PENTANGLE

's History

Pentangle is NKU's student-run journal featuring essays pertaining to all areas of literary studies, bg\en] bg` `_bef ˉZg] ˈhˈma^kˈf ^] bZ

Pentangle's name alludes to the famous image in the Middle Eng

Contents

Harriet Beecher Stowe and

Harriet Beecher Stowe and

Phuong Nguyen Le

Works Cited

ÓA Zkkb'm, ^^\a^kLrhp^˙A hnl^Ô*Ohio History Connection*. www.ohiohistory.org/visit/museum-and-site-locator/harriet-beecher-stowe. Accessed 1 May 2019.

>l\ag^k¾D Zrh́P abn̂Lhnma^kg^kl˙LZh̜ ÕNg\é^Mhf˙ Ö< Z̪ bgÖP Zl˙: ?Zd^¨ News." *Smithsonian.com*, 20 Mar. 2017, www.smithsonianmag.com/smart-

Of Her Students, about Savage's passage through discrimination and how her Zkmil [^bg` `k^obbm] Zg] `ahghk^] ' Ó hkg`hg ?^[' +2%% 12+%LZoZ ^`é°Zi m from the Jim Crow South to public attention in the Harlem Renaissance, but is little known today. Now, her work (was) the focus of an exhibition at ma^`G^p &Rhkd`A bmhkb ZeLh\b'm% nkZm] [r°C^ k^^g`A Zr^l ´Zg] `\hhk] bgZm] ´

MeKaisha Jones-Hatcher

"Hot Wishes": Whitman and the Erotic

Andrew Evans

Nineteenth century poet Walt Whitman was never one to shy away from the senses and the sensuality in his poetry. In his quest to represent the fullness of the human experience he touched on many experiences of physicality, from the feel of cool grass, to the strain of physical labor, to, least not among these, the thrill and terror of sex. Many of Whitman's poems \hgnZˊlgˊoZ n^ˈk^_^k^g\^l ˈrhˈraˆˊÓ ^Znrbne[h] r%Ôh_nˊgˈp ba˙ahf h^khnb˙ ng] ^khhg^lˈ!ÓMa^Lê^^i ^klÔ, . 2"˙Ahp^oˆo^klˈonˈa   AhnP b ˈLê   A   b   a   b

there is no line between the physical and the spiritual in this type of sexual experience. The two are a pair, linked within the line by the sequence of nouns. Arm, girl, breast, lover. The two lovers are woven together with their bodies, linking them verbally without a line break or excessive language between their initial mentions. The adorn'd lady is introduced in a separate line from her lover, with an unrelated description of her folded hair between them. Rather than a link, her body is a barrier. This later couple, in contrast, are a unit, together in verbal brevity, leading to the absence of lust between them. They embrace out of a metaphysical desire for each other, not for the desire of their bodies.

Another structural contrast is in the context surrounding this pair of lovers. Whereas the adorn'd lady is in her own lengthy section of couplets, the couple occupy a single line in a litany of other complementary pairs. Whitman also devotes lines to father and son, mother and daughter, l\ahéZkZg] ńŹa^k‰Zg] ĺeŹo^Zg] f̀ ŹIm̂k˙: eëh̀ina^l^ˆZk^] ^ß̂g^] ˙[r̀ina^llx relationship to each other. Thus, the girl and her lover are a pair who cannot be separated. There can be no daughter without a mother, no slave without a master. Therefore, Whitman shows here a sexual experience which cannot exist with only one person. This lustless, more-than-bodily love is grouped near the lines about family, showing a bond that is just as strong and relevant as one of blood.

Bg ̀ZˁgZrnkZé^qrńglbhg ˙h_mab`\hgnkZˁmi k^l^gribg `ÓMa^ˁLé^^i ^kl%ÔZghma^k i h^f ̀ ˁZæ^] `Ó˙khllbg˙; khhderg̀?^kkrÔ] ^eo^l ˁbgrh ^khrbl.bf ˙] ^ohl̀ `h_Zgr̀ connection whatsoever, whether real or in fantasy based upon real life. Here, P abfˁnZg] li ^Zdl ̀h_ablˁÓenlnΨ̀ahmip ba^l ̀Ta^V] Zk^] ̀ghmli ^ZdÔ!*, 1" NgèbÒ^˙ ma^˙^qi ^kb^g\^l h_^bma^kma^^\hni è^hkma^^éZ, r%ĺabl ß̂klm&̂klhg ^qi ^kb^g\^˙ aZl `gh k^Zëi ZkÑg^k̀bh'li ^Zdˁh_̀P abfˁnZg] li ^Zdl ̀h_̂Órhng̀ f̀ ^gÔpahˁa^˙ meets on the street, men who he does not know personally, but who inspire in him these lustful feelings. Once again Whitman ties in the physical body rh'malbˁhg^&bᵇ] ^] l̂^qnZé^qi ^kb^g\^' A^^Ó^emma^kbkZf̂ l̀hg ̀TaˁbVg^^\dÔZg] ̀ ma^Óg^˙ eᵇ ^gnè^Zĝbg ̀h_ma^llxà^la%Ô[nnᵇZeˁbg̀ablᵇ f̀ bg] '̀A^f̀ Zd^l̀ malbˁ \é^Zk[rˁma^ˁ_ZˁnmaᵇZrḿà^Ôg^o^kˁbᵇhéˁina^f̀ ̀Z˙phk] Ôb᷃ĝk^Zèb᷁^ ˙Malbˁhg^&bᵇ] ^] ̀ experience of the erotic exists only for Whitman, and only in the body. These men inspire nothing in his spirit or mind, and he cannot even bring himself to speak, to derive inspiration for words. His lust is purely physical,

Exploring Gender Roles Amongst Vampires in Bram Stoker's

; ^gⓒZf lbg¨Ⓒ¨?hhdl

It is evident that the gender roles throughout *Dracula* ¨Zk^¨p^œ] ^ßg^] ¨ amongst both the vampires and the humans. While Dracula and the female vampires are segregated by gender, they do not abide by the same

_ng\rhhg]%Zl·=kZ\nèZ·a^k^`[ ^\hf ^l 'Z·enkhj ·f hrna^k'h ^kbg`·`ghmZ[k^Zlm|nm
an open and bleeding wound" (Craft 19). Dracula is presented as a man

in gender roles, but the aspects of vampires controlled by gender are not the same as the aspects of humans controlled by gender.

Ma^l^] b'rZkr`^g] ^k\hgßg^l [^hf ^`\e'Zk'k'p'bma'ma^l^qnZdsZhhg' h_'ma^`rkZgl_^h_[h]br`ànb]l' Makhn`ahnnn *Dracula*, there are no explicit sexual acts; instead, they are replaced with thoroughly suggestive acts that imply sexual penetration. Craft suggests that one of these sexual acts occurs pa^g`En\r`bl`k^\^bobg`a^k_hnk[ehh]'nkZgl_nlbhgl3ÓMa^l^'nkZgl_nlbhgl% in short, are sexual (blood substitutes for semen here) and constitute, in GbgZ: n^k[ZaÖlni ^k[ i akZ^%Ďa^f hlm\hgobg\bg` bg` ^i bnZZf bnf l'bg`ma^ novel'" (Craft 15). This accretion of transfusions being linked to sexual acts bl'lni i hkm^] bg`ma^mqmpa^g`: kmank^j nZml'abl [ehh] `àhpbg`bgnh'En\r'Zl' ma^\hglnf f ZZhhg'h_'ma^rbkf ZkkbZ^% 3Ó kmank`pZ'lZrbg`'maZria^`_embbg\^' then as if they two had been really married, and that she was his wife in the sight of God" (Stoker 185). Since the transfer of blood is equated to sexual acts in *Dra...*

Works Cited

< kZ_n% aklbrhi a^k ÓDbl F ^pbra Mahl^K^] Ebil3@^g] ^kZg] Bgo^klbhg··
· bg·; kZf ·Lrhd^kÜ= kZ\neZ ÔRepresentations, vol. 8, 1984, pp. 107-33.
EBSCOhost%]hl3) '+,) O(+2+1. /) ': \\^ll^] ·*) ·Gho·+) * 1'

< ngghg`aZf %@Zl·ÓMa^G^p ·P hf Zg·Zg] ·ma^·Ob\rhklbZg·Gho^éÔ The

H_`\hnkl^%p^`dghp`ṁaZṅg^bṁa^kC?D`ghkLṅ̇Zdg`p^k`lṅkḃi`^kl%lḣ`bṁl`^Zl r`
rḣ`]`^ṁkf`bg^`paZṁbl`f`^Zgṁ%[ṅṁṁaḋgdZ[`hṅṁipaZṁphṅe]`aZi`i`^g`b`ÓĊ?DÔ
Zg]`ÓLṅ̇ZdgÓp^k^k`i eZ`^]`pbṁa f`hk^``^g^kb`gZf`^l'Ma^l^gṁg\^`phṅe]`
ghp`k^Z]`lhf`^ṁalg`˙ebl^ÓP`^lgcbḣ^]`ṁa^lṅkḃi`^kl%F`ḃbl^Zg]`@^f f ZÔ
Since the reader presumably has no prior knowledge as to what Mike
and Gemma do for a living, they could very easily assume that Mike and
Gemma are the strippers being invited. This cartoon displays a very real
problem that occurs without the use of the Oxford Comma, and makes the
viewer remember it with a humorous image that they surely won't forget
Zgṁḃbf`^lhhg`'; r`bg`\en]`bg`ṁa^Hq`hk]`<hf f`Z`bg`bglṅZg\^l`ḋbl^ṁa^l^%
writers can eliminate the ambiguity and ensure that their audience has no
doubt of what they are trying to say. It is the writer's job to make sure the
audience is understanding what they convey through their writing, and the
Oxford Comma functions as a tool in aiding them to do so.

How did the Oxford Comma come to be?

The Oxford Comma was given its name because of its origins in the
Oxford University Press, where it is commonly used by editors, readers, and
i kbgṁkl'; ^_hk^*201%ṁa^Hq`hk]`<hf f`Z`pZ]`nl^]`%[nṁṁÓaZ]`gh`gZf`^`
ngṁhẹI ^ṁkLṅṁ̇eb`k^`_`kk^]`ṁḣ`ṁa^Hq`hk]`\hf f ZÔbg`abl`[hhḋ%*The Oxford
University Press: An Informal History*!ÓP`a^k^`=b]`ṁa^Hq`hk]`<hf f`Z`<hf f ^`
?ḋhf`Ô'NlZ`^ḣ`ṁa^Hq`hk]`<hf f`Z`[^_hk^`bṁpZl`ḃ`b`gbḣgZf`^^Zg`[^`
traced through writing manuals, like the *Fowler's Modern English Usage* series.

Ma^ßklṁ^] bḃhg`ḣ`ṁa^*Fowler's* writing manuals, written in 1926,
does not include a separate entry for the Oxford Comma (or any of its
aliases), but does use the Oxford Comma in its examples for using commas
\hkk^`ṁṁ`Mḁblßklṁ^] bḃhg`bg`\en]`^l`Zg`^gṁkr`hg`ÓLṅṁhplÓpaḃa`b]`bobl]`^`
bgṁh`\Zṁ^`hkbḋl`ḣ`_]`b`^`k^gṁ`ṁdg]l`ḣ`_lṁhi`i`!ln`a`Zl`\hf f`Zl%`^kḃhl]`%
semicolons, colons, etc.), and subsets within those categories that explain
]`b`^k^gṁ`hkḋl`ḣ`_i`khi`^knlZ`^`Bg`ṁa^l`\ṁhg`hg`\hf f Zl%ṁa^`ßklṁbn[l^ṁ
h`_nlZ`^`lb`Ó'gnf`^kZṁhgglÔ!?hpe^lk%+))2%ḃ'`.//'`pabḃa`^l`\kḃ]`^]`ḃṁa^`kne^l`
for commas in lists. In this subset, ten of the thirteen examples provided on
correct comma usage include the Oxford Comma. In fact, the entire entry
for commas has twenty-eight examples, thirteen of which use the Oxford
<hf f Z`?hk`ḣa^f`hkZg`nl^l`ḣ`\hf f Z`ṁpabḃa`ṁa^f`ZgnZe]`b`\nll`^l%ṁa^`
Oxford Comma makes up almost half. This shows that even though it is not
named, the Oxford Comma was very important to writers at the time of this
publication.

Bg`ṁa^l`\ḣ`hg]`^]`bḃhg`ḣ`?hpe^k%Ôf`ZgnZl%ahp`o`^kḃ%ṁa^Hq`hk]`<hf f`Z`
is said to be redundant, and thus should be omitted when possible. The
^qZf`i e^`l^gṁ`g\^``bo^gḃ`ṁa^`qiZg`nl]`i`hlgṁ]`Zl`\eehpl3Ó?kḃg`a%@^kf`Zg%
BṁZeḃZg%Zg]`Li`ZgḃbaḃaÓZk^̇Zn`ȧhṁ^!?hpe^lk̇%̇2/.%ḃ'`.10'`Bg`bglṅZg\^l`\ḋbl^ṁal
one, *Fowler's*`k^\hf f ^g]l`k^f`holgṁg`ṁa^`\hf f ZŻmkÓBṁZeḃZg%Ô[`\Znl^`Óṁa^`

commas between *French* and *German* and *German* and *Italian* take the place
of *ands*Ô!?hpe^lk%**2/.` %ḃ'`.11"`Lbg\^`ṁa^`phk]`ÓZg]`Ôbli k'l`gṁḃ^^`ṁnp^`g`
ÓBṁZeḃZġÔZg]`ÓZg]`ṁa^ẹLi`ZgbaҢ̇Ô*Fowler's* suggests removing the Oxford Comma to
prevent redundancy. In spite of this, the manual uses the Oxford Comma
bg`bṁhlpg`p'lḋbl]̇`bg`f`netḃe`^`h\\nkk^g\^l''?hk^qZf`ie^%ṁa^`pkḃbg`f`ZgnZe`
nl^l`ṁa^`̇hehplbg`l^gṁ^g\^`pa^g`]bl\̇nllbg`ṁa^kne^l`bḣ`pa^g`ṁm`Zg`ßg]`
^qi eZg`Ziḣhg`h`\̇kn}Zg`nl]`nl3ÓMa^l^`*who*`nṁZk̇̇hṁhmŻ]̇Ôßgḃg`k^Zk]h`̇bZnl^`4
see THAT (REL.) 1, WHICH 7, WHICH, THAT, WHO 9, and WHO
: G=`P AHF`%̇Ô!?hpe^lk%**2/.` %ḃ'`.11"`Hg^`\hṅhne^]`Ẓkḃn`ṁaZṁbġġal`̇Zbl̇%̇
as the writing manual has stated, the Oxford Comma here is actually not
needed, since the font and case changes in the text make it clear that the
ÓZg]`Ôbl`l^i`ZkŻ^]`nlṁiḃġ`ṁm`f`Zḋḃ̇^`̇l^o^kZ]`̇eṁkḃ%̇Zl`̇hġ`*Fowler's* instructions for
usage, the Oxford Comma should not have been used here. It seems to be
Zg`hġġ]̇^ktbg`ḃ_^̇^̇dġ`ṁaZṁbnŻnl]̇ḣ̇ṁa^Hq`hk]`<hf f`Z`[bḃẒrl`Ó̇`k̇^\^\̇ṙò̇ö
writing, which would explain why the *Fowler's* manual uses the comma in its
writing. It does not explain, however, why the manual instructs users to omit
the Oxford Comma yet uses the comma itself in the very section explaining
why said comma is redundant.

With the publication of the third edition of the *Fowler's Modern English
Usage* instructsh/`TT1 1 Tf[T0.5 (n use)0.5 (d he)0.5 (r)10 (e)29.3 (. IO4D0.5 00(wler)0.(h

Danielle Heiert

Works Cited

; nk\aß^ɘ] ‰K‛ ꞋP ˙*Fowler's Modern English Usage.* Revised Third ed., Oxford University Press Inc., 2004.

Eggs, Toast, and Orange Juice Illustrate Why You Should Use the Serial Comma." *Verbicide,* 24 Jan. 2012, www.verbicidemagazine.com/2012/01/24/eggs-toast-and-orange-juice-oxford-comma/.

?hpe^kk

would contend that the characterization of the landscape itself is paramount

livid weed on the dark greasy surfaces of the sullen waters," (Tolkien *Towers*,

not unlike the decrepit aftermath of a shelled Somme.

Zg] ˈZ\Z] ^f b\`\hf f ngbmˈ_hk`]bl ^\rbg` ˈmaˈ^; ^hp ne_ˈé^` ^g] ˈabrhkbˈZee%

Works Cited

Chance, Jane. Siewers, *Alfred K. Tolkien's Modern Middle Ages.* Palgrave
  Macmillan, 2005.

Kerry, Paul E. *The Ring and The Cross: Christianity and the Writings of J.R.R Tolkien.*
· ?Zhe^`b a ̈= b ̇dg ̇lhg ̇Ngho^klbm I k^ll%+) **

Dhgghg[nk`a ̈: ' ̇ÓMa^ ̇Ghe ̇hkZg] ̇ra^ ̇MnZmaZ ̈= ˆ = ZgZZg 3̇CK`K` ̇Mheb`gÛ ̇
· Bkba ̇Pgàn^g\^l'ÔF rmaenk^3 ̈ ̇CmkgZeh_ ̇CK`K` ̇Mheb`g%‹ ̇L ̈E^pbb%
  Charles Williams, and Mythopoeic Literature [Internet]. 2009 [cited 2019
· ̈: i k ̇1V4-1!*Ñ+ ̇T*) OÑ*) 1V3̇-0Ñ ̈, '

Ebobg` lmhg%F ̈bàZ^è ̇ÓMa^ ̇La^ee ̇&Zah\d^] ̈ ̈A h[[̇baBMa^?bklmP hke ̈ ̇P ZkZg] ̈ ̈
  Tolkien's Trauma of the Ring." *Baptism of Fire: The Birth of the Modern British
  Fantastic in World War I%*]bm] ̈[r ̇CZg^m̤ k^ggZg ̇< kh_m̤%F rmahi h^b%+) *. %
  pp. 9–22.

HkZsb%D^er ̇K` ̇ÓC`K`K` ̇Mheb`gÛP hke ̈3EbmkZk^ % ̤ nemkZ%Zg] ̈ ̈A bmhkb Ze ̈
· Bgàn^g\^l ̇hg ̇F b]] e^& ̤ Zkma ̇ÓLn[\k^ZhkÔ *The Hobbit,* edited by Stephen W.
  Potts, Salem; GreyHouse, 2016, pp. 25–39.

Risden, Edward L. *Tolkien's Intellectual Landscape.* Mcfarland and Company,
  2015

L\hm%‹ Zkher g ̇?̇ÔÓ*Beyond Hope He Saved Us": Trinitarian Analogies in The Lord of
  the Rings.*" *Logos: A Journal of Catholic Thought and Cultur*e, vol. 18 no. 1, 2015,
· i i ' ̇, +&̇. *' ̈I khc^\mF̤ NL>%] hb3̇) '*, . , (dh`'+) *. '))) *

L^Zf ̈Zg%@^kZe] ̇' ̈ÓTolkien's "The Lord of the Rings": Sources of Inspiration* (review)."
  Tolkien Studies

Lê Nguyên Ph___ng

I anhg`˙E^%hkEŠ˙G`nrŠg˙I a___g`˙bg˙a^kßklnïŽg`nŽ˙^˙h_Ob˙ngŽf˙^l^%bl˙ a sophomore English major and Asian Studies and Japanese minor. She enjoys interacting with people, learning about their cultures, and helping ma^f˙˙bgm˙kŽm˙bgm˙]˙b˙^k^gmlh˙b^bl'˙˙Manl%la^˙ahi˙^l˙m˙phkd_hk˙ma^˙ bgm˙kgŽrlhngŽeh˙˙\^˙h_Zgr˙\hf˙i˙Zgb^l˙hkZ\Z]˙^f˙b˙bglmmmhngl'˙˙P˙bm˙mab˙ bj˙^Z˙bg˙f˙bg]˙Zg]˙˙a^k'k^Z˙bg˙˙h_Ng\e^ÖMhf˙˙<Z˙bg˙bg˙Ob˙ngŽf˙^l^pa^g˙ la^˙pŽl˙Z˙bnm˙+˙r^Zkl˙he˙%la^˙˙^˙bj˙^]˙˙mh˙aZo^˙Zg˙h˙˙bZehi˙i˙hkmgbm˙ to look at this book and its social setting to learn more about the early movement and importance of racial diversity, which she discusses in her i˙b^\^%ÓAˑZkkb˙m;˙^^\a^kLrhp^˙Zg]˙˙Ng\e^˙Mhf˙Ö˙<Z˙bg'Ô

Nolan Willett

GhŽg˙P˙be^mk^\^gmr˙`kŽ]˙nZm]˙˙ŽZm=˙^\^f˙[˙^k˙pbm˙abl;˙':˙˙bg˙>g`ebal˙ (Congratulations, Nolan!). He is planning on attending Chase Law School mab˙ni˙\hf˙bg`˙?Ze˙GhŽg˙bl˙bgm˙gl^r˙i˙Zllbng˙Zm˙Z[˙hnmibm˙kZmk^%Žg]˙˙ pkbhg`˙bl˙paZm˙a^li˙^g]˙l˙f˙hlmh˙abl˙_k^^˙mbf˙^˙]˙hg`˙'A˙bl˙i˙b^\^%ÖBàn^g˙\l˙ on *The Lord of the Rings*%Öbl˙abl˙ßklmi˙n[˙eba^]˙phkd˙Zg]˙%bg˙mbf˙^%a^˙phne]˙ love to get some of his creative works published.