



THE UNIVERSITY OF
WAIKATO
Te Whare Wānanga o Waikato

Research Commons

<http://researchcommons.waikato.ac.nz/>

Research Commons at the University of Waikato

Copyright Statement:

The digital copy of this thesis is protected by the Copyright Act 1994 (New Zealand).

The thesis may be consulted by you, provided you comply with the provisions of the Act and the following conditions of use:

- Any use you make of these documents or images must be for research or private study purposes only, and you may not make them available to any other person.
- Authors control the copyright of their thesis. You will recognise the author's right to be identified as the author of the thesis, and due acknowledgement will be made to the author where appropriate.
- You will obtain the author's permission before publishing any material from the thesis.

GROTESQUE INVERSIONS
On Stage, In Film:
HORRID YET CURIOUS,
FASCINATING YET ALARMING

A thesis

submitted in fulfilment

of the requirements for the degree

of

Master of Arts

at

The University of Waikato

by

DELWYN DELLOW



THE UNIVERSITY OF
WAIKATO
Te Whare Wānanga o Waikato

2012

Abstract

Grotesque theatre is not a genre but a style of theatre made up of many strands which has been employed over many centuries beginning in Ancient Greece, particularly with Aristophanes and moving through time to the present. François Rabelais recognised the grotesque in Church Feasts, Festivals, Guild performances, sotties and farces. This thesis investigates through theatre and film the seven strands Bakhtin identifies: grotesque image, abusive language, grotesque madness, scatological humour, light, reversals and the lower bodily stratum (1984, pp. 24-41). In particular the thesis traces inversions in both theatre and film. These two mediums have been selected to compare and contrast the use of the grotesque in each, as they share two strong commonalities in acting and the requirement of scripts.

Each chapter of this thesis deals with a script, and the last two chapters incorporate the use of a movie for contrast. The Introduction introduces the grotesque, offering an explanation of the styles of the grotesque as defined by Mikhail Bakhtin and Philip Thomson. Examples are shown in pictures. Chapter one explores two plays written by Eugene Ionesco: *Amedée or How to Get Rid of It*, and *Rhinoceros*. Chapter two moves back through time to Aristophanes' *Lysistrata* and explores the power women's bodies might have when men are in need. The third chapter investigates *The Roaring Girl*, written by Middleton and Dekker. This delves into the life of the character *Moll Cutpurse* and shows why Moll chose to dress as a man. Chapters four and five deal with the fantasy and the gothic elements in *Frankenstein* and *Dracula* respectively: focusing on bodily transformations; as well as the treatment of the monster and Dracula by society, and their treatment in turn of society.

The grotesque is an intriguing style of theatre because it deals essentially with human nature and the human body in its imperfect and ever-changing form. The grotesque therefore lends itself to horror, comedy and exaggeration making it a style which does not have to be limited by strict parameters. The grotesque can be successfully woven into other genres such as the gothic or the absurd giving it even greater dimensions in storytelling, staging and special effects. Human beings are often torn between the gory or visually disturbing whilst needing the safety of the normal and acceptable. The grotesque offers both, which can make a scintillating piece of entertainment by fulfilling our needs at both ends of the emotional spectrum. Grotesque theatre therefore by its very nature is a style which will continue to exist so long as it keeps its patrons in suspense.

Acknowledgements

The words "Dellie, you are a closer" spoken by Dr. Mark Houlahan my Chief Supervisor, I have clung to throughout my two years writing journey while working fulltime and during periods when the task seemed endless and my energies were low. Mark has been an incredible guide who has a depth of knowledge of which I can only listen to with amazement. I shall always value and be appreciative of his energy, his time, his advice, his correction and his compass which always pointed me in the right direction for writing and resources which Mark has always offered me without hesitation.

Roy, my partner and quiet mentor upon whom I became reliant to ensure our home remained liveable, who fed me and was a firm and encouraging shoulder upon which I could lean. It is Roy's kindness and good grace which have allowed me to write this thesis.

Dr. Fiona Martin and Dr. Kirstine Moffat, both are dear friends with such wonderful generousities of spirit who have volunteered to read and re-read my work offering salient and well-grounded suggestions. Proof-reading is never an easy task as it requires great patience and large slices of uninterrupted time, all of which my dear friends have given me without setting parameters.

Mr Gerald Scarfe, CBE who most generously allowed me to use three of his satirical cartoons *Fouling Britain*, *Nixon Flag* and *Hell*. Mr Scarfe has worked with prestigious magazines including *Punch* and *Private Eye* and newspapers such as the *London Sunday Times* (44 years) and the magazine *The New Yorker* (21 years) as their

political cartoonist. Mr Scarfe's extraordinarily ability does not stop with printed media alone. Collaborations have included the Los Angeles Opera, English National Opera at the London Coliseum as well as the English National Ballet designing set and costumes for many of their shows as well as other plays, operas and musicals worldwide including New Zealand. For full details regarding Mr Scarfe and his work please go to:
<http://www.geraldscarfe.com/about-gerald-scarfe/>.

Mr Simon Annand, has generously allowed the reproduction of his picture of Benedict Cumberbatch being made up backstage as Frankenstein's Creature with latex prosthetics.

It is Dr Sarah Shieff who, during her lectures about gothic texts, piqued my interest and desire to embark on a voyage of discovery into how the gothic may be played out on stage. It is Dr William Farrimond who informed me of a style of theatre named the 'grotesque' which allowed me to follow my desire for the pursuit of further knowledge turning it into reality. My sincere thanks to you both.

Professor Daniel Zirker, I began working for as his PA, engaged with my interest in the grotesque and found me DVDs and books from overseas which assisted me in understanding how the grotesque touches all cultures with all the strands I have become familiar with. Thank you Professor for your encouragement, your enthusiasm for my study and for sourcing such wonderful additional information for me. I am most grateful.

This thesis would never have become a reality if it had not been for the generosity of the *Sir Edmund Hillary Scholarship*. The late Sir Edmund I understand was

not one to settle for goals which he thought he could achieve, he settled for goals which pushed him further than he ever dreamed possible making him the success he shall always be remembered as. This idea I too embraced. This thesis is the product of a goal which I never thought I would be able to accomplish, but it is with the help of wonderful scholars, family and friends that I have been able to reach my goal.

My sincerest thanks to you all.

Table of Contents

Abstract.....	ii
Acknowledgements.....	iv
Illustrative Plates.....	ix
Introduction:.....	1
Everything You Wanted to Know About the Grotesque But Were Too Afraid to Ask	1
Chapter 1:.....	31
The Changing Human Form.....	31
Amédée or How to Get Rid of It.....	32
Rhinoceros	39
Conclusion.....	50
Chapter 2:.....	52
"No, You Can't Always Get What You Want"	52
Lower Bodily Stratum.....	53
Inversions of Power	64
Disharmony.....	66
Abusive Language	67
Bodily Degradation.....	68
Conclusion.....	68
Chapter 3:.....	71
"Everything Is Not What It Seems": Moll Cutpurse, the monster dressed for success.....	71
Damned to Wear the Robes of Men.....	75
Out of the Mouth of a Woman	87
Physicality	89
Independent through Marriage, Dress and Money.....	91
Conclusion.....	96
Chapter 4:.....	99
Out in the limen	99
Birth, Violence and Rejection.....	100
Violence and Retribution	107
Costuming and Makeup	126

Conclusion.....	134
Chapter 5:.....	137
Dracula - the threat within and the threat without.....	137
Inversions of Christianity	139
Transformation	149
Bloody Penetration	154
Cultural Inversions	166
Staging Dracula	169
Conclusion.....	183
Conclusion.....	185

Illustrative Plates

Plate 1: Close up view of gargoyle creature in Pena Palace on Lisbon, Portugal	x
Plate 2: <i>Mars and Venus</i>	6
Plate 3: Plate 3 Hieronymous Bosch: Triptych of Garden of Earthly Delights (Right Panel) c1500	13
Plate 4, Hieronymus Bosch: <i>The Last Judgement (5)</i>	17
Plate 5 Pieter Brueghel: <i>The Triumph of Death</i> c. 1562	18
Plate 6: Gerald Scarfe: <i>Fouling Britain</i>	27
Plate 7: Gerald Scarfe: <i>Nixon-flag</i>	27
Plate 8: Gerald Scarfe: <i>Hell</i>	28
Plate 9: KD-292 Middleton, Thomas. <i>The Roaring Girle ...</i> , 1611 [title page]	81
Plate 10: [Moll Cutpurse]	86
Plate 11: Boris Karloff as the Frankenstein	132
Plate 12: Drawing of actor T.P. Cooke	132
Plate 13: Boris Karloff as the Frankenstein monster	132
Plate 14: Benedict Cumberbatch as the Creature in Frankenstein	133
Plate 15: Benedict Cumberbatch as the Creature in Frankenstein	133
Plate 16: Benedict Cumberbatch as the Creature in Frankenstein	133
Plate 17: Vlad III. of Wallachia. Known as Vlad Tepes - The Impaler of Dracula	140
Plate 18: Nosferatu: <i>Symphony of Horrors</i> , (1922)	178
Plate 19: Figure 3 <i>Nosferatu: Symphony of Horrors</i> (1922)	178
Plate 20: <i>Nosferatu: Symphony of Horrors</i> (1922)	179
Plate 21: <i>Nosferatu: Symphony of Horrors</i> (1922)	179
Plate 22: <i>Dracula</i> (1992). Directed by Francis Ford Coppola	180
Plate 23: Note the bat has a similar form to a human being when its body is outstretched	181

Background wallpaper behind all Plates: canstockphoto file # csp8884907 wallpaper.
License # 1661416. Retrieved from <http://www.canstockphoto.com>.



Plate 1: Close up view of gargoyle creature in Pena Palace on Lisbon, Portugal
Canstockphoto 3723516. Canstockphoto inc. membio

Introduction:

Everything You Wanted to Know About the Grotesque But Were Too Afraid to Ask

The grotesque is a game with the absurd, in the sense that the grotesque artist plays, half laughingly, half horrified, with the deep absurdities of existence.

Wolfgang Kayser

This introduction will outline three key time periods of the grotesque in order to examine and understand the grotesque style. The first time period will investigate the era of old comedy including two short excerpts from Aristophanes' scripts *Lysistrata* (413 B.C.) and *Clouds* (423 B.C.) ("Greek Theater Timeline", 2012). The second time period will begin at the Middle Ages (500 A.D. - 1500 A.D.) and will concentrate particularly on François Rabelais and the carnival period, with examples of art works painted by Brueghel and Bosch from the Renaissance period, which supports Rabelais' ideas of the grotesque. The last time period will be centred on the twentieth century, the post-modern era, which will be investigated by the visual medium of modern cartoons. The paintings and cartoons serve to give working examples and reinforcements of the complexities of the grotesque. In terms of understanding the grotesque two key theorists will be referenced throughout this introduction and the thesis, as neither writer adequately covers all descriptive styles of the grotesque on their own, with particular regard to theatre which this thesis focuses

on. The first theorist is Mikhail Bakhtin whose written work explains the observations of François Rabelais pertaining to carnivals, feast times and pageants during the Middle Ages. The second theorist is Philip Thomson whose work engages with the post-modern era.

To appreciate the grotesque it must be remembered that it is both a visual and a verbal phenomenon being described as [...] comical in caricaturesque, burlesque and bizarre way(s). It is something perceived as being a significant deviation from an accepted norm. [...] In the Romantic era, the grotesque appeared as a form capable of counterbalancing the aesthetics of the beautiful and sublime, of conveying an awareness of the relative and dialectical nature of aesthetic judgment: [...] (Pavis, 1998, p. 165).

Philip Thomson, the post-modern theorist describes the grotesque as

a clash between incompatible reactions - laughter on one hand and horror or disgust on the other (Thomson, 1972, p. 2).

The grotesque has existed in many forms for many years within works of art and in building construction (Burroughs, 1993, p. 85). In Ancient Greece the grotesque was a liberating feature from the strict lifestyle of conformity as well as a presence on stage. Hadas (2006) in his introduction to *The Complete Plays of Aristophanes* explains Aristophanes' old comedy or grotesque plays of Ancient Greece as "[...] intellectual rather than sentimental" (Haddas, 2006, p. 3). Where sympathy may be required in a play, Aristophanes employs the opposite emotion

[...] we find him cruel and heartless. He is notably cruel to old women [...] as all writers of intellectual comedy tend to be [...]. [...] Pie-throwing and pratfalls are intellectual jokes, not humor. The basis of the intellectual joke is manifest incongruity. [...] the incongruity depends on kinds of word play: a pun is funny

because it brings together two meanings of a word that are really incongruous
(Haddas, 2006, p. 4).

Aristophanes' plays also concentrate on the lower bodily stratum (which will be discussed later in this introduction). His plays include a mixture of "obscenity; excretory and sexual functions (which) are explicit or implicit on every page, and dozens of seemingly innocent words carried obscene connotations" (Haddas, 2006, pp. 5, 6). Comedy was considered to purge the population of Greece, acting as a release valve from the tensions of daily life and was tolerated by the authorities governing Greece during the times of festival. Comedy had initially been used in religious festivals. Once its use had terminated within religion it remained in use by the state as an "aesthetic" (Haddas, 2006, pp. 5, 6).

Some examples of Aristophanes' work which incorporate incongruity such as obscenity can be found in his script titled *Clouds*. This excerpt refers to homosexual behaviour:

RIGHT LOGIC: But what if your backside's singed and rammed
with the adulterer's rod?
How will argument then prevail to void the stretching of
your bum? (Aristophanes, 2006, p. 151).

Scatology associated with the lower bodily stratum is also unashamedly referred to in *Clouds*. Here the victim of a bad bowel has been unable to prevent its evacuation and has ended up in rather a mess:

STREIPSIADES: [...] But when I complained and cried to you that cramps were
gripping me hard,
You wouldn't take me out of doors; I choked and tried to
contain me.

I couldn't forever, you heartless wretch, and now you see
I've stained me (Aristophanes, 2006, p. 160).

Further uncensored innuendo in *Knights* plays particularly on word puns:

SAUSAGEMAN: [...] I'd swear - the steak between my hams - 'twas wicked to
suspect me!

CHORUS: [...] You lied about the meat you pinched, the while your rump
caressed it (Aristophanes, 2006, pp. 78, 79).

Greek comedy was not confined to characters of fantasy; scripts could also be based on actual occurrences which may have proved vexing at the time such as war, or could be based on people such as Socrates who appears in the script of *Clouds* (Haddas, 2006, p. 4).

The grotesque did not die when Aristophanes' passed away, it was rediscovered in 1400 A.D., hundreds of years after the death of Nero not in the form of theatre but in the form of artworks.

Nero, Emperor of Rome, had built a home (circa 65-68 A.D.), named the Domus Aurea (Golden House) (Britannica Online Encyclopædia¹, 2012). Beneath the dome were pictures discovered by accident in 1480 in the Esquiline Hills. Within the rooms of the Domus Aurea were found incredible frescoes which were responsible for inspiring some of the greatest Renaissance painters, such as Michelangelo (also an architect), Raphael and Pinturicchio (Joyce, 1992). The rendering of the word grotesque comes from the word grotte (cave or cavern) which became the word grottesco (art works discovered in a cave or cavern), finally being replaced in English by the word grotesque around 1640

¹ Britannica Online Encyclopædia hereinafter referred to as "BOE"

(Thomson, 1972, pp. 12, 13). Works of art featured within the grotto were arabesque² (Bakhtin, 1984, p. 34). One painting, named "Mars and Venus" - recreated especially for the National Museum in Warsaw - is bordered with beautiful grotesque work of a centaur (part-man, part-horse), together with a repeated proliferation of animals which are part-cat and part-horse; all are bound together by exceedingly fine interweaving, a human head with angels wings attached also punctuate the picture at measured intervals (Brenna, V. & Smuglewicz, F. & Carloni, M., 1776) (see Plate 2). The paintings found in the Domus Aurea initiated the re-emergence of the grotesque style which was to feature heavily in Renaissance paintings. Later grotesque works were produced by artists such as Bosch and Brueghel (see Plates 3 to 5) but were not limited to painters alone. Some 1,900 years after Aristophanes' Old Comedy, and 100 years following the discovery of the paintings found in the Domus Aurea, a Frenchman named François Rabelais discovered the grotesque was being practiced in French marketplaces during the century of 1500 A.D.

² A type of decoration based on flowers, leaves and branches which are often twisted together, found especially in Islamic art

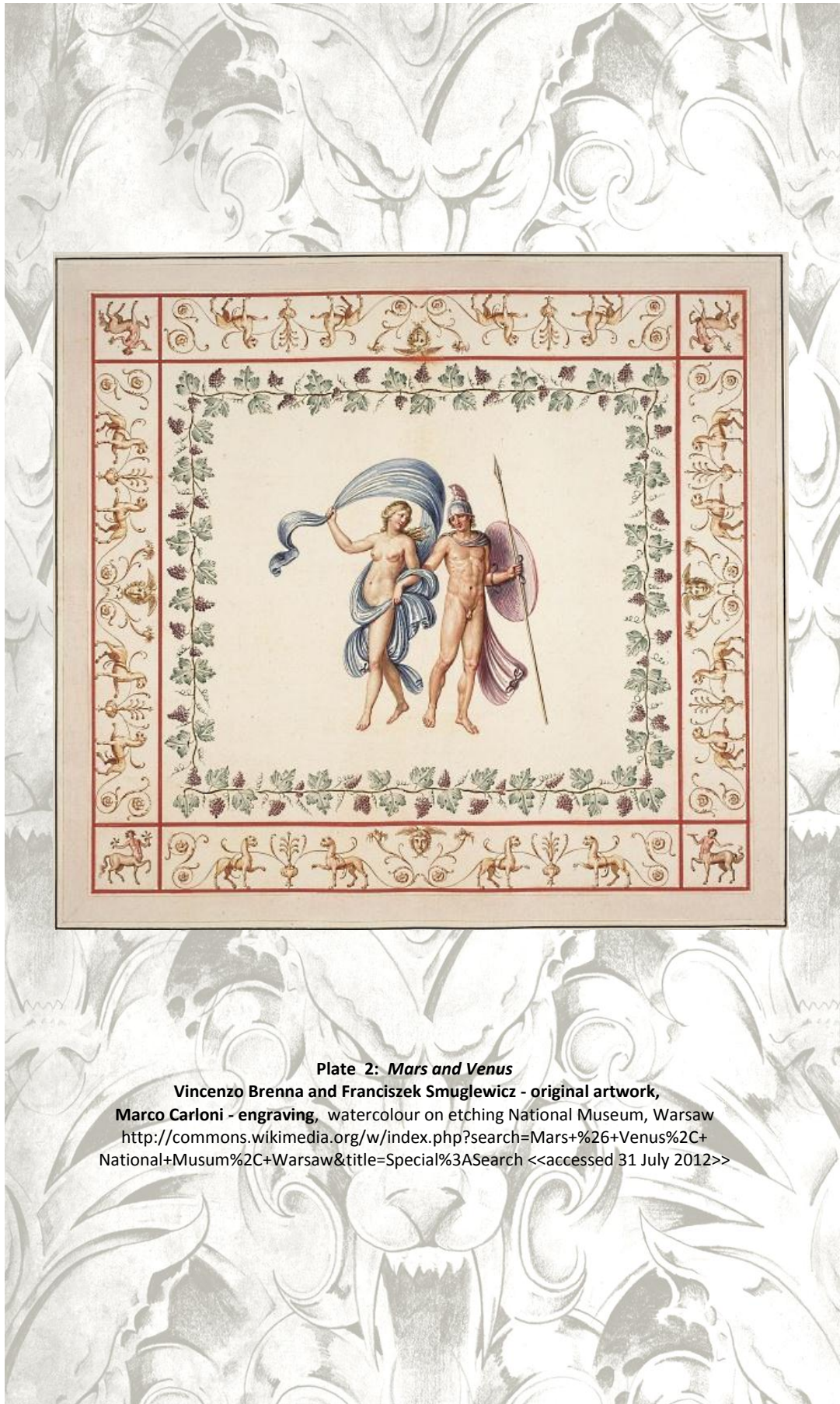


Plate 2: *Mars and Venus*

**Vincenzo Brenna and Franciszek Smuglewicz - original artwork,
Marco Carloni - engraving,** watercolour on etching National Museum, Warsaw
<http://commons.wikimedia.org/w/index.php?search=Mars+%26+Venus%2C+National+Musum%2C+Warsaw&title=Special%3ASearch> <<accessed 31 July 2012>>

Francois Rabelais, a young man who spent time in a monastery, became familiar with carnivals and marketplace speech due to the fact that three-times each year he was able to observe firsthand the popular fair held in the town of Fontenay-le-Comte. As Rabelais matured he travelled with a monastic Bishop. Travel gave Rabelais important opportunities to witness further carnivals, fairs and the feasts of the churches (Bakhtin, 1984, pp. 154, 155).

During the Middle Ages the grotesque was accepted throughout Europe in the form of feasts and carnivals. These festive occasions gave citizens the opportunity to experience a time of freedom from a lifestyle which was otherwise under the extremely strict control of the Church, particularly, and of the monarchy. This time of freedom during feast days saw many different behaviours exhibited which would otherwise be considered inappropriate or labelled treasonous (Bakhtin, 1984, pp. 10, 154).

During the Middle Ages the grotesque was adopted at times of Church feasts. These feasts included the Feast of Fools and Asses which embraced the style of the grotesque, as did the clowns found in carnivals described by Dario Fo as "[...] grotesque blasphemers against all our pieties [...]" (Fisher, n.d., p. 1). This included also the Charivari ("A serenade of 'rough music', with kettles, pans, tea-trays, and the like, used in France, in mockery and derision of incongruous or unpopular marriages, and of unpopular persons generally; hence a confused, discordant medley of sounds; a babel of noise.") (*Oxford English Dictionary Online*³, 2012; Bakhtin, 1984, p. 147); mountebanks ("An itinerant charlatan who sold supposed medicines and remedies, freq. using various entertainments to attract a crowd of potential customers. Later also an itinerant entertainer") (OED, 2012; Smith, 1912, p. 29); and also a well known quack who worked

³ Oxford English Dictionary Online hereinafter referred to as the "OED"

under the pseudonym of Tabarin ("Tabarin", n.d.; Bakhtin, 1984, p. 102). Theatrical genres in the Middle Ages such as sotties, farces (Bakhtin, 1984, p. 153) and burlesques (Smith, 1912, p. 27) were a selection of theatrical styles which utilised the grotesque on stage at such places as the markets. Billingsgate (OED, 1989) was a freedom of speech which created friendly familiarity between those who spoke it, giving a degree of liberation from the usually strict societal rules which were observed at all times other than feast days and carnivals (Bakhtin, 1984, p. 10).

Church feasts, according to Bakhtin's categories, come beneath the label of *ritual spectacle* (1984, p. 5). One such spectacle was the *Feast of Fools*, being a feast of reversal. Those who were lowest on the hierarchal ladder held the most important and powerful roles during the day of the celebration, a jester may become king for example. The churches which were governed by the Pope had the opportunity to elect from among the common folk a "mock pontiff" for the feast day (Bakhtin, 1984, p. 81). The *Feast of the Ass* celebrated the animal which transported Mary, with Joseph, to Egypt. "Asinine masses" were held during this feast day and each section of the mass included braying by the priest. To conclude the mass the priest would bray 'hinham' three times and the usual ending with the word Amen was replaced with further braying (Bakhtin, 1984, p. 78). It is important to note that the ass was considered by Rabelais to represent the lower bodily stratum, something which degenerated and regenerated (Bakhtin, 1984, p. 78). Both Feasts were consecrated because they created "festive laughter" (Bakhtin, 1984, p. 78). Throughout the year additional fairs were held, mock knights were appointed, and a circus atmosphere pervaded which included typical offerings such as "trained animals, dwarfs, giants and monsters". Kings and Queens were also elected to sit at banquets (Bakhtin, 1984, p. 5). All these celebrations engendered laughter. The grotesque was based on laughter.

During the Middle Ages medieval seriousness was infused with elements of fear, weakness, humility, submission, falsehood, hypocrisy, or on the other hand with violence, intimidation, threats, prohibitions. [...] seriousness terrorised, demanded and forbade. It therefore inspired the people with distrust. [...] seriousness oppressed, frightened, bound, lied and wore the mask of hypocrisy [...] was avaricious, committed to fasts (Bakhtin, 1984, p. 94).

When periods of time were allowed for liberation Rabelais noted that people gained freedom through laughter, which set them free from fear and censorship (Bakhtin, 1984, p. 94). Not only did laughter allow freedom, it

opened men's eyes on that which is new, on the future. This is why it not only permitted the expression of an anti-feudal, popular truth; it helped to uncover this truth and to give it an internal form (which was) achieved and defended during thousands of years in its very depths and in its popular-festive images (Bakhtin, 1984, p. 94). Folk culture provided freedom and life.

Within the categories of folk culture (Feasts, Theatre and Billingsgate), the grotesque was employed and has been identified by Bakhtin as consisting of seven strands. A number of these strands always featured in the folk culture mentioned above. These strands are: the grotesque image, abusive language, grotesque madness, scatological humour, light, reversal and the lower bodily stratum.

The grotesque image⁴ consists of two parts; ambivalence and the grotesque body both of which are affected by change caused by time - life and death, youth and

⁴ also referred to in this thesis as 'bodily degradation'. Bakhtin explains that "From one body (one that begets, gives birth and dies) a new body always emerges in some form or other" (Bakhtin, 1984, p. 26). This explanation applies to Moll Cutpurse as her outer accoutrements assist in changing the nature of her existence (essentially her old life has died and her new life as a man,

age - bodily change resulting in bodily degradation. At some point the two amalgamate, and a change is undergone, an example of which is that once the body is born it immediately begins to die, yet within death life is created and gives new life (Bakhtin, 1984, p. 24, 26).

The knowledge of abusive language is key as it opens the understanding of all literature pertaining to the grotesque such as the images created and the specific language used (Bakhtin, 1984, p. 27). Billingsgate, as previously discussed, is a language of "familiarity" which was used in an indecent yet "affectionate and complimentary sense" (Bakhtin, 1984, p. 165). Blazons often used in mystery plays and sotties (Bakhtin, 1984, p. 428) consisted of both praise and abuse "relating to a nationality, city or province" (Bakhtin, 1984, p. 429). This form of abuse opens with praise for an attribute that is associated with the particular nationality being paid attention to and is terminated with abuse (Bakhtin, 1984, p. 429). Bakhtin offers an example: "Englishmen are the best (praise) drunkards (abuse)" (Bakhtin, 1984, p. 429). Praise has been countered by abuse thus creating ambivalence.

Grotesque madness Rabelais considered "inherent to all grotesque forms", because madness allowed individuals to see the world via a different aspect (Bakhtin, 1984, p. 39). "In folk grotesque, madness is a gay parody of official reason, of the narrow seriousness of official 'truth'. It is a 'festive' madness" (Bakhtin, 1984, p. 39).

Vocalisation consists of curses, oaths and billingsgate language (Bakhtin, 1984, p. 195); also included is scatological humour which consists of urine, excrement and other bodily fluids (Bakhtin, 1984, pp. 147, 148, 179). Further embellishments of

or a monster) begins. The explanation also applies to Frankenstein and to Dracula in the following chapters.

vocalisation are utilised in the form of "[...] exaggeration, hyperbolism, excessiveness (all of which) are fundamental attributes of the grotesque style [...]" (Bakhtin, 1984, p. 303). Parts of the body are also often exaggerated to incredible dimensions (Bakhtin, 1984, p. 312), are anatomised (Bakhtin, 1984, p.195) or are partially transformed into an animal or a plant (Bakhtin, 1984, p. 316).

Rabelais' novel *Gargantua and Pantagruel* (published between 1532-1564) (BOE, 2012) contains the basic elements of the grotesque within its text. Not only was carnivalesque laughter incorporated into Rabelais' work, so too was the body - most particularly its orifices, which linked the body to the outside world by taking in or giving out substance. "The open mouth, genitals, breasts, phallus, potbelly and nose" were bodily features of the grotesque (Bakhtin, 1984, pp. 26, 27).

The body discloses its essence as a principle of growth which exceeds its own limits only in copulation, pregnancy, childbirth, the throes of death, eating, drinking defecation. [...] the unfinished and open body (dying, bringing forth and being born) is not separated from the world [...] it is blended with the world, with animals, with objects (Bakhtin, 1984, pp. 26, 27).

An example of an opposite within the grotesque which creates tension is the birth of a human being. No sooner is the child born than it begins to die. As the body grows older with time, the organs begin to slow down, the body begins its gradual decline into what Rabelais charmingly describes as "bodily degradation" "until death engulfs the living" (Bakhtin, 1984, pp. 21-27).

Reversal was utilised to turn everything powerful and hierarchical on its head. The high were made low in the Feast of Fools. Hierarchical structures were temporarily deconstructed (Bakhtin, 1984, p. 81). Finally, the lower portion of the body which

encompassed all functions from the waist down and was subject to grotesque debasement Rabelais named the lower bodily stratum (Bakhtin, 1984, p. 81). This area concentrated particularly on the genitalia, but also included excrement and urine. The Feast of Fools used faecal matter rather than incense, and following the church service the bishops-elect rode in carts throughout the streets throwing dung into the crowd (Bakhtin, 1984, p. 147). Substances purged from the body such as "urine, excrement, vomit, and sweat" were purported to have associations with life and death by ancient medicine, including their inexorable ties to the lower bodily stratum and the earth from which all came from and returned to (Bakhtin, 1984, p. 180).

During the Renaissance period these strands were incorporated into paintings which were visually complex. Painters such as Brueghel and Bosch (Bakhtin, 1984, p. 27) understood and captured the grotesque in their artworks, which were often beautiful yet disturbingly abnormal.

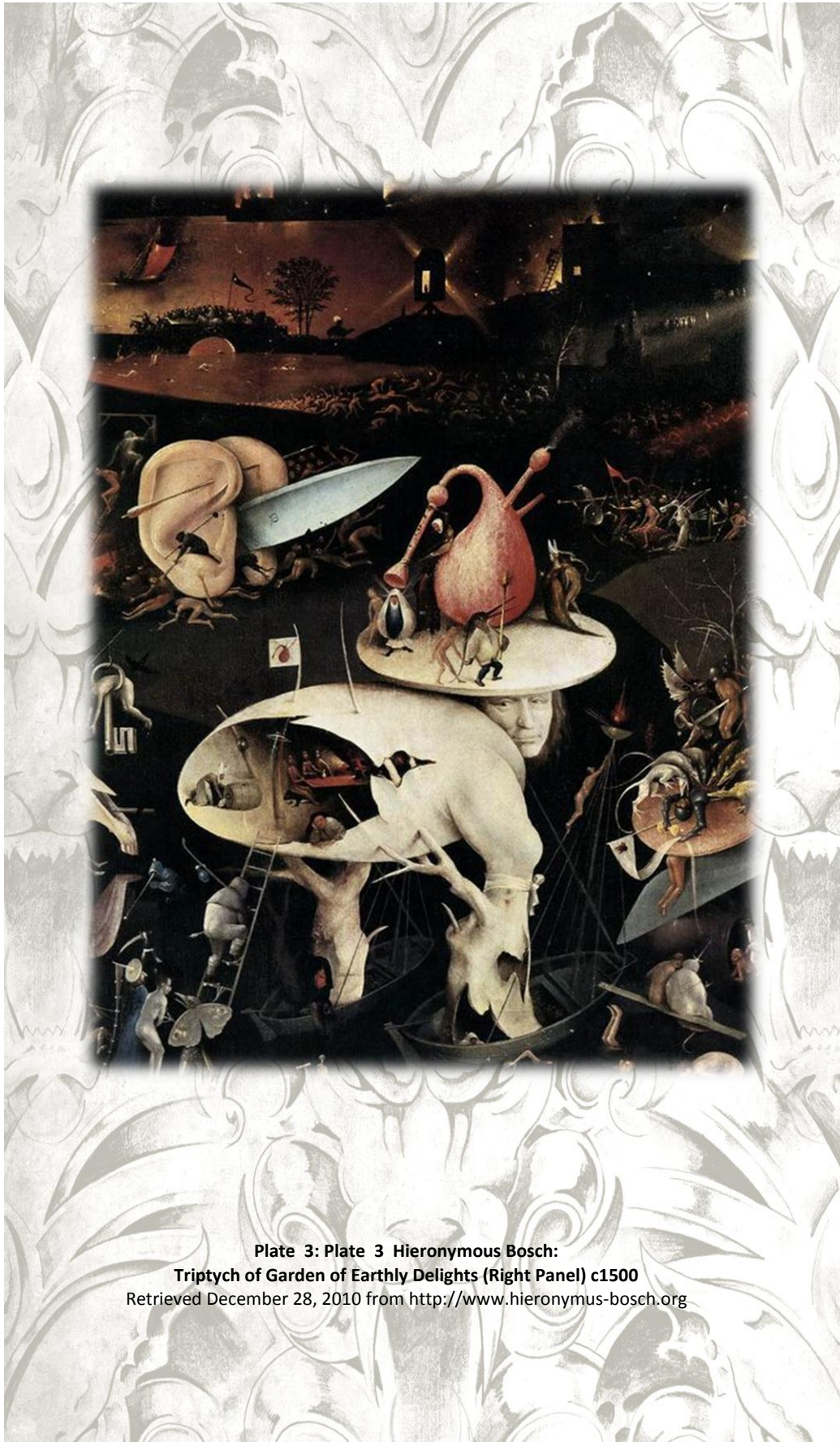


Plate 3: Plate 3 Hieronymus Bosch:
Triptych of Garden of Earthly Delights (Right Panel) c1500
Retrieved December 28, 2010 from <http://www.hieronymus-bosch.org>

In Bosch's painting the bodies of both human beings and creatures have become distorted, enlarged, body parts amalgamated with those of other creatures or parts of the human anatomy. The *Triptych of Garden of Earthly Delights* (Plate 3) has many extraordinary and disconcerting contrasts. These contrasts are juxtaposed: there is a distorted effigy of a bird consisting of a bird's head with the wings of a moth or butterfly attached to its lower torso which appears to be a hard-backed beetle. To further underscore the abnormal nature of the bird, it gesticulates with one of its claws while the other claw rests upon the ladder as if ready to ascend the apparatus. The bird speaks with a human being who has not been made to appear abnormal in any way. The most obvious incompatibilities feature in the centre of the picture. The head of a human is attached to what may be a broken egg-shell with tree trunks as limbs, however these limbs are fashioned in such a style that they may also be the legs of a rhinoceros or hippopotamus. Such large limbs attached to something so delicate as an egg shell is abnormal to the point of incompatibility as a shell could not support the heavy limbs attached to it. Both the butterfly/bird and the human/egg/hippopotamus would be well positioned beneath the label of the abnormal. Further investigation of Bosch's work indicates he did not limit himself to contradictions of form, but also ensured that hierarchy was reversed.

The Last Judgement (5) painted by Bosch (Plate 4) features grotesque inversions and abnormalities. In the foreground playing a lute is a creature which has the characteristic features of a monkey's body, yet plays its musical instrument with the claws of a bird. The part-monkey, part-bird is an amalgam of almost all forms and mentalities featured in the painting, as it has the ability to play the lute, indicating that he understands music and has enough dexterity to be able to manipulate the strings accordingly. He is still crouching as a monkey would, but has the face of a man. A

creature vaguely resembling a penguin plays from a horn extending from its head where a beak would normally be situated and is wearing boots aligned to the Middle Age fashions. In the background appears to be Neanderthal man carrying a crossbow. The crossbow is nonsensical in its make-up as the bow is lightweight and the arrow is too heavy to fly. This perhaps indicates Neanderthal man's crude design of armour which has been perfected through the millennia or indicates that Neanderthal man had no understanding of aero-dynamics which heightens his lack of knowledge and education. To further highlight inversions, Neanderthal man is a scientific discovery, is uneducated and has no Christian background, whereas Adam and Eve are Biblical representatives in the picture. The inversion of the Biblical couple is with regard to them consorting with creatures which have been altered by sin (one must assume the apple has been consumed). Adam and Eve (which we can base on the fact that both are naked apart from Eve's genitalia being covered) (Genesis 3:7, King James Version⁵, 1987)^{6,7}, are communing with all manner of odd creations, yet if these creations have been changed by sin why are Adam and Eve uncovered? In the mid-ground are two men, one of whom is carrying a ladder. The ladder carrier may be a Friar (based on his headwear) who is embarking on an ungodly act of theft (Godliness has turned to worldliness). The idea of theft is confirmed as the naked man behind the Friar is stooped down and looking back over his shoulder which indicates he is either concerned about being discovered with the Friar, or he may be looking back at his separated twin who is being escorted by an angel. The contrasts in the painting are overt: the men throughout the picture are not from one particular time period but are spread across a number of centuries and also clash in worldly values/Biblical beliefs and scientific discoveries. An

⁵ King James Version, hereinafter referred to as the KJV.

⁶ All Biblical passages are referenced using the King James Version from the Bible Gateway website <http://www.biblegateway.com>

⁷ Genesis 3:7 " And the eyes of them both were opened, and they knew that they were naked; and they sewed fig leaves together, and made themselves aprons".

excellent contrast of the separated twins is signified by the fact that one is following an angel (Godly belief) and the other is following a Friar (theft is contrary to Christian values). The *Last Judgement (5)* is a mixture of disharmonies and abnormalities from the clash of Godly and worldly to the highly abnormal almost bizarre configurations of animals depicted within the painting. Other abnormalities within the picture include the land or sea creatures which seem mythical by nature and design, such as the one which stands to the left of Eve's outstretched arm. In reality it would be impossible for all these beings to co-exist, however within the grotesque all rules of the natural and sensible are broken.

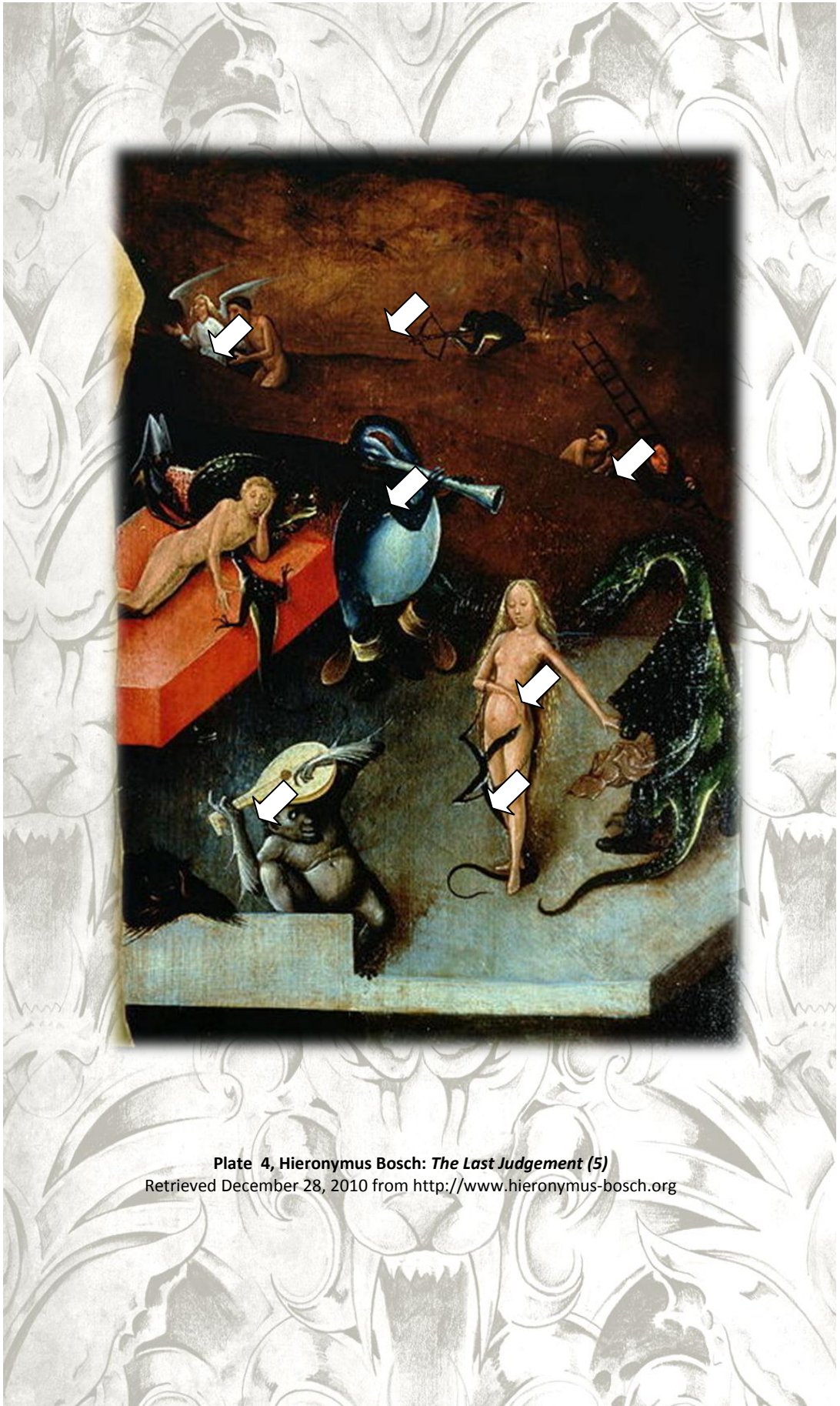


Plate 4, Hieronymus Bosch: *The Last Judgement* (5)

Retrieved December 28, 2010 from <http://www.hieronymus-bosch.org>



In *The Triumph of Death*, an oil painting by Pieter Brueghel, the skeletons decimating everything that once had life are of particular note. The army of skeletons marching through the arid landscape have killed human beings and death has consumed life, which is a very Rabelaisian theme. The smoke behind the army indicates the devastation they have left behind. The bell ringing anticipates John Donne's quote which was written approximately 100 years later "for whom the bell tolls" ("For whom the bell tolls", 2012) which reinforces the action of hanging. No-one escapes the toll of the bell, which acts as a signifier for the ending of lives in this picture. If life is not ended violently by hanging, the other example of death comes in the form of a gentleman waiting to be beheaded. Below, being loaded into a box, are the living, with the cross of the Knights Templar (once a Christian organisation which defended the churches) featured on the raised door. The scales, which may be interpreted as the scales of justice, sit atop the box and are imbalanced to indicate that all are found wanting ("TEKEL; Thou art weighed in the balances, and art found wanting." Daniel 5:27, KJV, 1987). The painting is one of disharmony and inversions: the dead kill the living and Christianity has warped into evil. However, in the bottom right-hand corner a man and woman are still living and appear to be untouched by death; their clothing indicates they are upper class and their interaction shows that they may be lovers who are completely oblivious to the destruction and death around them as they have isolated themselves into the world they have created where apparently nothing can touch them. The alternative to the lovers' scenario might be that the two are caught up in an act of fornication, whereby their love, instead of being pure, is sinful. Therefore their lust is cocooning them from the devastation occurring around them as those who are of the Christian faith are being slaughtered. Evil remains untouched as evil will not punish evil. These two scenarios are absolute inversions of each other and open for the viewer of the painting to interpret.

The grotesque began changing during the seventeenth century, because the folk culture upon which the grotesque had been based was evolving. The once widely accepted practices of the grotesque employed during ritual spectacles, included in comic literature and incorporated into familiar speech were being frowned upon. As Bakhtin explains, the seventeenth century entered into a time of "Generalisation, empirical abstraction, and typification [...]" (Bakhtin, 1984, p. 115). This new period began affecting the understanding of what the grotesque was and how it operated. Laughter, once directed at things and people universally, now became personalised. People began to look for an individual to direct the laughter at. What had once been an understanding of what the grotesque was, and how it could be used, began changing markedly (Bakhtin, 1984, p. 115)

[...] everything is reduced to "chamber" lightness and intimacy. The frankness of the marketplace is turned into privacy, the indecency of the lower stratum is transformed into erotic frivolity, and gay relativity becomes scepticism and wantonness (Bakhtin, 1984, p. 119).

With this change the grotesque began developing into something new, not completely unrelated to Rabelais' ideas of the grotesque, however enough of a change to encompass the new art forms of socialisation and entertainment, the post-modernist period.

The modern grotesque style is described by Philip Thomson in his book *The Grotesque* (1972). He argues that the modern grotesque consists of five categories or strands which are: disharmony, the comic and terrifying, extravagance and exaggeration, abnormality and the satiric grotesque. Disharmony is created by conflicts and clashes. The work must be artful as well as shocking. The tension exists between the created work counterpointed by the horror or disgust of a transformation within the

picture (Thomson, 1982, p. 20). (see Plate 4 Hieronymus Bosch's *The Last Judgement* - the living figures are part-animal, part-human, with the horror of disparity versus the recognition of the natural human form.)

The comic and terrifying is the second of the threads. Comedy and terror must remain unresolved in the written word, such as a script or an artwork, to create ambivalence. Thomson states,

The *unresolved* nature of the grotesque conflict is important, and helps to mark off the grotesque from other modes of literary discourse (Thomson, 1982, p. 21).

Extravagance and exaggeration are included in the grotesque style. These elements appear in works of both art and theatre and

[...] far from possessing an affinity with the fantastic, it is precisely the conviction that the grotesque world, however strange, is yet our world, real and immediate which makes the grotesque so powerful (Thomson, 1982, p. 23).

Eugene Ionesco captures exaggeration particularly well in *Amédée or How to Get Rid Of It* (Martin Esslin (Introduction), 1965); a husband and wife exist in an apartment they have not left for many years. In the bedroom is a dead body which has also resided there for as long as the current residents have. The body over time grows larger in size due to "geometric progression, the incurable disease of the dead" (Ionesco, 1965, p. 52 found in Esslin (Introduction)). As the body continues to grow it fills the bedroom and a gigantic foot breaks through the bedroom wall into the lounge. Within the script are a number of strands of the grotesque and it is these strands which will be discussed in Chapter One.

Abnormality is another feature of the grotesque. Ionesco's play *Rhinoceros* written in 1959 (BOE, 2012) and the 1994 screenplay *Dracula* by Francis Ford Coppola are examples of abnormality, being

funny, fearsome and disgusting [...] Delight in novelty and amusement at a divergence from the normal turns to fear of the unfamiliar and the unknown once a certain degree of abnormality is reached (Thomson, 1982, p. 24).

Physical abnormality is often connected with the grotesque. Rabelais's grotesque was steeped in the body's upper and lower strata. Bakhtin explains abnormality as

[...] the grotesque body is unfinished, outgrows itself, transgresses its own limits [...] the emphasis is on the apertures or the convexities, or on various ramifications and offshoots: the open mouth, the genital organs, the breasts, the phallus, the potbelly, the nose [...] one of the fundamental tendencies of the grotesque image of the body is to show two bodies in one: the one giving birth and dying, the other conceived, generated, and born. [...] From one body a new body always emerges in some form or other (Bakhtin, 1984, p. 26).

Rhinoceros features the individuals of a town changing shape to become quadrupeds, whereas *Dracula* features an elderly Count from Transylvania wanting to make a new life in a new country, Britain. The Count can at any time transform himself into an horrendous monster with human shape a vampire, he can turn into a young man as quickly as he can assume the shape of the old viscount. The vampire (abnormal) creates fascination and horror (ambivalence), but is always in control. It is the Count's undead state which gives life to the vampire being.

The final strand outlined by Thomson is the satiric grotesque. This particular strand is separated from the other forms of the satiric which are described by Thomson (1972, p. 27) as "purely playful, purposeless or ornamental". It is important to note that

Thomson's comments focus on radicality, which is the key that sets the grotesque apart from many other modes. This radicality "marks the grotesque off from related categories such as the bizarre" (Thomson, 1972, p. 28). There are a number of categories which can be thought to relate to the grotesque but for reasons listed below are not part of this grouping. These often mistaken categories should be paid some attention.

According to Thomson, the categories which cause confusion are the absurd, bizarre, macabre, caricatures, parody, satire, irony and the comic. Some of these categories will have an explanation as they are the most commonly confused items regarding the grotesque. The absurd "[...] has no formal pattern, no structural characteristics [...]" (Thomson, 1972, p. 32). The bizarre is "primarily based on degree" as the grotesque is often "far more radical and aggressive" and does not have the "disturbing qualities" of the grotesque (Thomson, 1972, p. 32). The macabre runs parallel to the grotesque style, however there must be a "balanced tension between opposites" (Thomson, 1972, p. 37). Caricatures are another style which can move over into the grotesque depending upon whether [...] the caricature is no longer funny but creates disgust or fear, [...] (Thomson, 1972, p.39). Satire creates two separate reactions, laughter and anger or disgust. The grotesque creates opposing tensions creating ambivalence (Thomson, 1972, p. 42). Irony is dependent upon the reader making distinctions and connections. An ironist

places the incompatibles [...] in some kind of relationship, but it is always a relationship which can be 'worked out' (Thomson, 1972, p. 47).

To sum up the grotesque as simply as possible, Gladkov explains the grotesque style:

The grotesque isn't something mysterious. It's simply a theatrical style which plays with sharp contradictions and produces a constant shift in the planes of perception (Gladkov, 1997: 142 as cited in Pitches, 2009, p. 61).

Vsevolod Meyerhold states that the grotesque is a mixture of contrasts:

tragedy and comedy, life and death, beauty and ugliness; it celebrates incongruities and challenges perceptions. The grotesque has an underlying platform of mischief at times favouring the satirical together with the diabolical while also exerting such persuasion over the things of the natural that they become completely unnatural. Things become fantastical and mysterious, and anything that falls into its grasp is forever changing and transforming such as objects, figures, landscapes and atmospheres (Pitches, 2009, pp. 61, 62).

Painters during the Renaissance and Middle Ages captured the grotesque extremely well within their works. Today's artists have not forgotten the grotesque; they have successfully incorporated it into their works for shock value, in an attempt to raise political awareness. Gerald Scarfe, one of Great Britain's best known satirical cartoonists (Scarfe, 2012) captures the grotesque's strands of the abnormal, caricature, bodily degradation (scatology) and the comic to illustrate his points in the Press.

In Plate 6, a former Prime Minister of Britain, Tony Blair, has his head represented as excrement which lies steaming on the British flag. At first glance this appears amusing, but as one begins to consider the meaning behind the caricature it becomes offensive. A few centuries ago it would have been considered treasonous to desecrate a country's flag and its leader in such a lewd way.

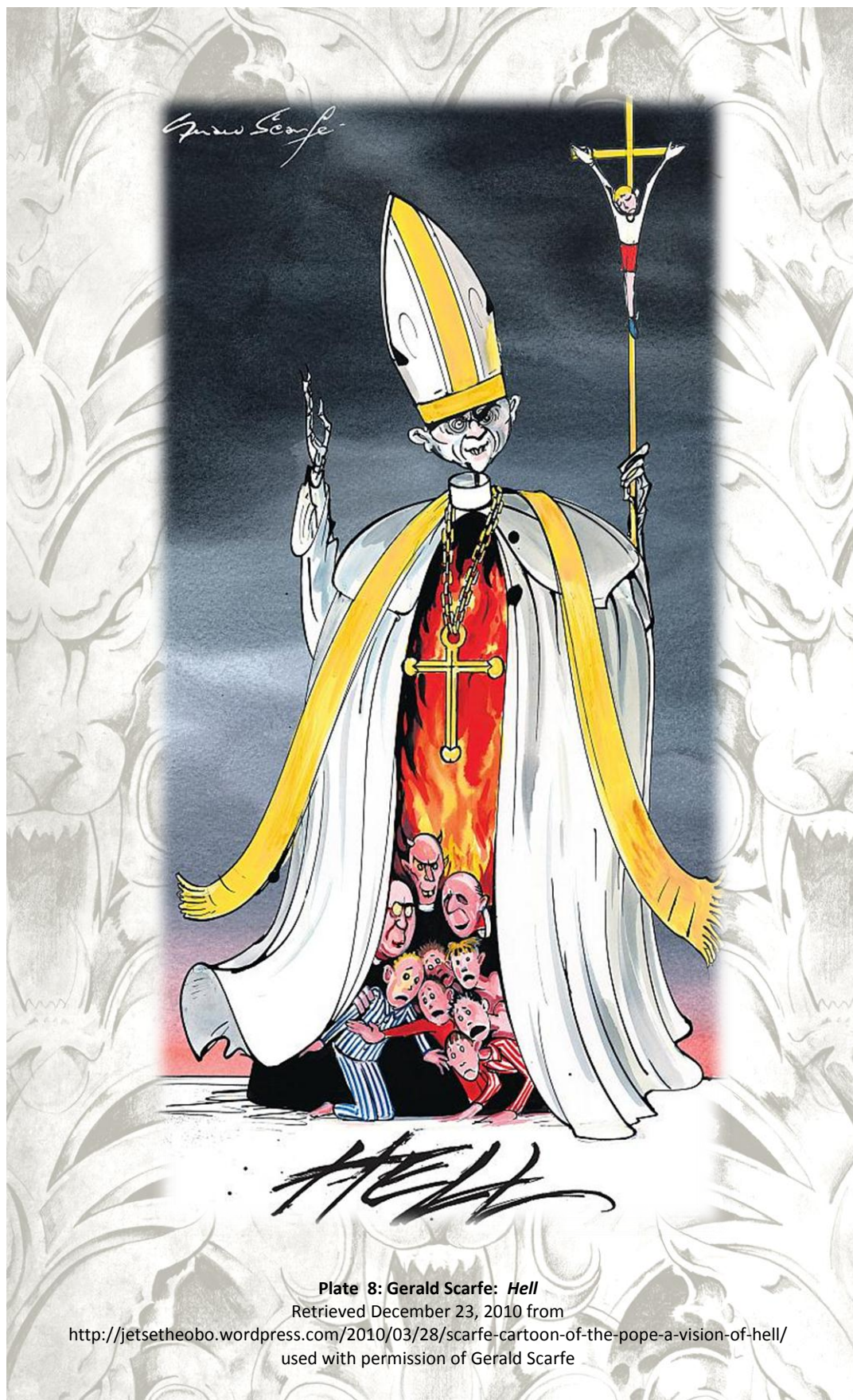
Again, we see Scarfe's ability to caricature to the point of disgust. President Nixon (of The Watergate Scandal infamy), is wiping his posterior infected with carbuncles, and from which old carbuncles or perhaps faeces falls, with the flag of the United States of America (Plate 7). What shocks or disgusts in this picture is the degradation of his country's flag. Nixon's face has been distorted with enormously flabby jowls, and a huge nose which, in the grotesque, is often exaggerated to represent the male sexual organ; hence the lower bodily stratum is being further underscored to ensure obvious degradation of both the man and the American flag.

Satirical cartoonists such as Scarfe may make the focus of a cartoon and its content grotesque to shock the readers, creating a blend of "laughter and disgust" (Thomson, 1972, p. 41) Disharmony features elements of conflict (a clash or a mixture of opposites (Thomson, 1972, p. 20)) and satire, which Thomson describes as "a reaction in which laughter and anger figure simultaneously and with equal force" (Thomson, 1972, p. 42). In Scarfe's work entitled *Hell* (Plate 8) ambivalence is created as a "clash of opposites" are displayed. The opposites in subject matter are christianity and paedophilia. At first glance the cartoon may appear amusing because of the caricature of the priest; upon closer inspection and consideration however the cartoon's initial surface amusement begins to dissipate as anger and disgust also work their way into our conscious psyche. Visually, the immediate opposites which are most noticeable are the priests and children hiding beneath the Pope's cassock. One would expect protection by a Godly man; however the cassock hides a truth which is most unpalatable. Both good (being the children) and evil (the priests who perform paedophiliac acts and the devil who supposedly creates this sinful desire) are huddled together beneath the robes of the church which hide the inappropriate action of paedophilia. The satirical aspect is the Pope dressed in his official robes who is nothing but a skeleton with his head

wasting away. This momentary comedic effect soon diminishes as one realises that death, caused by his ill-doing, is consuming him and that soon he too will join the others hidden in his robes in the flames of hell. The cartoon encourages strong disgust and anger. Some of Bakhtin's categories of the grotesque still manifest themselves in modern categories of the grotesque style, but are known by other names. The grotesque body is now known as a caricature or satire, whereby the body is distorted (exaggerated) or is degraded with disease (see Scarfe's *Nixon-Flag*). Exaggeration is exploited to great effect in such works as Ionesco's play *Amédée or How to Get Rid Of It*. Comedy, parody and abusive language remain essentially unaltered. So too reversal remains unchanged Scarfe's caricature of President Nixon brings the former President to his lowest in terms of bodily image - the saying "the high shall be made low" certainly applies to this image and many others drawn by Scarfe featuring political leaders from around the world.

Scatology still features in today's grotesque (see Scarfe's *Fouling Britain*).





A question which requires answering is "Why focus on theatre of the grotesque?" Answers will be varied according to each audience member. My answer is a polemic one. The grotesque when staged offers fantasy and phantasmagorical images and suggestions. Body shapes change and contort. Set and properties pieces are often exaggerated for a particular purpose. Actors are often transformed with exceptional make-up and latex prosthetics to support the grotesque (their appearances and the natures they adopt create inversions of their former selves). The story lines too can be most bizarre. Ambivalence is created when two opposing tensions place the viewer, even for a moment, in a neutral vacuum before the overpowering emotion takes hold. Grotesque theatre is theatre on the emotional and visual edge. An example of this is Aleksandr Blok's play (1906) *The Puppet Show* (otherwise known as the *Fairground Booth*). Script endings associated with the grotesque style are often surprising and unexpected, as cranberry juice pours from the head of a clown hit with a wooden sword and cries "Help! I am cranberry-juicing to death!" (Blok, Kriger, Struve, 1950, p. 320), the figure of Death undergoes metamorphosis into Pierrot's bride-to-be Colombina, and we are left with an unconfirmed suspicion that Pierrot has died (Blok, Kriger, Struve, 1950, pp. 321, 322). Within this play the grotesque strands of disharmony, bodily degradation, abnormality, exaggeration, the comic and satirical feature.

With these ideas in mind it is now time to begin to explore the grotesque in-depth to see how it pertains to theatre. Chapter One will investigate two scripts written by Eugene Ionesco who was a practitioner keenly associated with the Theatre of the Absurd. *Amédée or How to Get Rid of It* (1965) and *Rhinoceros* (1962) concentrate on inversions of the human form, incorporating changes both of nature and of physical appearance. Chapter Two: '*No, You Can't Always Get What You Want*' investigates Aristophanes' script *Lysistrata* (413 B.C.) and how the women use their bodies to control

their men and change the course of history. Chapter Three: "*Everything is Not What It Seems*": *Moll Cutpurse, the monster dressed for success* explores Thomas Middleton and Thomas Dekker's script *The Roaring Girl* (1611) and how one woman re-negotiated the terms of her existence dressed as a man in England in the 1600s. Chapters Four and Five move into the world of fantasy and compare and contrast scripts and movies. *Frankenstein* and his monster is the first of the two entities to be discussed.

Why investigate film? The two mediums are not altogether dissimilar. Both theatre (scripts) and movies have three elements which they commonly share: a story is shared and a character is revealed (Theatre and Film, 2012). The most obvious of the three elements is that irrespective of whether the story is played on stage or through film, it is acting which conveys that story, therefore film may be considered an extrapolation of theatre. Theatre and film are an embodiment of a story and of a character therefore to engage the audiences the acting, costuming, make up and special effects must be credible so the audience will be drawn in to the story, they must believe that the teeth of Dracula will be able to pierce the skin of the women he selects, that he can draw blood and that the creature created by Frankenstein really can function as a human being with the typical needs and desires that any 'normal' being experiences.

In Chapter Four, we discover how Frankenstein's monster's nature was shaped due to society's acceptance or horror at the pieced together being. *Dracula* features in the fifth and final chapter. Within this chapter we explore the story, the changes Dracula brings upon his victims and the forms of penetration used by both Dracula and Van Helsing to create and rectify the changes induced by the vampire's bite in the women of nineteenth century London.

Chapter 1: The Changing Human Form

*As a means of contrast with the sublime,
the grotesque is, in our view, the richest source
that nature can offer.*

Victor Hugo

As discussed in the previous chapter, the grotesque is a style which consists of many strands. The grotesque in theatre must be done well to capture the attention of the audience and to move them to a different plane where they are engrossed in the story. Because the grotesque is a style which relies heavily upon the visual and aural to create incompatibilities, the staging must be carefully thought through to draw the audience into this other world. Lighting, visual effects, sound effects, appropriate costumes and make-up to create and enhance a look and scenic effects are all necessary to conjure this "reality". Eugene Ionesco has written a number of scripts which feature most obviously the qualities of the grotesque: *Amédée or How to Get Rid of It*, first published in 1956 and *Rhinoceros*, first published in 1958, are two scripts which will be focussed on within this chapter. These highlight the focal points of the abnormal, disharmony, with particular emphasis on the grotesque body by way of transformation, ambivalence and the comic.

Amédée or How to Get Rid of It

Amédée or How to Get Rid of it features a number of grotesque strands. The plot concentrates on a married couple who have hidden a dead body in their bedroom for 15 years. The body grows and begins to intrude into their small living space. According to Amédée, the body is suffering "geometrical progression [...] the incurable disease of the dead" (Ionesco, 1965, p. 52). Removal of the body, which has been central to their lives for so long becomes a necessity, and so the married couple Amédée Buccionini and his wife Madeleine set about removing the corpse. The audience discovers that Amédée, who is a writer, is responsible for killing the man in a fit of jealousy believing his wife Madeleine to have been having an affair with him.

The couple's forced encampment within their apartment is described by Madeleine as having to live abnormally, "[...] like prisoners, like criminals [...]" (Ionesco, 1965, pp. 60-61). They are not prisoners per se but have become so because of their fear of being caught with a body they cannot explain; therefore it is easier to remain indoors rather than socialise and have someone stumble over the body in the bedroom. The murdered lover whom they attempt to ignore ironically fills their days as they discuss him; they reminisce about him trying to recall who he was (Ionesco, 1965, pp. 61-64), all of which is a strange inversion. Instead of attempting to forget the existence of the body, they remind themselves of it daily. The dead man is given the blame for the things which go wrong in the apartment, such as the growth of poisonous mushrooms (Ionesco, 1965, p. 27). He is discussed throughout the script as though he is a boarder in their home creating a nuisance, someone still alive:

MADELEINE: It'll be quite impossible if he makes them grow

in here too. If he's not satisfied with his own room, we

won't be able to go on living in this place at all! (Ionesco, 1965, p. 34).

The dead man is also blamed for Amédée's morbid inspirations for script writing:

MADELEINE: It doesn't sound like you at all, not like your
 real self! [*Pointing to the body*] It's his fault. It all comes from
 him. *He* must have given you the idea. It's *his* world, not
ours (Ionesco, 1965, p. 78).

Madeleine and Amédée's admiration of the dead man seems almost preposterous as it is his body which has created tension within their marriage and the adoption of their forced internment:

MADELEINE: He was handsome. He's too old now.

AMÉDÉE : He's *still* handsome! [...] We put him in the best room, *our* bedroom when we were first married [...]" (Ionesco, 1965, p. 45).

There are two abnormalities. The first abnormality is Amédée looking admiringly at the man of whom he was once jealous. The second and the greatest of the two abnormalities is that the dead man was put in the marital bedroom on their wedding night, and treated with preference rather than being stowed elsewhere in the apartment and has remained there since. The inversion most notable here is the preference for ensuring the best for the dead rather than for the living.

Ambivalence is created by the threads of the comic, the terrifying and the degradation of the body. Amédée and Madeleine hope for forgiveness by a corpse (the comedic), yet believe the dead are vindictive (terrifying), in this case because the body is still growing (grotesque body):

AMÉDÉE: He may have forgiven us. I believe he has.

MADELEINE: If he'd forgiven us, he'd have stopped growing.

As he's still growing, he must still be feeling spiteful. He still has a grudge against us. The dead are terribly

vindictive. The living forget much sooner.

AMÉDÉE: Dash it! They've got their whole lives in front of

them! ... Perhaps he's not as wicked as the others (Ionesco, 1965, p. 43).

To create ambivalence within this dialogue not only requires Amédée to sound anxious at first, then mildly hopeful in his last statement, but also requires Madeleine's response to be scornful so an atmosphere of incompatibility is created. To further underscore this delivery of dialogue the stage directions state that they should be doing something as banal as "[...] *eating their plums*" (Ionesco, 1965, p. 43), which makes the conversation seem entirely ordinary rather than tense and extraordinary.

Corpses growing is an impossibility (apart from the act of putrefaction which causes the body to swell post-mortem (Pothier, 2007)⁸ giving the appearance of growth), yet the body in the bedroom throughout the fifteen years' duration has grown and aged. This is both highly abnormal and an example of the bodily degradation which ages, dies and gives out. The giving out on this occasion is the increase in size, the growth of a white beard to indicate age and the rapidity of nail growth.

AMÉDÉE: He's grown again. Soon, the divan won't be big

enough for him. [...] I seem

to remember fifteen years ago he was rather short. And

so young. Now he's got a great white beard. He's quite

imposing with that white beard.

MADELEINE: The dead grow old faster than the living.

Everyone knows that ...

⁸ First bullet point. " This is something that we noticed as fresh-faced first-year medical students when confronted with the cadavers we were going to dissect over the next two years. All had slightly long fingernails, and all of the men had neatly cropped stubble. We assumed that these had grown while the cadaver was being prepared. However, an anatomy demonstrator assured us that nails and hair do not grow after death and that this phenomenon was actually the result of the surrounding tissue drying out and shrinking away from the nail folds and hair shafts, giving the impression of growth."

AMÉDÉE: Oh! What big nails he's got!

MADELEINE: I can't cut them every day. I've got other

things to do! Last week I threw a whole handful into the

dustbin ... [...] (Ionesco, 1965, p. 38).

The body continues to grow both ends at once, breaking the window with its head. The dilemma of body storage has become so great that Madeleine suggests folding the body in two (Ionesco, 1965, p. 50). The dilemma is interspersed with comedy:

AMÉDÉE: He's growing. It's quite natural. He's branching

out.

MADELEINE: What do you take him for, a tree? [...] (Ionesco, 1965, p. 39).

The stage directions have Amédée and Madeleine walking out of the bedroom (Ionesco, 1965, p. 38) which suggests the audience do not see the body. In order to create intrigue and suspense, a slight glimpse of an overly large foot at the corner of the bed could be seen as the door to the room closes. The green light emanating from the dead man (Ionesco, 1965, p. 39) is also incorporated into this momentary visual image.

Further and more abnormal and exaggerated occurrences appear throughout the script. The stage directions indicate that the dead man's feet should jerk periodically during Act 2 (Ionesco, 1965, p. 55); a green glow is emitted from the bedroom (Ionesco, 1965, p. 79) and becomes unpleasant (Ionesco, 1965, p. 80). Amédée confirms that the glow is the light coming from the body's green eyes which are shining (Ionesco, 1965, p.80). The dead body is supposedly heard singing, despite the mouth not moving, and Amédée believes the sound is escaping through the ears (Ionesco, 1965, p. 79). A key example of the comic and terrifying strands of the grotesque style are found in these stage directions:

There is a striking contrast between the sinister room and the dazzling light effects. The mushrooms which have not stopped growing and are now enormous, [exaggeration of size] have silvery glints. [...] the young ones [mushrooms] sprouting on the floor are shining like glow-worms. The producer, the set designer, and the lighting specialist should remember that although the atmosphere of the married couple's room has evidently changed slightly, it must definitely suggest the mingled presence of horror and beauty at the same time (Ionesco, 1965, p. 84).

This horror is countered by Amédée's appreciation of the acacia trees aglow outside (Ionesco, 1965, p.84). The stage directions indicate a number of incompatibilities or contrasts, such as the room appearing sinister versus the dazzling light effects. This evokes the mingled presence of horror and beauty, creating ambivalence. The scenic design for these stage directions needs to overcome a number of obstacles, including how to move the mushrooms on stage and to have them shine like glow worms, yet the scene cannot look magical or entrancing as it has to be balanced with the sinister look of the room. To find this balance therefore requires a number of experiments. The difficulty of moving numerous mushrooms on and off stage, and the appearance of acacia trees which Amédée is supposed to appreciate also requires some deft stage work. For this scene to work correctly requires the skill of the scene designer and keen timing by the stage crew, to ensure the mushrooms and trees move in at the same time. In this way, the picture appears as a whole to the audience rather than in spurts of action, otherwise the scene will not have the seamless fantasy aspect required to keep the audience drawn into the scene. Lighting must likewise be timed with the moving of the scenery to create an ambience of expectation, excitement and fear.

A further example of exaggeration is found in Act 2 as Madeleine says of their neighbours: "They're there all right. No fear of that. In their flats, with their ears glued to the walls or the floorboards, or at their windows, peering out, perhaps, behind the curtains ... or downstairs, in silent groups, standing round the concierge ..." (Ionesco, 1965, p. 69). Amédée accuses her of exaggeration (Ionesco, 1965, p. 69). Madeleine's manic concern about the neighbours now matches Amédée's odd behaviour and self-interest rather than countering it, which creates discomfort for the audience, as Madeleine's behaviour begins changing with her increase of perpetuating fear.

An acerbic tongue is something which Madeleine does not always control when she is annoyed by her husband, which is frequent. Madeleine's distress is created by the murder not being admitted to. The fact that she is confined to their small apartment with a continually growing body adds to her fear. Amédée's ability to always find excuses not to write his script (Ionesco, 1965, p. 30) coupled with his bathing in his own self-pity ignites frustrated jibes from Madeleine which spill over into abuse, creating the disharmony which is a feature throughout the script:

AMÉDÉE: Yes, Madeleine, you're right. Anyone
 else could manage better than I do. I'm like a helpless
 child, I'm defenceless. I'm a misfit ... I wasn't made to live
 in the twentieth century (Ionesco, 1965, p. 56).

MADELEINE: A fine time to give in! At the critical moment
 your energy always deserts you and your will-power
 dwindles away. You'll never change, my lad [...]! (Ionesco, 1965, p. 58).
 [...] You can't deny that you're lazy, idle, untidy ... [...].
 [...] You're always taking on jobs you never finish. You make
 plans, give them up and then let everything slide (Ionesco, 1965, p. 60).

The abuse imposed upon Amédée by Madeleine highlights the true nature of her husband. As the play opens we have sympathy for the writer, who appears hen-pecked; however, as the play progresses we begin discovering that the abuse Amédée receives is not altogether undeserved. Often when abuse is delivered in anger, truth is revealed. Bakhtin states, "Abuse reveals the other, true face of the abused, it tears off his disguise and mask" (Bakhtin, 1984, p. 197). By allowing Madeleine to utilise the device of abuse, Amédée's true mask is revealed, allowing the audience to see who the stronger individual is within the home; the typical head of the house is not the male but the female. Patriarchy is inverted.

The strands of the grotesque featured in Acts One and Two of *Amédée Or How To Get Rid Of It* discussed thus far have included the abnormal, the comic and terrifying, exaggeration, abuse, disharmony and the grotesque body. The plot, the body growing and needing to be removed, has within it an allegory. The allegory is of the married couple hiding a gross injustice, the murder of Madeleine's supposed lover (which is never confirmed). This injustice, combined with Amédée's suffocating dependency on his wife, adds to their mutual unhappiness with each other as the very thing they attempt to hide begins to overrun their lives. Ultimately the truth is found out, and the couple are separated by the body inflating and floating Amédée away with it. Two grotesque elements are employed here, the abnormal and exaggeration. A human body may inflate as it begins to decay and give out gas (bodily degradation), however it will never increase to such a size a lightness in weight for it to float away towing another human being with it), and Madeleine admits to never wishing to marry again (Ionesco, 1965, p. 104).

Within the grotesque bodies may age, they may issue forth and die, and therefore it should be expected that the body may also alter and transform, either

partially or completely, into some other form, whether it be animal or plant. In Ionesco's *Rhinoceros* the human body begins changing shape and nature.

Rhinoceros

Rhinoceros has the townsfolk over a period of time changing into rhinoceroses in appearance and temperament. Act 1 is dedicated to the set up of the story, introducing the audience to the characters and particularly the changes going on within the town. The opening scene of Act One's scenic vista begins in the business area of the town with a shop, a street and café. A woman carries a cat and is considered by the grocer's wife to be "too stuck-up to buy from us nowadays" (Ionesco, 1962, p. 4). The scene immediately opens with the comic. The "stuck-up woman", rather than carrying a dog which is more typical of a wealthy woman, instead carries a cat, either because the woman would like to be considered further up the level of social hierarchy or because she cannot afford to own a little dog, so a cat must do (Ionesco, 1962, p.4). This indicates an inversion of aristocracy, a dog being exchanged for a cat, thereby creating a comedic effect. The two central characters of the story are sitting enjoying morning tea outside a café: Berenger with his friend Jean. Their clothing is noticeably different. Jean is immaculately dressed, although his outfit may be a little too overt in colour as he wears a red tie, a brown suit and hat and yellow shoes (Ionesco, 1962, p. 4). According to the stage directions Berenger is "unshaven, hatless, with unkempt hair and creased clothes; everything about him indicates negligence" (Ionesco, 1962, p. 4). Here is the first of the incompatibles. Their clothing falls under the grotesque strand of disharmony as the two styles of clothing presentation clash. The lighting and scenic design is extremely harsh as they feature "Blue sky; harsh light; very white walls" (Ionesco, 1962, p.4). Open-white lighting can on stage, depending upon its intensity, wash out colour and definition. The utilisation of this choice of lighting suggests an ungiving pristine

nature in the town and its inhabitants, as these harsh colours can be extremely unforgiving on a set. The extreme use of lighting and light colours can also create the sense of over-stimulation which the audience members can perceive as a very happy, gay town. For the audience members who question the over-use of such lighting effects and colours an alarm should be raised during their analysis of the scene with the question "does the brightness of the set hide a darker secret belonging to the town and its people?"

The first of the townsfolk transformed into a rhinoceros is seen by the two friends outside the café, and, as the play continues, incidental discussions and arguments occur regarding these changed human beings who turn entirely into rhinoceroses. Throughout the script further rhinoceros sounds are heard together with frequent inferences of more being seen. This serves to inform and, just as importantly, remind the audience that rhinoceroses are continuing to appear. These transformations are widespread, as Daisy explains:

Yes, other rhinoceroses. They've been reported all over the town. This morning there were seven, now there are seventeen (Ionesco, 1962, p. 53).

This is possibly an exaggeration of numbers, as Daisy does not seem to be the most reliable or the most intelligent character in the script.

Mrs Boeuf's husband, a workmate of Berenger and Jean, is seen post-transformation as a rhinoceros. Mrs Boeuf, upon seeing the creature for the first time, recognises it as her husband:

MRS BOEUF: Here I am, my sweet, I'm here now.

DUDARD: She landed on his back in the saddle.

BOTARD: She's a good rider (Ionesco, 1962, p. 52).

Here is an example of the comic juxtaposed with the abnormal. It is comic because, despite Mrs Boeuf's husband's complete transformation, she is still able to recognise him, and this would suggest that his physical movements and temperament as a man may have been similar to those of a rhinoceros, as having turned into the animal he was still recognisable to his wife. Dudard and Botard appear to be discussing, quite naturally without fear or amazement, the fact that Mrs Boeuf is able to mount the rhinoceros and ride him as though he was a horse. The abnormal is the bodily transformation of Mr Boeuf into a rhinoceros. The comic is Mrs Boeuf mounting her husband and riding him.

Act Two is dedicated to the beginning of Berenger's friend Jean's transformation into a rhinoceros. The change manifests itself first as a headache, followed by the appearance of a lump just above his nose (Ionesco, 1962, p. 61), as the grotesque body begins to take shape. Soon after, other physical changes to Jean's appearance are noticed by Berenger:

BERENGER: You don't look well, your skin is quite green. [...]

BERENGER: Your breathing's very heavy. Does your throat hurt? [...]

BERENGER: Your veins look swollen. They're jutting out (Ionesco, 1962, p. 62).

These three lines illustrate two grotesque features, the first of which is the skin looking green which is abnormal for a human being. To highlight the obvious change in colour the comic strand is introduced when Berenger innocently says "[...] your skin is quite green" (Ionesco, 1962, p. 62) which also serves as a reminder of the saying used to describe people who do not travel well "you look quite green". The statement made by Berenger, "You don't look well [...]", serves to underscore the obviously problematic and unnatural skin colour not associated with the human genus.

At the beginning of Act 1, Jean is composed, giving the appearance of a man who likes law and order and moral standards and has no hesitation in expounding upon their virtues. He begins to change his opinion as his physical appearance begins to transform: "Moral standards! I'm sick of moral standards. We need to go beyond moral standards! [...] Nature has its own laws. Morality's against Nature. [...] We've got to build our life on new foundations. We must get back to primeval integrity" (Ionesco, 1962, p. 67). This change of mind is the complete inverse of Jean's initial beliefs. The strand of disharmony can be applied to this change of standards as the old, no nonsense moral standards which Jean had held as core beliefs alter with the law of the jungle, becoming Jean's new moral code.

To stage Jean's changing appearance requires careful attention to timing, quick changes and detail, as there is dialogue between Jean and Berenger. The only logical way for Jean to change appearance is to absent himself from the stage yet continue the dialogue. This is done by Ionesco using the bathroom as a place of change for Jean; this does not fragment the story due to the number of times he goes off-stage, but enhances them, as the audience understands that each time Jean momentarily disappears he will have further changed into the form of a rhinoceros. The surprise element is how little or great the changes are. Fortunately the bulk of the alterations to his physical characteristics occur at the beginning of Act 2, which means that most of the make-up artist's work can be done at interval, to stick a small bump just above Jean's nose and to shade his entire body the final colour of the rhinoceros. On the occasions Jean visits the bathroom further changes occur, the colour of the skin deepens, his arms change colour, and upon the second return from the bathroom he has a larger bump (Ionesco, 1962, pp. 57-67). The strands of the grotesque in the change from human form to that of a rhinoceros are two-fold: bodily degradation (the body of the human dies and gives forth

new life, which is that of a rhinoceros) and bodily transformation (human to rhinoceros in looks, sound and temperament).

In the DVD *Rhinoceros* (O'Horgan, 1973), apart from a tiny bump at the top of Jean's nose there are no colour changes or enlarging horns. The only suggestion of change are Berenger's references to Jean's bump and his changing colour. Jean's change is solely dependent upon the acting, the physical nuances, changing speech, sound and tone to something equivalent to an animal. The faces of other townsfolk are never seen, they are hidden by billboards, hats and veils, again, the only suggestion that there is a large number of rhinoceroses within the town is the sound of rhinoceroses. Stage directions regarding the periodic appearance of rhinoceroses are not observed in the film. An example of this is found on page 92 of the script "*A man comes out of the landing door left and dashes downstairs at top speed; then another with a large horn on his nose; then a woman wearing an entire rhinoceros head*" (Ionesco, 1962). As the play progresses "*On the up-stage wall stylized heads appear and disappear; they become more and more numerous from now on until the end of the play*" (Ionesco, 1962, p.94). A suggestion of a rhinoceros is only offered twice in the film once at the beginning when Jean stands masked by a rhinoceros head the museum so it gives the appearance of a man's body with a rhinoceros head upon his shoulders; and second when Daisy's shadow appears to be a rhinoceros. Daisy is in fact holding a basket which contains a bottle of wine behind some venetian blinds, and the bottle gives the appearance of a rhinoceros horn. Once the venetians are opened it is Daisy who is revealed holding a basket. The initial opening of the play compared to the opening of the film is entirely different in setting. The play opens with a part of the town in view (the church, the grocer's store, together with the exterior of the café and its terrace). Berenger and Jean meet and sit at one of the outside tables (Ionesco, 1962, p. 4). The film is in complete

contrast to the script. Berenger is found walking through the park, having been to the museum and a glass building reflects the image of a church and another building. Berenger and Jean meet inside the café so the viewers are given to believe that town they are in is not a village as the script has us believe but is in fact a large town (this is confirmed when a title informs the viewers of the DVD that it is someplace in New York).

In the script the advent of animal behaviour further heightens the transformation taking place. The strands are the comic and terrifying, and the change of shape is alarming, yet the behaviour at times is comedic. Examples of these comedic behaviours include Jean's partial then complete undressing particularly in front of company is something which the audience will have deduced is not the action Jean undertakes in his untransformed state. Bizarre sounds and the flapping of his clothing about his person while exclaiming about the heat and his need to go to the swamps are two further uncharacteristic acts which Jean would never entertain when in his human body; such actions Jean would have classed as being most undignified.

JEAN: I didn't say anything. I just went Brrrr ... because I felt like it. [...]

JEAN: [*fanning himself with the flaps of his jacket*] Brrr ... [...] (Ionesco, 1962, p. 65)

[BERENGER *stops short, for JEAN'S appearance is truly alarming.*

JEAN has become, in fact, completely green. The bump on his forehead is practically a rhinoceros horn!]

JEAN: [*hardly distinguishable*]: Hot ... far too hot! Demolish the lot, clothes itch, they itch! [*He drops his pyjama trousers.*] [...]

JEAN: The swamps! The swamps! [...]

BERENGER: Calm down, Jean, you're being

ridiculous! Oh, your horn's getting longer and longer - you're

a rhinoceros!

JEAN: [*from the bathroom*]: I'll trample you, I'll trample you down (Ionesco, 1962, pp. 68, 69)!

Jean has become a caricature of his former self due to his transformation. What was once his nose has now transformed into a large horn; his body has become larger (drastic alterations to body and facial features obey the strand of caricature); his temperament is now volatile (his irritability has become far more intense); and his surly and violent actions are the complete opposite to the once decorous and well dressed Jean. These change should not be limited solely to the abnormal, or to caricature, as the alterations to Jean's physicality and demeanour also step over into the comic and terrifying. Jean's appearance is frightening, yet the demands and nature of Jean do create laughter, particularly as the script is punctuated with Berenger, in shock, interjecting Jean's demands with an observation that his horn is getting longer and the fact he is now an animal.

The rhinoceros serves as a metaphor that those who change are those who choose to be a part of the crowd, and those who avoid or discourage change can often experience drawbacks such as exclusion and loneliness (Rhinoceros, 2006). This is the case with Berenger. The change in the grotesque is centred around the transformation from human to animal, and with this change, inversions of nature. Other grotesque categories appear throughout the script, such as bodily degradation which is made evident when Jean claims Berenger will suffer cirrhosis because of his excessive drinking (Ionesco, 1962, p. 6). Comedy is well utilised including an especially created medical term "Rhinoceritis" proffered to describe the changing of the human form to that of a rhinoceros (Ionesco, 1962, p. 75). Rhinoceritis adds a touch of comedy as now both men, Berenger and Jean, suffer from physical degradations of the human body, cirrhosis

being an actual degradation of the liver while rhinoceritis is a term forged in an attempt to explain the unexplainable changes to the human body. The word rhinoceritis adds the stroke of comedy as it is an entirely fictitious word to explain an extraordinary change in body form and behaviour.

Abuse is often delivered by Jean to Berenger, which indicates to the audience which man has the upper-hand in the relationship. Because both men appear to be entirely incompatible by nature, one annoys the other and disharmony occurs:

JEAN: You have no mind. [...]

There are certain things which enter the minds of even
people without one (Ionesco, 1962, p. 15).

Despite Jean's abuse of Berenger, Berenger does return some verbally abusive blows:

BERENGER: You can really be obstinate, sometimes.

JEAN: And now you're calling me a mule into the bargain. Even
you must see how insulting you're being (Ionesco, 1962, p. 15).

BERENGER: You're just a pretentious show-off - [*Raising
his voice:*] a pedant! [...]

JEAN: [*to BERENGER*] I'm not betting with you. If anybody's got two horns, it's
you! You Asiatic Mongol (Ionesco, 1962, p. 30)!

As articulated by Bakhtin, abuse will often serve to rip away the mask which a person is hidden behind to reveal the true individual. It is correct that Jean is pretentious, as the script indicates this by his dialogue, his dress and actions, whereas Berenger has no concern for his appearance, and is often tardy in time keeping. Inversions of the names of some of the characters are drawn from unflattering root words such as Dudard. The root word is dud which is someone (or something) who proves ineffectual or is a failure (Collins, 2007, p. 506), however Dudard has a law degree (Ionesco, 1962, p.42). The root

word of Botard is bot - a scrounger - (Collins, 2007, p. 195) yet Botard says of himself "I work on Sundays as well. I've no time for priests who do their utmost to get you to church, just to prevent you from working, and earning your daily bread by the sweat of your brow." (Ionesco, 1962, p. 41). These names play on inversions of the characters' true natures. Boeuf is the French word for beef (Collins, 2007, p. 186), whilst Papillon is a toy dog with large ears (Cadgets Papillons, n.d.)⁹ (Collins, 2007, p. 1178) and also a butterfly. By contrast the names Boeuf and Papillon are pertinent to the characters. Papillon is described as being "...*about forty, very correctly dressed [...] starched collar, black tie, large brown moustache*" (Ionesco, 1962, p. 39). Papillons are generally well presented little dogs. Mrs Boeuf is described as "*a large woman of some forty to fifty years old [...]*" (Ionesco, 1962, p. 39), suitable, considering beef comes from a large animal.

The relationship Jean and Berenger have disharmonies. An inversion of hierarchy in the household and in the nature of a man is portrayed by Jean's character, who inverts patriarchy:

BERENGER: [*admiringly*] You always look so immaculate.

JEAN: [*continuing his inspection of BERENGER*] Your clothes are all crumpled, they're a disgrace! Your shirt is downright filthy, and your shoes ... (Ionesco, 1962, p. 6)

JEAN: Put that glass back on the table! You're not to drink it (Ionesco, 1962, p. 16).

Jean assumes the position of a mother in their relationship by taking care of Berenger, ensuring he is adequately presentable for the office (Ionesco, 1962, p. 6). Despite his announcement to Berenger, "I feel ashamed to be your friend [...]" I've every reason to

⁹ the Papillon dog earned its name because its ears reminded breeders of the butterfly's wings.

be" (Ionesco, 1962, pp. 6, 7), he continues to mother Berenger: "Put your hand in front of your mouth!" as Berenger yawns (Ionesco, 1962, p. 13). "This is what you must do: dress yourself properly, shave every day, put on a clean shirt" (Ionesco, 1962, p. 21). Yet Jean, despite his proclaimed shame, remains Berenger's friend. Once Jean changes into a rhinoceros it is Berenger who is no longer supportive and flees (Ionesco, 1962, p. 71). It is agreed fathers can direct their children with regard to social manners, however within the script Jean appears always to be neat and tidy and equipped with a tie, comb and mirror (Ionesco, 1962, p. 6). This particular choice of wardrobe and props for Jean offers the idea that he is rather particular in his ways, almost to the point of partial effeminacy. The suggestion of effeminacy becomes apparent particularly when Jean is challenged as his remarks do appear to be delivered either pithily or sulkily. His retorts also offer the idea that he is competing with Berenger. The exclamation of the superior man is also a counter-attack against Berenger. The conversation is more an attempt at gaining the upper-hand in a childish way rather than two men having a factual discussion. Young girls can often be heard competing by using the "tit-for-tat" and one-upmanship formulas which Jean has employed.

JEAN: [*interrupting him*] I'm just as good as you are; I think with all due modesty I may say I'm better. The superior man is the man who fulfils his duty (Ionesco, 1962, p. 7).

JEAN: [*to BERENGER*] If that's how you feel, it's the last time you'll see me. I'm not wasting my time with a fool like you (Ionesco, 1962, p. 31).

JEAN: You always see the black side of everything. It obviously gave him great pleasure to turn into a rhinoceros. There's nothing extraordinary in that (Ionesco, 1962, p. 66).

Of all the inversions in the script which are associated with the grotesque, the greatest is Jean's acceptance that rhinoceroses roaming through town and human beings turning into quadrupeds is natural and allowable, which is evident in his proclamation regarding the building of new foundations and primeval integrity (Ionesco, 1962, p. 67) and again his acceptance on page 68 "[...] I said what's wrong with being a rhinoceros? I'm all for change". This stands in contrast to the opening act (Ionesco, 1962, p. 13) in which Jean states, "But you must see it's fantastic! A rhinoceros loose in the town, and you don't bat an eyelid! It shouldn't be allowed!" At the beginning, however, Berenger gives the appearance of being very unperturbed at having seen a rhinoceros in the town: "Yais ... yais ... It shouldn't be allowed. It's dangerous. I hadn't realised. But don't worry about it, it won't get us here" (Ionesco, 1962, p. 13). However, as the script develops and human beings are changing into animals, Berenger's attitude begins to change. By the end of the script his change in attitude is aggressive, almost alarming: "We must attack evil (the turning of people into rhinoceroses) at the roots" (Ionesco, 1962, p. 80). Berenger further states, "Yes, but for a man to turn into a rhinoceros is abnormal beyond question" (Ionesco, 1962, p. 84). In the closing monologue Berenger realises that instead of stonewalling the change and striving to remain an individual by not joining the change, he has missed out on something unique and laments his lost opportunity. This is an inversion of his former attitude and the disharmony caused by his quickly fluctuating attitudes; first not wanting to become a rhinoceros, then at a loss because he has not changed,

They're the good-looking ones. I was wrong! Oh, how I wish I was like them!

[...] A smooth brow looks so ugly. I need one or two horns to give my sagging face lift. Perhaps one will grow and I needn't be ashamed any more - then I could go and join them. But it will never grow!" (Ionesco, 1962, p. 107).

From the outset Berenger is not comfortable with who he is. "It's a sort of anguish difficult to describe. I feel out of place in life, among people [...] I can't seem to get used to myself. I don't even know if I *am* me. [...] I've barely got the strength to go on living. Maybe I don't even want to (Ionesco, 1962, pp. 17, 18). Yet when he has the opportunity to change it is his fear of the unknown which holds him back "You won't get me! I'm not joining you; I don't understand you! I'm staying as I am. I'm a human being" (Ionesco, 1962, p. 105). During the closing monologue in Act Three Berenger's statements are full of incompatibilities - one moment he wishes to be like the rhinoceros "Oh, how I wish I was like them! [...] I should have gone with them while there was still time" but finally in defiance he declares "I'm the last man left, and I'm staying that way until the end. I'm not capitulating!" (Ionesco, 1962, p. 107). Despite the fact that Berenger has the opportunity to change, to leave his old self behind, when the opportunity arises to change he chooses not to. He is a disharmonic man split between wanting to remain the same and desiring to be someone different.

Conclusion

The human body features greatly in the grotesque - the body lives, gives out and transforms sometimes surprisingly, sometimes shockingly, but the body never remains inert and unchangeable. This is what makes the grotesque in part so fascinating and at times frightening. This is made apparent in the two scripts reviewed in this chapter. The human body begins its changes slowly but becomes increasingly alarming until the human body is unrecognisable. From the old and slowly degrading body comes new life, not in the form of another human being as one would expect in birth, but in rebirth the body changes to an animal. As the body changes, attitudes too begin to alter. What was once unacceptable becomes accepted such as the high standards of Jean pertaining to

manners and grooming we see beginning to erode away as his new nature dictates survival of the fittest in the jungle.

The following chapters will continue to concentrate on the human body and the choices human beings make, with particular investigation centred upon inversions of power, changes of nature caused by social injustice, and shocking transformations brought about by humans attempting to play at being God.

Chapter 2: "No, You Can't Always Get What You Want"

(Jagger & Richards, 1969)

*Nobody will ever win the Battle of the Sexes.
There's just too much fraternizing with
the enemy.*

Henry Kissinger

In this chapter, we shall see in Aristophanes' writing power inverted by women in Athens as they use their bodies and minds to succeed in overcoming their men and stopping a war. Aristophanes realised the potential power of intimacy between a man and a woman and showcased the exploitation of this power in his script *Lysistrata*, which was first played in 411 B.C.; (Haddas, *The Complete Plays of Aristophanes*, 2006); *Lysistrata* means "Disbander-of-the-Army" (Barnet, 1996, p. 124). The Athenian men have gone to war, the Athenian women have had enough of their men being absent, and so from each of the Provinces a representative attends a meeting. *Lysistrata* suggests to the women that they no longer offer their men any sexual gratification which will stop the war (men, in the play, would come home from war to relieve their sexual tension then re-join the war). The women take over and take charge with astonishingly positive results.

Aristophanes wrote *Lysistrata* because of the duration of the Peloponnesian War which began in 431 B.C. and continued until 404 B.C. The script not only highlights

the withholding of sexual gratification and its outcomes, it is also an example of the theatrical grotesque which features bawdy comments, innuendo, particularly concerning the lower bodily stratum, inversions such as power (the equality of women), and it touches on homosexuality, together with abuse and bodily degradation. During the times of Greek festivals it was not unusual for political and social issues to be played out on stage, thus creating discussion and debate after the festivals (McLennan, 1997, p.7). *Lysistrata* thus acted as a useful mirror for Athenian society to consider the war, how it might be solved, and how women were being treated. This chapter will thus comment on strands of the grotesque found in *Lysistrata* including the lower bodily stratum, and its inversions of power and disharmony.

Lower Bodily Stratum

From the opening lines of the play, "If they were trysting for a Bacchanal¹⁰, / A feast of Pan or Colias or Genetyllis [...]" (Aristophanes, 2006, p. 331), we are advised that the play will have sexual overtones, and thus the lower bodily stratum will be a key point of focus. Bacchus was the Roman name for the god of wine and intoxication and was aligned with the Greek god Dionysus, the god of fertility, wine and later the arts (Dionysus, 2012). Yearly celebrations would be held in honour of Dionysus and were named the Bacchanalia (Bacchus, 2012). The Bacchanal was a carnal festival during which men and women drank freely. Pan was a Greek god whose body from the waist down was that of a goat, while his head and torso were that of a man. Pan was the god of fertility (Pan, 2012) and a creature of lust who pursued nymphs (March, 1998, p. 295). In the opening stanzas of the script strands of the grotesque style feature, such as the anatomised body of Pan and the bacchanal which signal references to the lower

¹⁰ Bacchanal, adj. and n. 2. Indulging in drunken revelry; riotously drunken, roystering

bodily stratum. Colias is a surname attributed to Aphrodite who was the goddess of beauty, love and procreation (Smith, 1870, p. 2). Genetyllis is another surname which is attributed to Aphrodite meaning a "distinct divinity" and is the companion to Aphrodite who protects births (Smith, 1870, p.2). The common thread between the three deities is that of bodily pleasure associated with the lower bodily stratum. Within a half page of dialogue further sexual inferences are alluded to:

Lysistrata: But I tell you, here's a far more weighty object.

Calonice: What is it all about, dear Lysistrata,

That you've called the women hither in a troop?

What kind of an object is it?

Lysistrata: A very large one!

Calonice: Is it long too?

Lysistrata: Both large and long to handle - [...](Aristophanes, 2006, pp. 331, 332).

Lysistrata's 'weighty object' is a suggestion she has elected to put before the women of Athens and surrounding provinces, suggesting the withdrawal of sexual favours from their men. However, Calonice chooses to assume that the 'weighty object' is a phallus, which sits within Bakhtin's category of the lower bodily stratum. It also mirrors Thomson's taxonomy of the grotesque fitting the headings of disharmony (the women are talking of two separate and completely unrelated subjects) and/or exaggeration. The audience understands what Lysistrata refers to when she offers the dry response, "If that was the prize, they'd soon come fluttering along" (Aristophanes, 2006, p. 332). It is not a phallus but a decision to be made. The innuendo is designed to pique interest and create laughter. Lysistrata's response brings the audience's attention back to the issue at hand, the gathering together of the women for discussion.

The ancient comedies written by Aristophanes feature "obscenity, farce, political allegory, satire, and lyricism. Puns, literary allusions, phallic jokes (of which the aforementioned is an example) and political jibes [...]" (Barnet, 1996, p. 123).

References made to the phallus in the theatres of Ancient Greece would not be unexpected. Blazons (consisting of both praise and abuse) "relating to a nationality, city or province" (Bakhtin, 1984, p. 429) employed by the female characters give the audience an understanding of the admiration afforded the women in the surrounding provinces and cities further abroad from Athens. These blazons include: "There never was much undergrowth in Boeotia, Such a smooth place, and this girl takes after it" (Aristophanes, 2006, p. 333). This refers to the Boeotian's lack of pubic hair. The Corinthian is described as a "[...] sonsie¹¹ open-looking jinker¹²!" which Lysistrata remarks as being "Very open, in some parts particularly" (Aristophanes, 2006, p. 334). A sonsie is someone with "an attractive open face", while a jinker is someone who is nimble or avoids responsibility. This blazon can be understood in two ways: a nimble body and quick feet, or someone who avoids responsibility. If the latter meaning is taken then the blazon becomes an abuse, however the preceding blazon admiring the young Boeotian sets the tone for the second comment, which can be understood as admiring. Just as blazons are offered, so too are many well-cloaked obscene references to the lower bodily stratum, such as "Rocking aboard their husbands [...]" (Aristophanes, 2006, p. 333), which refers to sexual intercourse, or a play on words, "Yes they generally manage to come first" (Aristophanes, 2006, p. 333). This comment is made of the women of Anagyra¹³ which can also be interpreted in two ways. A first consideration

¹¹ Sonsy: "Having a thriving, agreeable, or attractive appearance; plump, buxom, comely and pleasant; comfortable-looking, etc". OED, 2012

¹² jinker: "One who or that which jinks; one who suddenly eludes or dodges; one who is nimble and sprightly; a dodging beast". OED, 2012

¹³ Anogyra is a village situated in the Limassol district, on the southern foothills of the Troodos mountain range and approximately seven kilometers north of the village of Avdimou/Düzakaya. The origin of the name is obscure, although Goodwin suggests that it may mean "round about" or

of the sentence suggests the women are always the first to arrive at functions, however the stress is on the use of the word "come" which connotes that the Anagyran women are the first to climax during intercourse. References to the lower bodily stratum of men do not fail to pass the lips of the women. A Milesian's phallus is described as "An eight-inch toy to give a proper grip" (Aristophanes, 2006, p. 334). This comment sits within Thomson's taxonomy of exaggeration. The women's comments pertaining to their own lack of sexual fulfilment are spoken of openly: "And I too though I'm split up like a turbot / And half is hackt off as the price of peace." (Aristophanes, 2006, p. 334) "And I too! Why, to get a peep at the shy thing / I'd clamber up to the tip-top o' Taygetus" (Aristophanes, 2006, p. 334). This is a considerable feat as Taygetus is one of the highest Greek mountains standing at 2,407 metres. This statement makes it obvious how desperate or determined the women are to experience sexual fulfilment and is a further unabashed reference to the lower bodily stratum. The women earnestly desire the war to stop not only because of its duration, but because of their own needs.

Lysistrata explains to the women her desire to see the war end (Aristophanes, 2006, p. 334), with a reaction from the women of initial excitement and support until they are informed that they can no longer engage in any intimacy with their husbands. The reactions of the women quickly changes to negativity; however Lampito observes "It's a sair, sair thing to ask of us, by the Twa, / A lass to sleep her lane and never fill / Love's gap except wi' makeshifts....But let it be. / Peace maun be thought of first" (Aristophanes, 2006, p. 335). And the women agree. Although reference is made to the lower bodily stratum of the female "love's gap", this is not done to engender laughter or embarrassment; it is a simply stated fact which should prompt the audience to consider

"near" in Greek. The village's website claims that in a Roman era description, the village is mentioned as Onogyra (for further information see www.anogyra.org). In 1958 Turkish Cypriots adopted the alternative name Taşlıca, meaning "stony."

what they might give up to have something precious restored to them, in this case, peace from war.

Denying sexual requests of the men meant that the women are sworn to remain steadfast in their decision. In order to seal the agreement the women drink wine, symbolic of blood spilt by an immolated victim (Aristophanes, 2006, p. 337, 338). Aristophanes has chosen the word 'immolate' with care, as it has a dual meaning. The verb *immolate* means "To sacrifice, offer in sacrifice; to kill as a victim. (Properly, and now only, of sacrifices in which life is taken.)"; and the second meaning is "To give up to destruction, or to severe suffering or loss, for the sake of something else; to 'sacrifice'" (OED, 2012). Therefore the women, by undertaking the ritual of drinking wine, recognise the personal sacrifice they are making in order to achieve peace.

The lower bodily stratum, including sexual inferences, is frequently spoken of by both genders. The men use the following reference to stir up one another to stand against the women: "All men who call your loins your own, awake at last, / arise / And strip to stand in readiness. For as it seems to me / Some more perilous offensive in their heads they now de-/vise. [...] They mean to put us under / Themselves I suspect, [...]" (Aristophanes, 2006, p. 353). The call to strip and stand in readiness is not a call to disrobe for sexual pleasure. Although it may appear to be so, it is instead a call to strip away their everyday clothing and concerns in readiness for war. The men of Ancient Greece did not fight naked. This is explained by Jeffrey M. Hurwitt who says: "Greek males, it is generally agreed, did not walk around town naked, they did not ride their horses naked, and they certainly did not go into battle naked," [...] "In most public contexts, clothing was not optional, and in combat nakedness was suicidal" (Hurwit as cited in Binns, 2007). The third sentence "They mean to put us under themselves [...]"

refers to the women usurping the men, however it can also be read as a double entendre, a sexual insinuation that the women will sit astride the men. The women show their strength by challenging the men to give an explanation of what they have done to forge peace rather than prolong the war. The men rally themselves against such questions

[...] You that below the waist are still alive,

Off with your tunics at my call -

Naked, all.

For a man must surely savour of a man.

No quaking, brave steps taking, careless what protrudes, [...] And if he has the cause at heart Rise at least a span (Aristophanes, 2006, pp. 355, 356).

This quotation calls for the men to prove their gender, and to stand against the women, as women also strip to show their passion to stand against the men (Aristophanes, 2006, p. 356). In these passages both genders display their strength and resolve, which creates tension and counter-tension, disharmony instead of peace, as the men and women are sparring between themselves and jockeying for one-upmanship. Not only does this feature the strand of the disharmonious, it also employs the strand of exaggeration as both parties' threats are greatly inflated. An example of this exaggeration is articulated by the women: "But you, you'll be too sore to eat garlic more, or one black / bean, I really mean, so great's my spleen, to kick you / black and blue / With these my dangerous legs" (Aristophanes, 2006, p. 356).

Caricature is used to demean a lower body part of a man: "[...] To our neighbors in Boeotia, asking as a gift to me / For them to pack immediately / That darling dainty thing ... a good fat eel I meant of / course; [...]" (Aristophanes, 2006, p. 357). The reference is that of the phallus which appears to look like a river dweller (an eel). The

lower bodily stratum in the form of sexual arousal creates difficulties for both genders. The women later find it is not as simple as drinking wine in agreement to prevent their bodies from yearning that which they have determined to refuse their men: "I'll blurt it out then - our wombs, our wombs have / mutinied. [...] I cannot shut their ravenous appetites" (Aristophanes, 2006, p. 357). Again caricature is employed to describe their wombs not as objects but as living beings who exist of their own accords, having needs of their own and despising their hosts.

As the women become desperate to have their sexual urges gratified, they begin using double entendres to describe work that needs to be urgently attended to in their homes. These double entendres are used to describe the lower bodily stratum "I must get home. I've some Milesian wool / Packed wasting away, and moths are pushing through it. [...] I only want to stretch it on my bed" (Aristophanes, 2006, p. 358). The wool is the female's pubic hair which is parted during sexual intercourse. "O my poor flax! / It's left at home unstript. [...] I'll be back as soon as I've flayed it properly" (Aristophanes, 2006, p. 358). The flax¹⁴ is her husband's pubic hair. Not only does flax operate as a double entendre for pubic hair, so too do the Greek names Myrrhine and Cinesias. The name Myrrhine is also that of a scented herb associated with sexual intercourse and Cinesias' name means "getting it up" (Cinesias, 2012). Lysistrata encourages the women to remain firm in their resolve "[...] We must let no agony deter from duty. / Back to your quarters. For we are base indeed, / My friends, if we betray the oracle" (Aristophanes, 2006, p. 360). The use of the words "base indeed" indicates the recognition by Lysistrata and the other women that they are driven by fleshly desires just as the men are. The urge to go and the call to stay are incompatible both physically

¹⁴ Flax. "WOMAN B: By the goddess of light, I'll be right back, once I've rubbed its skin." This translation of Aristophanes *Lysistrata*, has been prepared by Ian Johnston of Malaspina University-College, Nanaimo British Columbia, Canada (now Vancouver Island University)

and emotionally as the women are torn to have their needs met; yet they have agreed to stand firm against the needs of their men and therefore must stand firm against their own physical needs.

It is not only the women who find their bodies difficult to control. The men also suffer this difficulty and attempt to visit the women in the citadel. This becomes comedic as the men are teased and left dissatisfied. Lysistrata describes the first man as one who "[...] carries Love before him like a staff", meaning his phallus is erect (Aristophanes, 2006, p. 361). Lysistrata encourages the man's wife Myrrhine to toy with her husband but not to fulfil his sexual desires "[...] Seduce him to the cozening point - kiss him, kiss him, / Then slip your mouth aside just as he's sure of it, / Ungirdle every caress his mouth feels at / Save that the oath upon the bowl has locked" (Aristophanes, 2006, p. 361). Further teasing and toying occurs between Cinesias and his wife Myrrhine. The man shows outwardly his most obvious need "[...] I've grown this extra limb" referring to an erection. Myrrhine begins a game of preparing a bed and herself to fulfil her husband's desires yet constantly finds excuses to prevent herself from lying with her husband, which draws out Cinesias's agony because of the excuses she uses to prevent their tryst. Once all preparations are made and Myrrhine disappears without Cinesias having been satisfied he laments "I'm dead: the woman's worn me all away. / She's gone and left me with an anguished pulse" (Aristophanes, 2006, p. 365). The key to this manoeuvre is to gauge whether Cinesias will have a Treaty drawn up and signed; if so then his amorousness will be satisfied, as throughout the preparations she would ask him if he was prepared to sign a treaty (Aristophanes, 2006, pp. 362-365).

The turning point in the script is a herald arriving at Athens from Sparta informing the Magistrate that the men whom he represents are suffering from sexual

deprivation "in lusty columns" (Aristophanes, 2006, p. 367), a strong metaphor for an erect phallus. To emphasise the severity of the physical problem, the men are further described as "[...] broken, and bent double / Limp like men carrying lanterns in great winds [...]" (Aristophanes, 2006, p. 367). To be broken and bent double is a sign of the human body under duress (bodily degradation), and the great winds are the deprivations they are facing. These words create a very graphic picture of how the Spartans are not coping. The Magistrate, upon hearing the men of Sparta have been coerced by their women to have a Treaty drawn up and signed, agrees to the proposal. The Athenian men, however, still show their extreme pride and displeasure toward the women, as they state "Never could the hate I feel for womankind grow less" (Aristophanes, 2006, p. 368). In contrast to the men's displeasure, the women show caring. This contrast between love and hate creates further disharmony. The men admit however that it is "A hell it is to live with you (women); to live without, a hell: [...]" (Aristophanes, 2006, p. 368). A comedic moment is mentioned by the Chorus as they use the word swell as a double entendre: "The situation swells to greater tension. / Something will explode soon" (Aristophanes, 2006, p. 369). Once again, reference to the lower bodily stratum has been incorporated within the script.

Aristophanes not only touches on heterosexual relationships within *Lysistrata*, relationships of other natures are also included in the play. Sexual deviance, as some may consider it to be, is inferred by the men before the Treaty is signed. The "malady" (Aristophanes, 2006, p.370) they are experiencing could be fixed "Unless Peace is soon declared, we shall be driven/ In the void of women to try Cleisthenes"¹⁵ (Aristophanes, 2006, p. 370). This reference is to the sexual preference termed pederasty which was practiced between men and boys in Ancient Greece. This practice concentrated on the

¹⁵ Cleisthenes was attributed to creating the first democracy in Athens but was a tyrant

anal orifice of the lower bodily stratum but was not limited to this cavity alone, as the mouth could also be used. Same sex liaisons were not frowned upon in Ancient Greece. Lysistrata makes reference to the possible practice of the men of war regarding homosexuality (it was known that men slept with boys): "An easy task if their love's raging homesickness / Doesn't start trying out how well each other / Will serve instead of us" (Aristophanes, 2006, p. 370). An inversion of the male and female coupling arises with the practice of a male and male coupling, which is acceptable in Ancient Greece, but appears to carry an element of derision when Lysistrata mentions the possibility of sex-starved men out of desperation adopting the practice of homosexuality - her thoughts suggest that a single sex coupling can never be as fulfilling as a heterosexual coupling. Sexual intercourse is described using an agriculture metaphor, "I want to strip at once and plow my land" (Aristophanes, 2006, p. 372), meaning the Athenian male wishes to have sexual intercourse with his wife, "And I too - but I want to dung it first" (Aristophanes, 2006, p. 372). This is a reference to the grotesque thread of scatology (associated with the lower bodily stratum); the Spartan wishes to have sexual relations but first he wishes to smear his wife with excrement to sexually arouse her. This practice is known as coprophilia^{16, 17} (OED, 2012).

Elements of the grotesque are on show in the form of a dance called the *kordax*¹⁸ (OED, 2012) at the end of the ancient Comedy. Those who enter this dance are

¹⁶ "The scientific name for being aroused by excrement is coprophilia (or scatology); though play involving shit is more commonly known by the term scat. Both coprophilia and scatology are derived from an ancient Greek root word meaning faeces, excrement or dung, and these three words, as well as the word shit, relate to the solid excretory product evacuated from the bowels."

¹⁷ "copro'philia n. [Greek *φιλία* affection] marked attention to defecation and to excreta."

¹⁸ "The *Kordax* is the most characteristic dance of Comedy; some say it promotes Fertility, like the Courtesan's Dance to which it is probably related. The *Kordax* has been called "lascivious, ignoble and obscene," and some uptight people say that no respectable citizen will perform it without wearing a mask! It can take many forms and may include sexually suggestive rotation of the abdomen and buttocks - sometimes with the body bent over - as well as stirring or grinding motions of the hips and shoulders. Some say the dancers wriggle like a lizard or snake, and "flicking the tail" is certainly one of the dance's "figures." Perhaps the *Kordax* began as one of our

expected to wear masks as "no respectable citizen would perform (without one)" (McLennan, 2000, p. 6), because the movements are overtly sexual. Therefore within this dance we could expect to see transformations of the body into such things as animalistic movements, mass orgies with multiple couplings as wild sexual dance infers that gender-boundaries are set aside. Extravagance and exaggeration would certainly have been a part of the dance with regard to movement, the number of dance partners one would have, the amount of wine consumed and the story telling afterwards. It is important to note that all the characters in the play are called to dance, therefore it offers the audience the understanding that all were in agreement with the outcome of the Treaty being signed. The kordax supposedly promoted fertility. The words spoken by the Spartans assist in the deduction that the dance is the kordax:

Now the dance begin;

Dance, making swirl your fringe o' woolly skin,[...]

Dancers tangled beautifully,

For the girls i' tumbled ranks

Along Eurotas' banks

Like wanton fillies thrang,

Frolicking there

An', like Bacchantes shaking the wild air

To comb a giddy laughter through the hair,

Bacchantes that clench thyrsi as they sweep

To the ecstatic leap (Aristophanes, 2006, pp. 376, 377).

The fringe of woolly skin is reference to pubic hair, as the dancers would have been naked. The Bacchantes, also known as maenads ("mad or demented", BOE, 2012) (Aristophanes, 2006, p.26) were devoted to Dionysus who was otherwise known as

fluid Snake Dances, and developed into the Rope Dance of ass-masked worshippers to draw in the Spirit of Moisture and Fertility." McLennan, 2000.

Bacchus the god of wine, intoxication, ritual madness and ecstatic liberation from everyday identity. The 'mad women' were always associated with the festival of Bacchus and dressed in ivy and animal skins, retreating into the mountains and forests to dance and wave thyrsus (a branch tipped with ivy) (March, 1998, p. 136). Dionysus was also reputed to be responsible for chaos, darkness, emotion and instinct, the god who broke down boundaries and confounded norms (Dionysus, 2004, p. 26). Once again we are linked back to the opening lines of the play "If they were trysting for a Bacchanal, / A feast of Pan or Colias or Genetyllis [...]" (Aristophanes, 2006, p. 331) and to the fact that both Greek gods were celebrated in sexual freedom celebrating the gods, human bodies and wine.

The question of whether the kordax at the end of the play effectively negates the steps made towards equality of gender may be raised. From a polemic point of view I do not believe this to be the case. It is Lysistrata who invites both the men and women to dance "Let each catch hands with his wife and dance his joy, / Dance out his thanks, be grateful in music, / And promise reformation with his heels" (Aristophanes, 2006, p. 376). Lysistrata's invitation is for the men to give thanks and to include their wives in the dance, not for the wives to dance before their men but rather *with* their men and as the men dance they promise that reformation (including equality) will be acted upon. Once again this direction from Lysistrata regarding the making of a promise puts an onus on the men to keep their word.

Inversions of Power

The equality of women is a key inversion which is brought out in the scene at the Acropolis. The older women take the Acropolis and attempt to withstand the older Athenian men attacking in an effort to reclaim the building and the gold which supplies

the war¹⁹. The women are wanting to usurp the power of the men in an attempt to stifle war. These portrayals of power by the women include not only taking over the Acropolis and the capture of a man, Stratyllis (Aristophanes, 2006, p. 342), they also indicate how aggressive they will become to protect themselves and the citadel "I'll rip you with my teeth and strew your entrails at your feet" (Aristophanes, 2006, p. 343). Statements such "I am a free woman, I. Henceforth you'll serve in no more juries" (Aristophanes, 2006, pp. 343, 344) indicates how strongly they feel about equality and gaining freedom. Wrestling authority from the men shows a determination that they will be heard and is clearly demonstrated by the command of Lysistrata to the Magistrate "[...] Now in turn you're to hold tongue, as we did, and listen / while we show the way to recover the nation" (Aristophanes, 2006, p. 349), with a further command offered when the Magistrate declares he will not be spoken to by a woman: "Cease babbling, you fool; till I end, hold your tongue" (Aristophanes, 2006, p. 350). The barbed abusive retorts by the Magistrate to Lysistrata's directions become an essential counter-tension in an attempt to create a stalemate. This stalemate serves as a reminder to Lysistrata and the women who support her about where their position is on the ladder of hierarchy. The remark also indicates the Magistrate's pride: "If I should take orders from one who wears veils, / may my neck straightaway be deservedly wrung" (Aristophanes, 2006, p. 350). The women return the Magistrate's comment with one which belittles him as a man and a Magistrate:

LYSISTRATA: O if that keeps pestering you,

I've a veil here for your hair,

I'll fit you out in everything

As is only fair.

CALONICE: Here's a spindle that will do.

¹⁹ "I, a magistrate, come here to draw / Money to buy oar blades [...]" (Aristophanes *Lysistrata* in Haddas, 2006, p. 345)

MYRRHINE: I'll add a wool basket too.

LYSISTRATA: Girdled now sit humbly at home,

Munching beans while you card wool and comb [...] (Aristophanes, 2006, p. 350).

To further underscore the inversion of power Lysistrata delivers a decisive line when she states, "For war from now on is the Women's affair" (Aristophanes, 2006, p. 350). Thus, the Magistrate and his men have been given no reason to misunderstand their place on the hierarchical ladder when it comes to decisions regarding war.

Disharmony

Disharmony features throughout the play and is the third key focal point of the grotesque in *Lysistrata*. An example can be found in one of the chorus' stanzas "Now you must be in turn / Hard, shifting, clear, deceitful, noble, crafty, sweet, and stern" (Aristophanes, 2006, p. 370). These complete inversions of nature cannot effectively work together, however one can be used in place of another to strengthen the resolve, or to appear comely and fetching to convince a man of his wrongdoings. Depending upon the nature of the man and the situation which needs addressing depends upon the modus operandi adopted by a woman to adapt the man and his ways. Disharmony becomes even more intense as the opposite emotions of love and hate are related in fables which are firstly told by the old men who tell of a young man who loathes women; likewise the women recount a fable of love which involves a young man adoring women (Aristophanes, pp. 2006, 360, 361).

Allegories are also told in an attempt to create disharmony "And stick a bolt pin into her opened clasp" (Aristophanes, 2006, p. 345). This is with reference to the story of the jeweller making a necklace for his wife; however the story is based purely on

sexual connotations: "if you can stretch out wider This thing that troubles her, loosen its tightness". This is an instruction to a boot maker but refers to a woman's vaginal area (Aristophanes, 2006, p. 345).

Abusive Language

As we have seen previously, blazons which are a form of abuse and praise are used to create ambivalence. Abusive language in the grotesque is used as a keen tool for creating degradation to mind, in referencing the body and is used for 'one-upmanship'. Throughout the ordeal in the Acropolis abusive language is hurled by both parties as the men call the women "cursed drabs" and "dirty slut" (Aristophanes, 2006, p. 343). The women retaliate with similar abuse, describing the men as "smelly corpse(s)". The term "old carrion crow" (Aristophanes, 2006, p. 348), used by the men, is highly insulting as the crow in Greek symbolism was punished by Apollo for "telling secrets (gossip) or for failing in their duty as guardians", thus they were turned black. A bird or animal which searches for carrion searches for dead and degrading meat are scavengers. Later, as the women prepare to pour water over the fires which have been set outside the walls of the Acropolis by the men in an effort to unseat the women, it is suggested that the men, if they have any soap, should use it as they would "go off cleaner than you came," (Aristophanes, 2006, p. 343). These lyrical retaliations delivered as threats and abuse serve to heighten the anger of the men. The disharmony created by abuse and counter-abuse serves to show that both genders are equal in strength and determination. If one party cannot deliver a response to the abuse given, the assumption is made that the party lacking a suitably bristling response is the weaker of the two.

Bodily Degradation

Bodily degradation in the grotesque, particularly the ageing body of a woman and its ramifications, do not appear to be considered by the Magistrate, nor perhaps by the men of Athens generally if the Magistrate is gauged as representative of the male population of the city. *Lysistrata* must enlighten the Magistrate of the difficulties which stale virgins who have not married encounter: "It hurts even more to behold the poor maidens / helplessly wrinkling in staler virginity" (Aristophanes, 2006, p. 352). The hurt was felt by all women. Those remaining unmarried lived in brothels, and earned additional income with spinning and weaving for the owner of the brothel, otherwise they became slaves (Wiseman, 2007). *Lysistrata* goes on to explain that a man does not age the same way as a woman

[...] Not as a woman grows withered, grows he.

He, when returned from the war, though gray-headed,

yet if he wishes can choose out a wife.

But she has no solace save peering for omens, wretched

and lonely the rest of her life (Aristophanes, 2006, pp. 352, 353).

The Magistrate however still does not understand the difficulty women experience as he immediately refers to the ability of any man who still has sexual function.

Conclusion

Lysistrata was written to deliver a strong message that the Peloponnesian war had gone on for far too long and a remedy needed to be found to stop the war. Hence the play uses the women to take control of a situation the men cannot. This usurpation of control by the women indicates a further underlying issue which was beginning to circulate through the populace of Athens during the time of Aristophanes, with women desiring equality with men (Hastings, 2007, p. 34). This script, together with others of

the Old Comedy style, were designed to create discussion after the Dionysian festivals raising issues of the day both social and political for debate (McLennan, 2000, p. 7). The Dionysian festivals, together with discussion and debate post-festival, were important for the people of Athens and for the senate as the festivals allowed the Grecians to vent their concerns, angst and distaste for whatever was occurring at the time. Today this would be termed freedom of speech and Aristophanes could be considered one of its godfathers.

Aristophanes creates a fantasy of Athenian women together with those from surrounding provinces inverting the balance of power by using their bodies and willpower. The key strands of the grotesque which Aristophanes used within the script to portray the strength of the women are blazons which stir up the women while recognising their own uniqueness; and abuse and bodily degradation which are used to exacerbate the men's desire for sexual gratification by making comments about their lack of prowess on and off the battlefield with ribald comments about their lower bodily strata. The comments pertaining to the lower body, however, are almost the undoing of the women. As they speak of their own sexual desperations which led them to exaggerate the physical aspects of their men, their own desires for sexual fulfilment burn more ardently and the women become weakened, almost losing their resolve to end the war. It is not only the women who employ strands of the grotesque, the men too adopt the same strands, which creates a great deal of disharmony between the two genders. This is only resolved after some clever subterfuge, planned by the women, in the form of sexual teasing to encourage a reconciliation between the Athenians and the Spartans.

In later centuries further inversions of power by females have been practiced. During the 1600s a woman became notable for walking the streets of London, dressed in male attire while canting and behaving as a man. She began inverting the role of females during this time period by threatening the patriarchal stability of men and ruffling the feathers of women in both the genteel and working classes alike. This individual, Mary Frith, accused of being a Moll (prostitute) and considered a transvestite, is the main character in Thomas Dekker and Thomas Middleton's *The Roaring Girl* of 1611. It is Frith and her scripted self - given the name Moll Cutpurse by Dekker and Middleton - who will be the focus of the next chapter. This will discuss the fears of patriarchal society as women such as Frith began challenging the social hierarchy and rights of women during the 1600s.

Chapter 3:

"Everything Is Not What It Seems": Moll Cutpurse, the monster dressed for success

The apparel oft proclaims the man.

*William Shakespeare
(Hamlet, Act 1, Scene 3)*

The balance of power in *Lysistrata* is inverted by the withholding of sexual intercourse, which causes emotional distress and physical desire to the point of extreme discomfort. However inversions of power have not been limited to physical needs alone, but by tipping the balance of society's patriarchal scales. *The Roaring Girl* both celebrates and fears the numerous inversions perpetrated by Mary Frith, upon whom the Dekker and Middleton play is based. The script also serves to critique a society which makes her a subject of the grotesque and the deformed, and turns on itself by inverting the grotesque inversion of Moll in society. In order to understand *The Roaring Girl* it is important to note that Renaissance England had very strict societal rules for dress code and the behaviour of women within and without the home. Without knowledge of these codes it may prove difficult to recognise inversions within the script and therefore these codes will be discussed during this chapter.

This chapter will compare and contrast the character Moll Cutpurse²⁰ with Mary Frith²¹, as the life of Frith closely informs and shapes the life of the character Moll in *The Roaring Girl*. The discussion will also explore how Frith's choices vis-à-vis Moll Cutpurse's, flew entirely in the face of the norms of society in the 1600s, by way of grotesque inversion pertaining to dress, language and physicality.

The name which bears the greatest of inversions belongs to the lead character, Moll Cutpurse. Moll is a name for a prostitute as well as a "nickname for Mary which symbolises chastity" (Dekker & Middleton, 2006, p. 1419); although she never claims to be a prostitute, it is later revealed that Moll is not all she makes herself out to be.

Frith used men for her own ends, so it is fitting that at the beginning of Act 1, scene 1 Cutpurse is used for the gains of a man. Sebastian Wengrave dupes his father into believing that he is in love with Moll Cutpurse, when in fact he is truly in love with Mary Fitzallard. However, due to his father Sir Alexander Wengrave disliking Fitzallard, Sebastian chooses to use Moll in order to shock his father so that Fitzallard and Sebastian may be finally married. Sebastian says of his plan,

All that affection

I owe to thee, on her in counterfeit passion

I spend, to mad my father; he believes

I doat upon this Roaring Girl, and grieves

As it becomes a father for a son

That could be so bewitched: yet I'll go on

This crooked way, sigh still for her, feign dreams

In which I'll talk only of her; these streams

²⁰ hereinafter referred to as Moll (the character of the play).

²¹ hereinafter referred to as Frith (the actual person upon whom the play is based).

Shall, I hope, force my father to consent [...] (Dekker & Middleton, 2006, p. 1423).

The purpose of Cutpurse assisting Sebastian to marry Mary Fitzallard is not because she owes the Wengrave family or Sebastian anything; rather it is a useful tool for Cutpurse to gain a degree of notoriety. For someone such as Cutpurse to be seen with such a prestigious family draws eyes to her and raises questions. Thus Cutpurse cleverly uses this situation to advertise herself in order to gain audience members to her performances in the theatre. Her assistance also educates the Wengrave family, particularly Sir Alexander Wengrave, that Cutpurse is not a hideous creature without morals or standards which she lives by. She begins to dispel the myths about herself, gaining Wengrave's respect by the end of the play.

Prostitution is out of the question for Moll despite her proximity to some questionable locations from time-to-time, such as the Swan in Bankside. Moll is very clear about prostitution: "I scorn to prostitute myself to a man, / I that can prostitute a man to me; [...]" (Dekker & Middleton, 2006, p. 1445) and this is further corroborated by Frith's court transcript²², which states, when "pressed to declare whether she had not byn dishonest of her body & hath not also drawne other women to lewdnes byh her p[er]swasions & by carrying her selfe lyke a bawde²³, she absolutly denied y^t [...]" (Mulholland, 1977, p. 31 as cited in Panek, 2011, p. 148).

If Moll's word is to be taken as truth, her body has not been used for money-making; however later in this chapter it will be demonstrated that Frith is not above prostituting men for her own gain. Appearing in court has two possible benefits for

²² dated November 1611-October 16/13 *Officium Domini Contra Mariam Frith*

²³ One employed in pandering to sexual debauchery; a procurer or procuress; *orig.* in a more general sense, and in the majority of passages masculine, a 'go between,' a pander; since c1700 only feminine, and applied to a procuress, or a woman keeping a place of prostitution.

Frith: the first is proof that she is not a prostitute, so this should have reaffirmed her moral code; secondly, to appear in court is a superb form of advertising for Frith, being better than a theatrical handbill advertising her performances. People will remember that Frith had appeared in court asserting she was not a prostitute, which would surely have piqued enough interest to draw people to the theatre and taverns to watch her perform.

In the play, Moll's mannish behaviour creates quite a stir amongst the townsfolk in the suburbs of London which she frequents. Men find her interesting and confusing, a woman of contradictions. Goshawk describes Moll as "[...] the maddest fantasticallest girl! I never knew so much flesh and so / much nimbleness put together" (Dekker & Middleton, 2006, p. 1434). Laxton describes Moll's sexuality:

Heart, I would give but too much money to be nibbling with
 that wench! Life, sh'as the spirit of four great parishes, and a voice that will
 drown
 all the city! Methinks a brave captain might get all his soldiers upon her, and
 ne'er
 be beholding to a company of Mile End milksops, if he could come on and
 come off quick enough: such a Moll were a marrow-bone before an Italian;
 he would cry *buona roba* till his ribs were nothing but bone (Dekker &
 Middleton, 2006, p. 1434).

Moll may have even been considered a challenge; who would have her first? What might they discover? Did men find the idea of Moll wearing men's clothing exciting and alluring? What trouble did it cause Moll for dressing in such attire? This we shall determine.

Damned to Wear the Robes of Men

Cross-dressing created sexual excitement, as Orgel states, because the usual boundaries of gender were becoming vague or were being blatantly crossed over; and because some men would have enjoyed seeing part of themselves whether it be in manner or dress emphasised on the curvaceous bodies of women (1996, p. 119).

Men in the play find Moll fascinating, although they are fearful of her too because she is an unknown quantity (see Sir Alexander Wengrave's comments), yet women detest her. An example of this dislike of Moll is Mistress Gallipot's derogatory comment: "Some will not stick to say she is a man. And some, both man and woman" (Dekker & Middleton, 2006, p. 1434). Mistress Openwork especially shows her disaffection for Moll: "Get you from my shop! [...] I'll sell ye nothing; I warn ye my house and shop. [...]" (Dekker & Middleton, 2006, pp. 1434-1435). If Cutpurse was disliked and sent from shops how then did she clothe herself? Was everyone of the same attitude as Gallipot and Openwork? Apparently not, as Moll dressed very well and frequented the tailor's —not the seamstress's —reasonably often as the fashions changed.

Moll's dress sense is not that of the fashionable woman, but rather that of a man (see Plate 9). The stage directions in Act 2, scene 1 direct "*Enter Moll in a frieze jerkin and a black saveguard*", which visually affirms the unusual and possibly threatening nature of Moll to both men and women. Her desire for men's clothes is further confirmed when Moll visits the tailor, who states

I forgot to take measure on you for your new breeches.

MOLL: [...] Would not the old pattern have served your turn?

TAILOR: You change the fashion: you say you'll have the great Dutch slop, mis-

tress Mary (Dekker & Middleton, 2006, p. 1440).

Moll's behaviour cements in the minds of the Labouring class (*Lost Colony, The* 2012) her pre-disposition towards prostitution (despite the court transcript, as prostitutes during this period often dressed in mens' clothing (Orgel, 1996, p.119)), because her behaviour, (being seen with men in quarters where men would normally choose to socialise, as the tobacco houses, and dressing in mens' clothes which was known for prostitutes to do in the 1600s), would suggest to the labouring class that Moll was living a sexually deviant lifestyle²⁴. However, it is not just the labouring class who consider Moll distasteful. Sir Alexander Wengrave observes that "nature" brought forth Moll to "mock the sex of woman"

[...] her birth began

Ere she was all made: 'tis woman more than man,
 Man more than woman; and, which to none can hap,
 The sun gives her two shadows to one shape;
 Nay, more, let this strange thing walk, stand, or sit,
 No blazing star draws more eyes after it.

[...]

She's a varlet. (OED, 2011)²⁵ (Dekker & Middleton, 2006, pp. 1426, 1427).

For Wengrave to have exclaimed so vigorously his dislike of Moll suggests there is more than just a dislike for the woman who dresses as a man. Cutpurse, as has already been established, prefers the wardrobe of a man; however, this style of wardrobe not only lends itself to attracting the keen eyes of possible theatre patrons. The clothing is also a useful tool as a platform for social mobility. Jean E. Howard states that "social mobility" brought about changes in societal structure; therefore women dressing in mens'

²⁴ Houlahan, M. Direct quote during a Supervision Meeting held on 13 March 2012, at the University of Waikato, Hamilton, New Zealand. Used by permission.

²⁵ Varlet, n. b. Employed as an abusive form of address.

clothing caused much outrage during the fifteen and sixteen hundreds (Barker, 1984 as cited in Howard, 1988, p. 422). Because Moll dresses in the clothing of the wealthy and takes care of her appearance, it could be considered she is attempting to move upwards in the stratification of society in England in the 1600s from her birth position in the lower classes.

Stephen Orgel states, "Women dress not only for themselves and to impress other women, but also to be attractive to men. [...] Renaissance men who (like many modern men) enjoyed finding themselves in the women they admired" (1996, p. 118). Masculine dress was thought to be "empowering and liberating, it frees its wearers [...]" (Orgel, 1996, p.119). If this is the case then it is little wonder that written material expounding the virtues of femininity and decrying the women who dressed in manly costumes found its way into the hands of the traditional and moral. The crossing of these gender boundaries, created excitement (Orgel, 1996, p. 119); as Sir Alexander Wengrave's line describes Moll "No blazing star draws more eyes after it" (Dekker & Middleton, 2006, p. 1427) which describes the intrigue and shock of Cutpurse as she treads the streets dressed as a man; indeed she would have stood out far more than other women who trod the same pavements. This excitement was not necessarily of the positive kind but rather of fear, as "[...] cross-dressing, as fact and as idea, threatened a normative social order based upon strict principles of hierarchy and subordination, of which women's subordination to man was a chief instance, [...]" (Howard, 1988, p. 418).

The anxiety cross-dressers created is featured in a number of tracts and pamphlets, such as Phillip Stubbes' *Anatomie of Abuses* and William Harrison's *Description of*

England in which chapter eight, *Of Our Apparel and Attire*, clearly indicates what a woman should not be wearing:

What should I say of their doublets with pendant codpieces on the breast full of jags and cuts, and sleeves of sundry colours? Their galligascons to bear out their bums and make their attire to fit plum round (as they it) about them. [...] whereby their bodies are rather deformed than commended? Have me with some of these trulls in London so disguised that it hath passed my skill to discern whether they were men or women [155].

Thus it has now come to pass, that women are become men and men into transformed [156] monsters; [...] (Harrison, 1577).

Harrison clearly dislikes the new fashions for women as he seems to believe the women are inverting their femininity and are becoming more masculine. Typically during the 1500s and early-mid 1600s women wore either bright or dark colours made of silk and velvet if they resided in the echelons of the upper class. The upper class women wore a number of layers consisting of a chemise and stockings, followed by a corset and a hooped skirt. These under-items were then completed by additional layers of undergarments such as a roll and kirtle, a petticoat and stomacher, a forepart and a partlet. Once the under-dressing was complete, the gown was placed over the top with different sleeve layers and the addition of a ruff and cloak. The lower classes wore fabrics such as muslin and wool ("Elizabethan Clothing and Renaissance Costumes", 2012). Of note is the fact that by the mid-1600s brightly printed cotton fabrics, otherwise known as chintz, began to appear with "exotic flora and fauna designs". This fabric was much lighter to wear than the Elizabethan fabrics and gained popularity due to their ease of wear and colourfastness (Watt, 2003). However this was a damaging prospect for the silk weaving industry, thus men generally and men of industry had two areas of concern: their women were dressing provocatively by not

dressing with binding layers and their silk weaving industries, a staple part of the English economy, were coming under threat from Europe due to the import of cotton.

In the pamphlet titled *Hic Mulier, or the Man-Woman*, those such as Frith are considered monstrous, with many damning descriptions of cross dressers' souls as heading straight through the gates into hell. The following quotation demonstrates the fears of society and the marked dislike of women who chose to divest themselves of the expected couture of women:

For since the daies of *Adam* women were neuer so Masculine; mas-culine in their genders and whole generations, from the Mother, to the youngest daughter; Masculine in Number, from one to multitudes; Masculine in Case, euen from the head to the foot; Masculine in Moode, from bold speech, to impudent action; and Masculine to Tense: for (without redresse) they were, are, and will be still most Masculine, most man-kine, and most monstrous. [...]

(*Hic Mulier*, 1620 as cited in Panek, 2011, p. 123).

Women such as Mary Frith were considered 'monstrous'. The descriptions did not stop at the written word. Frith (see Plate 10) is pictured with animals surrounding her, one form particularly is shown to be half monkey-half human whilst the lion in the opposing corner has the face of a man and the body of a lion. The grotesque figures underscore the idea of the monstrosity these women were and the fear and distaste society in Britain in the 1600s had for them.

Come then, you Masculine-women, for you are my Subject, [...] whose like are not found in any Antiquaries study, in any Sea-mans trauell, [...] you that are stranger than strangeness it selfe, [...] You that are the gilt durt, which imbroders Play-houses; [...], and the perfumed Carrion that bad men feede on in Brothels; 'Tis you, I intreat, and of your monstrous deformitie; [...]not

halfe man, halfe woman; halfe fish, halfe flesh; halfe beast, halfe Monster: but all Odyous, all Diuell, that haue cast off the ornaments of your sexes, to put on the garments of 'Shame; [...] From the other you haue taken the monstrosnesse of your deformitie in apparell, exchanging the modest attire [...]to the loose lasciuious ciuill embracement of a French doublet, being all vnbutton'd to entice, [...] (A3) (*Hic Mulier*, 1620 as cited in Panek, 2011, p. 125).

The writer of *Hic Mulier* was most strident in his (or her) description of the women who chose not to dress according to society's precedent at the time. The transformed grotesque body is utilised in the tract describing the women as half-man and half woman, half fish and half flesh. The highly bizarre and exaggerated description of the women being half beast and half monster is one of the strands of the grotesque and has been employed to its fullest extreme in this tract. Not only are the women monstrous and deformed, but, according to these portions of the tract they are also barbarous

[...] but this deformitie hath no agreement with goodnesse, [...] it is all base, all barbarous. Base, in respect it offends man in the example, and God in the most unnatural use: Barbarous, in that it is exorbitant from Nature, and an *Antithesis to kine; going astray* (with ill-fauoured affectation) both in attire, in speech, in manners, and it is to bee feared in the whole courses and stories of their actions. What can be more barbarous, [...] To mould their bodies to euery deformed fashion: [...] (*Hic Mulier*, 1620).



Plate 9: KD-292 Middleton, Thomas. *The Roaring Girl ...*, 1611 [title page]
Reproduced with the permission of the Huntington Library Art Collections
San Marino, California

Once again, these portions of the tract engage with the grotesque strand of exaggeration by stating they are barbarous and deformed. The choice of the word barbarous is two-pronged as it means uncivilised and primitive as well as unrefined. Within these tracts women are codified as objects of the grotesque which is made obvious by the names they have attracted.

The underscored words establish why these pamphlets and tracts were printed. It was feared that men would no longer be able to control their women, to the point where men may be subjugated by the fairer sex; therefore women who chose to buck patriarchal control were chastised either in writing or by action. Women of the lower orders were whipped, pilloried and imprisoned via the legal system; retribution in the home and community was another matter, consisting of charivaris, skimmingtons and rough ridings, the male of the household hoping this would bring his wife, daughter or niece to heel (Ingram (n.d.), Underdown, (1985) as cited in Howard, 1988, pp. 425-426). Not only was there punishment within the community, the church also became involved via a different form of discipline by way of stinging sermons, at the behest of King James 1 (Orgel, 1996, p. 83).

Howard explains that the messages which rained down from the pulpit following the order of King James 1²⁶, which required churches to deliver sermons about women dressing as men and making their way on the streets of London (1988, p. 420), did not affect to any great extent the change in behaviour and dress of women who had chosen such a rebellious lifestyle. A sermon delivered on 22 February 1619 by John Williams,

²⁶ Stephen Orgel suggests that the "King was more concerned that the Queen was setting a precedent for all women to follow - a dangerous independence preventing men from being Kings of their own households as Anne had become the unmanageable queen having been painted by Paul van Somer in 1617 wearing huntsman's clothing." (p. 84)

Doctor in Divinitie, Deane of Salisbury which was titled *A Sermon of Apparell*²⁷ (as cited in Panek, 2011, pp.121-122) is an example of the sermons articulated in an attempt to rein in wayward women. Those who wrote of the abhorrence of cross-dressing "signal(led) a sex-gender system under pressure and that cross-dressing, as fact and as idea, threatened a normative social order [...]" (Howard, 1988, p. 418). Howard further explains that cross-dressing confused "status and degree", which were highly important categories by which individuals were recognised in Renaissance England.

This confusion and abhorrence is seated in the grotesque strands of inversion, abnormality, the comic and the terrifying, because dressing as a man was the inverse of how a 'normal' woman would dress, and this type of dressing was considered to be an abnormal choice for women; finally some men may have found it flattering perhaps even slightly comedic for a woman to attempt to copy their dress code, however for the greater numbers of men and women in Renaissance England, a woman dressing as a man was terrifying as it threatened society's observed protocols and threatened to destabilise patriarchy as did the women in *Lysistrata*.

To dress in something which was not of one's own gender was to "disrupt an official view of the social order in which one's identity was largely determined by one's station or degree and where that station was, in theory, was providentially determined and immutable" (Howard,1988, p. 421). Hence the fears of hierarchical confusion, quite apart from gender confusion, caused the foundations of patriarchal society built upon hierarchy, wealth and gender bias to begin to erode beneath the weight of a "fairly permanent feature of the Jacobean landscape [...]" (Woodbridge, 1986, p. 141). These

²⁷ 131. 1619-20: February 22, 1619.

fears of women's cross-dressing have already been highlighted by Sir Alexander Wengrave in his damning dialogue.

Attitudes, as we have already seen, were far from flattering towards women generally, who were thought of as "naturally inferior, subservient, domestic creatures; that they are properly the objects of desire, not in control or independent of it"²⁸; [...]" (Orgel, 1996, p. 125). The introduction of a mannish-woman, something which people did not understand and felt threatened by was labelled as a "monster"^{29, 30} (*Hic Mulier*, 1620, C), or given the sexual identity of "hermaphrodite"³¹ (*Hic Mulier*, 1620, C2) and because of their lack of femininity women were also called witches (Orgel, 1996, p. 117.) Moll Cutpurse is asked by Sir Alexander "There's a thing call'd the Witch; can you play that?" (Dekker & Middleton, 2006, p. 1464). It was labels such as these that Moll (and Frith) and many other women during the Renaissance period were forced to endure as they chose to tread the difficult path of independence. Throughout *The Roaring Girl* we read of Moll's independence and her disinterest in being married to any man, and this assisted in making her a keen businesswoman and an enterprising entertainer.

Frith's cross-dressing began circa 1608 as she embarked on her foray into the entertainment industry, which during the Renaissance period, found men and women on the amateur stage while on the professional stage men were still dominant, women

²⁸ 'it' refers to the malleable and servant-like natures of women.

²⁹ *Hic Mulier* C: "But when they thrust vertue out of doores, qand giue a shamelesse libertie to euey loose passion, that either their weake thoughts ingenders, or the discourse of wicked tongues can charme into their yeelding bosomes (much too apt to bee opened with any pick-locke of flattering and deceitfull insinuation) then they turne Masters, Mummers, nay Monsters in their disguises [...]"

³⁰ Dekker & Middleton: Act 1, scene 1, p. 1427, "Sir Davy: A monster! 'tis some monster!" describing Moll Cutpurse.

³¹ "To you therefore that are Fathers, Husbands, or Sustainers of these new *Hermophrodites*, belongs teh cure of this Olmortune, it is you that giue fuell to the flames of their wilde indiscretion. You adde the oyle which makes their stinkign Lamps defile the whole house with filthy smoke, and your opurses purchase these deformities at rates, both deare and vnreasonable." (*Hic Mulier*, 1620, C2)

worked backstage (Ungerer, 2000, p. 9)³². Advertising in male clothing to secure patrons to the theatre would certainly be the most logical step, as this would assist her in practicing and perfecting her craft by living it and performing it on the streets of Bankside. In *The Roaring Girl* Cutpurse frequently reaffirms what can be interpreted as cross-gender practices (for a woman) for example, Moll Cutpurse discusses tobacco with other men of the town stating, "[...] 'tis very good tobacco" (Dekker & Middleton, 2006, p. 1434). By spending time in tobacco shops Cutpurse is observing and practicing the art of being a man for the stage. Cutpurse can also be found in taverns, on one occasion using her physical strength to strike a man who had abused her in a tavern (Dekker & Middleton, 2006, p. 1479), with Laxton exclaiming, "Gallantly performed, i'fath, Moll, and manfully!" She visits a shop to buy a "good shag-ruff", subsequently visiting the tailor to be measured for breeches (Dekker & Middleton, 2006, pp. 1434, 1440), and cants with Tearcat (Dekker & Middleton, 2006, pp. 1477-1478). These brief examples illustrate that Moll frequents places only men would normally go to, such as the tobacco shop. This enables Moll to build up her image as a tobacco smoker (Ungerer, 2000, p. 12), upsetting the authorities by having a woman cross into an area which was intended exclusively for men (Ungerer, 2000, p. 13); such areas also included the tavern and the tailor. At these places Moll transcends boundaries by entering male domains; however Moll not only practices her part as a male, but also advertises and practices her ability as a musician.

³² Orgel, (1996). "Elizabeth's England, [...] did not see [...] *English* women on the professional stage: the distinction they maintained was not between men and women but between "us" and "them" [...]" (p. 11)



Plate 10: [Moll Cutpurse]

ART Vo. d74 no. 25d Shelfmark: M.Adds 111 e.11

Reproduced with the permission of The Imaging Department,
 The Bodleian Library, Oxford, England

Moll earns money by playing the viol:³³

Here be the angels, gentlemen; they were given me

As a musician: I pursue not pity;

Follow the law, and you can cuckold me, spare not;

Hang up my viol by me, and I care not (Dekker & Middleton, 2006, p. 1487).

The tobacco shops, according to Ungerer, were the places where Frith (Cutpurse) not only enjoyed smoking but also refined her art as a self-taught musician who had mastered the rudiments of playing the viol (Ungerer, 2000, p. 13). Ungerer further states that Frith

[...] made a name for herself as a street and tavern performer, as a light fingered instrumentalist and dancer of jigs, [...] her male dress or playing apparel had become, as it were, her signature as a popular entertainer (Ungerer, 2000, p. 12).

Her attire is described in the *Correction Book* :

Moll sat there vppon the stage in the publique viewe of all the people there p[rese]nte in mans apparrell & playd vppon her lute & sange a songe, and further that she "wore boots and had a sword by her side" (Mulholland, 1977, p. 22 as cited in Panek, 2011, p. 147).

Out of the Mouth of a Woman

Not only did Moll dress inappropriately, daring to sit on the stage where English women should not be, she was also brazen enough to issue an invitation to the audience

[...] she thought many of them were of opinion y^t she was a man, but if any of them would come to her lodging they should finde that she is a woman & some

³³ Act 4, scene 1 p. 1461 Sebastian: "[...] Here take the viol, run upon the guts, / And end they quarrel singing. Mary: [...] I've heard her much commended, sir, for one / That was ne'er taught."

other imodest & lascivious speaches she also vsed at y^t time (Mulholland, 1977, p. 31 as cited in Panek, 2011, p. 147).

For Moll, constant advertising by her dress and mannish ways was key to her keeping herself in the thoughts of potential patrons, with the hope they might be encouraged to attend the theatre or tavern to see her perform. Her practices of dressing as a male and constantly rehearsing outside the theatre were extremely beneficial, as it meant that she could sustain the role of a male far more convincingly and with greater consistency on stage than she could if adopting the role of a male purely for a single performance season. Physical memory and correct vocalisation are things which must be rehearsed with frequency to be perfected in order to sustain such a demanding role as a woman playing a man, examples of physical memory requiring rehearsal include the gait of a male, hand and arm gestures, stature, and sitting position to name a few of the most obvious which would convince patrons they are watching a man on stage. Examples of vocalisation requiring constant work include the pitch and tone of the voice together with the pace of speech and word choice, which Moll used to great effect. There is however only a degree of modulation that a female voice can create in an attempt to mimic the male voice. Similarly a male playing a female role also experiences limitations in vocalisation (consider Edward Kynaston, "probably the last and the best of English boy actors playing female roles", BOE, 2012), will have studied and practiced movement and gestures of women to underscore his portrayal of women on stage, to support the limits of a male voice attempting to portray a female. Thus action and dress, together with the audience's suspension of disbelief will assist in the belief of the character being portrayed or the adopted gender of the entertainer to entertain. The patrons know it is a man acting as a woman, yet they admire the skill of the performer but are not fooled into thinking it is other than a man on stage.

Immodest speech referred to in the *Correction Book* also features in Act 5 of *The Roaring Girl*, as Dekker and Middleton have Cutpurse canting with Trapdoor and Tearcat. Canting³⁴ (OED, 2012) serves in the script to reinforce Moll's familiarity with life on the streets and the art of thievery, while underscoring her manly image by using rogue language. As Cutpurse says, "And there you shall wap with me, and I'll niggle with you, and that's all" (Dekker & Middleton, 2006, p. 1477), meaning and there you shall have sexual intercourse with me, and I will lie with you. The words 'wap' and 'niggle' in the language of Cant, according to Trapdoor, are one and the same, which is to "fadoodle"³⁵. Such language would never have been spoken by a woman; however Moll, in order to sustain the image of a man-woman, needs to be able to speak in Cant to remain convincing. If she reverts to a more feminine description of 'wapping' and 'nigging', she would soon have the men querying her double-standards; dressing as a man, yet speaking with the censored tongue of a woman, would soon render her unconvincing as a man. Alternatively she may be thought of as a fop³⁶ (OED, 2012), due to her good sense of dress and her voice which, unless the vocal chords were exceedingly rough or damaged, would still carry a degree of the feminine sound.

Physicality

Moll's physicality is established in Act 2, scene 1 (Dekker & Middleton, 2006, p. 1434). She is a large woman, yet nimble despite her size; she has a loud voice and dresses in a frieze jerkin, breeches and a saveguard. Further descriptions in Act 2, scene 1 define Moll's character as she is described by Goshawk as "Honest Moll" (Dekker &

³⁴ Cant: To speak in the peculiar jargon or 'cant' of vagabonds, thieves, and the like.

³⁵ Damrosch & Dettmar. (p. 1477) Footnote 2. fadoodle: sexual intercourse.

³⁶ "One who is foolishly attentive to and vain of his appearance, dress, or manners; a dandy, an exquisite."

Middleton, 2006, p. 1433); yet this is an inversion of her true nature. Moll is unafraid to stand her ground against men, as she claims "[...] I have struck up the heels of the high German's size ere now"³⁷. This might be considered exaggeration on Moll's part to convince men she is not to be trifled with, as Laxton soon discovers, when he attempts to hire Moll's services as a prostitute. Unlike him, Moll is far greater in action than exaggeration, as we see she readily draws her sword to teach Laxton a lesson in presumption and manners. The sword point he must eventually yield to. Cutpurse stands by her words; she does not exaggerate as she knows her own skill and strength unlike Laxton:

LAXTON: What, wilt thou untruss a point, Moll?

MOLL: Yes; here's the point [*Draws her sword.*]

That I untruss; 't has but one tag, 'twill serve though

To tie up a rogue's tongue.

[...]

Draw, or I'll serve an execution on thee,

Shall lay thee up till doomsday" (Dekker & Middleton, 2006, p. 1444).

To untruss a point is to "untie the laces of the breeches; points (laces) fastened" (Dekker & Middleton, 2006, p. 1444). Moll understands what Laxton is referring to her; however Moll instead suggests to Laxton that his trousers are already loosened and she will instead use the laces to prevent him from talking his nonsense. To further demonstrate her surety with a sword Moll challenges Laxton to draw his sword and promises to render him unable to move for some years to come which could be considered an exaggerated threat coming from a woman holding a sword, yet we are given to believe that Moll is capable of delivering her threat. Moll then goes on further to reinforce with Laxton that she is not for any man's fancy to be used as they wish:

³⁷ Damrosch & Dettmar (p. 1437) footnote 5. "A tall, strong German fencer in London at that time."

[...] To teach thee base thoughts manners: thou'rt one of those

That thinks each woman thy fond flexible whore;

If she but cast a liberal eye upon thee (Dekker & Middleton, 2006, p. 1444).

Laxton disgusts Moll because he considers himself a man capable of seducing any woman and treating them as common prostitutes. It is Moll who determines to teach Laxton a lesson in manners and to mind women more carefully. Following Moll's monologue she proceeds to fight with Laxton at sword point until he yields. By Laxton yielding we see clearly an inversion of power; Moll has turned the balance of power in her favour and left Laxton the weaker man.

Independent through Marriage, Dress and Money

Mary Frith was a shrewd business woman who had money on her mind and knew that she had to prevent her assets from falling under the control of a man; likewise, Cutpurse's cross-dressing allows her to operate her broking business and to commit acts of theft which many cross-dressers did this time period (Ungerer, 2000, p. 9).

Women in the sixteenth century, once married, lost their independent wealth. Any money or assets they owned became the property of their husbands³⁸. Hackel and Kelly confirm the difficulties experienced by women during the time of the 1500s to 1800s

[...] early modern women in Britain, Europe, the West Indies and the Americas lived in patriarchal societies and possessed few of the political and legal privileges enjoyed by men; [...] women of the Atlantic world lacked full control

³⁸ Damrosch & Dettmar (2006). Footnote 3: "Since by law a woman's property was given over to her husband when she married, widows put their wealth in the hands of relatives to avoid having to give it over to a second husband." (p. 1440)

over their own finances, their educations, their terms of employment, or even their legacies, and theologians, philosophers and politicians advocated openly for suppression of female independence (2008, p. 784).

Some women who were not as naive as their counterparts guarded their money in order that their husbands could not acquire it as of right once married. Cutpurse describes these women in Act 2, scene 2 "[...] if every woman would deal with their suitor so honestly, poor younger brothers would not be so often gulled with old cozening widows, that turn o'er all their wealth in trust to some kinsman, and make the poor gentleman work hard for a pension" (Dekker & Middleton, 2006, pp. 1439, 1440). The script establishes that marriage is something that Moll is antagonistic towards.

Moll makes it very clear that she would rather remain independent than marry: "[...] I have no humour to marry; I love to lie a 'both sides a' th' bed myself: and again, a' th' other side, a wife, you know, ought to be obedient, but I fear me I am too headstrong to obey; therefore I'll ne'er go about it [...] I have the head now of myself, and am man enough for a woman: marriage is but a chopping and changing, [...]" (Dekker & Middleton, 2006, p. 1439). To this end Moll has to work, since she has no man to depend upon. As Eastwood observes, "[...] single women who never married were often poorer than married women, and they frequently lived on the social margins" (Eastwood, 2004, p. 10). Despite the need to work hard, with the constant threat of little food or no shelter, there was a bonus: women who chose to live in this way could change their marital or single status at will, which assisted with business.

Women who wished to escape marriage could choose their own status, "masquerading as a wife or a widow, or even dressing as a man in order to avoid [...] social restrictions [...]" (Eastwood, 2004, p. 11). According to Orgel, transvestism was

not unusual and many women chose to dress this way, particularly among the lower orders where Moll existed. During the seventeenth century work became increasingly more difficult for women to come by, so many chose to dress as men to ensure a living. Orgel states there are a number of documented cases in which women were found to have dressed as men and served as men in institutions such as the army (Dekker & van de Pol, 1989 as cited in Orgel, 1996, p. 112). Women were also skilled workers and could be found in almost every industry including trade and belonged to a guild system as guild members (Orgel, 1996, p. 123). Women who were not found in the army or industry dressed as men for another purpose, being to work as harlots. Dressing as men raised very few questions as it was normal for a man to have his sexual needs fulfilled by prostitutes, therefore it was easier for these women to dress in men's clothing to safely attract clientele (Orgel, p. 119). Dress as a man, earn money as a woman; a clever, convenient duality brought about by necessity. Yet it was not without its difficulties, as many women became the recipients of unflattering names such as cutpurse:

Your knowledge in those villainies, to save

Your friend from their quick danger: must you have

A black ill name, because ill things you know?

Good troth, my lord, I'm made Moll Cutpurse so (Dekker & Middleton, 2006, p. 1480).

In the script Moll is the recipient of many unflattering names including the name which defines her work as a Moll and a Cutpurse of this name she says "A black ill name, because ill things you know? / Good troth, my lord, I'm made Moll Cutpurse so" (Dekker & Middleton, 2006, p. 1480). Here she suggests she may know many things not all of which are good and virtuous; however why should one who knows such things be given such an unflattering name? Moll cleverly deflects the truth and behaves as though she

is the wounded party. However Moll is no foreigner to manipulating the truth and tailoring it to suit her own purposes, particularly for business.

Moll is very determined to retain her independence, as she explains to Sebastian Wengrave in Act 2, scene 2 (Dekker & Middleton, 2006, p. 1439):

Sir, I am so poor to requite you, you must look for nothing but thanks of me:
I have no humour to marry; [...] a wife, you know ought to be obedient, but I
fear me I am too headstrong to obey; therefore I'll ne'er go about it. [...] I
have the head now of myself, and am man enough for a woman: marriage is
but a chopping and changing, where a maiden loses one head, and has a
worse i' th' place.

Despite what Dekker and Middleton write for their character Moll Cutpurse, the opposite was practiced by the real Mary Frith. If one follows this logic Cutpurse the character is in fact "dishonest Moll" because what she claims to practice is an inversion of what Goshawk believed her to be (an honest Moll) Frith in fact was married and monied.

Moll claims she has no time for a husband and likes to be in charge of herself, whereas Frith did marry, this is the inversion, however the marriage was not one of inter-dependence but rather of independence with Frith only using her husband's name on the occasions when she found herself needing protection from the law. Frith did not marry for love or companionship, but purely for self-interest and gain. Frith still operated her fencing business, continued to dress as a man and perform.

If one was to be a character witness in a court of law today, and was asked by Counsel to give a summation of Moll Cutpurse's character, it would be said that Moll Cutpurse — the primary character in *The Roaring Girl* — was a type and shadow of Mary

Frith. Middleton and Dekker describe not only such eccentricities as Moll dressing in male costume and behaving as a man, they also capture the ambivalence she creates, as Sebastian says of Moll:

For the name neither saves nor yet condemns; [...] Here's her worst,
 She's as a bold spirit that mingles with mankind,
 But nothing else comes near it: and oftentimes
 Through her apparel somewhat shames her birth; But she is loose in nothing
 but in mirth: Would all Molls were no worse! (Dekker & Middleton, 2006, p. 1442).

However, the dramatists do more than highlight Moll's eccentricities, they show the nature of society in the 1600s, the fear of patriarchal society becoming undermined. Moll is an excellent example of the strand of grotesque inversion. Moll dresses in men's clothing, behaves as a man, and undermines patriarchy successfully by convincing individuals that she is a good woman by her actions and her supposedly excellent and virtuous standards although they may not be according to the expected standards of women in 1600s England. Moll is an inversion of all that women were expected to be in the sixteenth century, that is

naturally inferior, subservient, domestic creatures; that they are properly the objects of desire, not in control or independent of it; [...](Orgel, 1996, p. 125).
 and were also considered as " 'perpetual children' " who were used to "insure the reproduction of the commonwealth" (Newman, 1991 as cited in Orgel, 1996, p. 109).

As a masculine woman, Frith was therefore a real threat, a symbol of something new which challenged the family and the hierarchy on which England's social structure was based. Because she chose to excuse herself from patriarchal control her behaviour was not that of a winsome woman; instead, her actions were extremely manly. She used

men for monetary gain, and for legal sanctuary when in trouble with the law, and was completely independent by nature. She was a shrewd businesswoman who knew how to make money and how to defend herself. Moll transcends many boundaries, placing gall in the hearts of those who did not agree with the way she chose to lead her life.

Conclusion

Gustav Ungerer aptly describes Frith the woman: "She turned out to be a self-fashioning individual who had taken to transvestism as an alternative strategy for economic survival [...] she was a scheming and calculating woman with an ingrained instinct for upward social mobility [...]" (Ungerer, 2000, p. 7). If one does not appreciate the rules governing society of the 1600s it would be difficult to argue that there are any inversions within the Dekker & Middleton script. However, the inversions do become obvious with some historical knowledge. The most obvious inversion is that Moll Cutpurse chose to dress as a man outside the walls of the theatre, therefore she was inverting the rules of society (Sumptuary Laws) governing what men and women should wear. Secondly, Cutpurse was found in the haunts of men, such establishments as tobacco stores, tailors and public bars. Cutpurse was also determined not to marry but remain single and earn a living; this was a serious inversion of patriarchal society that a woman would not submit to the governance of a man, nor would she allow him to take her wealth. In the professional theatres of London during the 1600s English women were not permitted to perform (Orgel, p.11, 1996); again Cutpurse creates an inversion by choosing to market herself as a musician and encouraging people to attend the theatre to see her perform. Cutpurse is constantly inverting society's rules and creating her own. If we move away from factual society and the social rules which were observed during the 1600s and look at inversions within the script we find that Moll creates inversions of herself. Declaring herself never to marry and for others not to

marry young, she inverts her codes and beliefs by assisting two young people to successfully gain permission to marry. Moll dresses as a man, yet dons a dress in the last scene of Act 5. While convincing Sir Alexander Wengrave that she is virtuous, as he states in Act 5, scene 2, we discover that Cutpurse is nothing as she appears because she knows only too well the business behind cutpursing which is affirmed when she uses the language of cutpurses. Moll also moves effortlessly between social classes. This borne out by her efficient use and interpretation of Cant language, yet Moll also speaks with the middle and upper classes in language which may not be acceptable but is accepted by those whom she comes into contact with.

Moll inverts feminine and masculine behaviours; the play displays the historical record, the beliefs, fears and social hierarchies of the era. The inversions Cutpurse portrays serve to challenge and destabilise society's beliefs and fears. Should Moll be celebrated? Moll is held up as a deformity and is ridiculed and hated for her choices as she chooses freedom, which is a form of rebellion against the constrictive rules of society. The sermons delivered determine a strict moral code which is unambiguous; however if we, readers and viewers of *The Roaring Girl* remain uncertain, then Cutpurse can be celebrated for championing a new way for women and being responsible in part for forcing society to look at itself. It is important to note that at the end of the script Moll is celebrated for the individual she is, not the individual society considers Moll ought to be, which is a woman dressed in female attire and behaving as a female should.

In the following chapter we will move forward two centuries to explore Mary Shelley's *Frankenstein*. This lead of 200 years allows us to see that the grotesque thrives particularly with the influence of the gothic mode and its use of the grotesque body in transformation and degradation. The chapter will explore the God Complex, and how

nature and nurture affect the Creature, changing its disposition and society's reactions to someone who is markedly different to what is considered normal, thereby causing the creature to exist on society's limen.

Chapter 4: Out in the limen

Science without conscience is the soul's perdition.

Francois Rabelais, Pantagruel, 1572

As Moll Cutpurse carefully pieced together her existence, transforming herself by her own choice to become a man-woman, so it is that another, imaginary being was formed by being pieced together. However his choices were not his own, but those of his creator, Victor Frankenstein. This chapter utilises three sources to enable cross-comparisons of how the exaggerated and fearful body of Frankenstein's Creature manages itself in a normal world; how the Creature defies the accepted norms of society because of his blended body of varied and many parts; and how nature (his own) and nurture (his creator and society) become the turning point of his own moral inversion. These sources are the script *Frankenstein* by Nick Dear, 2011; the movie directed by Kenneth Branagh titled *Frankenstein*, 1994 and the 1823 script *Presumption; or, The Fate of Frankenstein* written by Richard Brinsley Peake. The purpose of using two stage versions of *Frankenstein* together with a screen version is to ascertain and draw comparisons as to how the *Frankenstein* Creature has been treated and altered from one of the earliest scripts written 188 years ago until now, and how film has treated and altered the Creature in contrast with the two scripts, and to gauge

how the post-modern interpretation has dealt with Shelley's writing compared with the 1823 script *Presumption* which was one of the first plays to be written based on Shelley's book and is a necessary tool to show the differences in treatment of the story between the early 1800s and the late twentieth century.

Birth, Violence and Rejection

Bakhtin writes that the grotesque body is best explained by its closeness to birth and death, infancy and old age. Out of the dying body comes new life: a dying woman giving birth to a new infant (Bakhtin, 1984, p. 26). If one applies these ideas to Frankenstein and the birth of his Creature, there are extraordinary likenesses to this idea of the grotesque by applying the rule that life is born out of dying. Frankenstein's selection of dead bodies and their anatomisation to create a new life is in at least partial agreement with the ideas of the grotesque, particularly in the case of the Creature created by Frankenstein. The Creature is made of the body parts of many different human beings stitched together. Victor Frankenstein's Creature meets the criteria of anatomisation described by Bakhtin: "These Creatures have a distinctive grotesque character. Some of them are half human, half animal: [...] There are also giants, dwarfs, and pygmies [...] All this constitutes a wild anatomical fantasy, so popular in the Middle Ages" (Bakhtin, 1984, p. 345).

One may also take the other stand that the dead cannot bring forth new life, however, the Creature does move and breathe. The rules of nature have been inverted as the dead are transformed and brought back to life.

The inversions in the Creature's creation are far greater than new life being born of the dying. The Creature has been pieced together using many and varied body parts of the dead which have been sutured together, and he is ugly to view rather than

beautiful. The body has not been born by natural means, from a womb of flesh and blood, but by scientific gestation in a tank using fluid captured from women. The body is not birthed naturally, but mechanically from its tank, being stimulated into life by harnessing the power of nature and directing it to do an unnatural thing, such as causing a heart to beat by electricity (lightning generally damages or kills rather than stimulates life and growth). The infant (this is what the Creature is as he has been birthed as a baby from its mother's womb) in both size and brain is that of a fully-grown man. However the Creature's brain functions at the level of a dependent infant which is proved by the Creature's inability to stand or articulate, instead he grunts and moans as in Nick Dear's play *Frankenstein*, the 1994 movie *Frankenstein* directed by Kenneth Branagh and the 1823 script *Presumption; or, The Fate of Frankenstein* written by Richard Brinsley Peake³⁹.

The malformation of the infant is at first horrifying, yet as we see it struggle to find its feet and to attempt to articulate, this horror begins to melt away and is replaced instead by empathy and the desire to protect the newborn. Dear's Creature is birthed from a rubber womb which looks like that of a human womb; the Creature in the film is birthed from a metal tank and in the 1823 script it is not apparent how the monster spends its gestational period. Two of the three scripts agree that the Creature has no muscular control whatsoever, while the third has the monster immediately leaping from the laboratory to the ground floor.

Nick Dear's script explains the Creature thus:

He seems confused. He has no speech and his movements are erratic. [...]

³⁹ These plays have been chosen because of the time elapsed between the scripts of almost 170 years and because of their popularity. Dear's play is also much more closely adapted from the book, Peake's is not and both script writers' treatment of the Creature/demon are very different.

The Creature crawls across the floor. [...] He hauls himself shakily to his feet.

He struggles to keep his balance and take a few steps.

He falls. He lies still. Then he tries again.

He pads back and forth uncertainly, taking harsh little breaths. He is made in the image of a man, as if by an amateur god. All the parts are there, but the neurological pathways are unorthodox, the muscular movements odd, the body and the brain uncoordinated.

He licks at the blood on his skin (Dear, 2011, pp. 3, 4).

The Creature's violent emergence from the metal tank and the trauma that follows within moments of his birth, which includes the tank and the Creature falling to the floor, the Creature clinging to his father, and their subsequent falling which undermines the Creature's initial feelings of safety and security, is exacerbated by the Creature's accidental tangling in chains and being wrenched skyward separated from his creator. All of these fearful occurrences are an indication of how the Creature will suffer through his life at the violent hands of man.

The 1823 script describes the birth of the Creature as something most violent: *Sudden combustion heard, and smoke issues, the door of the laboratory breaks to pieces with a loud crash - red fire within. [...] The Demon advances forward, breaks through the balustrade or railing of gallery immediately facing the door of laboratory, jumps on the table beneath, and from then leaps on the stage, stands in attitude before Frankenstein, who had started up in terror; they gaze for a moment at each other* (Peake, 2011, p.10).

The birth of the Demon in Peake's script is also violent, and somewhat more melodramatic due to explosions and flying debris, however the core principle of a

violent birth is the same as the birth creates in the monster a violent reaction by breaking the balustrade. The use of red fire also suggests a difficult birth as fiery red creates in the mind of the viewers an image of hell, and this suggestion is appropriate as the Demon's life is one wrought of angst and fear.

Of the three scripts Dear's is the only one which leaves the Creature to work through the birthing process completely alone to discover its body and its strength. The 1994 film and the 1823 script have immediate interaction between creator and Creature. It is these initial interactions which indicate how the Creature will be reacted to throughout its time as it exists at the margins or limens of society, which also explains why it becomes so malicious.

Once born, infants are generally treated with tenderness and care, as they are completely dependent upon their parents for nourishment, warmth and protection. The Creature, however, suffers a different fate, being spurned by his Creator (parent) as soon as Frankenstein sees him. Both scripts and the film show Victor's fear and dislike for his creation: the stage directions in Dear's script describes the reaction between the creator and the created

Victor goes close to the Creature, who doesn't see him

at first. Victor is curious, but then repulsed by the filthy,

slimy being sprawled in front of him.

The Creature turns and sees Victor. He reaches out to

him, babbling incoherently. He gives a ghastly smile.

Victor is appalled. He backs off (Dear, 2011, p. 4).

Victor in these stage directions shows interest in the birth of his progeny which is a natural reaction of any parent, however instead of a natural bond of nurturing and love

overcoming the first perceptions of that which has been created, horror and fear immediately fill the void in Victor. This immediately indicates that for Victor the creation of the Creature was nothing but a science experiment, however this science experiment carries deep ramifications which we shall later see in this chapter.

The movie deals more dramatically and traumatically with the Creature, who is pulled accidentally by chains up towards the ceiling; part-way up he receives a nasty blow to the back of his head from something which is descending on the other end of the chain and is knocked unconscious. Victor registers surprise when the Creature regains consciousness, and, fearful of his creation, Victor wields an axe to protect himself as the Creature moves towards him. Frankenstein in his diary describes the Creature as a "... malfunction, pitiful, dead ... massive birth defects ..." (Branagh, 1994, 49:20)⁴⁰. The 1823 script is also harsh in its treatment of the Creature by giving it the name Demon, who reacts with the agility and instincts of a fully-grown functional man rather than a helpless infant when threatened:

FRANK: The demon corpse to which I have given life! [...]

Its unearthly ugliness renders it too horrible for human eyes! [...]

Fiend do not dare approach me - avaunt, or dread the fierce vengeance
of my arm wrecked on your miserable head -

Frankenstein takes the sword from the nail, points with it at the Demon who snatches the sword, snaps it in two and throws it on stage. The Demon then seizes Frankenstein - [...] - throws him violently on the floor, ascends the staircase [...] and disappears through the casement window (Peake, 1823, pp. 12, 13).

⁴⁰ sequential timing in movie statements/actions appear

Within this quote we are again reminded that Victor feels he has no physical connection or responsibility for the Creature. Having created him Victor is now willing to take its life because of the horridness he sees before him. As a scientist he would have had some notion of the outcome of the experiment he was performing, but according to the script he is horrified by the end result. Here is an inversion, the fact that Victor (God) hates his creation rather than accepting it and protecting it.

Perhaps it is an idea similar to the following that Victor Frankenstein feels when he gazes at his creation:

The corpse (or cadaver: *cadere*, to fall), that which has irremediably come a cropper, is cesspool, and death; it upsets even more violently the one who confronts it as fragile and fallacious chance. A wound with blood and pus, or the sickly, acrid smell of sweat, of decay, does not *signify* death (Kristeva, 1982, p. 3).

The Creature is manufactured from parts of cadavers, he is death brought to life, and indeed is a walking wound as the sutures hold his body together and would indeed ooze blood and pus having been created in such unhygienic surroundings. The cruelty for the Creature is having been created a misshapen being, for his creator the cruelty is an imperfect creation. Both pay the price for being created and for creating.

In each of the post-birth scenes the Creature experiences some form of cruelty and is feared by his Creator, which continues throughout both scripts and the movie. Instead of care, love, compassion and acceptance, the infant experiences horror and degradation at the hands of its parent. Thus the first seeds of malice, no matter how small, are sewn into the Creature's psyche. This treatment is the absolute opposite of what any infant should experience as there is no nurturing, protecting or bonding; instead there is displacement, violence and fear which are inversions of instinctive

parental nurturing. The Creature in this early period is already learning what it is to be despised and feared, even though this may be at a subconscious level. A review dated July 30, 1823 by the *London Morning Post* (as cited in Hoehn), agrees that nature and nurture can shape a human being, or in this case the Creature:

At this Theatre last night, *Presumption, or the Fate of Frankenstein*, was again performed. [...] T. P. COOKE well pours what indeed it is a proof of his extraordinary genius so well to portray --an unhappy being *without* the pale of nature--a monster--a nondescript--a horror to himself and others;--yet the leaning, the bias, the nature, if one may so say, of the Creature is good; he is in the beginning of his creation gentle, and disposed to be affectionate and kind, but his appearance terrifies even those to whom he has rendered the most essential service; the alarm he excites creates hostility; his misery assailed by man; and revenge and the malignity are thus excited in his breast. Instead of being longer kind or gentle he becomes ferocious, sets fire to the cottage where his services had been so ungratefully requited (and this scene is admirably managed), and perceiving that *Frankenstein*, the author of his existence, shuns and abhors him as much as others, he becomes enraged against him, and seeks his destruction and that of all dear to him, in which he too fatally succeeds.

The *London Morning Post* has captured the essence of *Frankenstein* the Creature.

Nature has been corrupted by a lack of nurture induced by hard-hearted, fearful human beings. It is pleasing to note that the reviewer understands the Monster was forced to exist in the limen of society. Similar observations are made about nature versus nurture in the *Examiner: Theatrical Examiner*'s review of 3 August 1823:

The dialogue, except on the part of *Frankenstein*, and probably [...] servant, is miserable prattle, and so diversted of a judicious connexion with the main incident, as far as the drama goes, nobody cares [...]

about hearing it.

[...] In point of fact, however, all the poetry in the eccentric flight is lost, and we merely witness a revengeful North American savage, painted blue, waiting about a house to kidnap a boy and murder a girl, because the one is the brother and the other the mistress of his direst foe. (Hunt, Fonblanque, Forster, p. 504, as cited in Forry, 1986)

It would appear that the true essence of the script according to the *Examiner* had been entirely missed and instead the drama was a pale comparison of Shelley's novel, not capturing its true essence. Another major downfall of the performance is the monster who has been painted blue which in today's terms would seem rather extraordinary and this is confirmed by the *Examiner* who also chose to comment on the Demon's extraordinary presentation as in 1823. Such oddly chosen make-up would have created quite a sensation.

Violence and Retribution

Compounding the regret and hatred for the Creature is the fact that within each of the scripts the creature is never given a name, therefore it lacks any identity, which the Creature considers wistfully in both Dear's script (Dear, 2011, p. 72) and in the movie (Branagh, 1994, 1:53:07). After birth, families will choose a name for their new offspring, which allows the newborn as it matures to develop an identity and a sense of place and connection within its family and within society. The Creature experiences none of the parental care a newborn should receive. He flees from his home within hours of birth. The Creature is known by a myriad of abusive epithets such as "monster", "awful beast" (Dear, 2011, p. 28), "devil" (Dear, 2011, p. 27), "ugly bastard" (Dear, 2011, p. 11) and is also described within Dear's script as the "Creature". In

Peake's script the being has no name whatsoever. In the *Dramatis Personae* the being is signalled with ***** and is described in the stage directions as the Demon. Epithets such as a "monster" and "demon" are employed by Peake's characters to describe the way the Creature looks. The movie describes the created as pitiful. If one argues the shaping of a child's nature is done by either nature or nurture, it is clear that the shaping of the Creature's nature has occurred through a lack of nurturing. The Creature states this case clearly in Dear's *Frankenstein*:

CREATURE: I am good at the art of assimilation.

I have watched, and listened, and learnt. At first I knew nothing at all. But I studied the ways of men, and slowly I learnt: how to ruin, how to hate, how to debase, how to humiliate. And at the feet of my master, I learnt the highest of human skills, the skill no other Creature owns:

I finally learnt how to lie (Dear, 2011, p. 74).

The Creature stating how he learnt the exceedingly strong negative emotions of man is a serious indictment of mankind, as the Creature in his simplicity has adopted the base instincts of man which are to hate, to ruin, to debase and to lie. The Creature mirrors the behaviour and prejudice which was so often shown to him.

In scene 30 the Creature further describes his emotional state:

My heart is black. It stinks. My mind, once filled with dreams of beauty, is a furnace of revenge! Three years ago, when I was born, I laughed for joy at the heat of the sun, I cried at the call of the birds - the world was a cornucopia to me! Now it is a waste of frost and snow (Dear, 2011, p. 77).

The Creature here speaks of lost hope. When learning, he was keen and excited about the things around him, however due to mis-treatment and the adoption of negative and destructive behaviours his hope died and all he sees and experiences now is a tainted world where anger and hatred are repaid with the same negative emotions.

Presumption at no time allows the Creature to speak, therefore the audience cannot develop an empathy for the monster. However, its actions do show a little of its initial purity of nature and then its extremity of nature caused by the cruelties visited upon it by mankind as when

[...] he watches Felix and Agatha with wonder and rapture, appears irresolute whether he dares to follow them; he hears the flute of Felix, stands amazed and pleased, looks around him, snatches at the empty air, and with clenched hands puts them to each ear - appears vexed at his disappointment in not possessing the sound; rushes forward afterwards, again listens, and, delighted with the sound, steals off catching at it with his hands (Peake, 2011, p. 17).

Here we see a reflection of a young child, playing with abandon and finding everything new a mystery and delight, yet this child's happiness turns to anger and self-preservation when Felix shoots and wounds the monster because he is afraid of what stands before him Act 2, scene V: "The Demon hangs to the Rafters, setting light to the thatch and Rafters, with malignant joy - as parts of the building fall - [...]" (Peake, 2011, p. 27).

The movie also shows the impact man has had in negatively affecting the Creature's nature by giving him false hope of acceptance. The Creature quietly observes the family from the adjoining outside shelter which houses the pigs. He begins to assist

the family, although covertly, in their daily chores, and visits De Lacey senior when the family are in the fields. A friendship is formed⁴¹. The family beat the Creature after discovering him, as they are fearful of him and disgusted by his disfigurement. The education of the Creature has come at a costly price. De Lacey realises this when he asks a rhetorical question "What have I done? Dear God, what have I done?" (Dear, 2011, p. 28). He now appreciates that he has taught the Creature to question, analyse and find answers, and having informed the Creature that he would be accepted he has birthed hatred and permanent distrust in the Creature's soul, who has existed on promises of companionship and acceptance, with the hope that his malformed body will be accepted and understood. After escaping the beating the Creature returns to the cottage, not in the hope of any longer being accepted in anger as he says,

What do they do when they feel like this?

Heroes, Romans - what do they do?

I know.

They plot.

They revenge.

I sweep to my revenge! (Dear, 2011, p. 29).

With hatred now kindling his emotions the Creature sets the cottage alight, burning all those within.

He next begins the hunt for his creator, having read the journal written by Victor Frankenstein which declares that the Creature is too horrid to behold. It is important to note that the Creature's education not only allowed him to speak, it also allowed him to read, and by reading he understood he was a 'pitiful experiment' despised by his

⁴¹ it is interesting to note that the friendship is formed because De Lacey is blind therefore he cannot judge the Creature or become alarmed by his visual ugliness. It could be debated therefore that sight creates judgement.

Creature. This realisation once again instilled into the Creature how different he was, and further ignited the hatred he felt for Frankenstein and the despair the Creature felt at having been created. The inverse of truth is lies, the inverse of acceptability by man is to become an outcast existing in the margins of society, so it is at this point that the inversions harden the heart of the Creature as he believes he has been lied to and will forever exist in loneliness, peering in at humanity from the outside just as he did in the pig shelter gazing in at the De Lacey family.

These inversions turn the Creature to violence and retribution. The dialogue between Victor and the Creature in the film shows the hate and hurt the Creature has suffered since his birth which has inevitably shaped him to what he ultimately becomes, a killer, who selectively ends the lives of Victor Frankenstein's family in order that Victor might experience the same fear and loneliness that his creation does:

VICTOR: You mean to kill me?

CREATURE: No.

VICTOR: You murdered my brother didn't you?

CREATURE: I took him by the throat, one hand and lifted him off the ground, slowly crushed his neck, and as I killed him I saw your face.

You gave me these emotions but you didn't tell me how to use them.

Now two people are dead because of us. (Branagh, 1994, 1.23:26)

The Creature's articulations in Dear's script and the movie are both thoughtful and the words chosen with such care that the horrid rough exterior belies the sad and yearning heart beneath the damaged flesh.

CREATURE: I did not ask to be born, but once born, I will

fight to live. All life is precious - even mine. He promised

to give me the only thing I lack, the only thing I need to

be content, but then he broke his word. I want a friend!

That's all! (Dear, 2011, p. 73)

Here we see an inversion - the exterior of the Creature would lead us to believe that he is uneducated, inarticulate and cannot reason; however the Creature has been educated due to De Lacey spending time with him and teaching him. The Creature does in fact function at a high cerebral level, as a normal human being would. It is important to note again that in Peake's script the monster does not speak, which confirms in the minds of the audience that he is uneducated and incapable of functioning within society. This equates the Creature to the westernised idea of a savage, which he is not.

In the movie we again hear the Creature's articulate request for a companion:

CREATURE: [...] someone like me so she won't hate me [...] for the sympathy of one human being I would make peace with all.

I have love in me, the likes of which you could scarcely imagine and rage, the likes of which you cannot believe.

If I cannot satisfy the one, I will indulge the other (Branagh, 1994, 1:27:18).

This need for a companion is very strong in the Creature. Despite the Creature's anger and frustration brought about by his short and cruel relationships with man, the Creature has a soft soul and realises his need for companionship. Love and hate are very strong inversions, both of which exist within the emotions of the Creature and it is only he that controls them. In an attempt to foster a relationship we see throughout Dear's script and the movie evidence of the Creature's need for company: immediately following his birth he seeks his father who momentarily supports him then turns away from him. He looks for companionship and hopes for acceptance within the De Lacey family, however he flees after being beaten. Before each of these occurrences we find that the Creature takes delight in watching human beings interact socially and

intimately, as in Dear's *Frankenstein* scene 17 the stage directions read *They* [Agatha and Felix] *kiss and exit. The Creature smiles happily to himself* (Peake, 2011, p. 21).

These interactions between Agatha and Felix begin to settle into the subconscious of the Creature as he experiences dreams in scene 19:

A dream: the plains of Argentina. Hot blue sky and lush grass. A Female Creature, constructed like the male, but physically very beautiful, sleeps in a nest in the grass. The Creature enters, and kneels lovingly by her. [...] She wakes. The Creature raises her to her feet. Music plays, and the female dances. It's a dance unlike anything you might have seen before (Peake, 2011, p. 24).

Likewise, in Act 2, scene 3 of Peake's script the Demon observes human interaction and later mimics what he has seen as

Safie affectionately kisses and presses De Lacey's hand, embraces Felix, crosses back to Agatha, and is led into the cottage by Agatha and Felix. (1823, p. 18),

and later: *The Demon enters with a pile of green faggots with foliage on his shoulders and throws them loosely on the stage. - Smiles with gratulation at that which he has accomplished. - Approaches De Lacey, falls flat at his feet, then kneels to him, and is about to press his hand. [...]* (1823, p. 19)

The Creature's dreams signify his deep understanding of what love and companionship is. The dream also erodes away temporarily the anguish the Creature has experienced throughout his short lifespan. In both sets of stage directions in Dear and Peake's script the Creature kneels which signifies his readiness to be accepted and to be subservient, to be a part of a family and to give love as well as experience it.

The movie again reinforces the Creature's delight in human interaction and intimacy as the Creature sees the first display of adult intimacy when Felix and Agatha kiss momentarily. The Creature becomes thoughtful and the movie-goer realises by this

reaction that the Creature is beginning to understand what it is he is missing in his life, companionship and love (Branagh, 1994, 1:01:24). As he attempts to build a relationship with the family by assisting them in their work we see produce stacked outside the cottage and the subsequent delight of Felix and Agatha. The Creature looks happy, as it is he who has been able to bring happiness and lighten their hardship. (Branagh, 1994, 1:02:28). The children of Felix and Agatha subsequently leave a gift for the good faeries of the forest, and the Creature looks delighted (Branagh, 1994, 1:07:00). The Creature does understand relationships and delights in them, however this is a complete inversion of how his creator Victor Frankenstein views relationships.

The creator and created are at odds when emotions and companionship are concerned. Victor is devoted to his science, as we see in *Dear's Frankenstein* when Victor's fiancée asks

ELIZABETH: Victor, what do you think love is?

[...]

VICTOR: Well, it's not quantifiable, is it? I mean, what do you measure? The number of kisses? (Dear, 2011, p. 50).

This single statement by Victor about quantification indicates that his brain is geared to that of the sciences. It must be able to be proved, quantified or explained, otherwise it doesn't exist. Victor admits he does not know what love is as he explains to the Creature (Dear, 2011, p. 64)

VICTOR: What do you know of the power of love? It is

irrational, a pool of unreason! It is anarchic, volatile,

vertiginous, mad! Above all it is uncontrollable! [...]

Victor also lacks in his ability to show physical love:

ELIZABETH: He never touches me! He never comes near! [...]

(Dear, 2011, p.67)

Yet by contrast to his Creator we see the Creature has a genuine understanding of love:

VICTOR: [...]

How does it feel, to be in love?

CREATURE: It feels like all the life is bubbling up in me and spilling from my mouth, it feels like my lungs are on fire and my heart is a hammer, it feels like I can do anything in the world! Anything in the world!
[...]

A heartbreaking moment in which it becomes clear that the Creature may be more capable of love than Victor is (Dear, 2011, pp. 62, 63).

The Creature physically manifests the feeling and euphoria of love by the rush of adrenalin causing his heart to hammer and the other hormones which are produced making him feel invincible, as though he could conquer the world. Although the Creature is made up of many and varied body parts, he has been given the opportunity to experience the thrill of love which his creator Victor Frankenstein has never allowed himself to feel as all things to him are explainable by the sciences, therefore the joy of living is quashed by the need to analyse and debate. The inversion is evident: the inhuman understands and appreciates love, while the human does not.

The Dear script and the movie at this particular point part ways on the subject matter of Victor's ability, or inability, to understand and feel love. The script makes it clear that Victor is caught up in the world of science and has very little time for anything he cannot explain; marrying Elizabeth is only to observe and serve the expectations of family and society. The movie shows Victor in a different light; a young man in love with his step-sister who later becomes his wife. Throughout the movie his love for Elizabeth

is very strong, with the exception of one period of time when he is in Ingolstadt creating the Creature and Elizabeth comes to visit. Because Victor does not wish to be found crossing the boundaries between nature and science, he shuns Elizabeth's affections and remains locked away. Peake's melodramatic *Presumption* does not attempt to probe the depths of Victor's emotions, nor that of his bride Agatha.

To further underscore Victor's inability to love is his need to kill his own creation, and the need of the Creature to visit retribution on his Creator becomes a bond neither can escape from. The Creature explains succinctly the compact he and his Creator have been engaged in since the Creature's birth:

VICTOR: In the cause of science! You were my greatest
experiment - but an experiment that has gone wrong.

An experiment that must be curtailed (Dear, 2011, p. 39)

CREATURE: [...] we have a compact we must
keep: he lives for my destruction, I live to lead him on [...]
Oh, Frankenstein. Will you forgive me my cruelty?
Please forgive me. I am driven on, I cannot stop. The
moon draws me on. The solitary moon! We can only go
forward, we cannot go back. [...] (Dear, 2011, p. 79)

Close to its outset, the movie indicates Victor's intent towards the Creature: "[...] I'll tell you everything after I've destroyed him" (Branagh, 1994, 1:21:36). Later onboard the ship, Victor who is now dying explains "I followed the trail he left for me, north, always north with one intent to kill him [...]" (Branagh, 1994, 1:51:02). In *Presumption* Act 2, scene 1 Victor's monologue informs the audience of Victor's thinking about the Creature:

Oh, that I could recall my impious labour, or suddenly extinguish the spark which I have so presumptuously bestowed-yet that were murder-murder in its worse and most horrid form-for he is mine-my own formation (Peake, 2011, p. 13).

Later the right to own and master is inverted as:

The son becomes the father, the master the slave. I have led him across the Black Sea, through Tartary and Russia. I have led him past Archangel, and out on to the ice. We go north, always north. [...] But we have a compact we must keep: he lives for my destruction, I live to lead him on. [...] I used to have dreams ... I dreamt we were hiking, over the mountains, under a glorious sky. We would walk together, and talk together ... he would tell me how to live. The mistakes to avoid. How to woo a girl. For this I came to find him, but he turned me away! [...] (Dear, 2011, p. 78).

Within this quotation are a number of inversions. The primary inversion is that the roles of father and son have turned. The Creature now assumes the role of the father, the master, Victor Frankenstein, now becomes a slave to the whims of the Creature. The tension between the opposing forces is palpable within the script as the Creature states "he lives for my destruction, I live to lead him on" the end result they both realise will be death for both of them which is a further inversion, as Victor had wanted the ability to prolong life therefore he created the Creature, instead his creation and will die as will Victor. The greatest sadness is the fact that the Creature was shunned by his creator. The longing we read through the words of the Creature talking about the hope for communion with his father and the things a son and father would speak of were never able to happen because Victor repelled the Creature from his life.

Throughout scene 30 of Dear's play the Creature momentarily becomes the father, caring for his master and encouraging him to eat, but just as readily he taunts his master:

You wanted power. Look at you. Immortality.

And just as quickly again he reverts to the role of the child:

Why did you treat me like a criminal? (2011, p. 78).

He shows the outward signs of a recalcitrant teenager:

Did I ask to be

created? Did I ask you to make me from some muck in a sack? I am different, I know I am different! I have tried to be the same but I'm different! Why can I not be who I am? Why does humanity detest me [...]? (2011, p. 79).

From recalcitrant teenager the monologue then segues into the goading of his Creator:

The only one to

show pity was Elizabeth. Lovely Elizabeth. I can still taste her lips, her strawberry lips ... I can feel her warm breasts ... her thighs ... (2011, p. 79).

One could effectively argue that these are the out-pourings of an angry adult; however if one examines the atrocities the Creature has been dealt by the hand of man and how the Creature has been forced by science to develop at an extraordinary rate from a newborn baby to fully functional human being, this outpouring can also be viewed as a child growing up and grappling with matters beyond his understanding and his emotions. As the Creature states in the movie, "You gave me these emotions but you didn't tell me how to use them [...]" (Branagh, 1994, 1:23:26).

As we begin to see Victor's life fading in Dear's script the Creature moves from the child into the role of the servant then into the role of the father in a matter of moments:

Don't tell me you are dead already. Master? Don't you
 have more stamina than that? Why, we've hardly started!

The Creature is worried.

Don't leave me. Don't leave me alone. You and I, we are one.

The Creature kneels and gently cradles Victor.

While you live, I live. When you are gone, I must go too.

Master, what is death? What will it feel like? Can I die? [...]

*The Creature pours wine into his [Victor's] mouth. The claret
 runs into the snow. The Creature weeps.*

All I wanted was your love. I would have loved you with
 all my heart. My poor creator.

Suddenly Victor revives.

Master! You do love me! You do!

[...]

Good boy. That's the spirit! Bring my miserable
 line to an end! Up! Up! (2011, pp. 79, 80).

The lives of both Victor and the Creature are inextricably tied together; and where one goes the other follows. In spite of the Creature being abandoned at birth by his father, within this passage we see the love and regret of the Creature never having enjoyed the time a child does with its parent. We also see the Creature filled with sympathy as he holds the body of near-dying creator. The change from hate to love and sympathy is an inversion which is significant. The Creature, despite having been treated so ill by society and by his creator, is overcome with compassion and regret for his Master, his creator and his father rather than remaining enraged with malicious intent. At this point it would be all too simple for the Creature to end the life of the man whom he holds in his arms trying to revive him with Claret. The Creature is attempting to form a father-son

bond with Victor. He uses the three nouns master, creator and father because to the Creature Victor is all three entities entwined. The Claret falling onto the snow is a stark jolt for the viewers. It is a reminder that purity has been sullied by the dark colour bleeding into the perfectly white snow. Purity being the Creature's nature at birth, the dark colour indicating his ill treatment by society and his actions of killing and maiming.

The movie shows traits similar to Dear's interpretation of the Creature, but with one powerful counterpoint part-way through. The Creature and Frankenstein are situated within a cave in the mountains of Geneva. Frankenstein, who has been lying next to the fire unconscious, begins to wake and the Creature commands "Get up. Get up." Frankenstein must stand before his creation as a servant would before his Master or a subject would stand before his King. This scene shows the strength of the Creature and his determination as he sits with one hand pressing on his hip which serves to broaden his shoulders, his body language also indicates his impatience. His feet are set apart, indicating an understanding and ownership of the place he inhabits. This physical setting of the body's posture and position together with the demanding tone of voice makes Frankenstein appear diminutive. The roles have been inverted from creator to captive who is forced to give an explanation for his reason to create and abandon his experiment (Branagh, 1994, 1:22:59). This position of strength changes as the film later moves the viewer back to the Arctic Circle where Victor is lying dying and the Creature is found weeping at the bedside of his father. The Creature is asked:

who are you?

he responds,

He never gave me a name.

Why do you weep?

He was my father (Branagh, 1994, 1:53:07).

When Victor's body is on the funeral pyre, the Creature stands beside his father with a flaming brand in his hand which he ignites, then tenderly holds his deceased father's head in his hands; both the creator and created engulfed in flames, their existence having come to an end (Branagh, 1994, 1:55:29). The Creature recognises that without Victor his existence is meaningless, he has no companion. Without his creator the Creature has no reason to live as the pursuit of Victor became his sole reason to continue to draw breath. It is a poignant way to end the film with both the creator and created perishing together at the hands of the Creature.

The story by Shelley highlights an aspect of human nature which is at odds with the way human beings are expected to raise their children and treat other individuals in society. To raise children is to raise them with good morals and for them to be accepting of others around them. Dear's script shows us the reactions of people to someone who is not considered "normal": scene 5 - "There it is. *They throw stones at him, and he turns and runs*" (2011, p. 7).

The Creature is not called 'he' but 'it' and is treated violently. In scene 10, one of the beggars yells at the Creature, "Now piss off, you ugly bastard!" previously having [...] *run at him, brandishing sticks* (2011, pp. 10, 11). The De Laceys in scene 29 react adversely when confronted by the Creature: "Aah, it's revolting! [...] Thrash it! Thrash it! Kill it! [...] Awful, awful beast!" all this spoken while De Lacey's son lashes the Creature (2011, p. 28). The movie also paints human beings in another sad light, as throughout individuals and groups react to the Creature adversely by screaming, yelling and beating him, such as the chase scene through the streets of Ingolstadt, when he is accused of being the one carrying cholera: "he's the one who's been spreading the plague" (Branagh, 1994, 52:50). These actions and reactions by the De Lacey's are used as grotesque critiques about how the monster looks and how humanity behaves

grotesquely. It has been clearly established the monster looks abnormal because of his many and varied body parts, and appears terrifying because he is misshapen and has enormous strength, almost to exaggerated proportions. The De Laceys' reactions to the Creature are equally as hideous as the Creature appears to them, as their language towards the Creature is abusive and exaggerated as they term the created a 'beast' or 'it' rather than a human being which serves to undermine the genus the Creature belongs to and in so doing aptly undermines the same genus the De Laceys belong to as it is one and the same. Their violence towards the Creature goes further to damage and disfigure the being they are already terrified of therefore making the Creature's appearance worse and more horrifying.

After hiding from the townsfolk the Creature escapes by leaping on to a cart carrying choleric dead (Branagh, 1994, 59:00). The Creature, even at this early stage of his existence realises he is different as he explains to De Lacey "I am so very ugly and they are so very beautiful" (Branagh, 1994, 1:09:45). De Lacey's blindness allows the Creature to feel accepted "Poor man" as De Lacey touches the Creature's face (Branagh, 1994, 1:09:45). In Dear's script:

De Lacey reaches out to touch his [Creature's] face. The Creature flinches.

DE LACEY: Don't be afraid. This is how I see. Please?

De Lacey feels the Creature's head. The Creature is at first tense, but then relaxes. [...]

DE LACEY: My, you have been in the wars (2011, p. 16).

Because De Lacey cannot see there is no fear, the Creature is not judged by his looks. Human beings judge and react first by what they see. The same occurred with Joseph Merrick, known as the Elephant man. He was locked away as a thing to be brought out on show in the circus - a fascination, yet when he left the circus, rescued by a doctor,

and was placed in a hospital he was still treated as a bizarre and frightening being. Upon first sight people reacted with shock as they initially reacted to what they saw, and later accepted him as they realised he was an educated and sophisticated man. (Lynch, 1980)

By the evidence in the script and the movie and the reality of human reactions seen by Joseph Merrick, the social guide educated society had loosely established in the 1800s was supposedly, although not entirely, based on Christian principles by accepting people for who they are and not to be judgemental is not observed particularly when things aren't society's idea of the acceptable norm. Use of abusive language, physical assault and being shunned from society are the reactions which can be expected from those who appear or behave differently. Society's reactions are the inverse of its self-imposed rule. Mankind's social and unachievable niceties will always be inverted by man's emotional nature because the amygdala (Davis & Whalen, 2001) will always trigger a 'fight or flight' reaction to anything considered threatening or abnormal. The physical appearance of Frankenstein's Creature has been the trigger for the fight or flight response. In retrospect, it may have been well for Frankenstein to have left his desire to tamper with nature alone.

Victor Frankenstein's initial desire to save life was spurred on after the loss of his mother in childbirth. His desire to undo what nature allows (death) becomes something more grandiose. In the Dear script and the movie Victor is experiencing what may be considered in some medical circles the God Complex. Being a doctor of medicine with the ability to anatomise dead human beings and to craft their body parts together to create life is behaving as God. This idea is further underscored in scene 24 of Dear's script when Victor meets his creation in the Swiss Alps:

My God! Muscular coordination-hand and eye-excellent tissue-perfect balance!

And the sutures have held! I failed to make it handsome, but I gave it

strength and grace. What an achievement! Unsurpassed in scientific endeavour! (2011, p. 38).

Later, when set the task of creating a second Creature to be a companion for the first, Victor is at first horrified but realises he has scope to make further refinements to a second creation and at first cannot resist the temptation:

VICTOR: A bride should be beautiful. [...] She should not

be hideous.

She should be as lovely as possible!

[...]

I will not repeat my mistakes. We can only go

forward. We can never go back.

[...]

My God, what a challenge! If I could make

something immaculate, something that I could - exhibit?

Not a demon but a - a goddess! (2011, pp. 44-45).

The proof of the God Complex is confirmed by the words Victor utters scene 28 (2011, p. 60)

VICTOR: [...] I have travelled where no man has

travelled. I wonder how far I can go. I can create people,

Will! Living people! Look at me, I breathe the breath of

God!

Within these statements spoken by Victor it is entirely comprehensible that Victor is suffering the God Complex particularly when he says "I breathe the breath of God!" His delusional state of mind causes him momentarily to lose all rationale, his reactions are in the truest sense grotesque. Victor has forgotten about the grossly abnormal actions he underwent to secure bodies and to carve them up to create his first experiment, and

what if the two creations were to reproduce? Genetically would their offspring be viable? If viability was not an issue, would their appearance be as terrifying as their parents due to the mish-mash of body parts? Victor has entirely forgotten these things, in his eagerness to experiment further in an attempt to create perfection.

Although Victor does create a second Creature more perfect than the first, his fear of the two reproducing and his responsibility regarding his creations becomes too strong for him to over-look. As Peter Brooks writes: "To allow the couple to create a race of monsters would be to create a new and wholly uncontrollable signifying chain from their desire, one whose eventual outcomes 'might make the very existence of the species of man a condition precarious and full of terror.'"⁴² (Malthus, 2007) Victor makes the decision to kill the female Creature which results in further lives being lost.

The Creature, despite the reactions of those around him, is neither stupid nor does he lack a genuine depth of emotion other than anger. The Creature is very much a reflection of the poor treatment he has endured by the society in which he has been forced to live in. As we see in *The Chicago Sun Times* (Ebert, 1994) the Creature does understand that his corporeal being may have a bearing upon his nature, sadly however it is not the dead who shape his nature but the living:

This Creature, more than those in any of the earlier films, is acutely aware that in appearance he is a hideous monster. He also knows more about his origins. He reads Frankenstein's original journal, and learns how he was constructed from parts of dead bodies.

And he is thoughtful: "Yes, I speak, and read, and think, and know the ways of man," he says, with an echo of Caliban. And he asks, "What of my soul? Do I have

⁴² based on the Malthus Theory on Population
http://evolution.berkeley.edu/evolibrary/article/history_07

one? What of these people of which I am composed?" The whole issue of the Branagh film is concentrated here: Has Frankenstein created a monster, or a man [...] his loneliness is palpable: "For the sympathy of one living being I would make peace with all."

Both Dear and Peake's Creatures have been portrayed throughout the scripts as hideous, so too the movie *Frankenstein* shows an horrific Creature. Between 1823 and 2011 the changes in the Creatures' horrid manifestations together with the other actors has altered substantially.

By 1823 the gothic convention had infiltrated novels. Grotesque is established in gothic texts by such introductions as "[...] demons of the Gothic -- real, imagined, or fabricated -- represent a sudden revelation of the uncontrolled forces of the mind as they are reified in the seemingly ordered, real world" (Novak, 1980, p. 6). Novak also states that characters in gothic fiction are "inseparable from scene. [...] The secret passageways, caves and grottoes introduced into Gothic fiction [...] do not function merely as setting. They evoke the world of psychological terror as surely as, for the romances, a bank of jasmines in an arbor evoked the world of love" (Novak, 1980, p. 7) and "characters in a Gothic novel are undergoing an experience from which they will not easily recover" (Novak, 1980, p. 9).

Costuming and Makeup



Not only was the grotesque featuring in novels, its sway was being noted in scripts including a great number of the *Frankenstein*

scripts; one example is the gothic arm-chair⁴³, constructed of wood with ornate woodworking to decorate the chair together with a padded seat. A padded back was optional but always highly decorated, the arms likewise were either padded or highly decorated situated in the gothic chamber at the beginning of *Presumption* (Peake, 1823, p. 2). Its stark rigidity informs the viewer that this is a chair not to be lounged in and serves as another visual reminder of the dark side of the gothic era. Other influences such as nautical, Oriental and Eastern distinctions were being woven together with the increasingly popular gothic motif to create a greater melodramatic effect. Douglas Hoehn affirms that:

although *Presumption!* was not the first successful Gothic melodrama of the 1820s, the popularity it achieved had an immediate effect on London theatre managements. [...] *Presumption!* had helped to illuminate a public appetite for horrifying stage fantasies with morally unambiguous resolutions. The play is exceptionally noteworthy among the Gothic melodramas of the 1820s because of its controversial subject matter. In a manner that was muted by the demands of sensational theatricality, this melodrama presented to the public the philosophical questions of *Frankenstein*" (Hoehn, as cited in Forry, 1990, p. 1).

The gothic genre (which embraces the macabre, supernatural and horrors) began appealing to all readers irrespective of class, particularly in the late eighteenth century (Norton, 2000, p. vii); therefore shows such as *Frankenstein* and *The Vampyre* were becoming increasingly popular (Forry, 1990, p. 220).

One may question how wardrobe might underscore the grotesque in *Frankenstein*. The clothing selected acts in a supporting role by using what we might

⁴³ a Rosewood Gothic Armchair typical of the style found in the 1700s and 1800s. Retrieved March 30, 2012 from http://www.liveauctioneers.com/item/10652965_important-rosewood-gothic-arm-chair

now consider to be garish colours assists in making the monster (or Creature) more phantasmagorical. The Orient was a place of exotic wonders to Europeans. By dressing the monster and the other characters in these colours, inversions of style and class are created together with two other strands of the grotesque, extravagance and exaggeration. Why would peasants be dressed in fine silks? How would they afford such materials? Here we see the inversions of wealth upon the poor. The monster clad in mountaineer's clothing is almost farcical, but again obeys the latter two grotesque strands. Although Shelley had centred her novel on Switzerland, the plays embrace the influences of the Orient; thus wardrobe and make-up were affected by these nuances of far-flung places. To quote Forry:

[...] in *Presumption*, one female lead wears a turban, red shoes, and a "large silk shawl or scarf to give an Oriental appearance." The comic woman Ninon, wears a "showy Italian peasant's dress," while the comic man, Fritz, wears a "Buff jacket and trunks, trimmed with orange-blue stockings ... [and a] small three-cornered drab hat." The Creature is dressed "*à la Octavian*," presumably a reference to the wild dress of the Spaniard Octavian in Colman's *The Mountaineers* (1794). For his part, Frankenstein appears dressed "*à la / Rolla*, a reference to the heroic Peruvian Rolla in Sheridan's *Pizarro*" (1986, pp. 14-15).

The costuming descriptions found within Peake's script further confirm the fascination for Middle-Eastern clothing, quite unlike today's requirements which are far more natural and less highly coloured, giving the Creature the look of someone who exists on the margins of society. Boyle's⁴⁴ staging of Dear's version of *Frankenstein* had the Creature dressed in a loin-cloth style garment in the opening scene of Act one, allowing the audience to see the suturing of his head, face, neck and body; later he was

⁴⁴ Danny Boyle, Director *Frankenstein* 2011 for National Theatre Live

dressed in a loose grey shirt and trousers, denoting his poor existence. Costuming descriptions for *Frankenstein* in Peake's script are rather ostentatious. Additional requirements for dress include dark black flowing hair for the monster. His face, arms, hands and legs remain uncovered and are the same colour as his body which is a light blue. The alternative to blue colouring is to wear a French grey cotton dress which fits snugly to make it look as if it was flesh and tied around the waist with a slate coloured scarf which passes over one shoulder. The monster's creator wears a black velvet vest, shoes and hat together with trunk breeches and an opened grey tunic with sleeves open in the front slashed with black. Silk pantaloons of the same colour are to be worn.

As if the choice of garments were not enough in the style of festive concoctions of the Middle-East, *Presumption's* Monster applies the following make-up "[...] blue body, greenish face, and black lips [...]" (Sunstein, 1989, p. 243). This makeup as we have already seen in the review written by the *Examiner : Theatrical Examiner* drew some unflattering comments. One can only imagine that the choice of colours was to underline that the Monster was purely a fantasy creature, which could not be mistaken for anything else but a monster or a demon or because of the choices of colours used, it could also have fallen comfortably into the realm of a sea serpent or monster of a Loch. Once again, Peake had missed the mark pertaining to Frankenstein - it was about the Creature, its nature and nurture and the reactions which it received causing it become an angry creature which the *London Morning Post's* review supports.

Almost 150 years on in the 1974 script dramatised by Tim Kelly, the Director's notes found at the back of the script describe the Creature:

The Creature of Mary Shelley is not the monster of the film versions. He was tall, yes, but beyond that normal in most physical respects. The true horror lies in the fact that he is "artificially created" from bits and pieces of dead men. This point is hammered in the play, as well as the fact he is "stitched together." Keeping this in mind, his makeup should reveal many stitches. Corners of the mouth, neck, eyes, forehead, as well as at the wrist. Perhaps a bolt or two here and there. Again, it's important the audience be able to see the artificial aspects. Some clumsy boots help to enhance the effect and his costume should be dark and threadbare and homespun in appearance. The jacket should be too short in the sleeves to give a "gangling" effect (Kelly, 1974, p. 68).

Fortunately the movie and Dear's script have the Creatures looking far less embellished with highly coloured costumes. The Creatures' heads are bald, and their bodies are heavily sutured with facial features looking suitably deformed. Their skins have a normal hue and they are dressed in either a long cape-like coat or ragged trousers and a shirt after their immediate escape from their birthing chamber. Later in the script and the movie both Creatures are dressed in suitably ragged trousers and a shirt. This presentation offers them the genuine appearance of a humanbeing, having become terribly disfigured, rather than something frightening from another world. The Director's notes in the 1974 script, although stating the look is that of a human being employs an oddity; this consists of bolts at the neck (see Plate 11). This strange mechanical addition begins turning the Creature into a blunt-headed being, appearing more robotic. If the reasoning is applied that body parts are bolted rather than stitched the audience's sympathy for the Creature must begin to lessen, as it becomes wholly unnatural in appearance with the addition of metal paraphernalia. The Creature's ability

to assimilate into society would be forever thwarted completely by bolts in his neck!
The stitching and scarring alone make his outward appearance look adequately hideous.

The chief challenges in staging *Frankenstein* today are not the set or props which can be constructed, borrowed or purchased; it is rather how the Creature is put together, the mechanism from which he is birthed and the visual aesthetic of the Creature once born. It is these key issues which will make the story believable or farcical. If one is to employ the use of a tank to house the Creature during his gestational period considerations must be given to the type of substance within the tank and its viscosity. Pure water would certainly not be appropriate since the gestational fluid was supposedly collected from the wombs of women as they gave birth. How the actor would breathe whilst submerged would also require thought; a tube inserted into the mouth of the actor with apparatus pumping oxygen to allow the actor to breathe when completely submerged, or should a tube be inserted into the mouth whereby the actor takes in oxygen as one would breathing through a reed? The artistic director would need to ensure that whichever apparatus was employed did not make the laboratory look too modern, unless the play was being set in the modern era c. 1980s onwards; however this would destroy the story's romantic notions of a scientist in the late 1700s being able to create life. Dear and Boyle (Director) have both captured extraordinarily well the gestational period and birthing scene of their Creature, together with the look which appears gruesome yet is believably stitched together without being overdone.



Plate 11: Boris Karloff as the Frankenstein
University Studios. Source: Dr Marco
([www. http://en.wikipedia.org/wiki/File:
Frankenstein's_monster_\(Boris_Karloff\).jpg](http://en.wikipedia.org/wiki/File:Frankenstein's_monster_(Boris_Karloff).jpg))

Plate 12: Drawing of actor T.P. Cooke
as Frankenstein's monster
in an 1823 theatrical production
[http://www.nlm.nih.gov/hmd/frankenstein/
frank_celluloid.html](http://www.nlm.nih.gov/hmd/frankenstein/frank_celluloid.html)



Plate 13: Boris Karloff as the Frankenstein monster
<http://socialpsychol.files.wordpress.com/2011/08/frankenstein-karloff.jpg>



**Plate 14: Benedict Cumberbatch as the Creature in Frankenstein
directed by Danny Boyle, for National Theatre Live, 2011**

Photography credit: Catherine Ashmore, Dominic Photography, London, UK.
<http://mumbaiboss.com/wp-content/uploads/Frankenstein4EDIT1.jpg>



**Plate 15: Benedict Cumberbatch as the Creature in Frankenstein
directed by Danny Boyle, for National Theatre Live, 2011**

Photography credit: Catherine Ashmore, Dominic Photography, London, UK.
http://img.thesun.co.uk/multimedia/archive/01258/Frankenstein_1258895a.jpg

**Plate 16: Benedict Cumberbatch as the Creature in Frankenstein
directed by Danny Boyle for National Theatre live, 2011**
Photograph used with permission of Simon Annand.
<http://www.culturelabel.com/benedict-cumberbatch-national-theatre-2011.html>



A further consideration would be how the Creature was made up to look as though he was appliquéd of many and varied body parts. The questions to be asked and answered would include: should a latex body suit be used which could be constructed specifically for the actor to wear, which would allow greater detail such as lumps of flesh, scarring and stitching?

As with Moll Cutpurse, the actor portraying the Creature would need a great deal of time on the rehearsal floor to effect the movement of the Creature so its movements are without hesitation: the limping, the jerkiness, whatever the artistic director decides is necessary to portray the Creature must have adequate time for physical memory (once again) to be developed. Adequate rehearsal time must also be given for the audible sounds Creature makes to be well practiced which would include the Creature's initial vocalisations of grunting and his attempts to make sounds and words. All vocalisations must at first appear to be those of an infant or young child stumbling with a form of vocal retardation, otherwise the Creature's birth would sound farcical with well developed vocalisations from the beginning of the play. With today's technical advancements it is easy for readers of scripts to scoff at artistic interpretations by directors in the 1800s. However critics of the time often reacted in a similar way with surprise and disdain.

Conclusion

Frankenstein's creature was birthed with a gentle and inquisitive nature needing the care, support and education that all infants require. His nature was malleable. However due to the deformity which was visited upon him by his creator Victor Frankenstein the Creature was treated with hate and fear and would forever exist alone

when in fact the creature needed the comfort and security of companionship. Elizabeth Nitchie describes the Creature's existence:

The Monster, central symbol of loneliness, yearning for human intercourse, was set apart by the circumstances of his origin and by his deformity. [...] His every attempt to pass this barrier, to help others or to win affection, was repulsed with fear and horror. When Frankenstein, repenting of his reluctant promise to fashion a mate for him, tore his work apart, the Monster was doomed to a life of solitude and therefore of crime: his generous motives were changed to a desire for revenge on his creator and on the whole human race. [...] (Nitchie, 1953, pp. 16, 17 as cited in Forry, 1986, p. 29)

Human beings require that things whether they be animated or not must fall beneath a label, a taxonomical category, which assists in deciding what they are. These categories result in judgment. This has been clearly seen throughout this chapter as the Creature's creator and the society in which the Creature wished to belong, then needed to escape from had judged him and classed him as monstrous by the way he looked and explains societies reactions to that which they do not understand or fear. Peter Brooks describes the Creature's existence by way of classification and judgment:

What, then, in unprincipled nature, is a monster? A monster is that outcome or product of curiosity or epistemophilia pushed to an extreme that results [...] in confusion, blindness and exile. A monster is that which cannot be placed in any of the taxonomic schemes devised by the human mind to understand to order nature. It exceeds the very basis of classification, language itself: it is an excess of signification, a strange byproduct or leftover of the process of making meaning. It is an imaginary being who comes to life in language and, once having done so, cannot be eliminated from language (1995, p. 100).

Hence the creature has been classed as grotesque. Grotesque by way of appearance, grotesque by manner (at first) because he lacked any parent figure and educator, then grotesque by nature as his gentle nature became aggressive. The Creature's changes in nature are inversions to the nature he was born with. Once seeking companionship he now avoids it. Instead of his creator being his master the Creature finally becomes master of his creator which is an inversion of relationship. Victor also experiences a significant inversion. His science begins to master him, which ultimately turns him into someone who believes he can take the place of God by creating life via artificial means.

Living on the limen and life created from death by artificial means rather than natural means could in some ways be likened to the existence of vampires, particularly Bram Stoker's *Dracula* who also exists in the limen. The difference however between *Dracula* and the Creature is that *Dracula* accepts his lifestyle and changes individuals to suit his existence and meet his needs. *Dracula* and the inversions created by this being will be investigated in the next chapter.

Chapter 5:

Dracula - the threat within and the threat without

No one who, like me, conjures up the most evil of those half-tamed demons that inhabit the human breast, and seeks to wrestle with them, can expect to come through the struggle unscathed.

SIGMUND FREUD, *Dora: An Analysis of a Case of Hysteria*

Frankenstein's fascination with science and his desire to create life resulted in him choosing to create the nameless being, the Creature. Dracula, however, is not a product of man's experimentation; rather he is a product of supernatural forces. Both the Creature and Dracula are tied together by one major strand of the grotesque, which is abnormality, and are clustered together beneath Bakhtin's description of "wild anatomical fantasies" (Bakhtin, 1984, p. 345). Just as the Creature was changed in nature by the way others treat him, so too does Dracula change the nature of those with whom he comes into contact. In this chapter, which consists of three parts, Christianity is the framework, because the changes Dracula undergoes together with the rituals of blood taking all represent grotesque inversions of Christianity. The grotesque is followed by a final discussion regarding the costuming and staging of *Dracula*. The two sources which will be chiefly used throughout this chapter are Francis Ford Coppola's 1992 film *Dracula*, which will be addressed first, followed by Liz Lochhead's 1998 play text *Dracula*. The two will be compared and contrasted to investigate how Coppola and Lochhead treat Dracula, particularly with regard to the

grotesque body and the changes in nature of Dracula's victims. Coppola's film has been selected because it is the most recent and the most original in the way it treats *Dracula*. Lochhead's play has been selected due to the fact it is not well known and proves interesting in the way Renfield, in particular, is used to signal changes of the grotesque within the script.

Dracula, due to his ability to change his physical form is not unlike Jean in Ionesco's *Rhinoceros*. Both characters allow for changes to occur, and therefore their bodies undergo transformation, a metamorphosis into another living being which observes the grotesque's strands of the abnormal, the exaggerated and the terrifying. So too, *Amedée's* hidden body in the bedroom continues to grow post-mortem which suggests an eerily undead state of being which is in direct comparison with the bodies of the vampire women, as their bodies too, although technically dead are now transformed into the undead. Their vampiric kisses create new undead lives in the form of vampires.

Dracula, the fictional vampire, entered his cursed existence through the pen of Bram Stoker who drew inspiration from the life of an historical figure Vlad Dracula⁴⁵, later known as Vlad Tepes⁴⁶ or Vlad the Impaler. Dracula was born (1431-1476 *circa*) in Schassburg, a small town in Transylvania. In 1456 Dracula began a six year rein on the Wallachian throne. During Vlad's time as Ruler he committed a number of cruel atrocities which earned him the name 'Vlad the Impaler' as the Turks, his enemies, were often thrust upon stakes (Melton, 1999, pp. 760-762).

⁴⁵ Melton, J.G. (1999). Dracul, a Romanian word meaning devil or dragon. Dracula means son of Dracul, or son of the devil or dragon.

⁴⁶ Tepes means the impaler. After renouncing God, Tepes became cursed living a life of immortality.

The fictional story begins when Vlad, upon finding his wife dead by her own hand, renounces God, which damns his future existence to a suspended world where time passes, and those around him perish. He ages, yet remains untouched by death. Dracula has the ability to change shape, appearing variously as a crow, as mist, or a wolf; his need for blood is unceasing, which drives him to vamp numerous women⁴⁷ (Craft, 1999, p. 98).

Inversions of Christianity

Dracula the film, directed by Francis Ford Coppola (1992), sets the scene for the story very early. Vlad, once a God-fearing man, returns home after protecting his church and country from war to find his love has killed herself, believing he is dead. The inversions between Vlad's faith and his loss are almost immediate. At two minutes 30 seconds (2:30) into the film Vlad praises God for delivering him safely after battle; however after discovering his wife Elizabeta has damned her soul for eternity by committing suicide, he fills a cup with blood and declares, "blood is life and it shall be mine." Vlad has brought the curse of the undead upon himself. The adjective 'undead' is a contradiction in terms as it is impossible to have no soul, and to have no beating heart, yet live.

⁴⁷ To vamp is to bite.

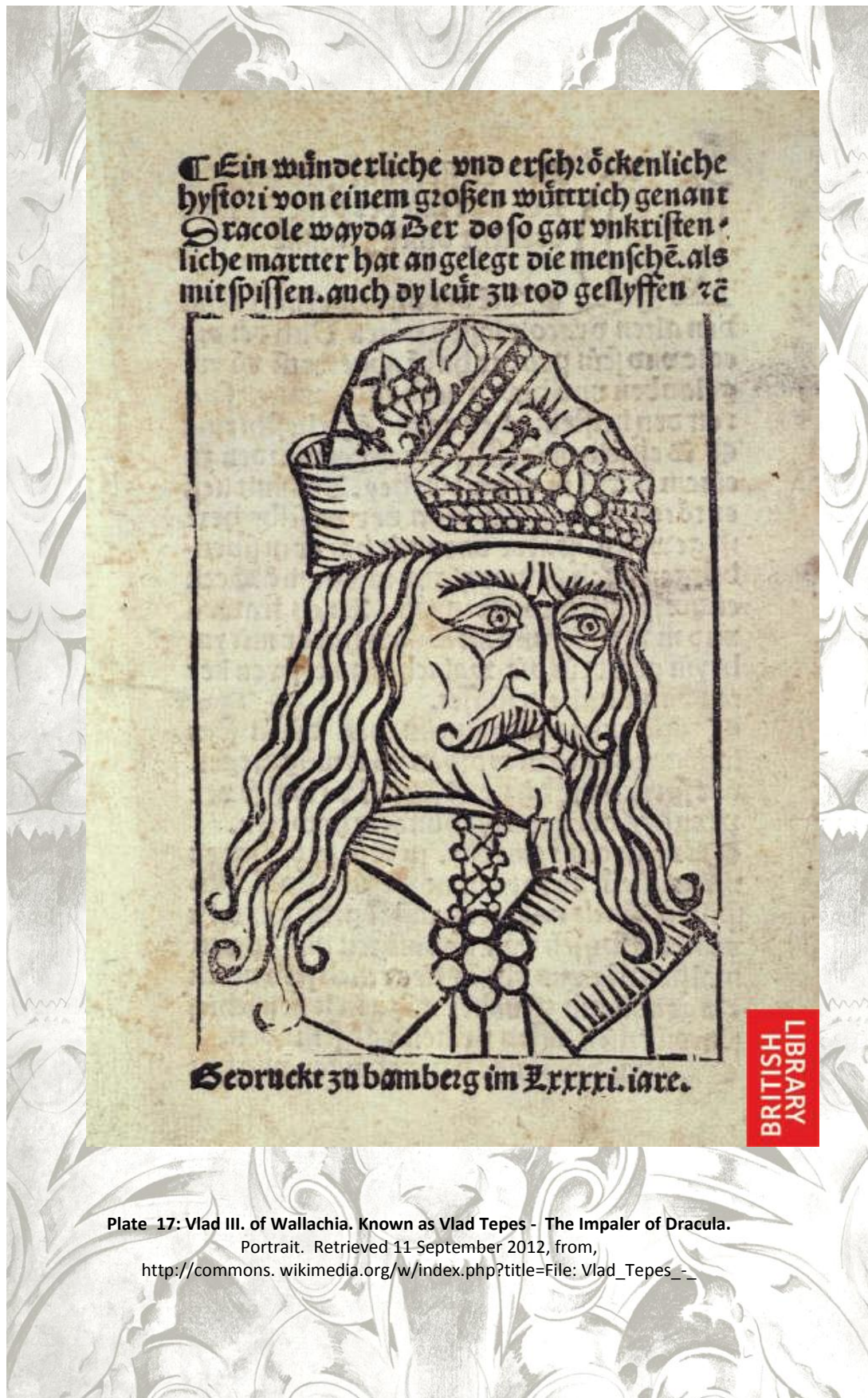


Plate 17: Vlad III. of Wallachia. Known as Vlad Tepes - The Impaler of Dracula.
 Portrait. Retrieved 11 September 2012, from,
http://commons.wikimedia.org/w/index.php?title=File:Vlad_Tepes_-_-

Vlad, turning from good to evil, abandons God and declares himself as the one who will rise again: "I shall arise from my own death to avenge the dark powers of hers (Elizabetha's)" (Coppola, 1992, 4:30). Vlad now assumes the place of Christ and inverts the Christian practice of taking communion which is symbolic of drinking the blood of Christ by drinking his own blood. Drinking the blood of human beings is warned against in the Bible:

And whatsoever man there be of the house of Israel, or of the strangers that sojourn among you, that eateth any manner of blood; I will even set my face against that soul that eateth blood, and will cut him off from among his people. For the life of the flesh is in the blood: and I have given it to you upon the altar to make an atonement for your souls: for it is the blood that maketh an atonement for the soul.[...] For it is the life of all flesh; the blood of it is for the life thereof: therefore I said unto the children of Israel, Ye shall eat the blood of no manner of flesh: for the life of all flesh is the blood thereof: whosoever eateth it shall be cut off (Leviticus 17:10, 11, 14).

The desire for blood is clear as Renfield, Count Dracula's first visitor, sent on legal business to Transylvania to discuss acquisition of properties in London for the Count, returns to England apparently insane. Committed to Seward's asylum, Renfield is observed in his cell obsessively attempting to collect flies and spiders to eat (Stoker, 1996, p.270)⁴⁸. This is the obsession known as zoophagous (Coppola, 1992,6:15). Renfield desires the flesh of the living to keep himself alive because "life is in the blood." Yet to obtain blood and have it flow freely requires killing or disfigurement by cutting or biting to obtain the life-giving substance needed. The acquisition of blood requires

⁴⁸ Stoker, (1996). Renfield's zoophagous requirements (p. 270)

stealth, the ability to allure and to be seen by some individuals, those whom Dracula desires to be seen, but not others.

Blood, "the hellish elixir" (Murnau, 1922), drives Dracula on to drain victims with the knowledge that anyone whom he bites will suffer the same consequences of being trapped in eternity as one of the undead, having to search out fresh blood to remain alive. Blood and death for Dracula are common in the existence of the undead. In the film Dracula states that he wishes to "experience crowded streets and life and death of London" (Coppola, 1992, 15:29). To confirm that Dracula is undead we see on many occasions during the film the shadow of Dracula, which acts independently of his body (Coppola, 1992, 15:32). At the opening of the castle door, the shadow moves along the wall as the door is opened by the Count; during the discussion of London in the study the Count's shadow moves along the wall and attempts to grasp Harker's throat. The shadow can be interpreted as the soul or spirit. The triune being of body, soul and spirit has divided and each now acts independently of the others. This is another inversion and possibly mockery of the Trinity and the three-part unity of God as the holy Trinity of Father, Son and Holy Spirit work together and in agreement, rather than separating and acting independently. The looking-glass into which Harker gazes as he is shaving casts no reflection of Dracula, who appears at Harker's shoulder when he cuts himself. Wilhelmina is seduced in her bedchamber by Dracula. During this period of seduction Dracula slices his chest with his fingernail and Mina sucks his blood hungrily, creating sexual tension. The men who enter the room do not see the vampire, they discover only Wilhelmina behaving strangely. Here an inversion features which is the sucking of blood from Dracula's chest. This can be likened to a mother allowing a child to suckle from her breast, obtaining the goodness the child needs to continue growing. So too Wilhelmina sucks from Dracula's chest close to his breast so she may live as a vampire.

To further underscore the undead state of being, vampires are described as cold.^{49,50} In *The Bride of Corinth* the girl describes herself “... as cold as ice, though white as snow.”/Then he clasps her madly in his arm,/ While love’s youthful might pervades his frame: “Though might’st hope, when with me, to grow warm,/ Even if from the grave thy spirit came!” (von Goethe, 1797, Stanza 17, ll. 3-7). The blood of a human being is warm, usually measuring a temperature of 37°C, yet a vampire can never be warmed as the blood from a human being entering a dysfunctional body cannot retain its correct temperature; therefore the body becomes hypothermic and all the internal anatomical structures necessary for life eventually cease functioning. Here is a further inversion. Dracula's body is dysfunctional yet he moves, speaks and appears as though he is living. Dracula's life is a complicated one which is deceitful as the appearance he gives of being alive is not so; and also confused, as the faith he once held dear and protected he rejected. From the outset of the film the viewer discovers that Dracula's life consists of acute contrasts which create inversions.

Killing, Christianity, everlasting life and blood are strangely intertwined. The Order of the Dragon once defended the lands in the desire to protect Christianity against the Muslims (Melton, 1999, p. 574); yet Vlad, upon losing Elizabeta, renounces God and declares he will rise again. Upon uttering words of renunciation, all carvings surrounding the altar begin gushing with blood. The Christian belief is that the blood of God negates sin,⁵¹ yet the blood let from the altar does not save Dracula; instead he is cursed to a fraught existence. Vlad has attempted to assume the place of God. Dracula declares of himself that, there is "no life in this body" (Coppola, 1992, 93:00); he further

⁴⁹ Ossenfelder, (1748). Allows the vampire to narrate the taking of a young maiden, in it the vampire describes himself “[...] in my cold arms.” (l. 19)

⁵⁰ Melton, (1999). "They have red eyes and are cold to the touch."

⁵¹ "For this is my blood of the new testament, which is shed for many for the remission of sins" (Matthew 26:26-28).

goes on to state, "I am long-lasting, lifeless, soul-less, hated and feared. I am dead to all. I am the monster that all men would kill. I am Dracula." (Coppola, 1992, 93:26) Despite his statement that he is dead, he still exists as the wounds he creates in the necks of his victims can be seen by Van Helsing and the men. To Mina Dracula says, "Mina, to walk with me you must die to your life and be reborn to mine" (Coppola, 1992, 94:58). This is similar to the Christian belief that one must die to oneself to be born again. Dracula again behaves as if he was God by giving Mina eternal life: "Then I give you life eternal, everlasting love, the power of the storm, and of beasts on the earth."⁵² Walk with me to be my loving wife forever" (Coppola, 1992, 95:22). In Christianity if one is baptised with the blood of Christ, one has eternal life and if one is baptised with the blood of Dracula, one exists in eternity (Coppola, 1992, 102:03). However this eternity is one of damnation rather than peace. In the Bible it says that God gave Adam the power over the fish of the sea, the birds of the air and the beasts in the field. Dracula has assumed the power of God by having control over and by giving control to Mina of everlasting life, the firmaments and everything that roams on the earth. Further uses of the Bible are included in the film: Dracula cries out "Where is my God? He has forsaken me" Jesus in the Garden of Gethsemane cries out "[...] My God, my God, why has thou forsaken me?" (Mark 15:34) (Coppola, 1992, 113:34). Then, as Dracula lies dying on the altar in the church he states the words of Christ as Christ died on the cross, "It is finished." (John 19:30) (Coppola, 1992, 113:46). Dracula asks for his life to be taken by Mina placing a sword through his heart and beheading him, at the foot of the altar in the church. (Coppola, 1992, 114:38)

⁵² " And God blessed them, and God said unto them, Be fruitful, and multiply, and replenish the earth, and subdue it: and have dominion over the fish of the sea, and over the fowl of the air, and over every living thing that moveth upon the earth" (Genesis 1:28).

Not only does Dracula attempt to draw parallels with Christ, so too do Van Helsing and his troop of men who attempt to eradicate Dracula. When burning the crates at Carfax Abbey, Van Helsing reads from a book to break curses (Coppola, 1992, 91:28), whilst incorporating elements of the Christian faith such as the cross (Coppola, 1992, 91:22) and holy water (Coppola, 1992, 91:38). Again in Lucy's tomb the elements of Christianity are employed through the use of the cross and quotations from the Bible (Coppola, 1992, 83:16), whilst incorporating violent actions of staking the heart (84:03) and beheading Lucy, which are absolute juxtapositions of faith and violence. The Eucharistic wafer used in churches to signify the body of Christ is burned onto Lucy's forehead once she has begun turning into a vampire. Again the juxtaposition of Christian elements and evil are in tension with one another. Later, on the road to Dracula's castle in Transylvania, Van Helsing, when attempting to protect Wilhelmina from the three brides, commands the brides to go in the name of God (Coppola, 1992, 107:15). The inversions of Christianity are described by Clive Leatherdale:

It might seem superfluous to claim that *Dracula* is a Christian parody.

Everything that Christ is meant to be Dracula either inverts or perverts. Christ is Good: Dracula is Evil - an agent of the devil. Christ was a humble carpenter: Dracula a vainglorious aristocrat. Christ offers light and hope, and was resurrected at dawn: Dracula rises at sunset and thrives in darkness. [...] Christ offered his own life so that others might live: Dracula takes the lives of many so that *he* might live. [...] The link between Christ and Dracula is made explicit through the Count's recoiling from crucifixes, holy wafer, and other symbols of Christianity. A basic lesson of the novel was to reaffirm the existence of God in an age when the weakening hold of Christianity generated fresh debate about what lay beyond death. (Leatherdale, 1985, p.372)

Jesus as a humble carpenter would have worn very simple clothing. Dracula, as the complete inversion of Jesus, has a wardrobe which has become more flamboyant as the character of Dracula has become further developed and refined during the last century. In Stoker's *Dracula* Harker describes the use of the Christian symbol the cross: "It is an odd thing which I have been taught to regard with disfavour and as idolatrous should in a time of loneliness and trouble be of help" (Stoker, 1996, p. 28). Harker displays an inversion of his core belief, because as an atheist he finds comfort in the Christian symbol of the cross and the faith it represents in time of trouble. Dracula may be controlled by the symbols and words of Christianity, however for those unprepared or naive Dracula's control can be powerful and all-consuming.

Dracula's control over weather, human beings and animals is immense. The 1992 movie affirms this with such examples as Dracula's face appearing in the clouds before the storm begins. At Dracula's bidding (we are given to assume) a ferocious storm develops propelling the ship on which he is being transported more quickly to England. Lucy and Mina, two well educated young women, are found in an intimate embrace (kissing) caused by Dracula's power "[...] the vampiric kiss excites a sexuality so mobile, so insistent, that it threatens to overwhelm the distinctions of gender [...]" (Craft, 1999, p. 101). As the ship approaches the shore a wolf escapes from behind the bars of the London zoo after which the animal makes subtle appearances throughout the latter part of the film. The wolf becomes an eerie and threatening companion of Dracula at the movie theatre, when the wolf's shadow or the animal itself appears during Dracula's attempt to woo Mina. The wolf counterpoints the fear of the London movie-goers at the sight of him, which stands in contrast to the calm exuded by Dracula as he calls the wolf who obediently sits and allows Mina to stroke his pelt (Coppola, 1992, 51:40). Directing the will of others is an ability which Dracula exercises effectively,

as in his form as a werewolf on the cliff-top during the storm commanding Mina not see him, and later in London he issues the opposite command to Lucy "See me, see me now" (Coppola, 1992, 43:30). On each occasion the directive given is subconsciously obeyed. The inversions are phenomenal. Dracula controls weather, animals and human beings with very simple commands, which makes him a usurper of God's powers. Usurpers need a place to rest and to rejuvenate. Dracula's place of rejuvenation is an Abbey. To rest in such a place is an antithesis to the rejection of Dracula's faith in Christ. It may be debated that this is not an inversion, however good and evil are not supposed to be able to reside together, and yet Dracula, the denoter of evil and the Abbey, a place of good, do create an inversion. The normal expectations of good and evil appear to be turned upside down. How can this be?

Christianity plays a key role in both the film and the script; however its employment is a strange juxtaposition of inversions. Carfax Abbey, once an estate with a church combined, becomes the chosen home of Dracula. One would expect that holy ground is something which Dracula would choose not to stand upon. Certainly when a crucifix is shown to Dracula in Act 1, scene 7 of Lochhead's script his reactions are tinged with fear or anger (Lochhead, 1988, p. 93). The lack of reaction to the Abbey raises questions as to why Dracula chooses to house his crates of Transylvanian dirt and to rest within the Abbey without severe reactions to the Christian undertones. Perhaps Dracula is not resting in a church but a house instead. The inversion one should note here is if Dracula is residing in an Abbey, then this is the equivalence of evil residing in the house of God. It is important to note that although Carfax Abbey did contain a church, Stoker wrote only of Carfax. In 1931 when Universal pictures released the screenplay *Dracula* starring Bela Lugosi, Carfax became Carfax Abbey as Carfax then included the church on its grounds rather than being a neighbouring building beside it (Melton, 1999, pp.

92,93). The inclusion of the church at Carfax has been adopted by most writers of plays and movies since this time.

Dracula reminds Mina and Renfield of his power by likening himself to Jesus, "Like your Christ-in-the-Temple I am here to turn tables." (Scene 14, Act 2, p.136) This statement has a two-fold inversion. The first inversion consists of a comparison between Dracula's power and the power of the Son of God. The second inversion is the use of the present tense, "I am here to turn tables". It is not furniture Dracula will be turning. The statement makes reference to the city of London and a selection of its inhabitants which he will turn into the undead for his own purposes.

When science has done it all can to save Lucy with medical instruments and transfusions of blood (Act two, scene two, p. 117), Van Helsing returns to familiar elements of the Christian faith by using the crucifix to protect Lucy (p. 118). After cavorting with Dracula, Lucy cries out, "God help me" (Act two, scene fourteen, p. 137). Moments later she is branded with a consecrated wafer which burns her forehead, leaving a mark. It is here we see the mix of good and bad locked in the same body. This is an inversion, a contradiction, because good cannot mix with evil as they are entirely opposite, yet within Lucy the two reside creating temporarily an equal force, when there are two forces of equal nature there is temporary neutrality (Lewin, 2012). In the case of Lucy, the two forces create a temporary ambivalence until the force of good finally outweighs the evil forced into her body by Dracula's brutal kiss. Van Helsing puts his trust in science in an attempt to rectify the vampirical situation, yet utilises particular symbols and equipment of the church to protect the soul of Mina and the others. The inversion is that Van Helsing works with the sciences. Scientists usually require facts to draw definitive conclusions. However, Van Helsing draws on something which cannot

be proven in any shape or form; it cannot be measured or adequately explained, yet the beliefs of engaging with Christian icons and the untangible thing termed 'belief' or 'faith' are things which Van Helsing employs without question.

A further inversion within the script is Dracula's fear: "VAN HELSING: Oh, yes, he fears us! More than we can imagine. Tallyho, the old fox is wily but we are the hunters who shall pursue him with guile" (Act 2, scene 14, p. 139). Although Dracula has the ability to change shape and can bend the minds of human beings by exercising his extraordinary power, ironically he fears Van Helsing and his men. The inversion is that the hunted - the women, Van Helsing and his men - now become the hunters. Just as Dracula said he would turn tables (p. 136) the tables are now being turned on him. Van Helsing describes Dracula as "One who must blight what he most loves." (Act two, scene fourteen, p. 138) Dracula, although in love with Mina, will destroy her permanently for his own gain.

Transformation

Van Helsing in the movie explains that vampires can appear in many forms, and this is seen throughout the movie. The forms which Dracula may take include appearing as "[...] mist, as vapour, as fog and disappear at will" (Coppola, 1992, 86:16). Vampires can also appear as ravens, life-sized bats, werewolves, rats and human beings.⁵³ To travel by ship Dracula is placed in a wooden container of earth, however he is surrounded by something similar to a sack of amniotic fluid (Coppola, 1992, 36:35), as though waiting in a foetal state for rebirth. (A further inversion comes to light when Dracula, a fully-grown man, returns temporarily to the state of an infant inside the womb waiting for birth (or rebirth as in the case of Dracula)). The many guises of the

⁵³ all appear in Francis Ford Coppola's 1992 film *Dracula*.

vampire fit within the grotesque strand of the abnormal (Thomson, 1972, p. 24), particularly that of the life-sized bat which has partial human features (see Plate 23). The coachman who drives the carriage to Count Dracul's castle has the head of a bird with a sharp curved beak, the arms and hands of a scaled reptile, the long-nailed thin fingers of which can only be described as belonging to that of a reptile, yet it sits upright and operates the reins of the horses as if it were a man. Later in the film when he is shot, Dracula recedes into the darkness and, when exposed to light, has transformed his physical human shape into a pack of rats which immediately disperses. In Carfax Abbey when Van Helsing and the men destroy the crates Dracula is suspended from the overhead beams in the shape of a hideous gnarly bat (Coppola, 1992, 90:20) of human proportions. When Dracula first extends his hand to greet Harker we note that Dracula's palms are hairy, this is an indication of the wolf within (Coppola, 1992, 15:43). Not only can the vampire change his form, but his physical behaviour can alter while retaining the form of a human body (Count Dracul). Harker observes this phenomenon; when looking out his bedroom window of the castle he sees the Count crawling across the stone face of the castle wall, exhibiting all the recognisable features of a bat (Coppola, 1992, 28:18).

Further unexplained inversions within the castle include rats crawling upside down on the underside of a beam within the castle yet they do not fall from the beam (Coppola, 1992, 29:01); drops move (or drip) upwards from a jar opened by Harker rather than typically down to the floor (Coppola, 1992, 30:09) obeying the laws of gravity. Later, when weeping for his loss of Mina, the young Dracula grows old almost instantaneously at the restaurant table (Coppola, 1992, 72:56) and later his old persona changes to a younger one (Coppola, 1992, 79:46). It is unnatural for the elderly to grow young in appearance. These incredible physical changes are introduced into the film

rather than being sourced from Stoker's novel. The vampire has been able to control and invert the ageing process at will, but he requires a particular type of fuel to create and sustain these physical inversions. A further example of the inversion of the ageing process is during Dracula's sea voyage to England. Lying in the boxes of his native Transylvanian soil Dracula appears much younger when he emerges from his crate as a vibrant young man. To stem the ageing process by resting in soil is extraordinary as soil surrounding the human body is associated with death; the body resting in a wooden box is also a signifier of death but these symbols are all inverted for Dracula. His form rests in a crate with earth surrounding it, yet his body, unlike that of a human being's, does not begin decomposing in the soil; instead the process of decomposition is completely inverted and he arises from his crate as a rejuvenated and youthful Count, rather than a decaying corpse.

Meanwhile in Act one scene four of Lochhead's script *Dracula* (1988), in the stage directions, Renfield has taken on additionally odd behaviour: "RENFIELD is *chained up, sniffing and snuffling like a dog*" (Lochhead, 1988, p. 81). Already we see via Renfield and Lucy changes occurring, due to Dracula's penetrating bite. Renfield's behaviour is becoming highly canine as he "*sniffs and points like a setter*" (Lochhead, 1988, p. 82). After misbehaving and being threatened with a kick, he "*quickly sits up and begs, tongue out, his eyes warning*" (Lochhead, 1988, p. 82). One could assume that the warning eyes could suggest that further inappropriate treatment of Renfield may result in a messy scuffle between Renfield and his nurses or that Dracula might defend his servant Renfield resulting in violent maiming or death. Within the space of a few moments Renfield has changed in behaviour from a dog to a fully rational human being, warning Nurse Grice and Drinkwater (the orderly) that his master will "[...] bless you. He'll punish you too" (Lochhead, 1988, p. 82). This rash outbreak of changes in

behaviour are testament to how Dracula's bite can alter the minds of men, creating inversions of nature. Again in scene six we enter the cell of Renfield, this time with Nisbett attempting to offer him food which he stoically refuses, "Dr Seward, sir, Mr Renfield ett another sparrer. He did, sir. Coughed it up not half-hour after in a pool of puke and blood and feathers" (Lochhead, 1988, p. 87). Renfield is displaying the key behaviour and needs of vampires, which are their requirements for blood to keep them alive. The end of scene six concludes with Renfield rhyming a scenario which fits suitably well within the strands of the grotesque, by commandeering a child's poem and turning it to something gruesome

Come into my parlour, said the spider to the fly.

Perhaps you'll die. Would you care to dine with me? Would you care to die
with me ...

Something inanimate,

Something on a plate,

Is something I hate.

See, I think it's not nice, eating dead things, not nice to take a bite out of
something that can't bite back. I call that ... necrophiliac.

Not a very savoury appetite. Not polite. Now something blood heat ... that's
what I call sweet.

If it moves, eat it. (Lochhead, 1988, p. 88)

The inversions of note in Renfield's behaviour are that of the rapid change in his nature and action from a man to an animal, returning to the nature of a man again. The second inversion is the need for food, not food which would normally sustain a human being, but the urgent and constant need for blood which is turning Renfield into a madman and is an important indicator of vampirism. Lochhead has been attentive in the use of words to explain or warn as we have seen above, yet the purposeful mis-use of words

creates particular inversions which act as warnings and way-points for the future drama yet to unfold.

Renfield features again in scene seven of Act two (Lochhead, 1988, p. 124-125). Realising that Mina is to become a vampire he momentarily regains his wits to declare he is unwilling to be a party as "an instrument of evil" (Lochhead, 1988, p. 124). Renfield's statement is an inversion of the behaviour he has modelled throughout the play. Renfield has become momentarily lucid, lucid enough to realise how he has been manipulated by Dracula for Dracula's own purposes. This is confirmed in the thirteenth scene of Act Two (Lochhead, 1988, p. 136), as Dracula states "Renfield be very useful. Good fetch and carrier for his master." We have discovered that Dracula has the ability to change form, and age, however this ability is not limited to Dracula alone, for the three women he calls his vampires brides in the script are also able to change their physical attributes displaying natures which do not belong to the human genome, however these women are no longer human, they have been kissed by Dracula and have inherited his behaviour and needs. The characteristic traits of a vampire are now becoming more pronounced in Renfield, as his inversion from human being to vampire is accelerated. Routinely, Renfield's reactions to the rising and setting of the sun are evident. Nurse Grice explains, "I told him [Seward]. Dawn, I said, and sunset foaming and jerkin' regular as clockwork" (Lochhead, 1988, Act two, scene three, p. 116). The foaming indicates Renfield is taking on the nature of a dog or wolf (Vetinfo, 2012)⁵⁴ and may also be indicative of a reaction to a vampirical bite because bats can carry rabies (Centers for Disease Control and Prevention, 2012); however sucking blood is a complete inversion of the modus operandi of some bats (U.S. Fish and Wildlife Service,

⁵⁴Vetinfo: "Stress or anxiety may be another cause for your dog to foam at the mouth. Drooling can be triggered by a nervous reaction. The drool, combined with the rapid breathing of a stressed or anxious dog, can build up foam around his mouth. [...] Rabies can also cause foaming at the mouth and erratic behavior."

2007)⁵⁵. After escaping to Carfax Abbey, Renfield is described as "cooin' like a dove [...]". (Lochhead, 1988, Act two, scene three, p. 117) Here lies another inversion. Two species' characteristics are displayed by a human being who should not be displaying characteristics such as the following at all. Renfield one moment behaves like a rabid dog, the next moment he behaves like a bird. The temperament of these creatures is completely opposite. The dog is vicious, the bird is serene. These acts once again are created by Renfield's master approaching. The need for blood for both Dracula and Renfield is intense.

Bloody Penetration

Dracula in the film states he is "the last of his kind" (Coppola, 1992, 14:52), and he seeks to ensure that his line continues. It is Wilhelmina Murray whom Dracula aspires to seduce to become his next bride. Wilhelmina reminds Dracula of his first love Elizabeta. Yet, despite his desire to penetrate Wilhelmina he first vamps Lucy, who slowly and painfully departs life to exist temporarily as one of the undead before being killed. Dracula condemns her to this new life, knowing she will always "yearn in hunger for living blood" (Coppola, 1992, 77:05). Dracula treats Wilhelmina differently in the speed with which he approaches her; this is not a hasty seduction as it was with Lucy. Dracula chooses to take his time to meet Wilhelmina without alarming her. To conceal the alarming forms he can assume, when Wilhelmina attempts to rescue Lucy from the clifftop Dracula commands Wilhelmina, "no - do not see me" (Coppola, 1992, 40:58) as Dracula has changed his form to a werewolf (half-man, half-wolf). Post-coitus

⁵⁵ U.S. Fish and Wildlife Service. (2007). "[...] the most famous bats are the vampire bats. These [...] creatures are found in Mexico, Central America and South America. Vampire bats feed on the blood of warm-blooded animals such as birds, horses and cattle. They do not suck blood. The bats obtain blood by making a small cut in the skin of a sleeping animal with their razor-sharp teeth and then lapping up the blood as it flows from the wound. The bat's saliva contains an anesthetic that reduces the likelihood of the animal feeling the prick."

Dracula bites Lucy. The bite is otherwise known as a kiss (Craft, 1999, p. 96) which is a form of sexual penetration.

Dracula, having changed his appearance to that of a werewolf, sexually penetrates Lucy on the cliff-top. The act of coitus has been inverted in the film, as the creature which is part animal and part human being performs intercourse not as an animal would, but as a human being would. Generally however it is penetration with the teeth which causes the change to a vampire, creating many unusual inversions once the change from human being to vampire has begun. The teeth penetrate the skin. If likened to the male reproductive organ, the teeth do two things: the first is to penetrate, the second, however, is not to transmit fluid but to create a vampire and uptake the victim's blood for the vampire's survival. There is now an immediate inversion: if blood fulfils the role of semen, it is the victim (usually female) who performs the role of ejaculator, but rather than semen it is blood which is the offering. Once bitten the victim begins to change; this is clearly seen in the film, as following Lucy's sexual arousal (Coppola, 1992, 46:58), her fangs are revealed for the first time (Coppola, 1992, 70:34). Lucy's fiancée transfers his blood to Lucy in an attempt to save her which creates a further inversion, as this creates a different type of penetration. This penetration is medical and mechanical as the penetration occurs using equipment. According to Christopher Craft, it is a form of sexual penetration which mixes genders (Craft, 1999, p. 106). The blood now inside Lucy is masculine, not feminine; the blood which Dracula draws from Lucy after the infusion is that of both male and female from a heterosexual relationship so that Dracula has crossed the boundaries into a homosexual relationship. The need and or desire to take blood from both genders could be interpreted as bi-sexuality.

As the film progresses Dracula courts Wilhelmina. At first she does not wish to have anything to do with the vampire, but his allure grows until we see the attraction between them grow so strong that Wilhelmina gives herself to Dracula, who is poised to take his bride but stops himself from biting her (Coppola, 1992, 50:55). The ambivalence between the horror of knowing who Dracula really is versus his seductive power overrides commonsense, so that although being fearful, Mina is drawn to partake of an eternal life of the in-between. The women whom Dracula bites do not necessarily experience a hurried courtship. Those whom Dracula loves, he kills slowly. Herein lies an inversion pertaining to love. A slow death can be more harrowing than a quick one. If Dracula loves the women he selects, why kill them? And why kill them slowly? If he loves them a quick death would be far more kind. He kills slowly in order to satisfy his own desire for blood and to satisfy sexually those he penetrates, so they yearn for his bite and do not attempt to refuse him. The proof of the statement 'those he loves he kills slowly' is demonstrated within the film. When Mina leans down to lick the blood which Dracula has let for her, he momentarily attempts to prevent her from gorging on his blood, thereby slowing the process of Mina's change to the undead. Dracula is torn for his love and need of Mina to be eternally at his side by the knowledge that if she takes the blood she will become the undead therefore Dracula says, "No, I cannot let this be. Cursed as I am to walk in the shadow of death for all eternity, I love you too much to condemn you" (Coppola, 1992, 96:37). There are two inversions pertaining to Dracula's relationship with Mina. The first inversion is that Dracula, who takes life to spare and nourish his own, is more fearful for Mina than himself, which is atypical. The second inversion is the fact that a kiss, which should be soft and gentle, is completely opposite to a bite, which is sharp and painful. The resulting wounds we see in the movie are infected and slow to heal. The art of penetration however, particularly by the means of a vampire's bite, is nothing of the ordinary.

The vampirical mouth is one of the bodily orifices which Bakhtin refers to as being a crucial element of the grotesque. "The mouth is the open gate leading downward into the bodily underworld. The gaping mouth is related to the image of swallowing, this most ancient symbol of death and destruction." (Bakhtin, 1984, p. 325) Christopher Craft states that "[...] ambivalence [is] always excited by the imminence of the vampiric kiss, finds its most sensational representation in the image of the Vampire Mouth, [...] 'There was a deliberate voluptuousness which was both thrilling and repulsive ... I could see in the moonlight the moisture shining on the red tongue as it lapped the white sharp teeth' (Stoker, p. 52)" (Craft, 1999, p. 95). Craft also explains that the mouth is the site in *Dracula* where eroticism, an expected gentle kiss, begins with the "promise of red softness"; however this expectation of gentle eroticism is inverted as the mouth instead delivers" [...] instead a piercing bone, the vampire mouth fuses and confuses. [...] With its soft flesh barred by hard bone, its red crossed by white, this mouth compels opposites and contrasts into a frightening unity, and it asks some disturbing questions are we male or are we female?" (Craft, 1999, p. 96). The vampire mouth creates confusion and inversion between genders, first female with enticing lips, then the exposure of fangs, the equivalent to a male penis for penetrating. The mouth by way of the "vampiric kiss excites a sexuality so mobile, so insistent, that it threatens to overwhelm the distinctions of gender, [...]" (Craft, 1999, p. 101). This statement by Craft once again reveals the powerful inversions the vampiric mouth can create. The vampiric kiss, however, is not restricted to adults alone.

Relationships are further abnormally transformed when Lucy, having risen from her grave as a vampire, descends the stairs of her tomb with a child at her breast. It is not the child who is to be nurtured by suckling, it is Lucy who will be nurtured by drawing life blood from the child. The indication of carrying the child at Lucy's breast

shows the inversion of the parent-child relationship. The adult receives nourishment from the young rather than the opposite (Coppola, 1992, 82:34). Likewise, as Dracula visits Mina in her bedchamber and cuts through his skin with his own fingernail, Mina begins to lick and suckle at the blood as a child would from a mother's breast (Coppola, 1992, 96:16). The role of parental care has been inverted due to the male nurturing and feeding another adult from or near the breast area, as a woman would an infant. The second inversion associated with Mina suckling from Dracula is the action of feeding; although Mina is an adult she sucks as a child.

Next, consider Dracula's brides in the castle with Harker (Coppola, 1992, 31:17); with their fangs protruding they attempt to feed on Harker's blood until Dracula stops them. Here the inversions are clear: the females penetrate the male; the second inversion is that the brides behave like a pack of wolves when attempting to feed, and their human natures become subservient as the animal nature rises (Coppola, 1992, 32:20). One extraordinary grotesquerie, seen only for a moment in the film, are two of the three brides attached near the lower abdomen; one is upright, the other is completely bent over with her back arched, her hands and feet on the ground, and it is she who propels the two along using her hands and feet (Coppola, 1992, 33:03). Apart from the fact these are human bodies, the joining of the two and their movement appears more like an awkward animal or a mythical creature. Inversions are not limited to the change of nature; they also include inversions to the shape of the human body. Dracula's brides' bodies are contorted into something which is fanciful, yet bizarre and fearful, which encompasses the abnormal strand of the grotesque (Thomson, 1972, p. 24). Dracula, upon discovering his brides attempting to feed on Harker, prevents them; he states that Harker is his, which denotes a homosexual relationship. Dracula holds an infant above the heads of his brides as they huddle at his feet, as would a pack of dogs

waiting on their master (Coppola, 1992, 33:41). The brides of Dracula, once prevented by the Count from feeding on Harker, kiss one another, indicating a further inversion from a heterosexual to a lesbian preference; the brides, like Count Dracula, are bisexual. The final inversions pertaining to the brides is their excitement as adults feeding upon a baby for nourishment rather than a baby feeding from an adult and the brides behaving similarly to a pack of obedient dogs. The rules of society are not observed by Dracula or his brides, whereby cannibalism is an offense both at an emotional level and a legal one. The brides may not eat the flesh of their victims; however they are sucking their lifeblood by penetrating the flesh with their teeth which is a bite. A strong feeling of ambivalence is created at the sight of the sack moving and the crying of the child. The knowledge that the child is to be fed upon is horrid yet curious, and likewise the human bodies joined together in a contorted structure are fascinating yet alarming. Lochhead's script also describes the brides turning to dogs.

In Act one, scene eight of Lochhead's script a disclosure is made that Mina and Lucy are sisters, which does not mirror the novel or the 1992 film in which the two girls are close friends (Lochhead, 1988, p. 96). This creates greater ambivalence in the play as Dracula bites both girls which suggests a type of incestuous relationship between Dracula the lover and the sisters. As Dracula vamps each sister their blood intermingles so there is a convolution of their blood pumping through the veins of each girl and the vampire. In order to feed upon life-giving blood which Dracula needs to aid his existence he will take on any number of forms to assist him in sourcing the vital elixir. Dracula is a shape-shifter.

In Act one, scene nine (Lochhead, 1988, pp. 98-101) the change from human actions to animal actions engender ambivalence as the stage directions describe: "*It is*

a whisper of erotic horror. [...] [...] There is a / deliberate voluptuousness which is both thrilling and repulsive. Despite the seductiveness of the brides their animal instincts show forth [...] she arches her neck she actually licks her lips like an animal till he can see in the moonlight the moisture shining on the scarlet lips and on the red tongue as it laps the white sharp teeth. Lower and lower goes the / head as the lips go below the range of his mouth and seem about to fasten on his throat." Dracula enters and discovers the brides, they "*almost snarl*". Having warned the brides away from Harker, Dracula instructs them, "When I am done with him, you shall kiss him at your will. Now go" (Lochhead, 1988, pp. 100-101). Dracula does not appear to differentiate between sexes when vamping his victims, which would make the Count bi-sexual. Within this scene there are two subtle inversions, the first inversion is that the brides "*almost snarl*" meaning they behave like dogs, or wolves; the second inversion pertains to the kiss which is not a kiss, it is a bite.

To move between two sexual preferences is not all the Count is capable of doing in the script. Mina refers to a black dog she saw leap from the ship which ran aground during the storm (Lochhead, 1988, Act one, scene 11, page 104). No-one else saw this animal except Mina. The black dog, one can conclude, was the Count, who is capable of changing shape at will, the dog or wolf being one of the shapes associated with Dracula. Not only can he take on the shape of a wolf, he can also create the sound of the animal. Dracula at will can also change into mist or "moonlight rays of elemental dust [...]" (Lochhead, 1988, p. 129) which are genuine inversions of the human anatomy, human to animal and vice-versa, together with the other forms Dracula can take. Dracula in Scene fourteen of Act two explains to Mina once he has entered her room in the mental asylum "You know I can change my form, but you did not know I can change my voice too? I can whisper in your ear in the voice of your own conscience. [...] I turn

everything on its head, sweet lady" (Lochhead, 1988, p. 136). Immediately following this statement, Dracula demonstrates how he effects physical change. Renfield attempts to attack Dracula, Dracula alters his form to a red cloud and kills Renfield (Lochhead, 1988, p. 136). Not only can physicality be changed and inverted through Dracula, so too can life-giving substances become inverted.

"Blood is the life", and it is large quantities of blood which Lucy now requires. The blood Lucy is given by transfusion from Seward via needle penetration may be interpreted as a form of intercourse/sexual penetration (Craft, 1999, p. 106). Seward's blood when it mixes with Lucy's can be likened to semen (Craft, 1999, p. 106); Dracula, when taking Lucy's blood, therefore takes the blood of Seward - a bi-sexual union of male and of female (Lochhead, 1988, p. 117). In scene 4 of Act 2 (Lochhead, 1988, p. 120) Dracula "*... takes one last cruel drag at the dregs of life in LUCY.*" Each time Dracula penetrates he takes life and does not give it. As previously cited, Dracula's bite kills his victims, who are caught forever in the limbo of the undead. As Lucy dies at the end of Act 2 scene 5 Van Helsing observes "She is dead. But is only the beginning" (Lochhead, 1988, p. 122). This is another inversion. Death is usually the end for human beings, however for one such as Lucy who has been vamped it is the beginning of a new life, a life of killing others to remain existent in an undead state. Externally Lucy, although dying, is described by Seward as having a "[...] a kind of animal strength to her [...]" (Lochhead, 1988, Act Two, scene five, p. 121). The inversion here is that as death approaches a human being's strength weakens; instead, approaching death, Lucy's strength is growing and she is physically changing as the stage directions indicate "*LUCY is in the 'stertorous-breathing', almost growling, sleep with lips drawn back over the long teeth, etc*" (Lochhead, 1988, p. 121). Bakhtin indicates that in the grotesque life is borne out of death; and Lucy's death is bringing upon her a different life - one of a vampire.

Herein lies another inversion: Lucy's natural life which will end but she will be reborn into an endless existence caught in a void between life and death. As death approaches Lucy becomes more wanton⁵⁶ than she was in life, as she calls to Arthur in a voluptuous voice (required by the stage directions) "[...] Oh my love, come to me, come with me. Kiss me!" (Lochhead, 1988, Scene two, act 5, p. 122). As Lucy begins losing her fight to survive, and her natural existence becomes an unnatural raft of inversions, Renfield momentarily enjoys a miraculous return to sanity before he once again sinks into the obsessive mania for blood and the belief of his master's return.

Dracula's desire for Harker and, therefore his warning to his brides as mentioned in the film, is obvious during the opening of Act one, scene nine when Harker shaves and cuts his skin. Dracula who has been gazing over Harker's shoulder (devoid of a reflection in the mirror) becomes fascinated "But you have cut yourself, so careless, when shaving. This little ruby trickle, it trickles down / your throat an - (*He reaches out, glittering and fascinated, for JONATHAN'S/ throat, [...]*) (Lochhead, 1988, p. 98).

Dracula's fascinated observation reaffirms two ideas. The first idea is that Dracula and Harker will share their destiny, as previously discussed in this chapter. The second idea is that Dracula will take blood from both genders. The audience also experiences a third affirmation. Dracula is not what he seems to be, a human being, as his image is not reflected in the mirror. His body exists yet his reflection is unseen which is an inversion - the un-dead are dead with no soul or spirit. Their bodies are still seen with the naked

⁵⁶ Craft, C. (1999). "[...] the vampiric kiss excites a sexuality so mobile, so insistent, that it threatens to overwhelm the distinctions of gender, [...]" (p. 103-104.) "Dracula's authorising kiss, [...] triggers the release of this latent power and excites in these women a sexuality so mobile, so aggressive [...] Kissed into a sudden sexuality, Lucy grows 'voluptuous' (a word used to describe her only during the vampiric process), her lips redden, and she kisses with a new interest. This sexualisation of Lucy, metamorphosing woman's 'sweetness' to 'adamantine, heartless cruelty, and [her] purity to voluptuousness wantonness [...] terrifies her suitors because it entrails a reversal or inversion of sexual identity [...]"

eye, yet the mirror reflects nothing. It is not only the lack of reflection that suggests the Count is different, for his brides too are bizarre creatures.

The animal inversion is further explored in Scene ten of Act two (Lochhead, 1988, p. 128) as Harker describes the vampire bride who attempted to feed from him, "Her lips, she licks her lips like a cat, like a wild, wild animal. [...] Two dents. Hard dents. Sharp teeth, she is about to fasten ..." Like Dracula, the brides can alter their physical shape and being. A vampire bride shows herself to Harker in Lucy's form, however Harker realises he is being duped as he says "I look under, I see, I see. Perfect-Lucy. Lucy? Not-Lucy" (Lochhead, 1988, p. 128). The bride confirms "I am six hundred years old, I am thousands of years old, I'm not just a little girl" (Lochhead, 1988, p. 128). The theme of dogs continues in Lochhead's script as Renfield turns and returns to his human nature.

Lovemaking and blood taking is outlined by Van Helsing as he describes the modus operandi of Dracula and his cohort of vampire brides: "He takes her when she is all unconscious ... He sucks secretly at her, stealing from her sources-she-does-not-/even-know-that-she-possesses" (Lochhead, 1988, Act two, scene eleven, p. 131). If Dracula's blood-drawing from his victims is erotic as it is described in the script, then it makes little sense for the victim to be unconscious so that she, or he cannot enjoy the pleasures of penetration. If Dracula's blood-taking can be compared with coitus between human beings, then the benefit should be mutual and enjoyable. This indicates two important inversions: Dracula cares for and satisfies only himself. The pleasure he derives is not from the touch of the human body but from the blood he draws from it, knowing it will keep him alive. The brutal form of penetration also seems to satisfy the vampire. The second inversion indicates that Dracula's lovemaking is

always planned. He waits for his victims to fall into deep sleep which indicates that it is not a type of lovemaking he is performing, it is raping, otherwise his victims, if conscious, would fight against such brutal force. "The three cases in which intercourse traditionally has been equated with forcible rape, even in the absence of physical compulsion, are those in which the woman was unconscious, was mentally incompetent, or gave her consent under certain false pretenses." (Rape: Legal Aspects - Forcible Rape: Elements Of The Offense, 2012) Rape can trigger involuntary physical responses "It is possible for people to have a physical (sexual) response. This is an involuntary body reaction [...]" (The Scottish Government, 2008) Dracula on a number of accounts could be considered to have raped his victims. He physically asserts himself, by mentally toying with the women, which makes them unable to think clearly; by penetration (vamping) without consent Dracula has fulfilled the tenor of rape.

Although Dracula may need an invitation to enter a room (Simply Supernatural - Vampire.com, 2012) once he is there the invitation-giver becomes the victim. To be invited Dracula creates or exacerbates an existing yearning within the women which acts as the invitation for him to join them. Consider Lucy Westenra, an upper-class young woman with a strong sexual curiosity and desire for the attention of men who, is the first in Stoker's novel to be bitten by Dracula. Lucy heeds Dracula's call to the cliff-top and there engages in sexual conduct; thereafter Dracula comes to her as he desires. The invitation-giver becomes the victim as the rapist revisits and recommits the crime as often as he wishes.

However, it is not only Renfield and Dracula who require blood; for Lucy too has a dire need for the substance which will feed her new cursed existence due to the

vampire's kiss. For those who have been bitten by Dracula, the various forms of penetration to obtain and restore blood raises questions regarding sexual acts.

Lucy's inversion becomes more pronounced in Act Two, scene one when her hair is shorn by Arthur as a man's head of hair would be. Lucy is now taking on a man's appearance and wonders if 'he' Dracula will still love her, "[he] loved me like a schoolgirl ... Wonder if he'll love me like a little boy ..." (Lochhead, 1988, p. 114). Lucy speaks of Dracula, however this is not clear to the characters in the play. The audience is unsure whom she refers to as she speaks confusedly of two men who loved her hair long: could it be her father and her fiancée? Lucy is able to offer the audience a tantalisingly small description of whom her lover might be "[...] Dead and coiled in a box" (Lochhead, 1988, p. 114) which is Dracula. Lucy's appearance and nature are changing, all being inversions of who she was before being vamped. This scene also suggests a homosexual liaison as she wonders "[...] if he'll love me like a little boy" (Lochhead, 1988, p. 114), because although her form is that of a woman her shaved head is that of a male, introducing a mixture or blend of dual sexes in one body.

Lucy, once bitten, in turn prepares to bite others to gain her sustenance. Scene thirteen, Act two reveals Lucy making her way through a graveyard with two young children, a boy and a girl. Van Helsing confirms at least one of the children has been bitten: " Look. This child. And so the evil begins to forge itself, [...] At dawn we shall make true dead your lover and every little child she sucked at will cure. As yet she has caused no death" (Lochhead, 1988, p. 135). Following this logic then we discover that Lucy, vamping young children for their blood, is raping small children. These children are defenceless yet she feeds upon them to satiate her own needs (Lochhead, 1988, pp. 129, 131). The inversion within this scene is based on Lucy's desire to choose children to

feed upon. This completely turns the mother/child relationship upside down. Children feed from the mother to gain sustenance, yet Lucy feeds from the children to gain sustenance. The children supply her food. Lucy is now dependent upon them for her undead existence. The other inversion is penetration. Lucy, when vamping children, is raping them, just as Dracula rapes females, if one applies the rule that penetration is equal to coitus. The raping of small children is a sexual inversion, as intercourse with children forced or otherwise is sexual victimisation or abuse, intercourse with adults is by consent or rape. Adults victimising small children inverts the order in which nature has mankind reproducing. Dracula and Lucy bite for survival, killing their prey by taking their lifeblood; however Dracula will end a life quickly once the victim's task as donor is completed. If necessary Dracula will change shape to perform his dining task in order to alleviate alarm within his victims. Changes do not begin and end with Dracula and Lucy alone. Inversions of culture and words are also included in the script to show the real intent of Dracula while causing the other characters to assume his errors are ones of cultural misunderstanding.

Cultural Inversions

Act one, scene seven (Lochhead, 1988, p.89) uses a selection of clever inversions based on the English language. Dracula welcomes Harker to "Liberty Hall"; the inversion is the use of the word 'liberty', which the Count knows will be a place of bondage for Harker. The Count also generously reminds Harker: "What's mine is yours" (Lochhead, 1988, p. 89). This brief statement foreshadows things. This inverted saying is a prelude to Dracula attempting to take Harker's blood and Wilhelmina his fiancée . Once again there is a purposeful inversion of a saying as the Count should have said "What's yours is mine". Dracula also mentions the feast day to Harker "And the day you deliver yourself to me, that is a feast day. Yes?" (Lochhead, 1988, p. 89) Indeed, Dracula

does attempt to feast on Harker later in the script which further utilises puns and suggestions of future events based on blood:

DRACULA: I would not have you so. I want you because you are young. And ordinary. Yes. A splendid specimen of the upright young man. (*Pause.*) A good slanging! The lifeblood of the language ... So, when I drink in your every word, digest it, then I shall put on my straw hat and come out from the garden of my Carfax, a real English man.

Particular attention should be concentrated on the phrases "I want you because you are young", together with "A splendid specimen of the upright young man", "lifeblood" and "So, when I drink in your every word, digest it ..." (Lochhead, 1988, Act one, scene seven, p. 94).

These words are particular to the selection and vamping of human beings to keep the Count alive. At the end of scene seven a purposeful inversion of the word destiny and destination is used by the Count, " And so, Jonathan Harker, you have a long and a difficult journey but at least you have reached your destiny". Harker responds, correcting the Count's English with the appropriate adjective, "Destination" (Lochhead, 1988, p. 95). Dracula does in fact mean *destiny*. Once again this is a purposeful inversion of a word when used by the Count. Destiny has a double-meaning, as to reach one's destiny is to reach one's fate which is most applicable to Harker, which is what the Count implies, whereas to reach one's destination is to reach a pre-determined place at the end of one's journey. By using the word destiny the Count is signalling that Harker's future life will be tied to Dracula's; however Harker makes the assumption, that the Count mistakenly confused the two words and had meant destination. As the Count suggests that there is a destiny and a possible intermingling between himself and Harker, in the script the same is suggested of some close friends.

Should close friends become sisters? If this is the case the inversions within *Dracula* become even greater with awful implications.

Inversions, however, are not limited to words alone. The culture of Britain is slowly becoming inverted. In Act one, scene eleven an inversion of patriarchy is hinted at in the play as Lucy, Mina and Florrie (the maid) discuss Lucy's visitor

FLORRIE: [...] Do you want to lie down, I bring you herb tea and a hot-water bottle?

MINA: Nonsense, Florrie!

LUCY: We've got to learn not to give in to such weaknesses! Exercise! Exercise like the lady doctor in the *Lady's Home Companion* recommends. Swedish callisthenics! And no whingeing or the gentlemen'll never treat us as equals (Lochhead, 1988, p. 105).

The play indicates changes afoot in Britain in the nineteenth century, with women now wishing to become mens' equals, and patriarchy is beginning to erode. This is an inversion of Britain's social structure. Before Lucy engages with equality, her change from a living human being to the undead takes another step closer. It is important to note that patriarchy is reaffirmed time and again in the novel, the film and script as Dracula is always taking what he needs, never giving something of value in return. Patriarchy was still being observed in the 1800s as women "[...] lacked full control over their own finances, their educations, their terms of employment, or even their legacies, and theologians, philosophers, and politicians advocated openly for suppression of female independence" (Herbert, 2010, pp. 784-787). Suppression was also applied to sexual conduct "*The majority of women (happily for them) are not very much troubled with sexual feelings of any kind*" - Dr. William Acton (Victorian England: An Introduction,

2012).⁵⁷ While inversions in the film and the script become apparent, the way these two mediums engage with the grotesque style are somewhat different. Coppola depends heavily upon visual cues, whereas Lochhead depends more upon Renfield and the narrative he engages in with the audience.

Staging Dracula

Ford Coppola's *Dracula* is an excellent example of the grotesque style. Dracula utilises many and effective strands of the grotesque, including the abnormal by way of the changing body shapes which Dracula employs such as his changing age from an Old Count to a young man, changes in shape from the human corporeal figure into fog, rats and a wolf. The exaggerated and changing nature of Dracula is another grotesque element. Examples of the Count's changing nature include him crawling down the side of his Transylvanian castle as a bat would crawl, his lust for blood and his murderous nature (on the ship). The bodily degradation of Lucy and Wilhelmina is dramatic. As the women begin to change, their bodies begin to suffer and out of their deaths, or near-death experiences, a vampire is brought into existence. Ultimately the greatest degradation is the killing of Lucy by piercing her heart with a stake. This is Lucy's final death. All of the changes we see in Dracula are obvious; however of all the grotesque elements employed by the character Dracula, inversion is the most profound, as everything Dracula does inverts some course of nature such as changes to the human body, changes of human nature, the changing of genders from one who is penetrated to one who penetrates. Dracula creates change in part for love, but in the main for life, his life and the continuing existence of his kind, the undead. John R. Clark describes the grotesque: "[...] scenes of the grotesque can cultivate a strange and strikingly ominous

⁵⁷ Acton's books were well read. According to Acton proper middle-class ladies were not to have sexual relations before marriage, during courting there could only be a "hand around the waist", a light kiss or a "fervent pressing of the hands".

atmosphere [...]" (Clark, 1991, p. 20). Clark's summation of the grotesque, it can be agreed, applies to *Dracula* which has now become a modern cult for all the reasons investigated in this chapter. To emphasise the grotesque style, one must create a look which supports the idea of the grotesque. Body shapes must be altered to something slightly abnormal, and the way the actors dress needs to be different; always remembering that fantasy and elements of the ambivalent need to support the nature of the character.

To create appearances of power, ageing and its reversal, and most importantly the look of a human being integrated with a fantasy element requires carefully considered wardrobe and makeup designs. The appearance of the vampire in film is typically a ghoulishly pale colour. The fingers are excessively long, bony and slender with long nails. This assists in informing the viewer of the agedness of the vampire. Herein is an inversion: the vampire is caught between life and death. The natural order of life, ageing and death has been routed. The vampire remains alive eternally ageing in his natural body, a body which refuses to cease; however he cannot die unless he is killed by extraordinary measures. By renouncing God and drinking blood Dracula has cursed himself to life eternal, caught between life and death, knowing those whom he may wish to love he will eventually kill or turn into vampires with his bite. Dracula cannot exercise his claim to rise again as he is neither alive nor dead; he has in some sense risen again, yet the existence is a hollow one which he laments, also knowing his familial vampire line is ending unless he can successfully take a bride.

There are significant differences between the wardrobes of vampires in the 1922 film *Nosferatu* and the 1992 film *Dracula*. As *Nosferatu* is the earliest vampiric film I will note its wardrobe details first, with a comparison of the later 1992 film

Dracula. In *Nosferatu* the vampire wears a long-line black tuxedo and a black shirt. The choice of colour creates a subliminal inversion black equates to evil and white to purity. The two colours create a sharp contrast, whereas Dracula in the 1992 film wears a long red robe of satin which reaches the floor, with a train which would be extend approximately 2 metres in length. The white shirt is of a high-collared mandarin style. Both the red robe and shirt have detailed gold stitching. The robe of black and red once again creates an inversion; black is a negative colour often pertaining to death while red denotes the colour of life and salvation and Dracula's desire for blood. If one is to follow Renfield's proclamation that "the life is in the blood" then the black creates a smothering death-like effect which is what occurs once Dracula's victims have been bitten. This is again an inversion, as life and death are opposite ends of the spectrum and cannot remain together. The mandarin collared shirt proves an interesting contrast to the grandiose cape. The white and gold can be interpreted as symbols of purity. The mandarin collared shirts were found in China and India (Mandarin, 2011). The introduction of this style of shirt suggests a clash of cultural dress styles, yet suggests that Dracula is an individual who has a vast and learned background willing to adopt and adapt from many and varied cultures and levels of society, as gold is considered to be afforded by the wealthy, whereas the mandarin collar was worn by the working class (Mandarin, 2011), so here we see both a contrast and an inversion, the contrast being the gold on a working class shirt, the inversion being Dracula choosing to wear a shirt which was equated to the working class. Once again this indicates Dracula's ability to cross classes of society.

The contrasts between *Dracula* and *Nosferatu*, given the age of the two films and the advancement in make-up artistry and cinematography, are surprisingly few. The three most significant differences are the hands of each character; the markedly

different teeth of the two vampires; and finally their hair. Nosferatu's hands are too broad across the palm and wrist making them disproportional to his slender body; his fingernails are of immense length and slightly curled (see Plates 20 and 21); Dracula's hands are long and thin with bony joints; the nails are long but not excessively so and slightly yellowed to denote age. The palms are covered lightly with long white hair as one would expect a werewolf's to be. The ears of both vampires are similar.

Nosferatu's ears and the 1992 Dracula's ears are pointed at the top. There is one significant difference in the design of the ears however. The ears of Dracula in the film blend gently into the side of the head partway down so there is no earlobe however one can see the aperture of the ear. The teeth are entirely different. Nosferatu has elongated incisors which suggest a rat-like appearance, whereas Dracula's eye teeth are pointed to appear as fangs similar to that of a wolf. The hair for both characters is also entirely different. Nosferatu is entirely bald while Dracula has an off-white rolled hairstyle which finishes in a plait, giving the appearance of a style worn many centuries previously by the aristocracy. The Count's skin is pale, and has well-defined lines to indicate the process of age with a touch of colour to the lips. Nosferatu's make-up is white or extremely pale with dark eyebrows, and no apparent colour to the lips or cheeks.

Both Nosferatu and Dracula are nobles, however it is Coppola's Dracula who is the most convincing of the two, offering the appearance of an aristocrat both in set design and the character's physical appearance. The grotesque elements of inversion are displayed clearly in the 1992 movie, yet Lochhead's lesser-known play also shows obvious elements of inversion by concentrating particularly on the physical, mental and emotional changes within the characters once the bite of Dracula has affected them.

In this adaptation Mr Renfield plays an ongoing narrative role, by giving explanation of what Dracula does by enlightening the audience with parts of the back story of the play. Renfield describes how his mind has been altered; his constant chatter informs us of Dracula's approach, and Renfield's sublime worship of the being which has altered him. Finally we discover that Renfield was nothing but a pawn in Dracula's plan, in an attempt to save his vampire-kind by hunting fresh meat in England. Renfield sadly comes to a grizzly end in the mental sanitorium known as Bedlam.⁵⁸ Renfield acts as the pointsman in the play, alerting the audience and directing them on towards the next grotesque scene. Act one, scene three describes Lucy's first physical signs of changing into a vampire, supposedly caused both by the loss of Lucy's father and female hysteria. Harker describes Lucy as getting "terribly, terribly thin and somewhat [...] / feverish in her behaviour" (Lochhead, 1988, p. 81).

Lochhead's script lacks any descriptions for the director regarding the atmosphere to be created in each scene, or the lighting required. If the script is to be set in the 1800s, appropriate period clothing would need to be incorporated into the budget. Coppola's film characters wear clothing typical of the 1800s, with Renfield dressed in shabby clothing and a straitjacket; however in Lochhead's script there is no mention of this type of asylum clothing. Practicality for stage might suggest that a straitjacket would prove to be a nuisance as it would be confining of movement and would greatly limit the actor's ability to portray Renfield's true madness which is inspired by the bite and awe of Dracula. Obviously the removal of the jacket could be

⁵⁸ "**Bedlam**, byname of Bethlem Royal Hospital, the first asylum for the mentally ill in England [...] The word *bedlam* came to be used generically for all psychiatric hospitals and sometimes is used colloquially for an uproar.

In 1247 the asylum was founded at Bishopsgate, just outside the London wall, [...] it was then known as the Priory of St. Mary of Bethlehem (from which sprang the variant spellings Bedlam and Bethlem." <http://www.britannica.com/EBchecked/topic/58154/Bedlam> <<accessed 15 May 2012>>

worked into the script, however the undoing and re-fastening of the jacket could prove time-consuming and become wearisome for the audience if Renfield was required to be re-fastened into his jacket each time his jacket had been loosened or removed. Theatre cloaks however can portray extremely noble positions within a class system and do not have the difficulty of the straitjacket. A black velvet theatre cloak worn by the Count with a red satin lining would be useful on stage as the contrast in colours make a bold statement and suggest both blood (the red satin) and evil (black). Cloaks were worn by upper class gentlemen in the 1890s (Black Tie Guide, 2012) which would serve as an effective indication of the Count's genealogy.

In an intimate theatre where the seating is close to the stage fangs may be required, however in a large theatre, to assist the actor with enunciation and because the teeth would not be seen, fangs would be unnecessary. The use of shadows, particularly Dracula's shadow moving across the stage before the actor, would be an extremely useful effect to employ, reminding the audience that Dracula is undead; also the shadow of a bat flitting across the stage and appropriately coloured smoke could be used to signify the various guises of Dracula. Perhaps the most difficult contrivance to obtain, if the play was to be set in the era of the late 1800s, would be sourcing the equipment employed for blood collecting and transfusing; however something akin to the equipment could be manufactured by the props crew. A constant supply of blood must be readily available and to have secreted into costumes or on the actors' persons the necessary blood bag and pumps necessary to make the penetration and its after-effects look convincing. Special consideration would need to be given as to the types of blood to use, a darker coloured blood would indicate venous blood, lighter blood would indicate light surface puncturing. The consistency of the bloods used would depend upon action within the script at the time - post-penetration with the victim lying still and

being found some time later would require a thick consistency as the blood will have begun to congeal, a free-flowing blood would be required if the victim was being penetrated for the audience to see Dracula acquiring his precious elixir. An edible blood would be required for these particular scenes. Costumes and actors' skin must also be taken into consideration as the use of a staining blood will cause permanent marking to costumes and may penetrate actors' skin leaving red staining which is far from ideal if they are to appear as Dracula's virgin donors.

Special effects such as limited use of coloured flares and smoke onstage to announce the arrival or departure of Dracula would add spectacle to the stage and hide the actual unmagical logistics of making him appear and disappear. The use of these devices must be limited as over-use of them can lose the amazement factor if employed too many times. The surprises are no longer surprises as the audience knows Dracula will appear or a scene change is to occur or whatever the case may be for utilising such effects. Equipment such as a revolve, an under-stage lifting device if practical should always be considered to assist with Dracula's appearance and disappearance and scene changing.

Dracula, due to his mysteriousness, would not necessarily be lit with 100% light. Since he is situated within a castle the lighting should be reduced in intensity to give the suggestion of a centuries old castle. To emphasise the age of the castle the set should not be contemporary but old and well-used, perhaps the drapes or pictures could be somewhat aged; however it must be remembered that Dracula is a Count and takes great pride in his family, therefore he would not necessarily have a castle which is unkempt and uncared for.

The challenges of staging *Dracula* need to be carefully thought through. One cannot create the special effects which the movies can, therefore particular items of 'magic' need to occur to encourage the myth and magic of Dracula. Recently, in William McNulty's adaptation of *Dracula* (McNulty) directed by Gaye Poole at the Meteor Theatre in Hamilton, special effects such as the employment of a closing compendium, a dropping curtain, a levitating couch and pyrotechnics were used to enhance Dracula's mystery and power. The compendium was closed by use of a nylon thread attached to the compendium by the maid once it is placed on the table. The nylon thread was held in place across the table with small tacks and a large circular washer placed at the end. As Dracula stood at the table, with one arm movement he would exercise his power and the book would close, with the other hand he would grasp the large washer and gently pull the compendium closed. A very easy but very effective special effect. The curtain, similar in style to a waterfall curtain, closed at the movement of Dracula's hand. The closing of this curtain was controlled backstage, cued on a word from Dracula. Once again this masterful action reinforced Dracula's power. The levitating couch of all the special effects was the most impressive. Beneath a settee which looked similar to a Boudoir Vogue French Provincial twin set a mechanism was designed to force a plate up beneath the couch by a scissor lift mechanism (driven by a compressor off stage), which in turn pushed a plate up situated beneath the upholstered padding of the couch. When Lucy reclined on the couch and Dracula visited, the couch padding rose at least 10-15cm giving the appearance of Lucy being levitated by Dracula. Additional effects were used sparingly such as pyrotechnics which made a large cracking sound and a flare situated behind the couch re-emphasised yet again Dracula's power and fantastical ability. On a larger stage these devices could still be used, and with the use of either a hemp house or a counter-weighted flying system Dracula would be able to 'fly' or more importantly crawl up vertical surfaces.

Stage and film are not entirely disparate, apart from the obvious technological advances associated with making a movie (cameras, the benefit of the cutting room) and the capping of creativity on stage due to height, space and weight (associated with loads on bars) and the degree of back story of major characters which can be explored. Film is an extension of the stage by virtue of the fact that set, props, lighting and acting are still required; however the degree of these in film often appears greater as the camera brings into focus more obvious things than the human eye can see on stage. The one positive feature a movie has in contrast to the stage is that a greater degree of the back stories of important characters can be explored in greater degree. Characters such as Renfield, Harker and Dracula we learn more about in film whereas on stage these back stories cannot be explored at any great length or depth as this requires a large degree of narrative which may not necessarily hold the patrons attention; however this can be overcome by portions of a character's past being alluded to in the script, or included in the Programmes sold at the theatres. Despite these differences, both film and theatre are designed for entertainment, for education and for escapism from the realities of everyday life.

Theatre as a source of entertainment, political and social awareness has existed over many hundreds of years and it is testament to the fact that theatre has the ability to adapt to new advancements in technology and the desires of the public to be entertained and also due to the fascination of the public being drawn in to a story told by characters who are personified in the flesh which underscores the belief that for an hour or two they are real, that they exist, and that we are drawn in to their lives, their loves, their fears and they feed our fantasies.

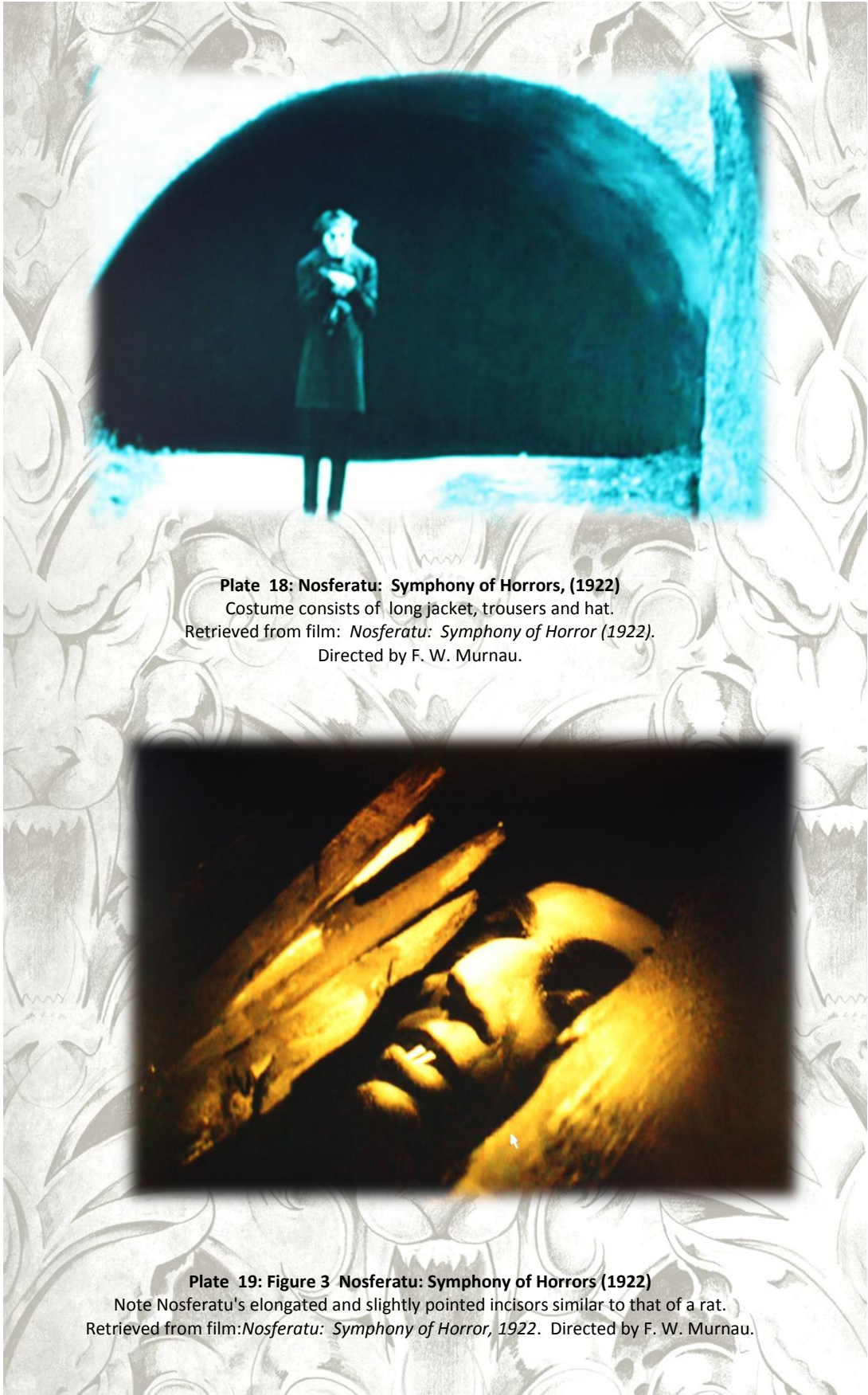


Plate 18: Nosferatu: Symphony of Horrors, (1922)
Costume consists of long jacket, trousers and hat.
Retrieved from film: *Nosferatu: Symphony of Horror (1922)*.
Directed by F. W. Murnau.

Plate 19: Figure 3 Nosferatu: Symphony of Horrors (1922)
Note Nosferatu's elongated and slightly pointed incisors similar to that of a rat.
Retrieved from film: *Nosferatu: Symphony of Horror, 1922*. Directed by F. W. Murnau.



Plate 20: Nosferatu: Symphony of Horror (1922)

Retrieved from *Nosferatu: Symphony of Horror*, 1922. Directed by F. W. Murnau
Note the length of the hands.



Plate 21: Nosferatu: Symphony of Horror (1922)

Retrieved from *Nosferatu: Symphony of Horror*, 1922. Directed by F. W. Murnau
Note Nosferatu's pointed ears and elongated fingers.



Plate 22: Dracula (1992). Directed by Francis Ford Coppola
 Poster Espanol. Released 7 May 2012, by Almendra Stoker (own work).
 Retrieved September 11, 2012 from www.wikimedia.com
 Note Count Dracula's rolled hairstyle centre left of poster.



Plate 23: Note the bat has a similar form to a human being when its body is outstretched
The body structure of a bat could be mistaken at night as the mythical Dracula taking flight.
Canstock photo 55579456 flying fox huge bat: javarman. Retrieved June 30, 2012 from
<http://www.canstockphoto.com>

Of the two medium, film and stage, it is film which makes the myth more distinctive. The film allows for water to drip upwards rather than down, for rats to climb along the underside of beams and to crawl across the external stone castle walls as one would expect a bat or a mouse to. Particular attention has also been paid to the forms Dracula can assume and his ties with the wolf particularly as it features distinctly in the film as a werewolf on the clifftop and then in London city. These items certainly enhance and contribute to the mythical creature. By contrast, Lochhead's play does not feed our fantasy as the movie does, due in part because of the limitations of special effects on stage. The use of Renfield plays a key role in parts of the script as it is Renfield who alerts us to the changes which will take place, by signposting the next event. Renfield's position is a large one in the play and his experiences create tension and suspense as we wait to see how Dracula will use him or how Dracula has affected his behaviour by controlling his actions. This in itself adds to the myth of Dracula who is capable of controlling weather, man and beast even from afar off. Of greatest surprise is the fact that Nurses Nisbett and Grice are one in the same person which is not revealed until Scene 16 (Lochhead, 1988, p. 142). The stage directions state "*'Nisbett' and 'Grice' [...] keep up a schizophrenic switch back and forward between their two modes, her two modes? Both 'sides' of the character are, 'good' and 'bad', reconciling themselves - by RENFIELD's redemption - sacrifice?*" This suggests that Renfield has either affected the woman causing her personality to split, or that Dracula has affected the nurse creating a good side and evil side, the two personalities instead of being held together by sanity have been pulled apart to do both good and evil. This too adds to the mystery of Dracula - was it he who cursed the minds of the nurses? This is for the audience to decide, but creates a question which cannot truly be answered, and therefore ambivalence is introduced.

Conclusion

Dracula the novel, the film and the script are all sublime and observant of the strands of the grotesque, through death issuing a distorted form of life, being the undead. The extravagant and exaggerated forms of Dracula denote the grotesque, such as his incredible age, his ability to change shape into a dog, a pack of rats, or his ability to scurry down a castle wall as would a bat. *Dracula* is disharmonic because the vampire's love for Mina draws him on to end her life, yet he does this slowly, savouring each moment with his victim which creates an ambivalence. Mina wants Dracula yet when he comes to her she is momentarily afraid. Terror is also created as we see Dracula's brides' bodies contorted. Abnormality is freely sown throughout all three mediums as the need to suck blood is always on the minds of more than one character. We also see abnormality in the need for Lucy to feed from children. The role of the mother has become inverted as the mother figure behaves like a child and feeds from the chest of the dependent. The question is, who is dependent upon whom? It is obvious that the vampire is dependent upon the child which is a fascinating dependency. An adult vampire feeds from the child to ensure its life, the child becomes undead, in turn ensuring the line of vampires does not cease. The child in this situation is not dependent upon the vampire which in any normal situation would not be the case as a child is typically dependent upon an adult for care, protection and nutrition, yet here we have an inversion - a contrast roles between an adult and a child. Of all the inversions featured in *Dracula* it is both the penetrative factors and the use of Christianity throughout the story which are frightening and fascinating respectively. Medical penetration is juxtaposed alongside vampirical penetration both of which have sexual connotations. Christianity is called upon by men of science and unbelievers when all else fails and deliverance or safety are required. These opposites of the natural and supernatural work together throughout the novel, the script and the movie creating

excitement and fear; an ambivalence. This ambivalence is embodied in the one being named Dracula who has discovered that ultimately "the life is in the blood."

Conclusion

One cannot escape the fact that the grotesque is inextricably linked with the body, the horrid and curious, the fascinating and alarming, all of which draw us to be thrilled or challenged by what we see on stage and screen particularly at times when both tensions are in equal measure. The viewers are caught in a moment of ambivalence equally torn between the good and evil, the horrid and the beautiful, until the greater tension over-rides the ambivalent moment. Both theatre and film are able to create moments of ambivalence and to create the necessary effects of the disharmonious, the comic and the terrifying, deploying exaggeration, abnormality and the satiric, both visually and aurally. Admittedly theatre is unable to create effects as complicated as film because live theatre has its limitations, however the limitations are lessening as technology advances in theatre. As we have seen, *Frankenstein* and *Dracula* share the impact of effects both aural and mechanical extremely well.

The purpose of using both scripts and film in this thesis has been two-fold. Firstly what is played out on stage can be and often is treated differently on film. Stage directors are more limited to the grotesqueries they can create and the background to the stories they can share with special effects while holding the interest of the audience. Film however allows the director to create a back story if required, as film allows an easier journey through time periods while still holding the attention of its viewers. Secondly script and film draw their foundations from the same principles - actors and acting. Theatre, although live and periodically surprising and unpredictable, is still about actors, acting and the ability to tell a story. Likewise, film still requires actors, acting and

their ability to convey a story. Film is in part an extrapolation of theatre. It is how each entity deals with their scripts and the stories they tell that differ.

The four plays discussed, *Lysistrata*, *The Roaring Girl*, *Frankenstein* and *Dracula* together with the two films *Frankenstein* and *Dracula* have been selected because of their progression over time. Aristophanes was the first to write comedy which heavily incorporated details of the grotesque concentrating very much on areas of the lower bodily stratum and the angst both male and female endured when unable to have their needs met.

The Roaring Girl is based on an actual woman named Mary Frith (Moll Cutpurse in the script). This play, set in Renaissance England, addresses a number of issues within the grotesque. The primary issue is a woman dressing and behaving as a man which threatens the patriarchal and social systems of Renaissance England with both Frith and Moll being considered a deformity and monstrosity because of their non-adherence to societal systems. Moll's couture was a means of advertising her appearances for the theatre, however in the script this is not discussed. The central point in the script is the fact that she "ruffled feathers" because of her choice of clothing, behaviour and speech, yet Moll asserts herself by standing firm on what she believes in and so wins the admiration of the gentry. Frith is a woman who was exceptionally shrewd in business, often dealing with the underworld of cutpurses and then virtuously returning or selling stolen goods for a profit. Frith's behaviour, dress and business dealings frequently found her in court due to her deviant lifestyle. Frith, and by extension, Moll, are women who were determined to benefit from the lifestyles they chose and were examples to other women that patriarchal rules did not have to be observed for women to get ahead

in the world. Their actions placed them on the limen of society, just as Frankenstein's Creature, in fiction exists on society's limen.

Frankenstein moves on two hundred years in time to the 1800s, when the gothic was introduced to readers. The gothic, due to its fantasy aspects, coupled superbly with the grotesque, hence its inclusion in this thesis. *Frankenstein* the play and the movie based on Mary Shelley's book shows us the extent that the grotesque was utilised. Peake's script written in the early 1800s does nothing to capture the essence of Shelley's book; instead the script leans towards melodrama and does nothing to address the key concerns of science and nature versus nurture. The degradation of the human body, the Creature's body, is a story of science gone mad. The 2011 script and the film show similarities between the Creatures of social pressure, fear, and shaping, through lack of nurture changing the Creature's nature. According to both the script and the film it is nurture which brings forth nature; however correct nurturing is not available and violence takes its place, instead nature is changed to mirror that which a being is offered therefore which is a negative form of nurturing. This *Frankenstein's* creature mirrored society's ill treatment of it all too well.

Finally *Dracula*. Although written by Bram Stoker in the late 1800s this story has survived remarkably well and has developed a cultic following in the twentieth and twenty-first centuries. *Dracula* is the ultimate grotesque story, played out on stage and in film. Dracula's body transforms into any number of shapes and forms, his bite transforms his victims from one form to another being both a vampire and the undead. Penetration by bite and by medical equipment is arguably a form of sexual penetration, therefore constant penetrations by teeth and medical devices intermingle the blood of men in the veins of women. Inversion is prolific in this story whereby a woman feeds

from a man's body, women are raped rather than loved; milk and blood are symbolic of seminal fluid and the undead is life in suspension. Further inversions include a woman feeding from a child, rather than a child from a woman, women penetrate rather than men, with the exception of Dracula. This is the heart of the story together with the human body changing from normal to abnormal.

If one was to compare the grotesque style of the twenty-first century and the grotesque style of the sixteenth century (the time of Rabelais) not a lot of changes have occurred. The seven strands which Bakhtin wrote of, consisting of the grotesque image, abusive language, grotesque madness, scatological humour, light, inversion and the lower bodily stratum, nearly all remain. The key difference is the changes in name. The grotesque body would now come under Thomson's heading of the abnormal or terrifying, however the body still changes and degrades, all of which are brought about by time. As the body dies it still continues to bring forth life (Bakhtin, 1984, p. 26). Ionesco's *Amedée or How to Get Rid of It* is an example of the body giving forth even in death; *Frankenstein's* Creature is an excellent example of the abnormal and terrifying which has been pieced together from body parts of human corpses. Abusive language (once known as Billingsgate and Blazons) still exists today as a common and informal language which is used to insult, to be playful or to compliment and cannot satisfactorily come under any of Thomson's taxonomies. This is an entity unto itself. *Lysistrata* has many insults offered by both men and women. Moll Cutpurse, in *The Roaring Girl*, is both abused and praised in a negative manner. To be mad is to see the world through different eyes. According to Bakhtin this is grotesque madness (Bakhtin, 1984, p. 39). Today this madness can be classed as disharmonic, exaggerated or abnormal. Consider Renfield in *Dracula*. His episodes of madness caused him to see and behave quite differently than when he was lucid. His fascination for flies is an example.

Scatological humour once again is adequately used in *Clouds* and should remain an entity of its own. The lower bodily stratum could sit beneath Thomson's banners of extravagance, exaggeration and the abnormal. Because the lower bodily stratum consists of orifices, genitalia and the buttocks, it is an easy target for satirical and abusive comments. Scarfe's *Nixon's Flag* is testament to the exaggerated posterior of an ex-United States President. *Lysistrata* openly discusses genitalia of both women and today in movies and some plays the displaying of the lower bodily stratum occurs and is utilised for comedic effect in any number of movies. The question "has the grotesque changed over time, and what changes do these entail?", may be responded to simply with "no". The aforementioned is proof enough that the essence of the grotesque has not changed. It may be more cleverly and/or subversively used, it may be somewhat embellished with the mode of the gothic as has been the case in both *Frankenstein* and *Dracula* however, it is still embraced today and often quite liberally and cleverly on stage and in film.

The grotesque makes for excellent story telling on stage. Because of its bizarre twists incorporating bodies, spaces and mystery the public enjoy being drawn to a story which offers a degree of excitement, mystery and horror. Once again, it is the tensions between fear and excitement, horror and mystery which holds theatre patrons in suspense, and it is this suspense which can become palpable then resolved, depending upon the story. Film has made huge leaps forward in making the unreal seem real due to computer graphics (CGI) and competition for patrons at both movie and theatrical venues will continue.

The one difference which places theatre, in my opinion, above the movies is that at the theatre, one can be drawn completely into the story, for nothing else exists while

we are immersed in the story; the fourth wall no longer exists if the staging and directing have been done well. The fascination of seeing a human body change on stage to a grotesque one holds a mixture of excitement, horror and comedy. Film does not offer the same degree of immersion as theatre. One is always conscious of the screen, the physical set up of the theatre while watching the story unfold. A real human body on stage versus a projected human body on film are entirely different because the real is palpable, as it is gratifying to see thereby feel the energy of a real human presence on stage. This presence is what assists to draw one into the story.

In order for theatre to survive in the ever-increasing age of technology in film, it will be necessary for directors to consider different ways and means of staging to give their audiences a full immersion into the story being played out on stage. This will incorporate greater use of technology available where appropriate such as revolves, hydraulic flooring systems to raise and lower performers into pits of hell, deep waters or caverns, lighting, sound, harnessing and flying actors up and down and across the stage, or have them climbing façades such a rocks, or stone walls. All these technical items will add to the excitement the audience wants to see and be a part of. The young public, because they have grown up with DVDs, video games and the like, now expect a lot more "bang for their buck", so as practitioners of the theatre we need to be aware of what is popular and what is workable for the stage. The grotesque is one of the strands which in one form or another will remain popular because it is exciting, frightening and mysterious.

Antonin Artaud's *The Theater of Cruelty (First Manifesto)*(Artaud, 1938)

describes staging, lighting, costume and the theatre space among a number of other elements. It is these four items which should be considered when attracting the public

to the theatre to give them a complete theatrical experience, rather than being static viewers. Although at times these suggestions by Artaud may not be practical nonetheless thought should be given to their application for various shows in part, if not in full.

The question, then, for the theater, is to create a meta-physics of speech, gesture, and expression, [...] an appeal to certain unhabitual ideas, which by their very nature cannot be limited or even formally depicted. These ideas which touch on Creation, Becoming, and Chaos [which resonate with the grotesque], are all of a cosmic order and furnish a primary notion [...] (Artaud, 1938. p. 1).

They are able to create a kind of passionate equation between Man, Society, Nature and Objects (which the grotesque is about).

Artaud's ideas embrace elements of the grotesque, for the grotesque is about humankind and society as we have seen in all four plays discussed in this thesis, together with nature. It is the breaking of perceptions and ideas of what shows will be like that will assist the grotesque theatre to become a place of entertainment and experimentalism. Artaud goes on to say, beneath the heading of *Spectacle*, that:

Every spectacle will contain a physical and objective element [...] cries, groans, apparitions, surprises, theatricalities of all kinds, magic beauty of costumes [...] resplendent lighting, [...] colours of objects, [...] concrete appearances of new and surprising objects, masks, effigies yards high, sudden changes of light, the physical action of light which arouses sensations of heat and cold, etc (Artaud, 1938, p. 3).

Theatre has come a long way since the 1930s when Artaud first wrote this Manifesto.

However we need to forever be considering new ways of staging, new ways of

challenging and shocking our audiences and not depending upon the "tried and true" forms of staging as this in time grows dependable and stale. Technology is forever developing and taking new steps forward therefore theatre must also make new advancements in order to keep our patrons returning.

With regard to *The Stage -- The Auditorium* Artaud makes some interesting suggestions to ensure the audience becomes active participators not passive viewers:

[...] abolish the stage and the auditorium and replace them by a single site [...]

which will become the theater of action. A direct communication will be re-established between the spectator and the spectacle, between the actor and the spectator, from the fact that the spectator, placed in the middle of the action, is engulfed and physically affected by it. [...] In the interior of this construction special proportions of height and depth will prevail. [...]

(Spectators will sit on) mobile chairs which will allow them to follow the spectacle which will take place all around them. In effect, the absence of a stage in the usual sense of the word will provide for the deployment of action in the four corners of the room (Artaud, 1938, pp. 5-6).

The practicality of such a set up would need to be experimented with, as it may prove impractical for both the actors and the audience and might also contravene theatre safety policies particularly in event of fire, yet if this was to work, participation by the audience would create an energy which would feed the actors and feed the audience. The *Rocky Horror Show*, because it encourages its patrons to actively participate in the show by bringing rice, newspapers, umbrellas, to dress up and so on to the theatre, creates its own experience and event.

Finally, *Objects -- Masks -- Accessories* are addressed by Artaud, who engages with the grotesque concept of extravagance and exaggeration: "Manikins, enormous masks, objects of strange proportions will appear [...]" (Artaud, 1938, p. 6) These overly large set pieces (such as the enormous mushrooms found in Ionesco's *Amedée*) create a world of illusion and fantasy taking the patron out of their regular surroundings into a new and exciting world on stage.

Grotesque theatre will survive in one form or another; however, it will be up to theatre practitioners, directors and actors to ensure its success by plumbing new depths and attempting new things such as those described in Artaud's manifesto to make theatre a fresh and new experience. The grotesque has all the elements theatre requires to make it engaging, challenging and entertaining. Its strands are many and varied which gives ample room for exploration and future successes on stage.

References

Works Cited:

- Anagya. *Internal Displacement in Cyprus. Mapping the Consequences of Civil and Military Strife*. Retrieved February 9, 2012, from <http://www.prio-cyprus-displacement.net>
- Anderson, S., Black, D., Butterfield, J., Crozier, J., Daintith, J., Davidson, G., (Eds.) (2007). *Collins Dictionary*. (9th ed.). Glasgow: HarperCollins Publishers.
- Aristophanes.(1962). *Lysistrata*. J. Lindsay, (Trans.). *The Complete Plays of Aristophanes. Edited and with an Introduction by Moses Hadas*. (Hadas). (Ed.). New York: Bantam Classic.
- Artaud, A. (1938). *The Theater of Cruelty (First Manifesto)*. Retrieved September 15, 2012 from <http://www.english.emory.edu/DRAMA/HistDRama2/TheaterCruel.html>
- Atsma, A. (2008). *Titles of Aphrodite: Ancient Greek Religion*. Retrieved January 10, 2011 from <http://www.theoi.com/Cult/AphroditeTitles.html>
- Bacchus. Retrieved August 25, 2012 from <http://www.pantheon.org/articles/b/bacchus.html>
- Bakhtin, M. (1984). *Rabelais and His World*. (H. Iswolsky, Trans.). Indianapolis: Indiana University Press.
- Barnet, S., Berman, M., Burton, W., Draya, R. (Eds). (1996). *Types of Drama Plays and Contexts. Seventh Edition*. New York: Longman.
- Beam. S. (2008). *Charivari*. Retrieved September 22, 2010 from <http://www.faqs.org/childhood/Bo-Ch/Charivari.html>
- Binns, C. (2007). *Why Ancient Greeks are Always Nude*. Retrieved February 19, 2012, from <http://www.livescience.com/4315-ancient-greeks-nude.html>
- Blok, A., Kriger, M., Struve, G. (1950). *The Puppet Show. The Slavonic and East European Review*, 28, 71, 309-332. Retrieved July 15, 2012, from <http://www.jstor.org/stable/4204134>
- Branagh, K. (Director). (1994). *Mary Shelley's Frankenstein*. USA: Tri Star.
- Brenna, V., Smuglewicz, F. (1776). *Mars and Venus* [watercolour on etching]. National Museum, Warsaw. Retrieved June 25, 2012 from http://commons.wikimedia.org/wiki/File:Benna_Smuglewicz_Mars_and_Venus.jpg

- Brennan, M. (1997). *The Gothic Psyche: Disintegration and Growth in Nineteenth-Century English Literature*. Columbia, South Carolina: Camden House.
- Britannica Online Encyclopædia*. (2012). <http://www.britannica.com/>
- Brooks, P. (1995). What is a Monster? (According to Frankenstein). In Botting, F. (Ed.). *Frankenstein, Mary Shelley*. (pp. 81-103). Basingstoke: Macmillan.
- Burroughs, C. (1993). Michelangelo at the Campidoglio: Artistic Identity, Patronage, and Manufacture. [Electronic version]. *Istituto per le Ricerche di Storia dell'Arte*, 14, 28 85-111. Retrieved February 25, 2009 from <http://jstor.org.stable/1483510>
- Cadgets Papillons*. Retrieved April 20, 2012 from www.butterflydogs.com
- Cambridge Dictionaries Online*. (2011). *Arabesque*. Retrieved January 12, 2012 from http://dictionary.cambridge.org/dictionary/british/arabesque_2
- Centers for Disease Control and Prevention. (2012). *Rabies*. Retrieved May 26, 2012 from <http://www.cdc.gov/rabies/bats/index.html>
- Cinesias. (2007) *Courses in Drama with Brian Johnston. Lysistrata*. Retrieved June 20, 2012, from <http://www.coursesindrama.com/modules/smartsection/item.php?itemid=33>
- Clark, J. R. (1991). *The Modern Satiric Grotesque And Its Traditions*. Lexington, Kentucky: The University Press of Kentucky.
- Cleisthenes. (2003). "The Development of Athenian Democracy," in Adriaan Lanni, ed., "Athenian Law in its Democratic Context" (*Center for Hellenic Studies On-line Discussion Series*). Republished in C.W. Blackwell, ed., *Dēmos: Classical Athenian Democracy* (A. Mahoney and R. Scaife, ed., *The Stoa: a consortium for electronic publication in the humanities* [www.stoa.org]) edition of January 24, 2003. Contact: cwb@stoa.org. <http://> Retrieved February 22, 2012 from http://www.stoa.org/projects/demos/article_democracy_development?page=4&greekEncoding=
- Coppola, F. (Director). (1992). *Dracula*. USA: Columbia Pictures.
- Craft, C. (1999). Kiss Me With Those Red Lips: Gender and Inversion in Dracula. In Byron, G. (Ed). *Dracula: Bram Stoker*. (pp. 93-117). Basingstoke: Macmillan.
- Crow*. (2012). *Birds in Mythology*. Retrieved February 12, 2012, from <http://www.mythencyclopedia.com/Be-Ca/Birds-in-Mythology.html>
- Damrosch, D., & Dettmar, K. (Eds). (2006). *The Longman Anthology of British Literature. Third Edition. Volume 1B. The Early Modern Period*. New York: Longman.
- Davis, M., & Whalen, P. (2001). The amygdala: vigilance and emotion. [Electronic Version] *Molecular Psychiatry* 6:1 pp. 13-34. Retrieved July 12, 2012 from <http://www.nature.com/mp/journal/v6/n1/full/4000812a.html>

- Dear, N. (2011). *Frankenstein based on the novel by Mary Shelley*. London: Faber and Faber.
- Dekker, T., & Middleton, T. (2006). *The Roaring Girl. The Longman Anthology of British Literature. Third Edition. Volume 1B*. Damrosch, D., & Dettmar, K. (Eds). *The Early Modern Period*. New York: Longman.
- Dionysus. Retrieved February 8, 2012 from <http://www.mythencyclopedia.com/Go-Hi/Greek-Mythology.html>
- Dionysus. (2004). *Aspects of Ancient Greek Drama*. Retrieved August 15, 2011 from http://www.24grammata.com/wp-content/uploads/2011/12/ancient-greek-drama-24grammata.com_.pdf
- Dionysus. Retrieved August 25, 2012 from http://www.greekmythology.com/Other_Gods/Dionysus/dionysus.html
- Domus Aurea - Definition. (1999). Retrieved December 15, 2010 from http://www.wordiq.com/definition/Domus_Aurea
- Early & Mid Victorian Era: A Universal Uniform*. (2012). Retrieved July 14, 2012 from http://www.blacktieguide.com/History/03-Victorian_Early,Mid.htm
- Eastwood, A. L. (2004). Controversy and the Single Woman in *The Maid's Tragedy* and *The Roaring Girl*. *Rocky Mountain Review*. Retrieved February 22, 2011 from <http://www.rmmla.wsu.edu/ereview/58.2/articles/eastwood.asp>
- Ecology of Human Populations, The: Thomas Malthus. (2012). *Understanding Evolution*. Retrieved September 12, 2012 from http://evolution.berkeley.edu/evolibrary/article/history_07
- Ebert, R. (1994, November 4). *Mary Shelley's Frankenstein*. *Chicago-Sun Times*. Retrieved April 23, 2011 from <http://rogerebert.suntimes.com/apps/pbcs.dll/article?AID=/19941104/REVIEWS/411040302>
- Elizabethan Clothing and Renaissance Costumes. (2012). Retrieved August 26, 2012 from <http://www.costumesupercenter.com/elizabethancllothing.html>
- Esslin, M. (Introduction). (1969). *Absurd Drama*. Harmondsworth, Middlesex: Penguin. (Original work published 1965).
- Fisher, J. (n.d.). *Images of the Fool in Italian Theatre from Pirandello to Fo*. Retrieved March 3, 2010 from <http://www.persweb.wabash.edu/facstaff/fisherj/new/ItalianTheater.html>
- Flax. Ian Johnston (trans.) *Lysistrata*. Retrieved June 20, 2012 from <http://records.viu.ca/~johnstoi/aristophanes/lysistrata.html>
- For Whom the Bell Tolls. *The Phrase Finder*. Retrieved January 16, 2012 from <http://www.phrases.org.uk/meanings/for-whom-the-bell-tolls.html>

- Forry, S. (1986). The Hideous Progenies of Richard Brinsley Peake: *Frankenstein* on the Stage, 1823-1826. *Theatre Research International*, 11(01) pp. 13-31. [Electronic Version] Retrieved April 20, 2011 from <http://dx.doi.org/10.1017/S0307883300011883> (About DOI)
- Forry, S. (Ed.). (1990). *Hideous Progenies Dramatizations of Frankenstein from Mary Shelley to the Present*. Philadelphia: University of Pennsylvania Press.
- Freud, S. (1905). *Dora: An Analysis of a Case of Hysteria*. Retrieved September 30, 2011 from http://www.notable-quotes.com/f/freud_sigmund.html
- Gilbertson, W. (1662). *The Life and Death of Mrs. Mary Frith. Commonly Called Mal Cutpurse. Exactly Collected and now Published for the Delight and Recreation of all Merry disposed Persons*. London, Newgate: Bible in Giltspur-Street. Retrieved March 20, 2011 from <http://www.crimeculture.com/earlyunderworlds/Contents/Cutpurse.html>
- Griffiths, P. (2008). Frith, Mary (1584-1659). *Oxford Dictionary of National Biography*. Retrieved May 19, 2011 from <http://www.oxforddnb.com.ezproxy.waikato.ac.nz/view/article/10189>
- Hadas, M. (Ed.). (1962). *The Complete Plays of Aristophanes. Edited and with an Introduction by Moses Hadas*. Lindsay, J. (trans.) *Lysistrata*. New York: Bantam Classic.
- Harrison, W. (1577). Elizabethan England, in 'A Description of England' from *Holinshed's Chronicles with Introduction by F. J. Furnivall, LL.D.* Withington, L., (Ed.) London: Walter Scott. Retrieved April 12, 2011 from <http://www.pdgp.net>
- Hastings, C. (2007). *The Theatre*. London: Elibron Classics.
- Herbert, A. (2010). Review. *Reading Women: Literacy, Authorship, and Culture in the Atlantic World, 1500-1800*. (Brayman Hackel, H. and Kelly, C. E.) (Eds). [Electronic Version] *The William and Mary Quarterly* 67(4) (OCTOBER 2010), pp. 784-787. Retrieved July 14, 2012 from <http://www.jstor.org/stable/10.5309/willmaryquar.67.4.0784>
- Hic Mulier: Or, the Man-Woman*. (n.a.). (1620). Retrieved March 27, 2011 from <http://www.archive.org/stream/hicmulierormanwo00exetuoft#page/n9/mode/2up>
- Hoehn, W. (1979-81). The First Season of *Presumption!; or, The Fate of Frankenstein*. *Theatre Studies*, 26(27), pp. 79-88. Retrieved April 22, 2012 from <http://knarf.english.upenn.edu/Articles/hoehn.html>
- Howard, J. (1988). Crossdressing, The Theatre, and Gender Struggle in Early Modern England. *Shakespeare Quarterly*, 39(4), 418-440 [Electronic Version]. Retrieved April 12, 2011 from <http://www.jstor.org/stable/2870706>

- Hugo, V. (n.d.) Retrieved March 28, 2012 from <http://www.brainyquote.com/quotes/keywords/grotesque.html#AHZwfy2dukdC44wY.99>
- Hunt, L., Fonblanque, A., & Forster, J. (1825). *Examiner: Theatrical Examiner*, 3 August 1823, (504). Retrieved March 4, 2011 from <http://books.google.co.nz/books?id=8nMAAAAAYAAJ&pg=PA504&lpg=PA504&dq=The+Examiner,+3+August+1823,+504&source=bl&ots=-c1e2cQbzB&sig=b5j-iLXmWhuVMh6tnkbalZylFg&hl=en&sa=X&ei=9CxJUJDPF2KmQWdroHgDQ&ved=0CDQQ6AEwAQ#v=onepage&q=The%20Examiner%2C%203%20August%201823%2C%20504&f=false>
- Ionesco, E. (1965). *Amédée Or How To Get Rid Of It*. J. Calder. (1965). *Absurd Drama. With an Introduction by Martin Esslin*. Middlesex: Penguin Books. (Original work 1956).
- Ionesco, E. (1962). *Rhinoceros*. J. Calder. (Ed.). D. Prouse. (Trans.). (1962). *Plays Volume IV*. London: John Calder. (Original work 1958).
- Jagger, M., & K. Richards. (1969). *You Can't Always Get What You Want*. Rolling Stones. Retrieved February 5, 2012, from www.last.fm/music/.../_/You+Can't+Always+Get+What+You+Want
- Joyce, T. (1992). Grasping at Shadows: Ancient Paintings in Renaissance and Baroque Rome. *College Art Association*, 74(2), 219-246. Retrieved August 3, 2102 from <http://www.jstor.org.ezproxy.waikato.ac.nz/stable/3045870>
- Kayser, W. (1957) in Thomson, P. *The Grotesque*. (1972) p. 18. London: Methuen.
- Kelly, T. (1974). *Frankenstein A Play in Two Acts Dramatized by Tim Kelly From the Classic By Mary Shelley*. New York: Samuel French.
- King James Version: *The Holy Bible*. Retrieved from <http://www.biblegateway.com/passage/>
- Kissinger, K. Retrieved February 5, 2012 from *Quotations: Feminism*. <http://www.quotegarden.com/feminism.html>
- Kristeva, J. (1982). *Powers of Horror: An Essay on Abjection*. L. Roudiez. (Trans.). New York: Columbia University Press.
- Korda, N. (2004). The Case of Moll Frith: Women's Work and the "All-Male Stage". *Early Modern Culture*. Retrieved February 26, 2011 from <http://emc.eserver.org/1-4/korda.html>
- Kordax. (n.a.) (1997/2000) *Dionysian Meditations: The City Dionysia (Dionysia ta en Astei) or the Great Dionysia (Dionysia ta Megala) of Apollonius Sophistes*. Retrieved February 22, 2012 from <http://web.eecs.utk.edu/~mclennan/BA/JO-CD.html>

- Leatherdale, C. (1985). *Dracula: The Novel & The Legend. A Reaffirmation of Christianity*. Wellingborough, Northamptonshire, UK: Desert Island Books.
- Lecaldano, P. (1969). *The complete paintings of Brueghel*. Wallop, Hampshire: George Weidenfeld and Nicolson.
- Lewin, K. (2012). *Force Field Analysis - Kurt Lewin*. Retrieved July 26, 2012 from www.change-management-coach.com/force-field-analysis.html
- Lochhead, L. (1988). *Mary Queen of Scots Got Her Head Chopped Off, and Dracula*. St Ives, England: Penguin.
- Lost Colony, The*. (2012). Retrieved September 14, 2012 from <http://thelostcolony.org/education/elizabethan-era/>
- Lynch, D. (Director). (1980). *The Elephant Man*. Los Angeles: Paramount.
- Lyons, P., & Gooden, P. (Eds.). (2001). *Mary Shelley: Frankenstein. Introduced by Paddy Lyons*. London: Everyman.
- McLennan, J. (2000). *Dionysian Meditations: The City Cionysia (Dionysia ta en Astei) or the Great Dionysia (Dionysia ta Megala) of Apollonius Sophistes*. Retrieved February 6, 2011 from <http://web.eecs.utk.edu/~mclennan/BA/JO-CD.html> (Original work published 1997)
- McNulty, W. (2008). *Dracula*. New York: Playscripts Inc.
- Mandarin. (2011). *The Mandarin Collar Shirt - Archived*. Retrieved September 11, 2012 from <http://expressionsrealia.com/2011/08/the-mandarin-collar-shirt.html>
- March, J. (1998). *Cassell Dictionary of Classical Mythology*. London: Cassell.
- Melton, J. (1999). *The Vampire Book. The Encyclopedia of the Undead*. Canton, USA: Visible Ink Press.
- Mulholland, P. (1977). The Date of *The Roaring Girl*. [Electronic Version] *The Review of English Studies, New Series*, 28(109) (Feb. 1977), pp. 18-31. Retrieved March 28, 2011 from <http://www.jstor.org/stable/514936>
- Murnau, F. (Director). (1922). *Nosferatu: eine Symphonie des Grauens. Based on Le Fanu's novella 'Camilla'*. Retrieved March 30, 2011 from <http://www.A2zcds.com>
- Nitchie, E. (1953). *Mary Shelley: Author of Frankenstein*. Retrieved July 20, 2011 from http://legacy.owensboro.kctcs.edu.crunyon/CE/Frankenstein/Bloom/37-38_Nitchie.html
- Norton, R. (Ed.). (2000). *Gothic Readings: The First Wave 1764-1840*. London: Leicester University Press.

- Novak, M. (1980). Gothic Fiction and the Grotesque. [Electronic Version] In *Novel: A Forum on Fiction*, 13:1, 1-17. Retrieved September 5, 2012 from <http://knarf.english.upenn.edu/Articles/novak.html>
- O'Horgan, T. (Director). (2003). *Eugene Ionesco's Rhinoceros* [Film]. [With Karen Black]. United States: The American Film Theatre-Kino International Corporation. (Initial release 1973 by The American Film Theatre-AFT Distributing Corporation).
- Orgel, S. (1996). *Impersonations The Performance of Gender in Shakespeare's England*. Cambridge: Cambridge University Press.
- Ossenfelder, H. (1748). *Der Vampir* (1748). Retrieved May 16, 2012 from, <http://www.simplysupernatural-vampire.com/1748-vampire-poem.html>
- Oxford English Dictionary Online* (2012). www.oed.com/
- Pan. (2001) Myths and Legends of the World. Retrieved February 8, 2012 from Encyclopedia.com: <http://www.encyclopedia.com/doc/1G2-3490900376.html>
- Panek, J. (Ed.). (2011). *The Roaring Girl* by Thomas Middleton and Thomas Dekker. New York: Norton.
- Pavis, P. (1998). *Dictionary of the Theatre Terms, Concepts and Analysis*. (C. Shantz, Trans.). Toronto: University of Toronto Press.
- Peake, R. B. (1823). *Presumption; or, The Fate of Frankenstein*. Retrieved July 4, 2011 from <http://www.unl.edu/sbehrend/html/sbsite/texts/Presumption/presump.htm>
- Pederasty*. Retrieved February 22, 2012 from www.ellopos.net/elpenor/greek-texts/.../aristophanes/lystrata.asp
- Pitches, J. (2009). *Vsevolod Meyerhold*. Abingdon, Oxon: Routledge. (Original work published 2003).
- Pothier, D. (2007). *Life After Death*. Retrieved March 3, 2012 from <http://www.newscientist.com/article/mg19426072.500-life-after-death.html>
- Rabelais, F. (1572). Retrieved July 20, 2011 from www.quotegarden.com/science.html
- Rape: Legal Aspects - Forcible Rape: Elements Of The Offense. (2012). Retrieved September 26, 2011 from [a href="http://law.jrank.org/pages/1927/Rape-Legal-Aspects-Forcible-rape-elements-offense.html"](http://law.jrank.org/pages/1927/Rape-Legal-Aspects-Forcible-rape-elements-offense.html)
- Rhinoceros*. (2006). *An analysis of Eugene Ionesco's absurdist play*. Retrieved March 30, 2012 from <http://www.theatrehistory.com/misc/rhinoceros.html>

- Scarfe, G. *Fouling Britain*. Retrieved September 12, 2010 from <http://www.geraldscarfe.com>
Hell. Retrieved January 10, 2011 from <http://www.geraldscarfe.com>
Nixon Flag. Retrieved September 12, 2010 from <http://www.geraldscarfe.com>
- Shakespeare, W. Retrieved March 30, 2011 from <http://www.collinsdictionary.com/dictionary/english/clothing>
- Simply Supernatural - Vampire.com*. (2012). *Vampires Cross Thresholds*. Retrieved July 14, 2012 from www.simplysupernaturalvampire.com/vampirescrossthresholds.html
- Smith, W. (1870). *Titles of Aphrodite: Ancient Greek Religion*. Dictionary of Greek and Roman Biography and Mythology. Retrieved January 10, 2011 from <http://www.theoi.com/Cult/AphroditeTitles.html>
- Stoker, B. (1996). *Dracula*. New York: Oxford University Press.
- Sunstein, E.M. (1989). *Mary Shelley: Romance and Reality*. Baltimore, Maryland: Little, Brown and Company.
- Tabarin. (1911). *The 1911 Classic Encyclopedia based on the 11th Edition of the Encyclopedia Britannica (pub. 1911)*. Retrieved October 12, 2011 from <http://www.1911encyclopedia.org/Tabarin>
- Taygetus. (2012). Retrieved March 4, 2012 from <http://www.mani.org.gr/en/taigetos/taig1/taig1.htm>
- The Scottish Government. (2008). *Feelings and Reactions*. Retrieved September 26, 2011 from <http://www.scotland.gov.uk/Publications/2008/04/16112631/10>
- (n.a.) (1823, July 30). Theatre: English Opera House. *Examiner: Theatrical Examiner*. Retrieved July 18, 2011 from <http://newspapers11.bl.uk/blcs/>
- (n.a.). (1823, July 30). The Reviews of Presumption. *London Morning Post*. Retrieved July 18, 2011 from <http://www.rc.umd.edu/editions/peake/apparatus/reviews.html>
- Theatre and Film. (2012). Retrieved August 11, 2012 from http://www.uwgb.edu/malloyk/theatre_and_film.html
- Thomson, P. (1972). *The Grottesque*. London: Methuen.
- Timeline Development of Greek Drama. (n.d.). Retrieved August 3, 2012 from <http://english.tjc.edu/eng12332nbyr/Greektheatertimeline.html>
- Ungerer, G. (2000). Mary Frith, Alias Moll Cutpurse, in Life and Literature. In *The Free Library*. (2000). Retrieved February 22, 2011 from [http://www.thefreelibrary.com/Mary Frith, Alias Moll Cutpurse, in Life and Literature.-a067530774](http://www.thefreelibrary.com/Mary+Frith,+Alias+Moll+Cutpurse,+in+Life+and+Literature.-a067530774)

- U.S. Fish and Wildlife Service. (2007). *Spotlight on Bats. Mysterious Mammals on the Fly*. Retrieved May 26, 2012 from <http://www.factmonster.com/spot/kidsbats.html>
- Vetinfo. (2012). *Why Does Your Dog Foam At The Mouth?* Retrieved May 26, 2012 from <http://www.vetinfo.com/why-dog-foam-at-mouth.html>
- Victorian England: An Introduction. (2012). Retrieved July 14, 2012 from <http://www.english.uwosh.edu/roth/VictorianEngland.htm>
- Vlad III. of Wallachia. (1491). Portrait. (unknown). Retrieved September 9, 2012 from http://commons.wikimedia.org/wiki/File:Vlad_Tepes_-_Blatt_1.jpg
- von Goethe, J. (1797). *The Bride of Corinth*. Retrieved April 16, 2010 from <http://www.simplysupernatureal-vampire.com/vampire-poem-bride-of-corinth-goethe.html>
- Watt, M. (2003). Textile Production in Europe: Printed, 1600–1800. In *Heilbrunn Timeline of Art History*. New York: The Metropolitan Museum of Art, 2000–. Retrieved August 26, 2012 from http://www.metmuseum.org/toah/hd/txt_p/hd_txt_p.htm (October 2003)
- Wiseman, G. (2007) *The Life of Women in Ancient Greece*. Retrieved June 20, 2012 from <http://www.helium.com/items/490884-the-life-of-women-in-ancient-greece>
- Woodbridge, L. (Ed.). (1986). *Women and the English Renaissance: Literature and the Nature of Womankind 1540-1620*. Illinois: University of Illinois Press.

Works Consulted:

- Aristophanes, comedy, and Greek theatre. (2002). Retrieved March 16, 2010 from <http://www.indiana.edu/~thtr/2002/lysistrata/theatre.html>
- Aristotle. DE ANIMA. Electronic Text Center, University of Virginia Library. Retrieved 14 April, 2010, from <http://etext.virginia.edu/etcbn/toccer-new?id=AriSoul.xml>
- Auslander, P. (2008). *Theory for Performance Studies. A Student's Guide*. London: Routledge.
- Bacchanalian Feast. Retrieved September 23, 2010 from <http://www.carnaval.com/bacchus/history>
- Bennett, B. T., (Ed.). (1980). *The Letters of Mary Wollstonecraft Shelley, Volume 1: "A part of the Elect"*. Baltimore: The Johns Hopkins University Press.
- Boatwright, M. (1990). Theatres in the Roman Empire. *The Biblical Archaeologist*. 53(4) (Dec., 1990). pp. 184-192. Retrieved September 25, 2010 from <http://www.jstor.org/stable/3210163>

- Burroughs, C. (1993). Michelangelo at the Campidoglio: Artistic Identity, Patronage, and Manufacture. *Artibus et Historiae*, 14(28) (1993), pp. 85-111). Retrieved February 25, 2009 from <http://www.jstor.org/stable/1483510>
- Cox, J. N., (Ed.). (1992). *Seven Gothic Dramas 1789-1825*. Athens, USA: Ohio University Press.
- Damen, M. (2009). Classical Drama and Theatre. Section 3: Ancient Greek Comedy. Chapter 8: Early Greek Comedy and Satyr Plays. Retrieved April 14, 2010 from <http://www.usu.edu/markdamen/ClasDram/chapters081earlygkcom.htm>
- Dumas père, A. (1865). *The Vampire. Drama in 5 Acts*. F. Morlock, (Trans.). Retrieved from the CadyTech Web site: <http://www.cadytech.com>
- Dunkle, R. (1986). Introduction to Old Comedy. The Classical Origins of Western Culture. Retrieved October 27, 2010 from <http://ablemedia.com/ctc/web/netshots/genrecm.htm>
- Ellis K. H., Sir H. (1849). *The Obituary of Richard Smyth, Secondary of the Poultry Compter, London: Being a Catalogue of All Such Persons As He Knew In Their Lifetime: Extending from A.D. 1627 to A.D. 1674*. London: J.B. Nichols and Son, Printers.
- Esslin, M. (1965). Introduction to *Penguin Plays - Absurd Drama*. Retrieved December 16, 2010 from <http://www.samuel-beckett.net/AbsurdEsslin.html>
- Featured Confessions The Life and Death of Mrs Mary Frith Commonly Called Mal Cutpurse. (1662). Retrieved February 26, 2011 from <http://www.crimeculture/earlyundeworlds/contents/cutpurse/html>
- Feldman, P. R. and Diana Scott-Kilvert, (eds). (1987). *The Journals of Mary Shelley 1814-1844. Volume 1: 1814-1822*. Oxford: Clarendon Press.
- Harris, M. (2006). Claiming Pagan Origins For Carnival: Bacchanalia, Saturnalia, And Kalends. Retrieved September 25, 2010 from <http://www.brepols.metapress.com/index/g50wt2rr8412p327.pdf>
- Holmes, R. (2008). *The Age of Wonder: How the Romantic Generation Discovered the Beauty and Terror of Science*. London: HarperPress.
- Kennedy, D. (Ed.). (2003). *The Oxford Encyclopedia Of Theatre And Performance. Volume 1: A-L*. Oxford, New York: Oxford University Press.
- Kennedy, D. (Ed.). (2010). *The Oxford Companion To Theatre And Performance*. Oxford, New York: Oxford University Press.
- Madore, S. (2002). Lysistrata and Old Comedy. Retrieved March 16, 2010 from http://www.indiana.edu/~thtr/2002/lysistrata/old_comedy.html

- Mary Frith, Alias Moll Cutpurse, in *Life and Literature*. Retrieved March 27, 2011 from <http://www.thefreelibrary.com/Mary+Frith,Alias+Moll+Cutpurse,+in+Life+and+Literature.-a067530744>
- McLeish, K. (1996). *Aristophanic Comedy*. Retrieved April 14, 2010 from <http://www.indiana.edu/~thtr/2002/lystrata/mcleish.html>
- Nagy, G. (1980). *Pindar's Homer. The Lyric Possession of an Epic Past*. Chapter 13. *The Genesis of Athenian State Theater and the Survival of Pindar's Poetry*. Retrieved October 27, 2010 from <http://www.press.jhu.edu/books/nagy/PHSMK/chapter13.html>
- Planché, J. R. (1820). *The Vampire, or the Bride of the Isles*. London: John Lowndes. Retrieved from The Literary Gothic Web site: <http://www.litgothic.com>
- Ridgeway, W. (1915). *The Dramas and Dramatic Dances of Non-European Races*. Retrieved March 3, 2010 from <http://www.theatrehistory.com/origins/ridgeway001.html>
- Satyr: Definition, Synonyms from Answers.com. Retrieved April 14, 2010 from <http://www.answers.com/topic/satyr>
- Shulman, R. (2007). *Sumptuary Legislation and the Fabric Construction of National Identity in Early Modern England. Constructing the Past: Vol. 8: Iss. 1, Article 8*. Retrieved April 17, 2011 from <http://digitalcommons.iwu.edu/constructing/vol8/iss1/8>
- Snyder, M. (2011, 24 June). *Colombian women withhold sex for road improvements. Colombia Reports*. Retrieved February 5, 2012 from <http://colombiareports.com/colombia-news-lite/news/17200-colombian-women-wthho...>
- Social Mobility. Retrieved July 21, 2012 from http://sociology.socialsciencedictionary.com/SociologyDictionary/SOCIAL_MOBILITY
- Spooner, C., McEvoy, E. (Eds). (2007). *Routledge Companion To Gothic*. London: Routledge.
- Stubbes, P. (1973). *The Anatomie of Abuses*. New York: Garland Publishing.
- The Theatre in Greece - Old Greek Comedy. (1902). Retrieved March 16, 2010 from <http://www.olddandsold.com/articles32n/theatre-5.shtml>
- Twycross, M. (Ed.). (1996). *Festive Drama. Papers From The Sixth Triennial Colloquium Of The International Society For The Study Of Medieval Theatre Lancaster, 13-19 July, 1989*. Cambridge, England: D.S. Brewer.

Vaknin, S. (2001). Perspectives - Vol. 6, No. 1 - A Primer on Narcissism. Retrieved January 26, 2011 from http://www.mentalhelp.net/poc/view_doc.php?type/doc/id/419