


“YOU MUST ALWAYS TELL TWO”: AN EXAMINATION OF THE IÑUPIAQ
TALE OF “ALIQNAQ” AND SHAKESPEARE’S *TITUS ANDRONICUS*

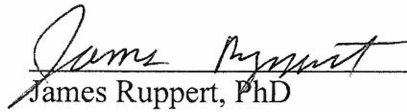
By

Chelsey Zibell

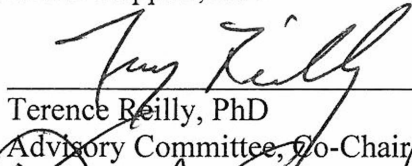
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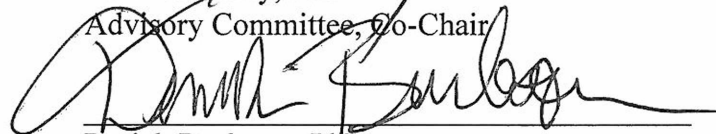
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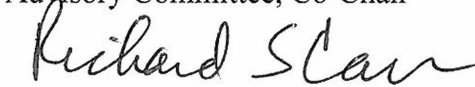
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TALE OF “ALIDNAQ” AND SHAKESPEARE’S *TITUS ANDRONICUS*

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By

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Abstract

This essay focuses specifically on a comparison between the Alaskan Iñupiaq story of “Aliḡnaq” and Shakespeare’s *Titus Andronicus*. “Aliḡnaq” comes in many variations and is known chiefly throughout the North American Arctic. *Titus Andronicus* is one of Shakespeare’s less popular plays. But both stories, through the themes of agency, cannibalism, silencing and transformation, show the reader a world out of order, a world that must be set right. This comparison takes off from Joseph Campbell’s concept of the monomyth, in which all stories are said to follow a basic plotline. In addition, this text serves to take a work of traditional ethnic folklore and bring it to its rightful place as literature alongside accepted canonized western literature.

“You Must Always Tell Two”: An Examination of the Iñupiaq Tale of “Aliḡnaq” and
Shakespeare’s *Titus Andronicus*

The third edition of Joseph Campbell’s *Hero with a Thousand Faces* begins:

Whether we listen with aloof amusement to the dreamlike mumbo jumbo of some red-eyes witch doctor of the Congo, or read with cultivated rapture thin translations from the sonnets of the mystic Lao-tse, or now and again crack the hard nutshell of an argument of Aquinas, or catch suddenly the shining meaning of a bizarre Eskimo fairy tale, it will be always one, shape-shifting yet marvelously constant story that we find, together with a challengingly persistent suggestion of more remaining to be experienced than will ever be known or told. (Campbell 1)

Campbell’s most well-known work centers on the concept that many stories follow a single pattern. This particular excerpt infers how many world tales and myths coincide with each other and follow this pattern. They contain repeated plot lines and we are an audience to variation upon variation. However, at the same time, this excerpt demonstrates a colonialist outlook toward non-Western tales. We are told that we “listen with aloof amusement” to a tale from the Congo, but we are told that we “crack the hard nutshell” that is the work of Aquinas. “Mystic,” “mumbo jumbo,” and “bizarre” indicate a derogation of these types of tales.

Indeed, there has been the question, what do we do with ethnic folklore? Do we justly aloofly sit back and listen? There seems to have always been a disparity between canonized literature and ethnic folklore, even in the terms used to label them in this sentence. Campbell’s Monomyth, more commonly referred to as “the hero’s journey,” gives us a particular view of the function of myths. He states: “It has always been the prime function of mythology and rite to supply the symbols that carry the human spirit forward...” (7). At its most basic summary, the hero’s journey goes like this: a hero goes

on an adventure, overcomes obstacles to achieve a victory, and returns home transformed. Campbell seems to argue that all myth, all stories, follow this plotline. Following this argument, then we as readers and scholars are meant to put all stories on a level plane.

There are the many variations of the Cinderella story from Grimm's "Aschenputtel" to the triumphant orphan of northern Inuit mythology. Rebirth can be found in the myths of Osiris to the resurrection of Christ. And we find the triumphant warrior in all tales from Beowulf to the most recent adaptation of Superman. It is perhaps this flexibility in myth and storytelling that explains why we, the readers, can connect with tales across many genres and geographic and cultural origins. We read different stories with the same underlying structure. As Campbell writes in *The Hero with a Thousand Faces*, it is a single story that shifts and patterns its way into the folklore of humanity. Whether the stories are passed down through generations without any known author, or whether they are written, published and physically preserved in the histories of literate cultures, they share common elements that draw their audiences in. This is no different in the works of the English-speaking world's most prominent writer.

Shakespeare follows, reworks, and references Ovid's *Metamorphoses* in his play *Titus Andronicus*. Cultural mythologies, too, have been influencing each other, and stories vary from culture to culture. One example is a "bizarre Eskimo fairy tale" concerning the origin of the sun and moon, which has several variations across northern arctic America. In this essay I will examine *Titus*, Ovid's "Procne and Philomela," and the myth of "Aliqnaq: the Spirits of the Sun and Moon." I will examine these myths through the common elements of agency, cannibalism/mutilation, silencing and transformation.

Aliḡnaq, Ovid, and Titus

The Iñupiaq Eskimo tale of the Sun and Moon “is the most widely distributed Inuit myth, and people tell it, with local variations, throughout the Arctic” (Lowenstein 16). This essay will reference three of these variations: two from the Iñupiaq Eskimo culture of Alaska and one from the Inuit culture of Canada. The most thorough version I found is one that originates from Point Hope, Alaska. This version, called “Aliḡnaq: The Spirits of the Sun and Moon,” was told to Tom Lowenstein by the late Jimmie Killigivuk of Point Hope, a man who “was born to powerful and ambitious parents at a time when Tikiḡaq [Point Hope] society was threatened with extinction” (Lowenstein xviii). Two characters are present in the Aliḡnaq tale: Aliḡnaq and his sister, who goes unnamed. Aliḡnaq and his sister live together in an *iglu*, a traditional Eskimo dwelling. The sister, while alone in the *iglu*, experiences the oil lamps of this dwelling mysteriously going out. While in the darkness, she finds that a man had come into the *iglu*, and he proceeds to make love to her. It is unclear from the story, whether she has any agency, or was willing or even able to fight back. However, one day, she decides to prepare for his coming by dipping her fingers into the soot from her oil lamp. The next time he comes to her, she brushes his forehead, marking him. The next evening, she goes on a search for the man who has been visiting her. She searches by “silently [going] to the qalgi [community house] skylight and [lifting] the corner of the membrane window” (line 36). When she reaches her brother’s qalgi, “she look[s] inside the qalgi, she saw Aliḡnaq, her brother./ It was her brother who had lamp soot on his forehead./ It was her brother who had come to make love to her” (lines 41-43). The horror of the taboo that has been revealed to her is

as shocking as Procne's reaction to her sister's rape. Aliḡnaq's sister then proceeds with the following reaction:

She went back to her iglu.

She now knew it was Aliḡnaq.

She went home and defecated,

and she urinated in her *quḡvik* [waste pot].

And she took her knife and cut her breasts off.

When she'd cut her breasts off, she chopped them in pieces;

Then she dropped the pieces in her *quḡvik*,

And stirred them up with her blood and excrement. (45-52).

She takes her chamber pot to the *qalgi*, where her brother remains, unaware of her discovery. The sister "put the pot on the floor where Aliḡnaq was sitting./ And she said to her brother,/'Since you love me so much,/ here, take my breasts, my blood, my excrement and urine. Eat them!'" (60-63). Aliḡnaq is silent as he rises up and starts "walking round the oil lamp, in the sun's direction" (66). The sister continues to taunt him as he circles the lamp and says nothing. They begin to rise and they leave out the skylight of the *qalgi*. It is not until they reach the sky that Aliḡnaq speaks:

'Listen! I'm a man and you're a woman. You don't go hunting.

You don't go hunting in the winter. You go to the sun.

I am a hunter. I'll go to the moon.

You go to the sun. I'll go to the moon" (81-84).

It is from then on that Aliḡnaq and his sister inhabit, respectively, the moon and sun and become their spirits.

The two variations of this tale share the basic plotline. In a version also told in northern Alaska, it is an *umialik*, a rich person, who has a son and daughter who become the spirits of the sun and moon; so, unlike the Tikigaq version, this one gives the siblings a set of parents. The daughter, who is visited by a young man in the dark of the night, marks him by “[touching] his face with the charcoal that she used to mark under her eyes whenever she was on her menstruation period” (Cleveland 69). This is a reference to the Inupiaq practice of marking the faces of menstruating girls (Burch 60). Another significant detail of this version is the presence of a mother who “prepared a platter of food for her to take to the qargi¹ (community house) where the men gathered to eat” (Cleveland 69) and through that task the daughter discovers the identity of her visitor as her brother. The daughter takes a knife and a platter, dresses in her finest garments, and when she is outside the entrance of the qargi, she cuts off her breast and enters to present them to her brother. In contrast to Killigivuk’s story, the daughter does not follow the son, but rather it is she who runs and rises to the sky chased by her brother, from whence they are to be in an eternal chase that the Inupiaq Eskimos are witness to (70). The other variation of this tale comes from Arviat, Nunavut, Canada. In this tale, a brother and sister, abandoned by their parents, find a home in a dark world that has no source of light from the sky. This is a significant distinction, as the siblings become the celestial bodies, rather than only the spirits that are contained within them. They find and enter a *qaggi* lit by lamps. They participate in a kissing game where all lights are extinguished and the participants wander around and kiss each other. The sister, a “young girl,” smudged her nose with soot from the cooking hearth to mark the ones she has been kissing. She lights

¹ Qalgi, qargi, and qaggi all refer to a traditional community house.

a lamp and looks at all those present, only she finds that her brother is the only one marked by the soot. She is so embarrassed that she floats to the sky, followed by her brother, who has also lit a lamp. (Kalluak 13-20). In the Arviat version, the absence of rape and mutilation is significant; the age of the children and the lack of bloodshed make this version the most suitable to a general audience.

The tale of Procne and Philomela sets a jarring, brutal and bloody context for *Titus Andronicus*. The Athenian king, Pandion, gives his elder daughter, Procne, in marriage to Tereus, the king of Thrace. When their son, Itys, is five years old Procne asks for her sister Philomela. Tereus sails to Athens to fetch her and upon seeing his sister-in-law, is “inflamed the moment he saw her/ as if one were to set fire to a field of grain” (Ovid 521-22). Upon reaching the shores of his kingdom, Tereus drags Philomela to a secluded hut in the forest and rapes her. After the act, Philomela cries out against Tereus:

‘Oh you horrible monster, what have you done!
Don’t you care anything about my father’s charges,
His tears, my sister’s love, my own virginity
Or the bonds of marriage? You’ve jumbled it all up!
I’ve become my sister’s whorish rival, and you
A husband to us both! Procne now must be
My enemy. Why don’t you just kill me,
So there’s no crime left for you to commit,
You traitor? I wish you had killed me before
That unspeakable bedding! Then my shade
Would have been innocent. If the gods above

See these things, if there are any gods at all,
If all things have not perished with me, then,
Sooner or later, you will pay for this!
I will shrug off shame and tell everyone
What you have done.' (616-631)

Philomela's threat strikes enough fear in Tereus so that he draws his sword and cuts out her tongue to keep her from speaking and continues to rape her. Upon his return to Procne, he tells her that her sister has died. In the meantime, Philomela bides her time in the hut by weaving a tapestry telling of the rape. Procne immediately seeks out Philomela. Procne brings Philomela to her home and tells her "I am ready for any crime, sister" (708). When she sees her son, Itys, she seizes and kills him, and cuts up his body and cooks him into a meal. Procne serves this meal to Tereus. When Tereus calls for his son, Procne tells him "You have him inside" (755). Philomela then comes in and throws the head of Itys at Tereus. Disgusted and enraged, Tereus draws his sword and pursues the two women, who turn into birds, and he is transformed into a bird as well.

The themes of rape and mutilation follow through in Shakespeare's *Titus Andronicus*. The character of Lavinia, by the text of the play, experiences two "rapes." When she is seized by her betrothed, Saturninus says to him "traitor, if Rome have law, or we have power, / thou and thy faction shall repent this rape" (I.i.404). Saturninus' declaration is a hyperbolic use of the word rape and signifies his own feelings of disgrace and disdain for his brother. However, the actual rape by Chiron and Demetrius is real and brutal and affects Lavinia to its utmost.

Bassianus' reply to Saturninus' accusation acknowledges Saturninus' hyperbolic use of the word, while at the same time reducing Lavinia to property status: "Rape call you it, my lord, to seize my own,/ my true betrothed love, and now my wife?" (405-6). This type of reduction is reflected in "Aliḡnaq" in that the sister is not named and therefore is reduced to the kinship position of sister, as Lavinia is to the position of betrothed and wife. Philomela as well, reduces herself saying "I've become my sister's whorish rival" (Ovid 620). Names are all reduced to a role.

Lavinia, just as Aliḡnaq's sister and Philomela, is mutilated immediately following her rape. The removal of her tongue and hands are intended to have a silencing effect. Chiron and Demetrius are following Ovid's *Metamorphoses* by furthering Tereus' rape and mutilation of Philomela. Chiron and Demetrius, in addition to cutting off her tongue, cut off her hands, lest she weave a tapestry or write a letter naming her attackers. This shows Lavinia's significance as a speaker, a person whose words have potential to ruin the position of others. When Bassianus and Lavinia encounter Tamora and Aaron's tryst, Lavinia's words show her wit: "Under your patience, gentle Emperess,/ 'tis thought you have a goodly gift in horning" (II.iii. 66-67). Tamora has reason to fear that Lavinia's words will jeopardize her position as empress. Demetrius and Chiron have reason to fear her ability to speak her crime and name the criminals, as they taunt after the rape:

DEMETRIUS: So now go tell, and if thy tongue can speak,

Who 'twas that cut thy tongue and ravish'd thee.

CHIRON: Write down thy mind, bewray thy meaning so,

And if thy stumps will let thee play the scribe. (II.iv.1-5)

For the characters in *Titus*, Ovid, and “Aliŋnaq,” silencing is a significant factor. The need to silence suggests an importance and power in the characters’ words. It is easy to acknowledge that the female characters are silenced through mutilation. The silencing of female characters by male characters in these stories is done through rape and mutilation. Lavinia and Philomela are both seen as liabilities to the position of Chiron and Demetrius and the king of Thrace. What is not easily seen is the reversal of the genders who are silenced. In “Procne and Philomela,” the silencing is reversed when Philomela thrusts the head of Itys as Tereus who, upon realizing who his feast was, can only “weep, and call himself/ his wretched son’s tomb” (Ovid 767-68). While Philomela physically cannot “proclaim her joy in words that matched it” (762), she now has the ability to silence her attacker and achieve revenge. In a similar manner, Aliŋnaq’s sister is able to silence her brother by making a public display of his crime and violation of the taboo of incest. Demetrius and Chiron are silenced by Titus, who has made himself the speaker and translator for Lavinia. Titus mocks the sons with his position as a speaker for the tongueless, asking them “What would you say if I should let you speak?” (V.ii.178). But Titus himself is silenced for much of the play. Following the accusations against Martius and Quintus, none of the tribunes will hear what Titus has to say, so the words of a once high-honored general fall on the ears of no one.

Iñupiaq Cultural Context

Kinship was possibly the most important social structure in traditional Inupiaq culture. So much so that Ernest Burch asserts that “The hypothesized ultimate goal of loyalty to one’s consanguineal, or blood, kin is consistent with early observations about

the priority that such kin took over everyone else” (Burch 72). Although finding a spouse in a small community left options limited, it was often desired that a person marry a relative, “even a first cousin” (80), the rationale being “that spouses who were unrelated would be torn by conflicting loyalties in case of an interfamily dispute or feud, since the tie of blood was stronger than the tie of marriage” (80). Although marriages between kin were acceptable, sibling marriages were not.

The role of man and wife is as follows in Inupiaq culture: “the husband-wife (uinuliaq) relationship was established when a man and woman had sexual relations and started living together. There was no wedding ceremony, although sometimes the man made gifts to the woman or to her parents when or before the couple got together” (Burch 80). A divorce occurred with as little ceremony as a marriage. If a couple wished to divorce, they did so with little trouble (80).

Gender roles were distinct in Inupiaq society. Men were taught to hunt, make and repair equipment from a young age, women to sew, butcher carcasses, and preserve food, prepare skins for sewing, etc. Meals were segregated by sex: “Men and older boys usually ate dinner in the qargi, while females and younger boys ate at home” (64). Women snared ptarmigan and hares, gathered vegetation for food or medicine and generally took care of the dogs (65). The roles of “chief” as the people were encountered by Western explorers were always men (65). As Burch puts it, “women were extremely important, indeed crucial, in helping their husbands achieve and retain leadership positions, but they rarely stood at the top of the political pyramid themselves” (65). Burch asserts “in all Inupiaq societies both men and women were actively involved in fishing,

although the extent and nature of their respective involvement varied with the season and the district” (65). Both men and women could fill the role of shaman.

Taboo plays a major role in the story of Aliḡnaq’s sister. Taboos were the law that governed the Iñupiaq people. Shamans, or aḡatkut, were the law enforcement. The most common role of a shaman was to “identif[y] the causes of, and prescribing the cures for, a wide variety of calamities, including sickness, accidents, poor harvests, and bad weather” and “the most common diagnosis was that someone had broken a taboo or failed to perform an important ritual” (Burch 69). The cure for these “calamities” often meant the enforcement of new taboos: “Equally often, the cure consisted of the imposition of one or more new taboos or rituals on one or more members of the community, either temporarily or permanently, although relatively simple problems could be fixed more directly through magic” (69). According to Burch, in 19th century northwest Alaska, instances of incest did occur and “sex between uncles and nieces was ‘quite common’” in spite of the incest taboo. Also, “apparently the only means of dealing with such infractions was public ridicule” (309). A likely reason for the occurrence of incest was the size of the communities: “in the tiny settlements in which many Inupiat lived, a man who desired a change in sexual partners would likely have only a sister, a mother, a daughter, a niece, or a sister-in-law to choose among” (311).

Agency, Cannibalism, Silencing and Transformation

A significant theme that is present in the tale (and its variations) of “Aliḡnaq,” “Procne and Philomela” and *Titus* is that of innocence, and the staining of innocence. Philomela’s innocence and purity is symbolized by her physical appearance. Whereas she

enters the story “richly dressed/ but richer in beauty” (Ovid 517-18) as a virgin, her final appearance with “her hair stained with blood” (758) is symbolic of the damage the rape has inflicted upon her and her status as an innocent. Lavinia, compared to “Lucrece [who] was not more chaste” (II.i.108) is also desired for her chastity. Lavinia’s virtue is a chief attraction that Chiron and Demetrius have for her, and this attraction is immediately taken away by the rape. Her devaluation is acknowledged by Titus’ taunting of the sons who raped her: “more dear/ than hands or tongue, her spotless chastity,/...you constrain’d and forc’d (V.ii.175-177). Likewise, Aliḡnaq’s sister is innocent before her rape. Her innocence and virginity are suggested in the repetition of the lines “Aliḡnaq’s sister didn’t have a husband” (Lowenstein 11) and “when she knew this man was coming in the evenings/ when she knew what was happening...” (15-16). She fits a particular archetype in Iñupiaq Eskimo stories called the *uiḡuaqtaq*, which translates roughly to ‘one who will not marry’ (5); this archetype, always a woman, usually ends with the woman being turned into some sort of “supernatural creature” (Burch 80). The sister’s status as an *uiḡuaqtaq* and any power she might have had from such a status is forced from her by the rape. From the moment their innocence is stained, the women of these tales become texts for the audience to read. Their mutilated bodies are the evidence of rape, and of the breaking of taboos.

Another taboo whether real or symbolic, is cannibalism. This taboo plays a key role in *Titus* and “Aliḡnaq.” The symbolic cannibalism of “Aliḡnaq,” in which the sister offers her mutilated breasts and excrement to Aliḡnaq, serves as a shaming device. The contents of the chamber pot reflect the disgust she feels and the disgust that Aliḡnaq

should feel at having committed such a crime. Furthermore, the chamber pot recalls a ritual of Tikigaq done to elicit a successful whaling season. According to Lowenstein:

Between fall and spring umialik women observed a monthly new-moon ritual (*manilaaq*) in which they, too, claimed what they needed from the moon. These rites reached a climax in the spring, when Aliqnaq's help was enlisted for the whale hunt. Standing on their iglus as the moon rose, the women shouted to the moon and raising pots of consecrated waters to the "sky hole," which connected the earth to the moon. If their water reached Aliqnaq, he would drop whale effigies made of lamp tar into their pots (16).

According to Lowenstein, this ritual transforms the sisters' mock of Aliqnaq into a prayer to the moon spirit. The cannibalism in *Titus* is similarly done to mock and shame Tamora and Saturninus, but with an absurd, tragic and cruelly comic outcome. Mirroring Procne, Titus reveals that the empress' sons are "both baked in this pie;/ whereof their mother daintily hath fed,/ eating the flesh that she herself hath bred" (V.iii.60-61). The language of 'pie' and 'fed' and 'bred' trivializes the Ovidian scene of Tereus' banquet. The outcome is similarly disastrous, where within some twenty lines of *Titus*, four of the main characters are dead. The cannibalism of Ovid's tale is detailed and grotesque, with "some pieces [boiling] in bronze kettles,/ some [hissing] on spits, and the rooms [dripping] with gore" (743-44) and during the feast, "Tereus sits on his high, ancestral throne/ and stuffs his belly with his own flesh and blood" (750-51). The cannibalistic feast prepared by Procne serves to mock Tereus and reduce him to basest criminal who rapes his sister-in-

important social unit. When that is betrayed, then the social contract is obliterated, leading to chaos. Similarly, Tereus, Procne, and Philomela break the family body and thereby cause chaos in their world. It is such a chaos that, like Procne, Philomela, and Tereus, they have no alternative but to rise and leave the earth to prevent more chaos.

Jessica Lugo emphasizes Lavinia's initial agency of voice, "where the removal of Philomela's tongue serves a purely utilitarian purpose to keep her from naming her assailant, Lavinia's potential cleverness is a threat which simply must be silenced...hers is a voice that points out Tamora's flaws and infidelities..." (409). Philomela does possess a little agency, although it comes out with the accusations and threats she shouts to Tereus, which brings such fear that it causes him to remove her tongue. The mutilation, the blood and body count in *Titus* and Ovid signify the disconnect of the characters from civilization and lapse into barbarism. Lavinia and Titus, victims of injustice, turn barbaric through acts of violence and breaking the taboo of cannibalism. The perpetrators of crime in *Titus*, as well as the victims who become savage, must die in order for things to be restored, just as in the story of Philomela, "when all characters have crossed the line and lost touch with civilization, they must be transformed and contained away from spreading their savagery to others" (404).

The tale of "Aliḡnaq," too, signifies the desired order of a world that has fallen into chaos. In this society, men hunt, commune in the *qalgi*, and marry non-consanguinal partners. "Aliḡnaq" serves as a warning of breaking taboo. Aliḡnaq, by committing the taboo of incest, makes it impossible for him to occupy earth without breaking more taboos, and so the siblings are transformed into the sun and moon, forever chasing and being chased. This story goes beyond the tale of incestuous rape. Like Ovid's tale where

the characters turn into birds, this story serves as a tale of how things came to be. The variations of “Aliḡnaq” portray how the sun and moon come to be inhabited by their spirits, or how the celestial bodies come into existence in the first place. The blood-red sun that returns from the winter darkness of the far north is the blood from the sister’s mutilated breasts, and the moon is the brother who chases after her, only catching her during a rare eclipse (Lowenstein 16).

A significant difference between the tale of Aliḡnaq and his sister and the ones of Philomela and Lavinia is that Aliḡnaq’s sister’s mutilation is self-inflicted. In cutting off her own breasts, she does not remove her ability to speak. Rather, her self-mutilation is a reaction to her shame of discovering that her lover is her brother. This is the ultimate shame. The self-mutilation also serves several purposes in terms of the sister’s sexuality. She is removing sexual organs, thereby negating her own sexuality and negating herself as an object of lust. Furthermore, in a culture where women were the primary caregivers and infant formula was not in existence, breastfeeding was an important role in motherhood. By cutting off her breasts, the sister is ensuring the death of any children she might have had, either as a consequence of the rape or a future marriage. In her self-mutilation the sister is taking control over her reproductive abilities, both symbolically and physically. In a society where women were the primary caregivers, this is a strong symbol.

Initially, Aliḡnaq’s sister abides by the code of her world. A marriage results from sexual intercourse between a man and a woman and cohabitation. The sister seeks out the man in an attempt to turn the visitations into a proper marriage. When she identifies her mysterious lover, then the social order is broken. As a result of the violation of the incest

taboo, the sister's reaction is a very active one. Her subsequent reaction is to seek out her rapist. Rather than being silenced by her rape and mutilation, it has the opposite effect on her. Although she is submissive initially, she spends much of the tale as an active character who deliberately goes in search of the identity of the man who visits and makes love to her in her iglu. Upon discovering it is her brother, she directly confronts him, offering her mutilated breast mixed with the contents of her chamber pot, in a derisive attempt to shame him. And rather than the female of the story, here it is the brother who is silenced, as his sister taunts him saying

‘Since you love me so much,
here, take my breasts, my blood, my excrement and urine. Eat them!’

Aliḡnaq was silent. He said nothing (Lowenstein lines 62-64).

Aliḡnaq's silence continues as he rises to circle the qalgi in the direction of the sun, already a sign of the transformation that is about to occur. The sister follows him, in an imitation of the moon following the sun, but it is here that Aliḡnaq finally speaks, rebuking her:

‘Listen! I'm a man and you're a woman. You don't go hunting.

You don't go hunting in the winter. You go to the sun.

I am a hunter. I'll go to the moon.

You go to the sun. I'll go to the moon' (81-84).

Although he speaks here during the transformation, he is still silenced in reference to the taboo he has broken. The words he speaks are not in reference to his crime, nor does he answer her command to eat the contents of her chamber pot and thus cannibalize her. The words he speaks are a call to a social order that reflects the gender roles and expectations

of their world: a man to hunt and provide and a woman to perform seasonal duties during times of the sun. Their transformation into celestial bodies prevents a continued breaking of a cultural taboo, just as Procne, Philomela and Tereus's transformations prevent the "[spread] of their savagery to others" (Lugo 404), and just as Lavinia and Titus die because they have become beasts themselves in the world of the play and must die for order to be restored (413).

Indeed these stories from various points on the globe invite the reader or listener to enter a world out of order. They originate from cultures that are as different as can be from each other. However, the thematic elements that cross over each tale are a few examples of the "shape-shifting yet marvelous constant story" (Campbell 3). Asatchaq, Jimmie Killigivuk, the storyteller from Point Hope who had told Lowenstein the story "Aliḡnaq", said of the traditional stories of the Inupiaq Eskimos: "you must always tell two. Stories lean against each other. Otherwise the first one is alone and will fall over" (qtd. in Lowenstein 17). So it is with world mythologies and literature. Despite long geographic and cultural distances between the stories of *Titus Andronicus* and "Aliḡnaq", they share elements of the monomyth explicated by Joseph Campbell. Their similarities exemplify the idea that all stories, written or told orally, English or Inupiaq Eskimo, drama or myth, will lean on each other and support humanity's desire for storytelling.

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