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PENYANGGALAN



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PENTANGLE

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's History

Pentangle is NKU's student-run journal featuring essays pertaining to all areas of literary studies.
[p]ent[ə]ŋɡl̩ [ˈ]hɪst[ɔː]ri [ˈ]hɪst[ɔː]ri

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



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Harriet Beecher Stowe and

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and

Phuong Nguyen Le

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Of Her Students, about Savage's passage through discrimination and how her work moved her 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 the National Black Leadership Initiative Institute at the University of Chicago.

“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

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, 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^ZgZmkZe^qrnglbg^h_rab^hgkZni k^l^gnig^ÓMa^Le^i^k^Zghra^k^i h^f^`Ze^] Ó^khlhg^; khderg^?^krÔ^] ^e^l^ghn^'khrbbf^] ^ohh^h_Zgr^ connection whatsoever, whether real or in fantasy based upon real life. Here, P abfi Zg^li ^Zd^h^_ab^Ónl^%ahripba^l^E^V^Zk^] ghrih^ ^ZdÔ!*, 1^" Ngd^ra^ ^qi^ ^kbg^l^h^_ba^kra^ ^hni^ é^hkra^ ^Z^] r^%ab^BkR^ ^kHg^ ^qi^ ^kbg^ ^aZ^ ghk^Ze^i^ Zkg^ kih^li^ ^Zd^h^_P abfi Zg^li ^Zd^h^_Óhng^ f^ ^g^Ópah^a^ 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^rab^hg^&h^] l^qnZe^qi^ ^kbg^ ^A^ Ó^ma^kZf^ l^hg^TabVg^ ^dÓZg^] ra^ Óg^ ^é^gnie^Zlg^ h^_ra^k^à^la^%[mizelg^ ab^f^ hg^] ^A^ f^ Zd^l^ rab^ \éZk^ [r^ ra^_ZmaZria^ Óg^ o^kih^ ra^ f^ Zphk^ Ólg^ k^Zeb^ ^Mab^ hg^&h^] 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

; ^gZf lg`C?hhd

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

; ^gZf lgC?hhd

>qi dkg` @^g| ^kKhe! : f hg`lniOZf i lk^l lg; kZf` Lhd^kD= kZneZ

ng`ingl%Z' = kZneZa^k^ [^hf ^l Zenk] f hra^kh ^kg` ghnZ [kZrif] min
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^zr` ^g] ^k\hgßg^l[^hf ^\e^Z^k^p^ba^ra^l^q^Z^s^Z^hg`
h_ ra^ nkZg_ kh_ [h] b^`an] l' Ma^hn` ahni*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`Enr` b^k^`log` a^k`hnk[dh] nkZg_nlhgl30Ma^l^nkZg_nlhgl% in short, are sexual (blood substitutes for semen here) and constitute, in GlgZ: n^k] ZaÖlni ^k] i akZ^%Da^f hln^hgog\g` ^i baZzf bnf l`g`ra^ novel” (Craft 15). This accretion of transfusions being linked to sexual acts b`lni i hkr] lg`ra^`n`qpa^g: kank^j nZrl`ab[dh]`ahp`g` lgh`Enr`Zi` ra^`hgl`nf` f`Zhg`h`ra^`kf`ZkZ`^30`kank`p`Zi`l`Z`lg``ra`Zia`^`e`ihg`^` 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*005C0.5 0050004D00051005000Bion of QbI Transfer of frau005005C0.5 s tquatDr]0.- ofhe sight of 0.5 (was his w29.3i Craft). 7sug0.5 0051009.5 1900670 -1.143do050004910 si.5 0

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<kZ,r% akm a^k ÖDbl F ^pba Mahl^K^] EblÖ@g| ^kZg| Bg^kbbg`
· lg; kZf Lhd^kÖ= kZneZ ÖRepresentations, vol. 8, 1984, pp. 107-33.
EBSCOhost% hš) '+,) O(+2+1. /)' : \\|l^] *) `Gho'+)*1'

<ngglg` aZf %@Zé ÖMa^G^p P hf ZgZg| ra^ObmhkZg Gho'éÖThe

H_ \nhk\^o\p^ dghp raZrig^ba^k^C^D^ghkLrZhg p^k^l^r^i^k^l^h^b^b^Zr^rh^] ^nk^f^lg^paZnib^f^Zg^m^m^al^gd^Z^hnr^paZn^phnd^`aZi^i^g^b^C^D^O^Zg^] ^LrZhg^Op^k^k^i^Z^] ^pba^f^hk^`^g^k^b^g^Z^`^l^Ma^l^gmg^`^phnd^`ghp^k^Z^] ^lhf^`ra^lg^`^d^C^`^g^b^r^] ^ra^l^r^i^k^l^f^l^Zg^] ^@^f^f^Z^O^

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

Zgrif^`^l^hng^'; r^lg^e^] ^lg^`^ra^Hq^hk^ < hf f Z^lg^lg^Zg^`^l^d^`ra^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^k^r^k^l^'; ^hk^`^*201^ra^Hq^hk^ < hf f Z^p^Z^l^nl^] %`n^r^C^Z^] ^gh^g^Z^`^ng^r^l^`nk^L^r^i^k^l^`^k^k^] ^r^h^ra^Hq^hk^`^hf^f^Z^O^lg^`ab^] ^h^c^%The Oxford University Press: An Informal History!^C^`a^k^`^=^b^`ra^Hq^hk^ < hf f Z^`hf^f^Z^`hf^`^?kh^`O^NIZ^`^h^`ra^Hq^hk^ < hf f Z^] ^hk^`b^p^Z^] `^lg^`b^hg^Z^`^Zg^] ^`traced through writing manuals, like the *Fowler's Modern English Usage* series.

Ma^`B^k^r^i^] ^b^hg^`h^`ra^`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 \hk^`^ra^`Mab^`B^k^r^i^] ^b^hg^`lg^`e^] ^l^Zg^`g^r^`hg^`U^h^i^l^O^paba^`b^] ^l^b^] ^] ^lg^r^h^`Z^r^h^k^b^l^`h^`] ^b^`k^g^r^i^l^] ^h^`l^h^i^l^`l^n^a^Z^] ^hf^f^Z^] %`^k^b^] %` semicolons, colons, etc.), and subsets within those categories that explain]b^`k^g^r^i^k^f^l^`h^`i^k^i^`k^i^l^Z^`^`B^`ra^`l^`^r^hg^`hg^`hf^f^Z^] %`^`B^k^r^i^l^] ^r^i^h^`h^`n^Z^`^`b^`O^gnf^`^Z^r^h^g^] ^O^?hp^e^k^%`^`^`2^%`'`^`/`^`paba^] ^] ^k^] ^l^`ra^`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^`ra^`f^`Zgr^`nl^`l^`h^`hf^f^Z^] ^paba^`rab^`f^`Zgr^`Ze^] ^`n^l^`l^`%`^` 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.

B^`ra^`l^`^hg^`^] ^b^hg^`h^`?hp^e^k^O^f^`Zgr^`Ze^] %`hp^`o^`k^`ra^`Hq^hk^ < hf f Z^] is said to be redundant, and thus should be omitted when possible. The ^q^Z^f^i^e^l^`g^r^g^`^`^`lg^`r^h^`q^i^`Zg^`rab^`i^`hg^`r^i^`Z^] ^h^e^p^l^3^O^k^g^`a^`@^k^f^`Zg^`%` B^`Z^Zg^`Zg^] ^L^i^`Zg^`ba^`Z^k^`z^`n^`ar^O^?hp^e^k^%`2^%`'`^`10^` B^`g^`l^`r^`Zg^`^l^`d^`ra^`b^` one, *Fowler's* k^`hf^f^`g^] ^l^k^f^`h^g^`^ra^`hf^f^`Z^`r^k^`B^`Z^Zg^`O^] ^`Zn^`^`O^ra^`

commas between *French* and *German* and *German* and *Italian* take the place of *ands*!^?hp^e^k^%`2^%`'`^`11^` L^lg^`^`ra^`phk^`^Zg^] ^O^b^i^k^l^`g^r^i^`p^`^g^` ^B^`Z^Zg^`O^Zg^] ^L^i^`Zg^`ba^`%Fowler's suggests removing the Oxford Comma to prevent redundancy. In spite of this, the manual uses the Oxford Comma lg^`b^h^hg^`p^k^b^lg^`lg^`f^`neh^`e^`h^`nk^`g^`^l^`?hk^`q^Z^f^i^e^`ra^`p^k^b^lg^`f^`Zgr^`Ze^`nl^`l^`ra^`^h^e^p^l^`l^`g^r^g^`^`pa^`g^] ^k^`^hg^`^`nl^`k^`i^`h^`pa^`k^`ra^`r^`Zg^`B^`g^] ^`q^i^`Zg^`Z^h^g^] ^h^`^`k^`Zg^`nl^`l^`3^O^Ma^`^`who^`l^`r^k^h^Z^] ^B^`g^`k^`z^`h^`^`Zn^`^`4 see THAT (REL.) 1, WHICH 7, WHICH, THAT, WHO 9, and WHO : G= P AHF ; O^?hp^e^k^%`2^%`'`^`11^` Hg^`^`hnd^`Zk^`n^`ra^`Zr^i^`g^`rab^`^`Z^`l^`%` 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 ^Zg^] ^O^b^i^`i^`Z^Z^hg^`^`p^h^b^f^l^`lg^`ra^`^`b^r^i^`Z^] ^hg^`Fowler's instructions for usage, the Oxford Comma should not have been used here. It seems to be Zg^`ng^] ^k^`lg^`^`^`d^`g^`ra^`Zma^`nl^`h^`ra^`Hq^hk^ < hf f Z^] ^b^i^`Zr^l^`O^`k^`^`r^O^` 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

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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/.

?hp'e'k

ra^[Zm^h_ ra^Lhf f ^O!Elbg`lmg%OO" Mab`b`ghrZg^`d`h`e`]^zleB
 would contend that the characterization of the landscape itself is paramount
 rh`ra^i`en%Z`bim`l`h`l`h`ra^hg^knl`Zg]`izqg`gZmk^h`?kh]hO`
 nk`n`z`mg]4`Bip`Z`]k^Zk`Zg]`p^Z`bh`^"Ma^hge`k^g`p`Z`ra^l`nf`h`
 livid weed on the dark greasy surfaces of the sullen waters," (Tolkien *Towers*,
 +. 2" Mab`doh`l`en`k`Z`mg`b`ng`j`nol`Z`e`^`oh`Z`h`^`h`Z`p`Z`k`mg`B`e`%
 not unlike the decrepit aftermath of a shelled Somme.

?kh]hO`[nk`^g`h`^Z`kr`g`ra^kg`b`Z`h`g`k`Z`g`e`^`oh`^g`nig`rab`
 l`^g`3A`^l`^f`^]`ra^f`hl`ip`^Z`r`h`ra^rak`^%Zg]`l`ep`rah`n`a`ra^r`p`g`n`
 a^h`ng`e`z`^`^]`O`?kh]hO`[nk`^g`[`Z`kg`ra^kg`g`h]hO`f`hl`m`
 lQ`^`^g`e`z`q`^ahg`A`e`

j nkZl k7
 hWe

m

a^i dr`Z

lnp —

A r

Zg] `Z] ^f b\`hf f ngbn_hk] bl^`dg` ra^; ^hpne_e`^g] abnkZa%

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· Bba Bgan^g^l'ÓF rrahk^3 CnkgZeh_ CK K Mchbg% LE^pb% ·
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· i i ' ; +& . * I khc^nf NL>% hls) '* , . . (ch'+) * . ')) *
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Tolkien Studies

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I am a sophomore English major and Asian Studies and Japanese minor. She enjoys interacting with people, learning about their cultures, and helping them. She is currently reading *Manly* by Manly and is planning on attending Chase Law School. She is currently reading *The Lord of the Rings* and is planning on attending Chase Law School. She is currently reading *The Lord of the Rings* and is planning on attending Chase Law School.

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