reification of motherhood into an institution supportive of patriarchal thoughts and mores. The only healthy response, then, would be to oppose this reifying institutionalization of patriarchal motherhood. Rich's use of subjective-narrative discourse denies the beatific mother image in favor of a more human individual with needs of her own.

DALE SPENDER'S THE WRITING OR THE SEX? (1989)

This work of scholarship substantiates Dale Spender's thesis that male writers and women writers are wronged because they are judged by their gender and not by the aesthetic quality of their works; conjoined to this thesis are condemnations both of the marginalization of women writers and of the socially and critically sanctioned appropriations of women's life experiences and writing talents by male writers. For much of this work, Spender utilizes conventional persuasive techniques: logical inferences based upon statistics, quotes from recognized sources, detached or objective case studies. However, in the final section of this work, Spender utilizes subjective-narrative discourse as a persuasive technique.

This work is part of the gender movement known as cultural feminism. As noted earlier in this dissertation, cultural feminism focuses on locating and identifying a women's culture which is separate from or separated from mainstream culture, a women's culture which has been marginalized and discounted by the cultural authorities of mainstream culture. Cultural feminism treats mainstream culture as androcentric if not misogynist. The Writing or the Sex? fits these criteria for a work of cultural feminism admirably. In this work, Spender seeks to bring public attention to forgotten women writers, such as Sonya Tolstoy, the various women writers whose work was used by D.H. Lawrence, and Zelda Fitzgerald, all women writers who have been marginalized and discounted by the cultural authorities. Furthermore, Spender explicates the ways in which literary critics and the reading public have been androcentric when not outright misogynist. The Writing or the Sex? is not part of the separatist feminist tradition: Spender is too sympathetic towards male writers and critics who try (usually unsuccessfully) to transcend the historical force of androcentrism. However, the book still has elements of separatism, as when Spender exonerates a female critic for her insensitivity to the oppression of female writers by noting that the critic's "criticism is *well within* women's tradition" (176 n10 emphasis mine), treating as a given that there exists a specific women's tradition within which a

criticism must be situated to be fully legitimate when discussing women writers.

As will be demonstrated later, the folk or interpretative community for this work appears to be people deeply involved with literature; to be more precise, literary critics, writers, educators involved in the teaching of literature, and members of the educated middle class (i.e. that socioeconomic stratum of people for whom the assumed norm includes a college education, reading as a favored entertainment, and a careful façade of frivolity). The folk or interpretative community for this work is not gender segregated, for it is aimed at both women and men (another indication that this is a work of cultural feminism not separatist feminism). Evidence for an audience of professionals involved with literature can be found in the common lifeworld references to the literary world (which will be detailed further on) and in the frequent use of quotes from educators and critics throughout the work. Evidence for an audience of the educated middle class mentioned earlier can be found in the mixture of sophistication and informality so characteristic of the educated middle class of the United States, such as the combined use of sophisticated language such as "conflated" (43), "pernicious" (74), and "formidable" (52) with informal language such as "rotten" (65), "silly" (15), "it's no good" (31), "awful" (25), and "But no; any such..." (31), and the use of literary references ranging in level of sophistication from Erica Jong

through Margaret Atwood through Virginia Woolf through Charlotte Brönte.

Dale Spender's status as an authority figure within this folk or interpretative community is relatively strong. Cheryl Kernot refers to Spender as someone who "dwells on the frontiers of the fight for gender equity: a determined and outspoken terrier at the heels of injustice and humbug" (ctd Spender "Dale Spender" np). Spender is credited as a "co-founder of the database WIKED (Women's International Knowledge Encyclopedia and Data)" and as "the founding editor of the Athene Series and Pandora Press"; she has written numerous books on women's writing, including "Man Made Language" and "For the Record: The Making and Meaning of Feminist Knowledge" and has recently received public attention for her writing about the interaction between women and the internet and virtual reality. (Holeton np)

One example of subjective-narrative discourse occurs on pp. 175-192 of The Writing or the Sex?. This account fulfills the criteria for subjective-narrative discourse. It is narrative (as opposed to statistical data or a citation), chronicling the events of the life of Zelda Fitzgerald as she struggled for success as a writer while her husband F. Scott Fitzgerald opposed her, and it is presented in the context of evidence to support Spender's thesis that women writers have been marginalized not only by the patriarchy but even by would-be feminists both male and female, however unintentionally, a point outright stated in

Spender's concluding paragraphs on the final page of the account. This account can be demonstrated to be subjective as opposed to objective: in this account, Spender uses unapologetically weighted language such as "the case of Zelda Fitzgerald must rank as one of the most definitive and damning" (175), "Not surprisingly," (177), and "despite her husband's rage and machinations, the courageous Zelda" (186); and Spender chooses to voice judgements rather than attempt a detached neutrality, such as writing that Zelda would "go along with her prospective husband's *fancies*" (176 emphasis mine) and that "the story of Zelda Fitzgerald is such a sad tale of harassment and abuse" (177) and such as characterizing F. Scott Fitzgerald's explanation of his own behavior as "spurious" (178).

Furthermore, this account is anti-phallogocentric: Spender uses concrete examples such as Zelda's review of F. Scott Fitzgerald's The Beautiful and the Damned quoted (177), mentions Scribner by name (184), and uses association or connectiveness rather than analytic detachment so that Zelda's story is linked thematically to that of Sonya Tolstoy (176) and is linked to literary couples the Mills, the Tolstoys, and the various Lawrences (180). Thus, this account can be proven to be an example of subjective-narrative discourse.

As does folklore, subjective-narrative discourse derives part of its potency from the use of common lifeworld images which enhance audience identification. Though the Fitzgeralds were not

themselves members of the middle class, the common lifeworld of the educated middle class is evoked by such moments as when Zelda is flattered by F. Scott Fitzgerald's affirming attention when initially in love with him (176) and when the couple meet with the equivalent of a marriage counselor (187). The common lifeworld of those involved with literature occurs more frequently, however: the account contains references to reviews (177), to an editor approaching a writer to commission work (178), to having to deal with a literary agent (182), and to the importance of personal publishing contacts (184).

This account contains a number of folklore motifs which enhance its power as well as bring in an ethical dimension and link the microcosmic with the macrocosmic (to be explored further on in this study).

The power of writing parallels magical power in this account. Writing as a means of discerning the truth about oneself is treated in a fashion similar to the manner in which folklore often treats magic, evoking folklore motif D1266 Magic Book and D1610 Magical Speaking Objects. Just as the doves reveal the truth about the wicked step-sisters' attempt at fraud apropos the glass slipper in the Brothers Grimm version of the fairy story "Cinderella", and just as the reeds tell the truth about King Midas' having ass ears as a result of his crossing the Greek god Apollo, so Zelda attempts to tell the truth about her life in her semi-autobiographical fiction writing. The power of

words continues, evoking motifs D1711.2 Poet Virgil as Magician, D1777 Magic from Power of Thought, D1774 Magic from Power of Speaking, and D1273 Magic Charm: words mean power, paralleling those who can wield words with the magicians of folklore, as Zelda Fitzgerald fights to keep her right to write as a self-empowering means of regaining her sanity after she has entered a sanitarium. Such a power of words occurs in such tales as "Ali Babba and the Forty Thieves", with the magic words *Open Sesamé*, in the power wielded over spirits and forces by a person who knows their secret sacred names, and in the power of the Celtic bard to destroy with words and rhymes in Celtic folklore. Thus, Zelda's story remains simply the chronicling of the artistic life of Zelda Fitzgerald, the misperceived wife of the famous F. Scott Fitzgerald, but also becomes part of the effort towards "magic" attempted by all wordwrights throughout human history (for example, the ancient Hiberno-Celtic peoples considered poets to be one of the three most admirable avocations). Such a respect for language is endemic to the folk or interpretative community towards which this work is aimed.

Within the context of the empowerment granted by words, the common folklore motifs of S410 Persecuted Wife and S62 Cruel Husband appear over and over again as F. Scott Fitzgerald goes out of his way to interfere with Zelda's creative efforts both at writing (which is allegedly his artistic province) and at ballet (which is outside his asserted creative domain yet still a

creative effort towards which he objects). There is even the sense of imprisonment as Zelda is forced to doublelock the doors of her study to prevent her husband from physically destroying the manuscript on which she is working (191).

Like many other feminist works (as this dissertation shall demonstrate), Spender's account also dismantles through ironic contradiction those folklore motifs which support wifely obedience. Folk motifs L200 Modesty Brings Reward and L390 Triumph of the Weak are reversed in this account, for throughout it Zelda's meekness towards her husband results not in victory nor even respect but further domination and marginalization, most blatantly in Spender's comment that "With Zelda, however, there was no champion to proclaim her worth. Her situation was quite the reverse" (180). In this account, it is the male not the meek who shall inherit the earth.

Subjective-narrative discourse with its evocation of folklore motifs arraigns a framework of intelligibility for its audience or folk. In this intelligibility, anxieties and hopes may be reaffirmed, other preconceptions are often reaffirmed, and generally the lifeworld of the folk or interpretative community is rendered explicable. This account renders the marginalization of women writers intelligible through the tropes and themes of male jealousy, androcentrism, the underestimation of women, and the unthinking collaboration of the literary critical community in this marginalization.

This account shows Zelda (and by implication many if not all women writers) as marginalized as a result of male jealousy. Spender states that Zelda "threatened his [F. Scott Fitzgerald's] superior status as a man" (199) and that this account presents "damning evidence of the extent to which a man believes he is entitled to seize the resources of a woman - with impunity" (187). Throughout this account, F. Scott Fitzgerald attempts to thwart Zelda's creative expression: he convinces her dance teacher to dismiss her ballet dancing (179) and "resorted to even more deplorable tactics in his attempts to prevent Zelda from utilising her own resources", including trying to persuade doctors to dissuade her from writing and trying to persuade her publishers to praise her work no more than faintly (186). "Certainly she confessed to feeling undermined" (182) as a result of it all, eventually ending up in a sanitarium. These are points wherein folklore motifs S410 Persecuted Wife and S62 Cruel Husband appear.

Spender renders such historic persecution intelligible to her modern audience with her speculation that such androcentrism had been supported by the mores of the time: "And there was no doubt in his [F. Scott Fitzgerald's] mind that a man was entitled to the labours of his wife" (181), believing that "a wife should be a 'complementary intelligence'" (189) and that "a man and his writing by definition are superior to the efforts of any woman -- and...the husband has an absolute right to the resources of the

wife, to ensure that it stays that way" (188). Spender further speculates that "perhaps because it is so widely and readily taken for granted that behind every great man there is a woman - and perhaps because it is so widely and readily assumed that this is how it should be" (181) that such thinking was accepted. But then she condemns this belief as continuing long after the time when it should have been replaced by an intelligibility framework which acknowledges the creative potency of women (192). In this fashion, Spender provides an intelligibility for past marginalization of women writers which includes within it the proscription that such marginalization has no place in modern and future literary criticism and literary histories, a sort of ethical teleology for the treatment of women writers.

Such an intelligibility framework might motivate the folk audience to wonder why women's life materials have been exploited by male writers without questioning. "In critical circles little attention has been given to women whose life, work, and sanity have been plundered" (176) relates the account, and then the account goes on to explicate the reasons for such little attention.

Part of the intelligibility rendered by folklore may include an explication as to why the particular insights of this framework may not have been immediately apparent to the folk audience. This account contains such an explication in presenting both male jealousy and the collaboration of the

critical community as invisible to most participants. Spender takes pains to notify the reader that F. Scott Fitzgerald "didn't see his attitude as unusual or unreasonable. He did not see his actions as reprehensible or as constituting robbery. ... He felt his rights were the important ones, and that these were being violated" (190), a feeling vindicated by his culture's mores. Throughout the account, Elizabeth Hardwick and Nancy Mitford's literary criticism is challenged as unintentionally collaborating in the marginalization of women writers and the legitimization of their exploitation by male writers. Naively, Hardwick "attaches no great significance" to F. Scott Fitzgerald's appending his name to Zelda's work, and it is with seeming authorial surprise that Spender notes that "[e]ven Elizabeth Hardwick counteracts the image of Zelda as an amateur" (193 emphasis mine). Similarly, Nancy Mitford "does not draw attention to the act, or dwell upon the significance of such appropriation" (178), for "[l]ike so many commentators and critics she [Mitford] seems to have assumed the 'normalcy' of this state of affairs whereby the labours of the wife are held to belong to the husband" (178). Spender sums up her shock over this collaboration: "That F. Scott Fitzgerald should have gone to such lengths to keep Zelda away from fiction writing borders on the incredible: But that his manouvres [sic] have attracted so little attention in the literary world, and have been accorded so little space in any discussion of his literary life and style would be - in a just

world - incomprehensible" (186). This state is rendered intelligible specifically as something which is unethical.

This successful marginalization is explicated in the specific apropos Zelda as well as in the general. "That the image of Zelda as foolish and frivolous has been fostered is hardly surprising, given so much of her serious literary work appeared under her husband's name" (179); for example, when F. Scott Fitzgerald organized Zelda's deal for a series of short stories 1928-1929, he ensured that "[w]hile Zelda did the writing, the stories were to be published in both names" (182). In fact, F. Scott Fitzgerald's "own attitude and actions have helped to ensure that Zelda is not often given due credit for her own creative achievements" (179) in both this and in his written dismissals of her work.

Finally, the underestimation of women writers is rendered intelligible as being not the result of an accurate assessment of the essential nature of women writers (if such an essential nature even exists!) but rather the result of a double-edged assumption that women writers have no influence over their writer husbands yet male writers inform their writer wives; thus, while F. Scott Fitzgerald's works are seen as independent of his wife despite her constant help as testified by his own journals (181), Zelda's creative works have been framed historically as resulting from husband F. Scott Fitzgerald's influence, with "anything of value in her writing as emanating from her husband's pen" (180).

This intelligibility framework, with both the ironic contradiction of folklore motifs on meekness and the tropes and themes of male jealousy and invisible collaboration, contains within it an implied challenge in gender performativity. The propriety of a woman's obedience to her husband is challenged in that it appears as another collaboration with androcentrism and male jealousy: "Of course there are those who would suggest that Zelda Fitzgerald should have known from the outset what she was letting herself in for ... For all the signs were there from the start, but in the beginning it suited Zelda to go along with her prospective husband's fancies" (176) so that she perceived "[h]er husband's habits...as *playful* plagiarism" (177 emphasis author's). To put these quotes in context, this account suggests that female gender role behavior which includes meekness and/or spousal indulgence towards such unethical behavior amounts to a collaboration against oneself.

This challenge of the meek wife motif is part of the ethics espoused by this account. Spender goes even further, declaring outrage over male colonialization of women's creative literary powers. Through Spender's unconscious invocation of folklore motifs within her impassioned account, the empowerment by writing has already been linked with magic and its denial with cruel husbands and persecuted wives (villains steal the magic of heroes). Throughout the account, such appropriation is labeled "theft" (177). Spender concludes that "there must be a

fundamental recognition that when men rob women of their creativity, they are committing a crime" (192), and she specifically condemns unthinking collaboration by female literary critics, for "in women's criticism there should be a resounding condemnation of these sexually harassing and heinous practices of great literary men" (192).

The microcosmic-macrocosmic link is obviously desired by Spender, for she states that "the issue [is] of such significance to women writers in general" (175), that Zelda's experiences were "one of the most definitive" examples of appropriation of women's writing by male writers (175), and that the attacks on Zelda "are the classic ones which have been used to bolster the claim for male supremacy" (189). This microcosmic-macrocosmic link is further established via the dismantled meek wife folklore motif and via the portrayal of the theft of language power as universal.

Through the use of subjective-narrative discourse, this account argues for the importance of the empowerment which writing provides for women and for the importance of recognition both of past women writers and of their historic marginalization. Folklore is both utilized and iconoclastically dismantled: female empowerment via writing is presented in part through the subconscious intuitive language of folklore while the folklore which encourages female empowerment through meekness is ironically controverted. This account avoids the flaws of

phallogocentrism which would simply reinforce the marginalization of the lifeworlds of women, such marginalization being a particularly odious sin according to cultural feminism. In this account, the folk audience -- literary critics, writers, educators involved in the teaching of literature, and members of the educated middle class -- are presented with an intelligibility framework which explains the continuing marginalization of women writers in terms of both male jealousy and female collaboration with androcentrism, both of which are invisible to their participants; since this collaboration is shown to involve both women in general and literary critics (and by implication writers and educators) of both genders, this intelligibility framework is particularly relevant for its folk audience. Thus, this account substantiates for its folk that it is necessary to first recognize that such jealousy and such collaboration occur and then to discontinue them.

ELAINE SHOWALTER'S A LITERATURE OF THEIR OWN (1977)

Elaine Showalter describes her goal in writing A Literature of Their Own: "I have looked beyond the famous novelists who have been found worthy, to the lives and works of many women who have long been excluded from literary history. I have tried to discover how they felt about themselves and their books, what choices and sacrifices they made, and how their relationship to

their profession and their tradition evolved" (36). As this description makes clear, A Literature of Their Own is part of the gender movement known as cultural feminism; however, Showalter resolutely denies the separatist feminist movement, writing that if a private space "of one's own becomes the destination, a feminine secession from the political world, from 'male' power, logic, and violence, it is a tomb" (319).

The folk or interpretative community for this work appears to be any educated reader interested in both women writers and literary analysis. Showalter covers not only a range of women writers but a range of literary critics who would be unknown and unknowable to anyone who lacked an active interest in literature and its analysis. Showalter holds a controversial reputation with this folk; while she is acknowledged as a founder of "feminist criticism in the United States, developing the concept and practice of gynocriticism" ("Elaine Showalter" np), she has faced "hate-mail and threats" over some of her attribution of Gulf War Syndrome and chronic fatigue syndrome to psychosomatic hysteria (Eakin np).

In addition to excerpts from the novels and critical analyses which she is examining, subjective-narrative discourse appears in A Literature of Their Own. One occurrence seems worth reproducing to a large extent:

For example, when Charlotte Yonge presented her first novel to her family, her father severely informed her that a lady published for three reasons only: love of praise, love of

money, or the wish to do good. It would have been an emotional impossibility for Charlotte to rebel against her adored father, "a Peninsular and Waterloo soldier, who was the hero of heroes to both my mother and me. His approbation was throughout my life my bliss; his anger my misery." Mr. Yonge was willing to bestow his approbation and withhold his anger if Charlotte was willing to write didactic fiction and to give away the profits. By doing good and taking no pay she was safely confined in a female and subordinate role within the family and remained dependent upon her father. She gave the money from *Daisy Chain* to missionaries in Melanesia, never wrote during Lent, prayed for humility with John Keble, and became fixated at an adolescent level in her relations to her parents. Nonetheless, she could not be entirely squelched. She did write the novels and publish them, and she also maintained a surreptitious interest in the less ladylike aspects of her work, secretly reading her reviews, and writing detailed, firm, and extremely businesslike letters to Macmillan about sales and publishing. (56-7)

This account is narrative and subjective, using such weighted language as "safely confined in a female and subordinate role" (57) and "became fixated at an adolescent level in her relations to her parents" (57). It avoids phallogocentrism, with concrete and specific detailing, and uses associative logic in connecting the life of Charlotte Yonge with the lives of Alice King, Jean Ingelow, and Juliana Ewing.

Under scrutiny, two groups of folklore motifs appear in this account. Charlotte's series of tasks to placate her father, such as her charity to Melanesia and her prayers for humility, evoke the folkloric motifs S11 Cruel Father and H1210.1 Quest Assigned by Father. One almost expects Charlotte to be assigned the folklore task of segregating hopelessly mixed grains. At the same time, Charlotte's success in her negotiations with her

father evoke the motifs L200 Modesty Brings Reward and L350 Mildness Triumphs. Thus, Charlotte's interactions with her father fall into the realm of the many folktales in which a hero or heroine must deal with a cruelly tasking parent, usually succeeding either through outwitting the tormenting parent or through miracles incited by her or his extraordinary virtue.

Both by itself and within the context of the other accounts found in A Literature of Their Own, this account provides an intelligibility framework which presents as admirable a woman writer's quiet refusal to accept patriarchal denigration of her talents and her willingness to accommodate as necessary what she can not change in the prevailing social system so long as she remains able to write. The folkloric motifs intensify both Charlotte's heroism and the unreasonableness of her father and the patriarchal system which authorized his imperiousness. This framework also models a gender performativity in which judicious accommodation is not demeaning but a validly effective method for accomplishing one's artistic goals.

WARREN FARRELL'S WHY MEN ARE THE WAY THEY ARE (1986)

In Why Men Are the Way They Are, Dr. Warren Farrell argues that modern men are also victims of gender-based oppression in the United States rather than the empowered gender as they have been portrayed. In this argument, Farrell differentiates between

power as "the ability to gain access to eternal rewards" (8), which men as a gender are granted, and power as "*the ability to control one's own life*" (9), which modern women more than modern men are granted. He combines analyses of popular ads and the gender messages in the Cult of Celebrity with interviews and excerpts from psychotherapeutic workshops to support this argument.

Why Men Are the Way They Are fits into the gender movement genre or school known as the men's rights movement. As noted earlier in this dissertation, the men's rights movement began as a parallel gender civil rights movement inspired by and in imitation of liberal feminism; like liberal feminism, the men's rights movement holds to the traditional liberal emphasis on rationality as the defining characteristic of fully realized human beings and defines equality as gender-neutral identical treatment. Thus, the men's rights movement fights laws which treat men as the expendable sex, such as male-only draft laws and the excusing of women but not men from hazardous duty and combat duty. This movement also protests the popular acceptance of misandric humor.

The folk or interpretative audience for this work appears to be mainstream men and women; in fact, much of this work seems directed more at women than at men. Farrell features ads from Ms. Magazine (26-32, 72); Vogue (74-6, 207); Seventeen (50-1, 81, 90); and Playgirl [but not Playboy] (121, 202, 255, 258, 264); he

makes references to DYNASTY (36-8, 88); Superman (97-100); and the movie Flashdance (92-6). He explains elements of the sphere conventions assigns to men to a degree which would be unnecessary for an exclusively male audience. The first page of this work, which also includes the work's best example of subjective-narrative discourse, begins with a man's joining a men's support group not on his own volition but because his wife ordered him to with a playfully faux threat.

Warren Farrell has a strong status as an authority figure within the gender movements communities. He has written two international bestsellers about men, Why Men Are the Way They Are and The Myth of Male Power, and he is the only man to be elected three times to the Board of Directors for the N.O.W. [National Organization for Women] in New York City. He has formed more than 600 men's groups and women's groups over the years.

(Farrell "Bio" np)

Why Men Are the Way They Are begins with the story of Ralph (3-8) and his epiphany that "I feel like I spent forty years of my life working as hard as I can to become somebody I don't even like" (7), feeling bewildered and betrayed by society's norms because "I did everything I was supposed to do for forty years, did it better than almost any other man I know, and I lost everyone I love in the process, including myself" (7). This account is definitely subjective-narrative discourse, showing its subjectivity in the confessional tone and language, using

concrete specifics as Ralph describes the passage of time as he kept putting off just a little longer what he wanted to do so that he could do what he was expected to do. This account contains lifeworld references either common to its folk or recognizable by its folk: baseball star fantasies (4), college hustling (4), business hustling (5), father-son distance (6), and male emotional isolation (7).

This account evokes folklore motifs of endless tasks. Motifs H900 Tasks Imposed and H1450 Vigilance Test are evoked in the constant pressure on Ralph from society to prove himself. Motifs H941 Cumulative Tasks and H1241 Series of Quests are evoked in Ralph's always needing to accomplish just one more thing before he can do that which he's always wanted to do with his life professionally, each task always alleged to be the last one he must complete before he can cease putting off what he's been wanting to do all along. Most of all, this account evokes folklore motif J2073.1 Wise and Foolish Wish: Keep Doing All Day What You Begin. This motif occurs in folktales in which a good person and a bad person are granted the miracle that whatever action they start their day with is one which they will continue doing all day long; the good person automatically starts her or his day with something which turns to be rewarding, such as tidying up by putting away her or his one coin and therefore ending up with a vast amount of coins put away by the end of the day, while the bad person starts her or his day doing something

cruel, such as kicking her or his spouse in a fit of temper, and therefore ending up with nothing except exhaustion by the end of the day. In the same way, Ralph finds himself constantly finding yet one more thing he must do before he can finally turn to his intended goals.

This account serves to render intelligible for both its male and its female interpretative community male discontent within the patriarchy, not unlike Gloria Steinem's explication of female discontent within the patriarchy in The Feminine Mystique, a discontent invisible under pre-existing frameworks. This account provides no gender performativity alternatives to the current models for male behavior; it only emphasizes the flaws in the current models. This sense of *ängst* is reinforced by the folklore imagery evoked by the account, of endless tasks before a continually receding goal, an *ängst* which remains specific to Ralph yet is also collectively applicable as a result of the dialectic between microcosmic particularity and macrocosmic transcultural ethicality, a dialectic provided by subjective-narrative discourse.

SAMUEL OSHERSON'S FINDING OUR FATHERS (1986)

In Finding Our Fathers, Samuel Osherson argues that the United States patriarchal construction of fathering and the father-son and father-daughter relationship wrong both men and

women, resulting in male dysfunctionality and female frustration with men. Osherson explicates this argument with the use of such concepts as father-hunger, the father-wound, the wounded father, male emotional isolation the damage done by patriarchal thought and mores against men, and the damage done by patriarchal thought and mores against male-female relationships. Osherson uses interviews, anecdotes, excerpts from workshops or therapy groups, autobiographical narratives, and statistical data to support his argument. He also uses subjective-narrative discourse.

As can be discerned from Osherson's thesis, Finding Our Fathers fits into the gender movement genre or school known as the fatherhood movement. As mentioned earlier in this dissertation, the fatherhood movement is a specialized syncretic outgrowth combining the psychological concerns of the father's rights movement with the focus and methodologies of the men's recovery movement, interrogating prevailing notions of fatherhood and of the father-son and father-daughter relationships in order to construct a new definition of fathering and of a new definition of masculinity as it relates to fatherhood and to sonship. The fatherhood movement favors co-equal parenting, greater legal and societal recognition of the validity of fathering, and greater legal and societal pressure to be responsible fathers. The folk or interpretative community for Finding Our Fathers is men specifically interested in fatherhood issues. This particular folk would be aware that Dr. Samuel

Osherson is a Harvard psychologist and aware of his work, for Finding Our Fathers was a seminal men's movement book before there really were fully organized men's movements.

Two subjective-narrative discourse accounts are worthwhile to examine in tandem. The first account is an autobiographical memory from Osherson's childhood, when he joined with his mother in rejecting his father's adherence to Jewish kosher dietary laws (17-21). This account is expressed in subjective language such as "succulent veal parmiagana" (19) and "the revolution came out in the open" (18), with no effort towards a detached neutrality. The account strengthens identifiability for the reader by including common lifeworld references to restaurants and Jewish religious traditions. Osherson uses associative logic (as opposed to phallogocentric atomistic logic) so that the account clarifies two different aspects of conventionally socialized male behavior in the United States: it connects the male patriarchal tradition embodied in his father's particular way of adhering to Jewish dietary laws with gender role struggles between husband and wife, and it connects his father's adherence to tradition with an on-going gesture of respect and love to the traditions of his parents.

The second account is a biographical memory from Eric, one of Osherson's therapy clients, when he turned to his medical school mentor for personal advice about a conflict between career and family only to be icily rejected by his mentor for lacking

enough dedication to recognize the primacy of career (49-52). This account is expressed in subjective language, such as "Eric continued with some bitterness" (50), also with no effort towards a detached neutrality. The account strengthens identifiability for the reader by including common lifeworld references to medical school, mentors, father-son conflicts, and dual (and duelling) careers in a two-career marriage.

Both accounts evoke ironic inversions of folklore motifs Q65 Filial Duty Rewarded and P235 Undutiful Children. In the first account, young Osherson learns to his relief and discomfort that he will suffer no ill consequences from his father for his rejection of his father's adherence to Jewish dietary laws. In the second account, Eric finds that his filial dutifulness is reconceptualized as undutiful once he shares with his surrogate father or mentor his conflicted feelings between the world of his wife, family, and the world of his mentor, career. In both accounts, the protagonist has been handed a quest or continual task by his father -- folklore motif H1210.1 Quest Assigned by Father. Young Osherson outright rejects his quest of hieing to his father's traditions while Eric has his quest taken from him by his surrogate father simply because he took the time to think about it and discuss it with his wife.

Both accounts offer the same intelligibility framework in the evocation of folklore motifs. Discontent over father-son and mentor relationships are rendered intelligible as effects of male

isolation and a filial dutifulness which neglects human freedom and need. In both accounts, reluctance towards the older male's traditions or field of study is interpreted as a personal rejection. Remember that the father assigns the quest to his son in folklore motif H1210.1; he does not allow his son to determine for himself his quest. Acceptance of the quest is filial duty (motif Q65), and refusal of the quest, however unreasonable the quest may be, is a breach of filial duty (motif P235).

The unfairness of this arrangement to both father and son reinforces Osherson's argument. Such unfairness is rendered all the more apparent for the interpretative community through subjective-narrative discourse. This unfairness can be seen to transcend cultural boundaries as a result of the dialectic between microcosmic specifics and macrocosmic principles found within subjective-narrative discourse.

ROBERT MOORE'S AND DOUGLAS GILLETTE'S
KING, WARRIOR, MAGICIAN, LOVER (1991)

King, Warrior, Magician, Lover first came out in 1990 and has become the equivalent of a de facto canonical work in the mythopoetic men's movement. Applying C. G. Jung's theory of archetypes to masculine psychology, King, Warrior, Magician, Lover uses the four archetypes of the book's title to contrast

"Boy psychology and Man psychology" (xvii). Robert Moore and Douglas Gillette contend that modern United States society encourages the destructive immaturity of Boy psychology and that men need to work against this trend to develop a nurturing and internally validating psychology, one which ignores societal pressures for men to be sexist, racist, homophobic, and self-destructive. After providing numerous contemporary references from literature and current events and case histories to support and illustrate their contentions, much of this described using subjective-narrative discourse rather than statistics and technical detailing, the authors provide psychotherapeutic advice for developing out of Boy psychology into Man psychology.

King, Warrior, Magician, Lover is part of the gender movement known as the Mythopoetic Men's Movement. As noted earlier in this dissertation, this gender movement has been inspired in part by psychoanalytic feminism's emphasis upon childhood origins for gender roles and gender inequalities; by cultural feminism's interest in identifying a gendered culture separate from or separated from a mainstream culture which tends to discount, marginalize, or simply ignore those contributions to and interactions with culture which do not conform to traditional gender roles; and by women's conscious-raising techniques. Like the fatherhood movement, the mythopoetic men's movement focuses upon a redefinition of manhood which encourages male community and countermands misogyny, misandry, ageism, racism, and

homophobia among males. King, Warrior, Magician, Lover fits this definition: Boy psychology originates in childhood, there is a search for a sacred male space to strengthen ritually a man's initiation into Man psychology, and consciousness-raising groups are one means of establishing this sacred space.

The folk or interpretative community for this work appears to be men, especially men interested in transpersonal psychology since Moore and Gillette freely use a number of terms which would be unfamiliar to individuals with little background in transpersonal psychology. Robert Moore is a psychoanalyst and seminary professor of psychology and religion. Douglas Gillette is an artist, mythologist, and pastoral counselor. Both qualify as authority figures within this folk.

Like most writers in the mythopoetic men's movement, Moore and Gillette consciously invoke folklore imagery as part of their writings. This segment from King, Warrior, Magician, Lover is an example of their use of subjective-narrative discourse as well as folklore imagery.

A young boy entered psychotherapy at the insistence of his parents, because, as they said, he was very "strange." He was, they said, spending too much time alone. What this boy reported, when asked about his supposed "strangeness," was that he would go on long walks in the forest until he found a secluded spot. He would sit down on the ground and watch the ants and other insects making their tortuous ways through the blades of grass, the fallen leaves, and the other tiny plants of the forest floor. Then, he said, he would begin to feel what the world is like for the ants. He would imagine himself as an ant. He could *feel* the sensations of the ant as it climbed over the pebbles (to him, huge rocks) and swayed precariously on the ends of

leaves.

Perhaps even more remarkable, the boy reported that he could feel what it was like to be the lichen on the trees and the cool, damp moss on the fallen logs. He experienced the hunger, and the joy, the suffering and the satisfaction, of the whole animal and plant world. (121)

This tale evokes images of the *puer aeternis*, the archetypal immortal who replicates the childlike sense of wonder forever, such as Peter Pan, who in Peter Pan in Kensington Gardens reveals he can speak the language of animals under the reasoning that all infants can but only a *puer aeternis* such as Peter Pan has retained the ability. In the typology of the Stith Thompson Motif-Index of Folk-Literature, this tale includes motif-type V223.5 Saint Understands Language of Wren, Fly, Cat (the parallel with saint occurs because the boy is described in magical terms) although it has elements of the transformations into animals undergone by young Arthur in his lessons with Merlin the Magician, motif-types D180 Transformation: Man into Insect and D270 Transformation: Man into Plant. The tale also includes motif-type C425 Taboo: Revealing Knowledge of Animal Languages in the insistence of the boy's parents that the boy is "strange" because of what he does. In using subjective-narrative discourse rather than clinical description to detail this boy's situation, this account conveys the boy's (and the counselor's) sense of wonder (using affective, connective data which refuses to remain ethically neutral) rather than depicting his behavior as simply a sickness to cure and normalize (which would be the dryly logical account).

This account presents its folk or interpretative community with an alternative framework of intelligibility, one in which the boy's behavior is natural rather than denigrated as "strange" behavior from which to be cured through psychoanalysis. The boy's behavior is affirmed as healthier behavior, while the responses of his parents are exposed as unhealthfully insensitive behaviors. In using subjective-narrative discourse, with its linking of the folklore imagery of magic with the boy's empathic powers, Moore and Gillette increase identifiability with an individual who functions within a different intelligibility framework than the conventional mainstream framework which is the default for most men in the United States. Through the use of folklore motifs which utilize magic as a metaphor for intuitive and transpersonal phenomena, a sense of wonderment occurs within this narrative.

AARON KIPNIS' KNIGHTS WITHOUT ARMOR (1991)

Knights Without Armor first came out in 1991 and has been embraced by both the men's recovery movement and the mythopoetic men's movement, both of which has been described earlier in this dissertation. Knights Without Armor centers on the real life efforts of a men's consciousness-raising group inspired by both 12-step therapy programs and feminist consciousness-raising groups. This group referred to itself as the Knights without

Armor: "without armor" because these men are redefining masculinity so that it does not rely upon the combative mentality and external emotional coldness implied by armor, and "knights" as a romantic reminder of the duty to remain politically and socially active in the world.

The folk or interpretative community for this work appears to be men, particularly men involved in recovery or with father issues and men interested in transpersonal psychology. This work freely uses the transpersonal language found within recovery workshops and fatherhood movements with little definition of these terms. Aaron Kipnis specializes in gender issues and depth psychology as part of a private counseling practice, so he has a strong status as an authority figure for this folk.

For much of this work, Kipnis utilizes the conventional persuasive techniques: quotes from recognized sources, case studies, autobiographical or biographical anecdotes, and logical inferences based upon statistics. However, Kipnis also relies upon subjective-narrative discourse.

On pages 50 through 51 of Knights Without Armor, Kipnis details the frustrations of a young father falsely accused of child molestation by his ex-wife using subjective-narrative discourse. The language is subjective and concrete, with no phallogocentric restriction to so-called objectivity.

When the young father's ex-wife admits she falsely accused him of this on the basis of his momentary contact with his infant

son's genitals in the act of diapering the child, she adds that she is unable to understand why a male would want contact with his son to begin with. In this subjective-narrative discourse, it becomes obvious that both of them are trapped in the Victorian doctrine of separate spheres: she assumes that no healthy man would evince interest in the domestic sphere, and she responds with anger at his entry into the traditional female sphere, in part a displacement of her frustration with the sexist anger she has experienced from other men at her entry into the traditional male sphere of work.

In the Stith Thompson Motif-Index of Folk-Literature, this tale combines motif-types C319.1 Taboo: King Forbidden to Look at His Son and C549 Taboo: Touching (miscellaneous), both a parallel between modern socialized discomfort with violation of the separate spheres doctrine and folklore taboos and a signal of the difference between vigilance against child molestation and the creation of taboos against parent-child contact which presume that innocent contact is an oxymoronic contradiction. This provides an intelligibility framework for the enforcing of the doctrine of the separation of spheres with physical taboos or geas incumbent only upon males, taboos in which a man is guilty of violating sexual taboos regardless of whether he actually committed said violation. This framework does not comfort but enrage; it functions to clarify why it is necessary to change gender relations in this country.

Knights Without Armor also contains an excellent written description of the use of subjective-narrative discourse in an oral situation. On pages 155 through 156 of Knights Without Armor, Aaron Kipnis describes a conflict between a father and a son at a meeting of the Knights without Armor group:

Brad was upset about Jamie's decision to go to an expensive art school in the city. He thought his son should do something more practical, like go to a less expensive junior college, in which case he could live at home and study art while working toward a conventional degree. Jamie was completely uninterested in any sort of academic study. He was certain that he wanted to be an artist. He was honored that his portfolio had been accepted by a prestigious school, and he wanted to leave home and "go for it."

After some discussion, we took sides and role-played their positions while father and son watched. It was an opportunity for them both to get some insight and support from other men. Through our play and discussion, Jamie began to understand his father's point of view more deeply. Brad had been the single parent of his two sons since his wife had left seven years ago. Suddenly, the maternal grandparents were willing to foot the bill for this elite school. It was difficult for Brad to condone this support for something he viewed as a privileged lifestyle. On his salary, he couldn't afford to send Jamie to a fancy school. For years he had struggled with providing the very basics of food, clothing, and shelter without a penny from the mother's family. Now, all of a sudden, they were dream makers. He felt usurped. ... He also acknowledged, with difficulty, that he would miss his son living at home, which had been part of his resistance to Jamie's plan. (Kipnis 155-6)

This tale quietly describes the use of subjective-narrative discourse by a small group to deal with a father-son conflict in which the actual motive (the desire to be needed and valued) is hidden beneath a logical but secondary motivation (practicality). Without subjective-narrative discourse, the underlying tensions involving fear of loss and devaluation would have remained

dismissed as irrelevant emotionalisms to the common sense matters of cost and practicality. In the Stith Thompson Motif-Index of Folk-Literature, this tale includes motif-types W154 Ingratitude, S21 Cruel Son, and L410 Proud Ruler humbled, which reinforces the deconstruction of hierarchy which is occurring in the resolution of the father-son conflict. Such a conflict is recognized as transcending cultural boundaries as a result of dialectic feature of subjective-narrative discourse.

In this account, gender performativity is addressed as a healthful way of dealing with intergenerational stress is modelled. The use of subjective-narrative discourse operates to emphasize the universal applicability of this model.

CONCLUSION

Not all persuasive writings utilize subjective-narrative discourse. The use of subjective-narrative discourse in modern United States persuasive writing was pioneered by feminist writers seeking to write outside the patriarchal paradigm, and just as the varying men's movements have taken their activist and methodological cues from the varying feminisms, so too have many of them mimicked feminist use of subjective-narrative discourse in their quest to write outside the patriarchal paradigm. With their utilization of narration and subjectivity as modes of reasoning, persuasive gender writers and scholars end up introducing folklore into their writings. Both feminist and

men's movement writers do more than focus on *ethos* and *pathos* with their use of subjective-narrative discourse; they simultaneously personalize and particularize their arguments yet universalize their stories into the rich heritage of folklore.

CHAPTER 8

CONCLUSION

Folklore as intelligibility medium and gender as declensive identification both provide a framework for understanding the world materially and subjectively and delimit and define our human lifeworlds. Sensibility and detached scientific fact are insufficient for human needs; we also need a sense of meaning and a means by which to render our lifeworlds intelligible. The lens through which we as individuals and as a community intuitively grasp our lifeworlds and parse the information we receive is folklore. Folklore functions through narratological form to communicate presumptions and axioms in philosophy, ethics, ontology, and existential reality, and because it does so on an unconscious or sub-rational level, these presumptions and axioms are communicated outside the conscious awareness and intent of the average man and woman. Thus, most people are only vaguely aware of the values which they have internalized and which they then communicate through folklore.

In the United States, gender is an externally imposed sociopolitical attribute which inflects if not defines most other sociopolitical roles and options for the individual. Gender is socioculturally illocutionary, existing only the act of being expressed, and gendered behavior is a form of performativity, a

self-conscious yet internalized constant performance rather than an expression of an essential authentic self (although both feminist and men's movement essentialists would dispute the above assertion). Most gender scholars and writers interrogate and challenge this sociopolitical attribution and declension and counter essentialist claims which reify gender as unchanging and as biologically or metaphysically innate.

To the investigating scholar, subjective-narrative discourse is the nexus at which folklore and gender studies intersect. Folklore is transpersonal and universal, with folklore patterns replicated throughout the world; anti-phallogocentric gender studies writing is personal and particularized, specific and microcosmic. Gender scholars and writers can use subjective-narrative discourse as evidence which avoids both being too situational and being totalizing to the point of ethnocentrism. Subjective-narrative discourse manages a dialectic balance between both, managing to be simultaneously transpersonal and personal, universal and particularized. In this dialectic balance, subjective-narrative discourse reinstates ethical concerns into evidence within persuasive writing, avoiding both situational ethics and ethnocentric moralism.

In examining gender through folklore interpretation applied to subjective-narrative discourse used in persuasive gender writing both feminist and men's movement, scholars may better understand how gender issues seem to be universal yet remain

steadfastly specific. Gender issues remain wedded to their specific culture through the particularizing methodologies used by gender scholars, yet gender issues also impinge upon transpersonal levels through the folklore aspects of the subjective-narrative discourse mode which many persuasive gender writers use.

This study is only a beginning. Future studies of subjective-narrative discourse in persuasive gender writings might focus on its use of intersections between folklore and gender in their shared focus on identity derived through behavior roles rather than individual expression and in their shared blurring of the line between the personal and the communal.

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