

# PENTANGLE

*Established 1992*

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# ***Pentangle's History***

*Pentangle*  
including film and other media.”

*Pentangle's*





# Homosexual Desire and Identity in Oscar Wilde's *The Picture of Dorian Gray*

*The Picture of Dorian Gray*

stain would f eck and wreck [the portrait's] fairness. But he would not sin.

that in Basil Hallward's garden had f rst stirred within him the passion for impossible things" (88-89). The reference of "impossible things" was his romantic desires toward men, Lord Henry specif cally. Dorian was not

This was exemplif ed by the outpour of public attention in various trials

certain male persons."

*The Picture  
of Dorian Gray* and Robert Louis Stevenson's *Dr. Jekyll and Mr. Hyde*,"  
Antonio Sanna highlights this attention on sexual acts and its ref ection

late-Victorian laws severely punished the practice of "gross indecency"

for most homosexuals at the time. Sanna af rms that "although Dorian is never disgraced by the rumors, his terror of them pervades his life" (Sanna,

Jeffrey Nunokawa. In his article, "Homosexual Desire and the Effacement  
*The Picture of Dorian Gray*," Nunokawa begins his critical

beginning and that Dorian's "extraordinary beauty" inspires Lord

else. His attraction to Dorian Gray appears as nothing other than the first  
out" (Nunokawa, 312). In recalling Basil's reaction and hesitation to the

form in the exercise of influence. It is valid to credit Lord Henry for the

that homosexual desire is conducted through the schools may reflect the  
homosexual ambitions exemplified

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*The Picture of Dorian Gray*

## The Ancient Qualities of Dracula as Modern Societal Fears

*Dracula*

literally flies across England in a hurry to "colonize" and create his new

Dracula's first and final appearances





colonization" (Arata 1997), and his threat to subjugate Britons and transform them into his minions by feeding of and corrupting their women,

*Dracula*

past." (77).

article to describe Dracula as a representation of the "colonized world" being overtaken by "primitive forces," which is another angle from which

"We know that ghosts and monsters – both representative of the gothic past – should be bound in history... dangerous ideologies from the past might reconstitute themselves and, in the process, destabilize the present."

although Dracula and his of spring were destroyed, it is still the ancient

of stakes, garlic, and especially crucifixes. And regardless of whether these

sense that monsters might emerge from the past" (22), whether it be the

may sometimes create order in a society. It seems fitting to remember that

technology that were considered scientific, such as blood transfusions, proved

"We want no proofs! We ask none to believe us!" (236). This was after he would sound mad to the rest of the world. In regard to scientific technology, that this is not an effective solution. Though it was expected that such a

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evidence that the romantic spark between the Redfields is dying serves to put

to hear them laugh" (Larsen 51). It is this rekindled friendship with Irene in which Clare believes she will find acceptance.

Meanwhile, Irene disapproves of Clare's "passing." Irene has the

or so she claims. Even though Irene "passes" from time to time when the convenience arises, she mostly finds it to be a betrayal. She comments, "It's

with an odd kind of revulsion, but we protect it" (Larsen 39). While Irene

of consideration for the feelings of others" (Larsen 34). America at this

taking place. White people with racist ideals were terrified of the practice of "passing." Because of this, Irene's husband, Brian, motions to move to

mouth." A few sentences later, the narrative goes on: "Into those eyes there came a smile and over Irene the sense of being petted and caressed" (Larsen 21). The word "seductive" is repeated throughout the novel. Irene is so terrified of this desire that she vehemently suppresses it. Her fear leads her



**Mental Illness as Presented in**  
***A Court of Thorns and Roses***

literature and films throughout the years, by doing so, authors and film

at risk of death. Maas's writing is extremely effective in that it focuses more technical terms or definitions to portray her illnesses. When diagnosed with

are facing but they would find someone they love who was able to face and able to define anxiety and depression in a clearer way, which in turn makes

reference to specific research findings (Wahl 343)." Wahl's opinion holds

characters removes outside perspective; doing so allows for an unfiltered

#### *A Court of Thorns and Roses*

how that illness defines them.

#### *A Court of Thorns and Roses*

Feyre, through the incredible struggles she faces. In the first novel, *A Court of Thorns and Roses*

told me that the full moon had arisen (Maas 315)." During the time that

#### *A Court of Mist and Fury*

hated it (Maas 13)." Feyre's lack of enthusiasm for something she once loved

Traumatic Stress Disorder (PTSD) when Feyre asks to not have red flowers

just like that Fae youth's blood had pooled at my feet" and then further

couldn't get out; I couldn't get out; I couldn't get out— (Maas 124).” Maas’s

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"You know I ain't queer": *Brokeback Mountain*

defiant gesture. No, I will not look at you. Do you like what you see of me?

*Mountain*

*Brokeback*

already had two children. The scene most closely resembles the first of the initially flips, Ennis quickly turns them off. Ennis, without any warning, flips

When having anal sex, he can remember his first time with Jack. Perhaps after he flips Alma over and is unable to see her face, he can even imagine

*Brokeback*

*Mountain*

He is trying to "be a man" with Alma, to impose himself upon her for

There may be practical reasons for this; the film does not state either while Ennis is a repressed homosexual merely affecting attraction to Alma.

of meaning in the sexual scenes in the film: the two men have radically different brands of masculinity. Jack is more self-assured. From the first

flippant, sometimes ridiculous, and always talking. He feels no need to prove himself to anyone. The first time the men have sex, he is comfortable taking

who breaks down Ennis's barriers, the first to acknowledge the homoerotic with several other men. On the whole, Jack is far from the stoic, closed-off, other hand, makes an effort to fit this stereotype in every possible way. He barely speaks for the first couple of days with Jack. When he does open

the dominant role. And it is Ennis who fulfills the traditional "American Dream," with his wedding in a small chapel to a woman he may or may

trauma and internalized homophobia cause him to affect rather than live his

both Jack and Ennis have dinner with their families fairly late in the film.

Jack, should cut the turkey Lauren has prepared. There is a scuffle over

insists that "boys should watch football" (Lee) and turns the set back on. Jack asserts himself at this point, turning the television off and seizing the knife

Ennis tells a story about his time in a rodeo, and then gets into a fight with Alma in the kitchen after she implies that she knew about his affair with Jack

football") is not definitive. He rejects this standard, cookie-cutter view of what defines a man. In the same instant, a Freudian would not fail to



## ***Cruel Intentions, Sexual Immorality, and the Irredeemable Woman***

The 1999 cult classic film *Cruel Intentions* stars Sarah Michelle Gellar, Reese Witherspoon, and Selma Blair, ofers a level of explicit language and obscenity within film. This movie boasts an R rating and follows the story of a young woman who seduces a wealthy man and the occasional implicit sex scene. The most nudity found in the film is when the man is shown in a state of undress. The film will gain by saying “In English, I’ll fuck your brains out” (Kumble). The film’s use of explicit dialogue, along with the use of explicit language, are most prominent in the difference in treatment that Sebastian and

A large portion of the vulgarity of the film is rooted in the nature of the characters, who are deceitful, ofensive, and nihilistic. While the sex scenes were not overtly explicit, they do reflect the standards and common societal beliefs of how sex should fit into our lives. The film does not specifically discuss the intention to. There are also multiple scenes of explicit language, such as being described as having the mouth of a “hoover.” There is also the use of explicit language with their juxtaposed outfits and finished with the famous string of profanity. Further, there is the usage of derogatory words such as “fag” and “queer,” though those were considered more socially acceptable to use at the time, as same-sex relationships were more vilified in film during the 1990s. The film also features photos of one of his “conquests” online. Later, he manipulates Cecile’s mother. No act of sexuality goes untainted in this film—Sebastian even

being incredibly flippant towards Cecile, even throwing her off his bed

gave up on the first person you ever loved because I threatened your reputation. Don't you get it? You're just a toy, Sebastian. A little toy I

it's the saddest thing I've ever heard" (Kumble). Throughout the film,

The inclusion of pornography in this film is not incredibly apparent,

emblazoning them with the words "how to raise a slut!" (Kumble).

The vilification of Kathryn and her sexuality in this film is a perhaps  
confidently sexual woman face in our society. Media portrayals like  
only doing what's natural. While this film may be fictional and dramatic,  
a confident, sexual woman in our society.

## **Works Cited**

*Cruel Intentions*

Walt has just been fired from the family's publishing company, Joni has been financially cut off from Harlan after he discovered she had been stealing

flashback of the night before, depicting Marta accidentally mixing up

by an impossibility – a locked door with no other possible entries

robe and hat, which would allow “Harlan” to be seen, alive, after Marta had

its details” (Singer 164). A false gestalt could happen when a dead body is wrongly identified; the audience will assume the

drawn back into the spotlight when Harlan's will reveals that he has cut off

“victim” to be the criminal.

reader not learn of the solution until the final epiphany” (Singer 166). This fact is true of every mystery novel or film that has ever existed, but the way it

*Knives Out*

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*Knives Out*

police interrogate Harlan's family – his children, Linda and Walt; their

Hugh “Ransom,” Meg and Jacob; Harlan's mother; “Great Nana” Thrombey; his housekeeper, Fran; and his personal nurse, Marta – the

*Pentangle*

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*Knives Out*

In his article about nostalgia in detective fiction, Eric Sandberg makes

*Knives Out*

anything he claims that “Johnson's film is a contemporary homage to the Christie whodunnits he read as a child,” (Sandberg). Many elements of Christie's famous novels are seen in the most subtle details of the film, and

*Knives Out*

her most famous block elements are utilized in the film. Christie is known

*Pentangle*

expects. One of the first blocks noted in the film is one of contradiction.

*Knives Out*

from the very beginning of the film. By using the audience's assumptions

by the end reveal. The first assumption Johnson relies on is that there will be only one culprit. This assumption is formed before the film even starts;

shattered almost right out of the box: in the first half-hour, the audience is

Marta's accidental murder so early in the film, Johnson also creates a block

search for clues. The new assumption formed is that the film will now follow

*Knives Out*

her flashbacks, tells the audience step-by-step how she committed the crime,

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*Knives Out*

**Kelsey Lee**

*ACOTAR* "A Court of Thorns and Roses," was inspired

**Andrew Evans**

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**Hallie Fogarty**

"Intentions, Sexual Immorality, and the Irredeemable Woman," was inspired by sexual double standards against women in film.

**Danielle Heiert**

marketing After graduation, Danielle is excited to work in the writing field

*Knives Out*," after reading an essay on block elements used in Agatha