The Garden, the Serpent, and Eve:
An Ecofeminist Narrative Analysis
of Garden of Eden Imagery in Fashion Magazine Advertising

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Thesis presented to the Faculty of Graduate and Postdoctoral Studies
of the University of Ottawa
as partial fulfillment of the requirements
for the degree of Doctor of Philosophy
(Religious Studies)

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ABSTRACT:

Garden of Eden imagery is ubiquitous in contemporary print advertising in North America, especially in advertisements directed at women. Three telling characteristics emerge in characterizations of Eve in these advertising reconstructions. In the first place, Eve is consistently hypersexualized and over-eroticized. Secondly, such Garden of Eden images often conflate the Eve figure with that of the Serpent. Thirdly, the highly eroticized Eve-Serpent figures also commonly suffer further conflation with the Garden of Eden itself. Like Eve, nature becomes eroticized. In the Eve-Serpent-Eden conflation, woman becomes nature, nature becomes woman, and both perform a single narrative plot function, in tandem with the Serpent. The erotic and tempting Eve-Serpent-Eden character is both protagonist and antagonist, seducer and seduced.

In this dissertation, I engage in an ecofeminist narratological analysis of the Genesis/Fall myth, as it is retold in contemporary fashion magazine advertisements. My analysis examines how reconstructions of this myth in advertisements construct the reader, the narrator, and the primary characters of the story (Eve, Adam, the Serpent, and Eden). I then further explore the ways in which these characterizations inform our perceptions of woman, nature, and environmentalism. Using a narratological methodology, and through a poststructuralist ecofeminist lens, I examine which plot and character elements have been kept, which have been discarded, and how certain erasures impact the narrative characterizations of the story. In addition to *what* is being told, I further analyze *how* and *where* it is told. How is the basic plot being storied in these reconstructions, and what are the effects of this version on the archetypal characterizations of Eve and the Garden of Eden? What are the cultural and literary contexts of the reconstructed narrative and the characters within it? How do these contexts inform how we read the characters within the story? Finally, I examine the cultural effects of these narrative reconstructions, exploring their influence on our gendered relationships with each other and with the natural world around us.

ACKNOWLEDGMENTS

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INTRODUCTION

Stories, great flapping ribbons of shaped space-time, have been blowing and uncoiling around the universe since the beginning of time. And they have evolved. The weakest have died and the strongest have survived, and they have grown fat on the retelling… stories, twisting and blowing through the darkness.

And their very existence overlays a faint but insistent pattern on the chaos that is history. Stories etch grooves deep enough for people to follow in the same way that water follows certain paths down a mountainside. And every time fresh actors tread the path of the story, the groove runs deeper.

- *Terry Pratchett,* Witches Abroad (1991)

The biblical Genesis/Fall narrative is ubiquitous in North American culture. Its primary narrative themes of creation, temptation, and punishment are found throughout the corpus of western Christian art and literature. The characters of the story are archetypal: Adam, Eve, the Creator God, the Serpent, even the Garden of Eden itself are characters who transcend the story in which they are situated. Genesis/Fall imagery is instantly recognizable. Who among us doesn't immediately associate an image of a woman and a serpent with temptation in the Garden of Eden? An apple as an offering? A fig leaf as clothing? These images are so familiar, they have been reconstructed so often, that one sole image can evoke the entire narrative. The Genesis/Fall myth informs our understandings of who we are and what our roles are in the world. In Western culture, the Genesis/Fall myth is foundational to our relationships, both with each other and with the natural world.

My interest in popular reconstructions of the Garden of Eden began in late July, 2005 with this image, the cover of a free daily newspaper in Ottawa:

Figure 1: Dose Cover

I kept this newspaper for years, stricken by this image of a slack-jawed and sexualized Eve figure. I would show it to friends, shocked at the hypersexualization of both Eve and environmentalism. I thought about this image for a year or more before I realized that these two criticisms were not unrelated. It was longer still before I learned that my discomfort with the twin eroticizations of woman and the environment was being addressed by a brand of feminist academics and activists called ecofeminists. Everything fell into place. My sadness and discomfort with that image had a name.

The overwhelming amount of Eve imagery in popular culture forced me to narrow the scope of this project to one particular medium, and seeing the vast array of ways in which these images were used in advertising, I quickly settled on a genre: fashion magazine advertisements. At first glance, such advertisements might seem innocuous, even benign. Fashion magazines are hardly high literature, after all. And yet, they are read by an exceptionally wide demographic – accounting for the astonishingly large amount of money spent by advertisers. In addition to the overwhelming availability of these biblical reconstructions, the pictorial form in which the story is retold increases the impact of its meaning, creating tension between the biblical text itself and the retelling, forcing the reader to rethink her interpretation of the primary mythology:

> […] the text gives rise to the image, and the image would not be *recognized* were it not for our prior knowledge of the text [….] But the greatest of 'biblical' art is not, of course, simply an illustration of the text and its stories, nor merely retellings of what we already know, but a use of the text, and paintings may become, ultimately, in themselves new texts altogether. Such visual texts may indeed inspire powerful and immediate responses, and are thus to be feared and removed from our sight as quickly as may be. Yet word and image remain in tension, as we continue to struggle with the power of images in our word-dominated societies and churches.[1]

The particular advertisements analyzed in this project were taken from popular North American fashion magazines, including *Vogue*, *Flare*, *Glamour*, *Instyle*, and *Vanity Fair*, throughout 2006-2007, as well as one newspaper cover and a television advertisement. This was a fortuitous beginning, as 2006 marked the first year in which *Vanity Fair* produced its first annual "Green Issue," generating a visible trend in environmentally-themed advertisements, many of which utilized Garden of Eden imagery.

The chosen primary texts include representative samples of Eve, Serpent, Eden, and environmentalist imagery in women's advertisements from this period. As my goal in this project is to undertake minute narratological analysis of specific stories, not to undertake a media analysis of the large-scale socio-cultural effects of the genre, I have chosen advertisements with an eye to the narrative construction of character – primarily the character of Eve.

Magazine advertisements featuring Eve or Eden imagery are not new. In fact, in the 1970s, "Eve" was a popular brand of cigarette, a brand name that afforded a world of advertising possibilities, capitalizing on the popular eroticization and sexualization of the biblical Eve:

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[1] David Jasper, "In the Beginning was the Word? Review Essay: Leo Steinberg, *The Sexuality of Christ in Renaissance Art and in Modern Oblivion*," *Biblical Interpretation* 6.3-4 (1998): 428.

Figures 2-4: Eve Cigarettes

"There's a little Eve in every woman."
"Now you've got Eve, a new cigarette that sings femininity."
"A cigarette as feminine as the ring you wear, the lipstick you carry. That's Eve."
"Women have been feminine since Eve. Now cigarettes are feminine. Since Eve."
"A garden of flavor just for you. That's Eve."

Such allusions to Eve as a model of ideal femininity make sense to the general public because of our cultural relationship to the biblical text and the long history of popular reconstructions of this myth. Eve is an archetype of femininity, and as such, representations of Eve are powerful voices in the cultural construction of what constitutes "woman."

Of course, if Eve is representative of the ideal woman, Adam is the ideal man:

Figure 5: Adam Cigarettes

Although Adam cigarettes are rugged and hypermasculinized, and Eve cigarettes are delicate and feminine, the two nevertheless share one common symbol: nature. Both of these gendered caricatures – the rugged man, and the delicate woman – are presented as natural states of being. Moreover, the presence of nature itself is fundamental to these universal characterizations of 'man' and 'woman.'

My scholarly interest in these particular types of biblical reconstructions is born of three concerns: the first is my fascination with the ways in which biblical texts are read, appropriated, and reconstructed in popular culture; the second is an interest in the hypersexualization of ideal femininity in Western culture; and the third is my discomfort with the seductive consumer model of environmentalism that seems to be growing in the Western world. These three research interests coalesce in the use of Eve and Eden imagery in contemporary popular advertising directed at women.

It is tempting to think of advertisements as the snake in our contemporary garden of purity, insidious texts designed by seductive advertising executives to fill us with desire for

things we do not really need and cannot really afford. Advertisements make kids smoke. They make teenagers develop eating disorders, and housewives become neurotically obsessed with yellow waxy buildup. Advertising is perceived as a one-way street, where the seductive forces of desire are harnessed and imposed upon a brainwashed public. Naomi Wolf, although one of the more vocal contemporary critics of advertising,[2] was not the first to level such charges at the advertising industry.[3]

There have been instances, of course, where advertising has indeed created needs and desires where none existed before, referred to as *cultural dissonance*.[4] Take, for example, Listerine. Initially developed by Joseph Lister as a hospital disinfectant, it was diluted, renamed, and repackaged by Joseph Wheat Lambert as aftershave, nasal spray, floor cleaner, and gonorrhea treatment. Gradually, by 1895, it was marketed to dentists as an oral disinfectant. It wasn't until 1922 that Lambert's son, George, was able to find a way to mass market Listerine as an oral product. George Lambert single-handedly created the social phenomenon of 'bad breath.' Of course, people had always had bad breath, but it was George Lambert who made it a household concern. Before 1922, bad breath simply was not something that people worried about, or even really noticed. Medical science even had a name for bad breath – halitosis – and George Lambert capitalized on that. Halitosis is now a household word, and bad breath a widespread social concern.[5]

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[2] Naomi Wolf, *The Beauty Myth: How Images of Beauty Are Used Against Women* (1991) (New York: HarperCollins, 2002).
[3] Betty Friedan, *The Feminine Mystique* (1963) (New York: W.W. Norton & Company, 2001), 298-332.
[4] James B. Twitchell, *20 Ads That Shook the World: The Century's Most Groundbreaking Advertising and How it Changed Us All* (New York: Crown Publishers, 2000), 60.
[5] Twitchell, *20 Ads That Shook the World*, 62-65.

By and large, however, advertising does not create need and desire; rather, it redirects preexisting needs and desires.[6] It is not so much a snake in the garden, as it is a mirror of our own cultural values. James Twitchell frames advertising as cultural folklore.[7] Advertisements repackage our own values and social codes into a palatable story, with a meaning accessible to all.[8]

Advertisements are understandable to us because they exist within a symbolic structure that already has cultural meaning and value. Not only do existing symbolic structures inform the content of any given advertising text, but the text itself in turn influences the meanings attending the larger symbolic structure.[9] Moreover, as we read these advertising texts, understanding them from within the framework of our own socio-cultural location, the dynamic is again engaged.[10] Our interpretations of the broader mythology expand to include these new versions of the story. However, if each new reconstruction reinforces particular characterizations, such as a hypersexualization of Eve, those characterizations will become increasingly cemented in popular consciousness:

> One of the strangest features of the use of the motifs from the Garden of Eden narrative is the way in which the iconographical and other presentations become detached, as it were, from their contexts and take on seemingly independent existences. Aspects of our popular culture, past and present, are pervaded by Edenic images, and although the sources are almost always obscured they still disseminate popular theologies. This area has yet to be researched in any systematic fashion.[11]

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[6] Katherine T. Fryth. "Undressing the Ad: Reading Culture in Advertising," in *Undressing the Ad* (ed. Katherine T. Fryth; New York: Peter Lang, 1997), 1-17. See also Fern L. Johnson, *Imaging in Advertising: Verbal and Visual Codes of Commerce* (New York and London: Routledge, 2008); James B. Twitchell, *Adcult USA: The Triumph of Advertising in American Culture* (New York: Columbia University Press, 1996).

[7] Twitchell, *Adcult USA*, 124.

[8] Twitchell, *Adcult USA*, 22-24.

[9] Twitchell, *Adcult USA*, 16-32.

[10] Tony Schwartz, *The Responsive Chord* (New York: Anchor, 1974), 25.

[11] Paul Morris, "A Walk in the Garden: Images of Eden," in *A Walk in the Garden: Biblical, Iconographical, and Literary Images of Eden* (ed. Paul Morris and Deborah Sawyer; Sheffield, UK: Sheffield Academic Press, 1992), 33.

No chronological order exists in a post-structuralist understanding of discourse: all statements are continuously interdependent upon each other for meaning, without any linear or chronological consistency. Thus, not only does the biblical narrative inform popular biblical reconstructions, but these reconstructions in turn inform the biblical narrative itself. Bach addresses this dynamic quality of the construction of meaning in her analysis of biblical narratives as portrayed in Hollywood film:

> [C]ultural representations of biblical figures affect one's interpretation of biblical narratives. If one stores a collection of images of a particular literary figure, or setting, or style of costume, that collection is not stored mentally in a chronological order. It does not matter whether I have seen Rita Hayworth's Salomé before viewing Gustave Moreau's painting or after reading the version in the Gospel of Mark. All of the representations collide and coalesce in my construction of the figure of Salomé.[12]

Given the interdependent nature of statements within a discourse, biblical reconstructions like these advertisements further solidify a dominant discourse that, with biblical authority, objectifies and sexualizes Eve in popular reconstructions.

As a central character in the stories told in Genesis 1-3, the role of Eve has long been a subject of debate. Within the canonical Hebrew Scriptures, there are very few references to Eve outside of the foundational creation and transgression myths.[13] This is not, however, an

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[12] Alice Bach, "'Throw Them to the Lions, Sire': Transforming Biblical Narratives Into Hollywood Spectaculars," *Semeia 74: Biblical Glamour and Hollywood Glitz* (ed. Alice Bach; 1996):1. See also Adele Reinhartz, *Scripture on the Silver Screen* (Louisville: Westminster John Knox Press, 2003), for an in-depth study of the process of transforming biblical texts into Hollywood movies and, more generally, Paul A. Soukup and Robert Hodgson, eds., *From One Medium to Another: Communicating the Bible Through Multimedia* (Kansas City: Sheed & Ward, 1997).

[13] Pamela J. Milne, "The Patriarchal Stamp of Scripture: The Implications of Structural Analyses for Feminist Hermeneutics," *Journal of Feminist Studies in Religion* 5.1 (Spring 1989), 20; Eileen Schuller, "Feminism and Biblical Hermeneutics: Genesis 1-3 as a Test Case," in *Gender, Genre, and Religion: Feminist Reflections* (Morny Joy and Eva K. Neumaier, eds.; Waterloo, ON: Wilfrid Laurier University Press, 1995), 32. Exceptions include: Genesis 4:1-2 ("Now the man knew his wife Eve, and she conceived and bore Cain, saying, 'I have produced a man with the help of the Lord.' Next she bore his brother Abel"); Genesis 4:25 ("Adam knew his wife again, and she bore a son and named him Seth […]"); Genesis 5:1-2 ("This is the list of the descendants of

indication that early readers did not consider the passages important. Indeed, in a study of the reception history and history of critical interpretation of Genesis 1-3, Kristen E. Kvam, Linda S. Schearing, and Valarie H. Ziegler have found that from 200 BCE to 200 CE, Jewish philosophers and exegetes argued vociferously about the meanings attending these stories.[14] Interpretations varied substantially, from highly hierarchical to radically egalitarian. Philo of Alexandria's construction of Eve, for example, treats her as representative of all womankind, the root of human sexual desire, the cause of all human suffering and mortality, mentally and emotionally unstable, governed by irrational senses,[15] "more imperfect and ignoble" than the "better and more perfect" man, the ruler of "death and everything vile,"[16] a servant inherently subservient to man, and "the beginning of evil."[17] It is easy to see here strands of hierarchical interpretation shared by Paul, and which were taken up by the early Church Fathers. Comparatively, the *Life of Adam and Eve* (otherwise known in Greek as *Apocalypse of Moses*, which although not entirely egalitarian, presents Satan in the guises of angel and serpent, with Eve as his morally upright, repentant, and unwilling victim.[18]

Such stark contrast in interpretation continued through the Rabbinic period of interpretation (200 – 600 CE). Extensive and probing, rabbinic readings of the text were

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Adam. When God created humankind, he made them in the likeness of God. Male and female he created them, and he blessed them and named them 'Humankind' when they were created").

[14] Kristen E. Kvam, Linda S. Schearing, and Valarie H. Ziegler, "Jewish Postbiblical Interpretations (200 BCE – 200 CE): Introduction," in *Eve & Adam: Jewish, Christian, and Muslim Readings on Genesis and Gender* (eds. Kvam, Schearing, and Ziegler; Bloomington and Indianapolis: Indiana University Press, 1999), 41.

[15] Philo of Alexandria, *De opificio mundi*: 150- 172. http://www.earlyjewishwritings.com/text/philo/book1.html. (Accessed April 23, 2012).

[16] This is in contrast to man, who "should rule over immortality and everything good." Philo of Alexandria, *Quaestiones et Solutiones in Genesim* I.37, in *Eve & Adam*, 65.

[17] Philo of Alexandria, *Quaestiones et Solutiones in Genesim* I.26-49, in *Eve & Adam*, 64-66.

[18] *Life of Adam and Eve* (Greek text) 15-30, in *Eve & Adam*, 60- 63. It is important to note, however, that this text is not universally supportive of Eve. In earlier and later chapters bookending chapters 15-30 of the *Life of Adam and Eve*, Eve is heartily maligned. John Levison argues that chapters 15-30 should be read separately from the chapters bookending them, as they were likely from separate sources. John Levison, "The Exoneration of Eve in the Apocalypse of Moses 15-30," *Journal for the Study of Judaism in the Persian, Hellenistic and Roman Period* 20 (1978): 135-50.

deeply contextualized, in response to immediate social, political, cultural, religious and economic concerns of the period.[19] Rabbinic interpretations reflect in large part Jewish gender roles of Rabbinic Judaism of the time, and present neither a linear nor a cohesive portrait of any of the major characters in the narrative.[20] This broad period of interpretation is characterized by a sense of ambiguity about the Genesis 1-3 text, particularly in the studies of human potential following Adam and Eve's transgression.[21] The comprehensive (although not exhaustive) assortment of rabbinic commentaries collected by Kvam et al. demonstrate the same ambiguities found in earlier Jewish interpretations of Genesis 1-3, in which Eve and Adam are both found responsible – or not – for assorted human failings and evils; or alternately, paved the way for human moral consciousness and community.[22]

The earliest Christian interpretations of Genesis 1-3, particularly those found in Paul's early letters, seem to indicate an egalitarian reading of the text. Citing Galatians (in particular, Gal 3:27-28), Wayne Meeks argues that the earliest Christian practices understood baptism as a reunification of the genders in Christ, and that this was reflected in women's equal participation in leadership of the Church.[23] However, other Pauline and deutero-Pauline letters[24] show a movement toward interpretations of Genesis 1-3 that substantiate the domination of male over female, focusing more on the Yahwist narrative in Genesis 2 than the more egalitarian Priestly account in Genesis 1. By the second century, Christian

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[19] Kvam, et al., "Rabbinic Interpretations (200 – 600s CE)," in *Eve & Adam*, 69-70.

[20] Kvam, et al., "Rabbinic Interpretations (200 – 600s CE)," in *Eve & Adam*, 73-74.

[21] Robert Saler, "The Transformation of Reason in Genesis 2-3: Two Options for Theological Interpretation," *Currents in Theology and Mission* 36.4 (August 2009): 280.

[22] Kvam, Schearing, and Ziegler collected over 90 excerpts from both the *Midrash Rabbah* and the *Babylonian Talmud*, addressing concerns spanning the creation of humanity, gender identification, Adam's angelic nature, Eve's polluted body, the disobedience in the Garden, parallels between Eve and the serpent, and the consequences of their transgression. See Kvam et al., "Rabbinic Interpretations (200 – 600 CE)," in *Eve & Adam*, 77-107.

[23] Wayne A. Meeks, "The Image of the Androgyne: Some Uses of a Symbol in Earliest Christianity," *History of Religions* 13 (1978): 182-198.

[24] See I Corinthians 11:2-16; Ephesians 5:22-33; Colossians 3:18-19; I Timothy 2:8-15; Titus 2:3-5.

interpretations blaming Eve for the existence of sin in the world were overwhelmingly common.[25] Robert Saler identifies Augustine's use of Paul to argue for the "degenerative reason" of the sexually-charged original sin as the beginning of this trend within proto-orthodox Christianity.[26] However, it had already had a strong foothold in Hellenistic Judaism, which may have influenced Paul's initial interpretation.[27] Moreover, the early Orthodox Church read the text as what Elaine Pagels refers to as "history with a moral" – a positivistic historical account that offered a guide to moral living.[28] In this guide, the serpent was Satan, the first sin was carnal and associated with women's sexuality, and a distinct and definitive contrast was made between sinful Eve and the pure and virginal Mary.[29]

Comparatively, Gnostic Christians read Genesis 1-3 allegorically, as a mythological representation of the evolution of human consciousness.[30] In some interpretations, Adam represented a higher plane of consciousness; however, in many more, Eve was responsible for bringing Adam to a state of spiritual enlightenment.[31] Adam and Eve were seen as symbols for different aspects of human spiritual consciousness – one baser, the other

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[25] Kvam, et al., "Early Christian Interpretations (50 – 450 CE)," in *Eve & Adam*, 110, 112. For example, in *De cultu feminarum* I.4-6, Tertullian wrote that women, as descendents of Eve were "[…] the devil's gateway: *you* are the unsealer of that (forbidden) tree: *you* are the first deserter of the divine law: *you* are she who persuaded him whom the devil was not valiant enough to attack. *You* destroyed so easily God's image, man. On account of *your* desert - that is, death - even the Son of God had to die. And do you think about adorning yourself over and above your tunics of skins?" (Tertullian, *De cultu feminarum*, trans. S. Thelwall, 1869. http://www.tertullian.org/anf/anf04/anf04-06.htm. Accessed May 2, 2012).

[26] Saler, "The Transformation of Reason in Genesis 2-3," 276-277.

[27] James Barr, "The Authority of Scripture: The Book of Genesis and the Origin of Evil in Jewish and Christian Tradition," in *Christian Authority: Essays in Honor of Henry Chadwick* (G.R. Evans, ed.; Oxford: Clarendon Press, 1988), 71; cited in Saler, "The Transformation of Reason in Genesis 2-3," 276.

[28] Elaine Pagels, *Adam, Eve, and the Serpent* (New York: Vintage Books, 1988), 27-28, 62-63. See also Elaine Pagels, "The Politics of Paradise: Augustine's Exegesis of Genesis 1-3 Versus That of John Chrysostom," *Harvard Theological Review* 78 (1985): 67-95.

[29] Kvam, et al., "Early Christian Interpretations (50 – 450 CE)," in *Eve & Adam*, 113. See also Rosemary Radford Ruether, "Mistress of Heaven: The Meaning of Mariology," in *New Woman/New Earth: Sexist Ideologies and Human Liberation* (ed. Rosemary Radford Ruether; New York: Seabury Press, 1975), 36-59.

[30] Pagels, *Adam, Eve, and the Serpent*, 63-64.

[31] Kvam, et al., "Early Christian Interpretations (50 – 450 CE)," in *Eve & Adam*, 111.

enlightened; and in the majority of cases, Eve (along with the Serpent) represented the higher consciousness.[32]

Gnostic scriptural interpretation, of course, fell to the onslaught of what eventually emerged as Orthodox Christianity, and the readings of the Early Church Fathers carried significant influence in Medieval Christian interpretations of Genesis 1-3. Some readings of the text borrowed heavily from Augustine's understanding of gender hierarchy and the inherent sinfulness of woman, as well as Chrysostom's overwhelming antipathy to sex and sexuality in general.[33] Other readings, like those of St. Thomas Aquinas in the mid-13th century, did not equate sexuality and sexual activity with sin; and although Aquinas maintained the hierarchal gender constructs of the Early Church Fathers, he did so with a perhaps inadvertent nod to Gnostic readings, claiming that women were necessary to achieve human perfection.[34]

By contrast, Medieval Jewish responses to and reflections upon Genesis 1-3 were much more varied, addressing concepts such as the presence of evil in the world,[35] the

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[32] Pagels, *Adam, Eve, and the Serpent*, 66. See for example, *The Hypostasis of the Archons* (trans. Bentley Layton), in *The Nag Hammadi Library in English* (ed. James M. Robinson; New York: Harper Collins, 1990), 161-189; *The Thunder: Perfect Mind* (trans. George W. MacRae, ed. Douglas M. Parrott), in *The Nag Hammadi Library in English* (ed. James M. Robinson; New York: Harper Collins, 1990), 295-303; *The Apocryphon of John* (trans. Frederik Wisse), in *The Nag Hammadi Library in English* (ed. James M. Robinson; New York: Harper Collins, 1990), 104-123.

[33] For example, *The Malleus Maleficarum* (1496), a guide to the identification and punishment of witches, claimed that women, ruled by carnal impulses, were inherently inclined to collaborate with Satan, as evidenced by Eve's Satanic seduction in the Garden of Eden: "[…] she is more carnal than a man, as is clear from her many carnal abominations. And it should be noted that there was a defect in the formation of the first woman, since she was formed from a bent rib, that is, a rib of the breast, which is bent as it were in a contrary direction to a man. And since through this defect she is an imperfect animal, she always deceives [...] And indeed, just as through the first defect in their intelligence they are more prone to abjure the faith; so through their second defect of inordinate affections and passions they search for, brood over, and inflict various vengeances, either by witchcraft or by some other means [...] To conclude. All witchcraft comes from carnal lust, which is in women unsatiable [...] Wherefore for the sake of fulfilling their lusts they consort even with devils." Heinrich Kramer and James Sprenger, *The Malleus Maleficarum* (trans. Rev. Montague Summers; New York: Dover Publications, 1971), 41-48.

[34] Thomas Aquinas, *Summa Theologiae* (trans. Fathers of the English Dominican Province; 1920). http://www.newadvent.org/summa/. Accessed May 5, 2012.

[35] See for example, Gerald Frielander, trans., "Chapter 13," *Pirke de-Rabbi Eliezer*, in *Eve & Adam*, 205.

relationship between humans and the divine,[36] and of course, gender roles.[37] Medieval Judaism also introduced in full midrashic force the presence of Lilith in expansions of the Genesis 1-3 narrative.[38]

The Protestant Reformation changed, in many ways, how Christians read the Bible. For one, they read it themselves. With the translation of the biblical text into common language, the Bible became increasingly central to practices of Christianity within all of the Protestant denominations. Additionally, having rejected the excesses and political control of the Catholic Church, Protestants placed religious authority primarily in the biblical text itself. In understanding both the relationship between genders, and the relationship between the community of believers and God, Protestants turned to Genesis 1-3, and the New Testament commentaries of this text. Martin Luther's reading of Genesis 1-3 maintained many of the hierarchical traditions of the Early and Medieval Catholic Church, drawing from Paul and Augustine's philosophies of original sin.[39] Although he rejected the idea that through Eve, all womankind was inherently sinful, as well as the belief that original sin was itself inherently sexual, Luther accepted the traditional reading that with their transgression in the Garden, Adam and Eve had determined their fated gender roles, with the man ruling over the woman,[40] largely because she was more deficient in human reason.[41] John Calvin also interpreted the text hierarchically, but argued that this was only true in the social and

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[36] See for example, Frielander, trans., "Chapter 12," *Pirke de-Rabbi Eliezer*, in *Eve & Adam*, 205; Rashi, "Genesis 1:26-29," in *Commentary on the Pentateuch* (Morris Rosenbaum and Abraham M. Silbermann, trans.; in *Eve & Adam*), 208-209.

[37] See for example, Rashi, "Genesis 2:20-25," in *Commentary on the Pentateuch* (Morris Rosenbaum and Abraham M. Silbermann, trans.; in *Eve & Adam*), 209-210; Rashi, "Genesis 3:1-16," in *Commentary on the Pentateuch* (Morris Rosenbaum and Abraham M. Silbermann, trans.; in *Eve & Adam*), 210-212.

[38] See for example, Norman Bronznick, trans., *Alphabet of ben Sira*. http://jewishchristianlit.com/Topics/Lilith/alphabet.html. Accessed May 5, 2012.

[39] Saler, "The Transformation of Reason in Genesis 2-3," 278.

[40] Martin Luther, "Lectures on Genesis: Chapters 1-5," in *Luther's Works* vol 1 (George V. Schick, trans.; Jaroslav Pelikan, ed.; Saint Louis: Concordia Publishing, 1958).

[41] Saler, "The Transformation of Reason in Genesis 2-3," 278.

political sphere. Religiously and spiritually, men and women were, Calvin maintained,

entirely equal, dismissing Paul's statement that women should be silent in church as

outdated, and irrelevant to contemporary Protestant religious life.[42]

With the Age of Enlightenment rose a rejection of what Saler refers to as classical

interpretations of the Fall, which had been largely founded on Augustine's treatment of

original sin.[43] Enlightenment philosophers, he claims, generally saw Adam and Eve's

transgression as a "happy fall," affording humans the power of reason.[44] In the wake of the

Enlightenment, as both Christian and Jewish communities of faith moved into the 18th and

19th centuries, there was renewed interest in interpretations of the Genesis/Fall narratives

from within a concern for issues of social justice. Kvam et al. identify this emerging trend as

most prominent in American treatments of Genesis 1-3, particularly in response to debates

about slavery and women's rights.[45] One of the most influential analyses coming out of this

movement to social justice in biblical interpretation is Elizabeth Cady Stanton's 1895 *The

Woman's Bible*.[46] While Stanton's work was not the only feminist scholarship on the Bible

from this period to attempt to recover the biblical text and tradition from patriarchal and

oppressive use,[47] hers was one of the most widely-read, and Stanton's politics, weaving

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[42] John Calvin, *Commentaries on the First Book of Moses Called Genesis* vol 1 (John King, trans.; Grand Rapids: Eerdsman, 1948). While writings from women were fewer and much farther between than those of men, there were yet women in this period who denounced the patriarchal oppression of women. See for example the writings of the 17th century nun Arcangela Tarabotti, who wrote with passion and conviction against the patriarchy of Church and state in Venice. Arcangela Tarabotti, *Paternal Tyranny* (Letizia Panizza, ed. and trans.; Chicago: University of Chicago Press, 2004).
[43] Saler, "The Transformation of Reason in Genesis 2-3," 275.
[44] Ibid., 282.
[45] Kvam et al., "Social Applications in the United States (1800s CE)," in *Eve & Adam*, 305.
[46] Elizabeth Cady Stanton, *The Woman's Bible* (New York: European Publishing Company, 1895). However, despite the popularity of Stanton's work, and its evident influence on future feminist studies of the Bible, many feminists of the period considered it irrelevant. See Milne, "The Patriarchal Stamp of Scripture," 18.
[47] See for example, Judith Sargent Murray, "On the Equality of the Sexes" (1790), in *The Feminist Papers: From Adams to de Beauvoir* (ed. Alice S. Rossi; New York: Columbia University Press, 1973), 18-24; Angelina Grimké, "Appeal to the Christian Women of the South" (1836), in *The Feminist Papers*, 296-304;

together her concern with both racial and gender inequality, and evident in her treatment of

the Bible, caused ideological schisms in the first-wave feminist and suffragette movements

of the time.[48] Drawing from the tradition of egalitarian readings of Genesis 1-3, Stanton saw

in the text evidence for women's complete equality with man, and dismissed interpretations

arguing otherwise – even those within the Bible itself – as self-serving and misogynistic.

     The interpretive frameworks used by Stanton and her contemporaries seem somewhat

predictive in approach, if not in actual content (or, it must be added, in sophistication), to

contemporary 20th and 21st century feminist readings of Genesis 1-3.[49] As contemporary

feminism moved through the second and third waves, feminist biblical scholars likewise

came to question with increasing suspicion the historical traditions of interpretation they had

inherited and which, they recognized, would inevitably influence how they themselves would

read the text.[50] The second wave of feminist biblical interpretation, in the 1970s and early

1980s, was marked predominantly by historical-critical and rhetorical criticism, from

scholars who had been trained first and foremost as biblical scholars, and only secondly as

feminists.[51] By the mid-1980s, however, feminist biblical critics began to adopt more

interdisciplinary methodologies, and the field of feminist biblical criticism saw:

> a collapse of the historical critical approach, and a two-pronged thrust
> into an approach to the Bible through the application of and in
> dialogue with current literary theory […] and an approach through

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Sarah Grimké, "Letters on the Equality of the Sexes and the Condition of Women" (1837), in *The Feminist Papers*, 306-318; Frances Willard, *Woman in the Pulpit* (Chicago: Women's Temperance Publication, 1889).
[48] Schuller, "Feminism and Biblical Hermeneutics," 33.
[49] Ibid., 32.
[50] We see this most markedly in the feminist use of Ricoeur's hermeneutics of suspicion, in which not only the text itself, but also the long history of interpretation that informs how we read the text, is analyzed. See: Paul Ricoeur, *Freud and Philosophy: An Essay on Interpretation* (New Haven: Yale University Press, 1970), 33; Merold Westphal, "Ricoeur's Hermeneutical Phenomenology of Religion," in *Reading Ricoeur* (eds. David M. Kaplan et al.; Albany: State University of New York Press, 2008), 116.
[51] Schuller, "Feminism and Biblical Hermeneutics," 31.

social scientific methodologies, especially those linked to a liberation hermeneutic.[52]

An example of trans-disciplinary study of the Bible is Mieke Bal's 1987 *Lethal Love*.[53] Trained in narrative theory and analysis, Bal asserts throughout her work that she is much more interested in how a text is read, and why it is read that way, than in how the text is written. Prioritizing the role of the reader in interpretation, Bal's biblical analyses have not been entirely accepted by the general community of biblical scholars, despite a session devoted to her work at the 1990 Society of Biblical Literature Annual Meeting.[54]

It is, however, this interpretive dynamic between reader, text, and genre that is at the heart of this dissertation. I am particularly interested in the ways in which this dynamic informs the narrative construction of Eve, the Serpent, and the Garden of Eden as archetypal characters, and the relationship of these characters to the contemporary popular environmentalist movement. I am interested in the *stories* of Eve in the Garden, and why these stories have such a strong cultural impact.

Garden of Eden images found in magazine advertisements often conflate the Eve figure with that of the Serpent. In one Secret Platinum Antiperspirant advertisement, for instance, the Eve figure is dressed as a snake, in effect becoming the Serpent. In an advertisement for OPI nail polish, the Eve figure and the Serpent are so intertwined that it is difficult to distinguish where one begins and the other ends. Already a highly eroticized, over-sexualized femme fatale, Eve becomes conflated in these advertisements with the Serpent, popularly understood to represent Satan. Eve is temptress extraordinaire. Even the

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[52] Ibid., 36.
[53] Mieke Bal, *Lethal Love: Feminist Literary Readings of Biblical Love Stories*. Bloomington: Indiana University Press, 1987.
[54] Schuller, "Feminism and Biblical Hermeneutics," 37.

Gnostic "ultimate true wisdom" of the Serpent is subsumed beneath the eroticized sexuality of the Eve-Serpent conflation in these advertisements.

The highly eroticized Eve-Serpent figures in fashion magazine advertisements also commonly suffer further conflation with the Garden of Eden itself. In several of the advertisements, Eve is shown clinging to a tree, sometimes alone, sometimes with Adam looking after her lustfully. In others, she is presented as being a part of nature – dressed in vines, leaves, moss, flowers, fruit: a wild, sexualized woman who is at one with the wild, sexualized environment around her. Like Eve, nature is also eroticized. In the Eve-Serpent-Eden conflation, woman becomes nature, nature becomes woman, and both perform a single narrative function, in tandem with the Serpent. The erotic and tempting Eve-Serpent-Eden character is both protagonist and antagonist, seducer and seduced.

In this dissertation, I engage in an ecofeminist narratological analysis of the Genesis/Fall myth, as it is retold in contemporary fashion magazine advertisements. My analysis examines how reconstructions of this myth in advertisements construct the reader, the narrator, and the primary characters of the story (Eve, Adam, the Serpent, and Eden). I then further explore the ways in which these characterizations inform our cultural perceptions of woman, nature, and environmentalism.

Using a narratological methodology, and through a poststructuralist ecofeminist lens, I examine which plot and character elements have been kept, which have been discarded, and how certain erasures impact the narrative characterizations of the story. In addition to *what* is being told, I further analyze *how* and *where* it is told. How is the basic plot being storied in these reconstructions, and what are the effects of this version on the archetypal characterizations of Eve and the Garden of Eden? What are the cultural and literary contexts of the reconstructed narrative and the characters within it? How do these contexts inform

how we read the characters within the story? Finally, I examine the cultural effects of these narrative reconstructions, exploring their influence on our gendered relationships with each other and with the natural world around us, asking the question: what is the impact of these characterizations on a gendered and highly sexualized consumer model of environmentalism?

In this work, I am guided by two distinct sets of theories: those that conceptualize theories of myth, metaphor, and narrative; and those that address ecofeminist concerns and methodologies in the interpretation of these mythological narratives. My ecofeminist theoretical foundation, explained in chapter one, "Literature Review of Ecofeminism, Ecofeminist Literary Criticism, and Ecofeminist Perspectives on Genesis 1-3," is situated squarely within a post-structuralist framework, and engages a predominantly literary-narrative approach to ecofeminist biblical interpretation. As discussed in chapter two, "Literature Review of Myth, Metaphor, and Narrative Theory," I have relied heavily on the interpretive and narrative theories of Northrop Frye and Paul Ricoeur. Frye's theories of biblical language and genre undergird my understanding of the relationship between the biblical text and Western literature and culture. Building on Frye's basic framework, I have used Ricoeur's theories of hermeneutics and narrative interpretation to understand how a reader engages with biblical narratives and their reconstructions.

Such a hermeneutical analysis will inevitably be influenced by the biases and presuppositions of the analyst, and I am no exception. Throughout this work, my analyses and interpretations are unquestionably shaped by my feminist and ecofeminist positions (described in greater depth in Chapters One and Two), as well as by my own personal history of responses to Garden of Eden imagery, my relationship to Church and religion, and my political opinions of the sexualization of women in popular North American culture. Perhaps

I flatter myself that, as a reader of fashion magazines long before I became a scholar, I represent at least a segment of the intended reading audience. However, regardless, I am present in the analysis, as both reader and narrative critic.

Methodologically, I have closely followed the theories and methods outlined by feminist narratologist Mieke Bal, bridging the gap between structuralist narratological analysis and post-structuralist feminist and ecofeminist critique. As detailed in the literature review of chapter two, Bal distinguishes between three levels of narrative: text, story, and fabula. In Bal's narrative theory, the "fabula" is the bare chronological plot of a narrative, "story" refers to how this plot is ordered and presented to the reader, and "text" is the physical object, the medium through which the story is told. Although they are interdependent, these three levels of narrative can be analyzed separately in order to uncover the depths of meaning within a narrative.

I have used Bal's basic distinctions between fabula, story, and text as both a guideline for analysis, and as a template by which I have organized the material in this dissertation. In order to fully penetrate the array of meanings attending each level of narrative, my analysis of Garden of Eden images in fashion magazine advertisements is broken down into four chapters, correlating with Bal's three levels of text, story, and fabula, and a fourth level of analysis: context. The distinctions between levels are not absolute, however, and at times they overlap; however, they are the guiding principle behind the chapter divisions. Additionally, each of these four chapters is categorized according to the type of Garden of Eden imagery used. One chapter exclusively examines images of Eve alone; another, photos of Eve and Adam; a third, representations of Eve, the Serpent, and the Garden; and the fourth, Garden of Eden images used in an environmentalist context.

Chapter three, "Eroticizing Eve," includes images of Eve alone, and these images are analyzed at the levels of fabula and story. In this chapter, I explore how these narrative images have adapted the Genesis 3 fabula, and the ways in which omissions from this fabula in the reconstruction subtly shift the focus away from the larger mythology, onto a hypersexualized Eve, changing not only the character of Eve herself, but also the meaning of the story as a whole. Chapter three also underscores the importance of the reader who, in the movement from fabula to story, performs four roles in the act of interpretation: reader; narrator; and the two main characters in the story, Adam and Eve.

In chapter four, "Through the Looking Glass: Adam and Eve Images in Advertising," I examine narrative images of Adam and Eve together, at the levels of story and text. The dominant theme in this chapter is focalization. I explore the importance of determining who is looking at whom in the narrative, and the ways in which the very act of looking can determine the characterizations of both the character who is gazing, and the one who is gazed upon. Through a detailed analysis of narration, I examine the different ways in which Eve is eroticized in these images, both as a focalizer and as the object of focalization. Chapter four also introduces the problems attending the relationship between Eve's hypersexualized representation of womankind and the association between 'woman' and 'nature.'

Chapter five, "Eve, Eden, and the Serpent Images in Advertising," explores the eroticized associations between 'woman' and 'nature' in greater detail. In this chapter, I focus my analysis on images of Eve, Eden, and the Serpent at the levels of text and context. Beginning with an introduction to the narrative uses of feminized personifications of nature and garden imagery in Western culture, I highlight the ways in which, narratologically, the Garden of Eden can be understood as a character in its own right, as well as the narratological associations between Eden and the Serpent. I then examine the ways in which

Eve and the Serpent perform the same plot function in these photographic reconstructions, further substantiating Eve's archetypal characterization as a dangerously manipulative and highly sexualized model of 'woman.'

The dangers of conflating a hypersexualized Eve with both Eden and the Serpent are drawn into high relief in chapter six, "Eroticizing Environmentalism." Here, I focus my analysis on Garden of Eden advertising images in the context of popular environmentalism, at the levels of text and context. In this chapter, I examine how a composite characterization of Eve, that uses sexuality and eroticism as a primary quality, can be dangerous when situated within the context of an advertisement that promotes an environmentalist sentiment.

Ultimately, this project is about stories, novelist Terry Pratchett's "great flapping ribbons of shaped space-time." I set out to discover why these stories are so important, and how the characters that emerge from them influence the ways in which we see ourselves, and our relationships with each other and with the world around us. In the process, I have discovered that these images put Eve, Eden, and indeed environmentalism itself up for sale, turning each into an eroticized and consumable product. Eroticizations of Eve in these advertisements draw from a dual history of characterizations of womankind as over eroticized and seductive, and of nature as inherently feminine. Moreover, the genre in which these reconstructions exist frames these as enviable and laudable qualities, and the fact that the reader herself acts as narrator and actor in the movement from fabula to story substantiates the narrative authority of such representations. Through critical narrative analysis, I attempt to demonstrate that the coalescence of these facets in advertising reconstructions of the Garden of Eden myth contributes to a lengthy tradition of the twin eroticizations of woman and nature which, when packaged and sold in fashion magazines as

environmentally-friendly products, in turn promotes a consumptive model of environmentalism that is ultimately detrimental to the ecological movement.

CHAPTER ONE:
LITERATURE REVIEW OF ECOFEMINISM,
ECOFEMINIST LITERARY CRITICISM,
AND ECOFEMINIST PERSPECTIVES ON GENESIS 1-3

PART ONE: Ecofeminism and Ecofeminist Literary Theory

Ecofeminism emerged in the late 1960s and early 1970s, as a convergence of feminist, anti-war, and environmental movements. While we can see elements of ecofeminist practice and thought in the political movements of the period throughout the late 60s and early 70s, the beginnings of a critical theory of ecofeminism can be dated to Sherry Ortner's 1972 publication of "Is Female to Male as Nature is to Culture?",[1] in which she examined the political implications of the long-held and, she argued, cross-cultural assumption that women were symbolically associated with nature. Ortner's article was almost immediately at the center of debate among feminist and environmental scholars and activists. Although she was heavily critiqued for universalizing cultural symbols (a criticism which would dog feminism as a whole well into the 1980s), feminist scholars in the West recognized the importance of Ortner's work, and it quickly found its way into the canon of feminist, and eventually ecofeminist, scholarship. Forty years later, the symbolic and practical associations of women with nature remain at the heart of ecofeminist theory, practice, and activism.

Defined most broadly, ecofeminism is an awareness that the systems of domination that contribute to the oppressions of women are intimately connected to the systems of

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[1] Sherry B. Ortner, "Is Female to Male as Nature is to Culture?" *Feminist Studies* 1.2 (Autumn 1972): 5-31. See also Sherry B. Ortner, *Making Gender: The Politics and Erotics of Culture* (Boston: Beacon Press, 1996).

domination that contribute to the destruction of our natural environment. Once we move forward from this basic premise, however, ecofeminism no longer exists in the singular. Ecofeminism branches off into myriad positions, each with a different analysis of the relationships between these oppressions, and each with a different vision of what needs to be done in order to address the subjugation of both women and the environment.

Similarities Within Ecofeminism

Ecofeminist theories share three defining characteristics: a belief that there exist *conceptual*, *empirical*,[2] and *dynamic* relationships between the oppression of women and the destruction of the environment. These three facets of the relationship between women and the environmental are separate but interdependent. They rely one upon the other in order to maintain a complex structure of domination.

The relationship between the oppression of women and of the environmental is *conceptual* in that ecofeminists claim that similar systems of oppression, sustained by the dominant ideologies that value dualistic master-servant relationships, operate on both women and the environment. Moreover, within this dualistic framework, women are often constructed as parallels to nature, while men are symbolically linked to culture.[3] When culture is valued over nature, nature – and thus women – become the "servant" in the master-servant paradigm.

In a psychoanalytic study of Mother Nature imagery in the West, Catherine Roach has found that such imagery "implies that women (or at least mothers) are closer to nature or

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[2] Heather Eaton and Lois Ann Lorentzen, "Introduction," in *Ecofeminism and Globalization: Exploring Culture, Context, and Religion* (eds. Eaton and Lorentzen; Lanham, ML: Rowman & Littlefield, 2003), 2.
[3] Ortner, "Is Female to Male as Nature is to Culture?", 10.

more easily in tune with it than men."[4] Some feminists use this association to articulate an ecofeminist ethic that celebrates women's (perceived) superior relationship to nature.[5] Others find this ideological association problematic in that it reinforces the dual stereotype of women/nature and men/culture – which in turn implies "a false hierarchical opposition between the categories of nature and culture themselves."[6] However, whether ecofeminists celebrate the association of women and nature, or condemn it as erroneous and problematic, most ecofeminists agree that such an association exists, at least in the Western world.

The relationship between the two oppressions is *empirical* in that, globally, women bear the brunt of the consequences of environmental destruction. In an analysis of the impact of environmental destruction on women in India, Pamela Philipose cites a United Nations document which claims that, "It is now a universally established fact that it is the woman who is the worst victim of environmental destruction. The poorer she is, the greater is her burden."[7] In many parts of the world, women rely much more directly on their immediate natural environment to fulfill their social roles as maintainers of the household and suppliers of food.[8] Environmental destruction, then, has very immediate consequences for these women.

Latin American ecofeminist theologian Ivone Gebara argues that race, class, and economics are just as important as gender when determining who is most impacted by

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[4] Catherine Roach, *Mother/Nature: Popular Culture and Environmental Ethics* (Bloomington and Indianapolis: Indiana University Press, 2003), 40.

[5] Ynestra King, "Healing the Wounds: Feminism, Ecology and Nature/Culture Dualism," in *Reweaving the World: The Emergence of Ecofeminism* (eds. Irene Diamond and Gloria Feman Orenstein; San Francisco: Sierra Club Books, 1990), 106-21.

[6] Roach, *Mother/Nature*, 40.

[7] Pamela Philipose, "Women Act: Women and Environmental Protection in India," in *Healing the Wounds: The Promise of Ecofeminism* (ed. Judith Plant; Toronto: Between the Lines Press, 1989), 67.

[8] See, for example: Rosemary Radford Ruether, *Gaia & God: An Ecofeminist Theology of Earth Healing* (New York: HarperCollins San Francisco, 1992); Ivone Gebara, *Longing for Running Water: Ecofeminism and Liberation* (trans. David Molineaux; Minneapolis: Fortress Press, 1999); Julie Sze, "'Not By Politics Alone': Gender and Environmental Justice in Karen Tei Yamashita's *Tropic of Orange*," in *New Essays in Ecofeminist Literary Criticism* (ed. Glynis Carr; Lewisburg: Bucknell University Press, 2000), 29-42.

ecological destruction.[9] In the pyramid of oppression used by Gebara, women tend to be the most oppressed and dominated, marginalized by the most factors (race, class, gender, age, ability, religion). Women, especially those suffering multiple forms of oppression, also tend to suffer the most from environmental degradation, a claim that is held not by Gebara alone, but by most ecofeminists.[10]

This relationship between the domination of women and the domination of nature is *dynamic* in that the domination of women justifies a similar domination of nature, and vice versa. The dynamic nature of these dual oppressions rests on the ideological conceptualization of women/nature, and is sustained by the practices that emerge from this conceptualization.[11]

Heather Eaton and Lois Ann Lorentzen have also identified the epistemological privilege of woman as a central characteristic of ecofeminism, asking, "Since environmental problems affect women most directly isn't it possible that women possess greater knowledge and expertise that could prove useful in finding solutions to pressing environmental problems?"[12] Although they are careful to acknowledge that some ecofeminists feel that women are linked to nature only culturally, and not as a biological fact,[13] this still leaves unrecognized the many ecofeminists who, like myself, do not recognize a significant

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[9] Gebara, *Longing for Running Water*, 3.
[10] See, for example: Janis Birkland, "Ecofeminism: Linking Theory and Practice," in *Ecofeminism: Women, Animals, and Nature* (ed. Greta Gaard; Philadelphia: Temple University Press, 1993), 13-59; Chaia Heller, *Ecology of Everyday Life: Rethinking the Desire for Nature* (Montreal: Black Rose Books, 1999); eadem, "For the Love of Nature: Ecology and the Cult of the Romantic," in *Ecofeminism: Women, Animals, and Nature*, 219-242, (revised and reprinted in Heller, *Ecology of Everyday Life*, 13-38); Heather Eaton and Lois Ann Lorentzen, "Introduction," in *Ecofeminism and Globalization*, 1-7; Karen J. Warren, "Nature is a Feminist Issue: Motivating Ecofeminism by Taking Empirical Data Seriously," in *Ecofeminist Philosophy: A Western Perspective on What It Is and Why It Matters* (Lanham, ML: Rowman & Littlefield, 2000), 1-19.
[11] Ortner, "Is Female to Male as Nature is to Culture?"
[12] Eaton and Lorentzen, "Introduction", 3.
[13] Ibid.

epistemological advantage to women, regardless of any perceived cultural or biological associations between women and nature.[14]

Differences Between Ecofeminisms

Eaton and Lorentzen identify myriad types of ecofeminisms: "liberal, Marxist, socialist, cultural, radical, postmodernist, ecowomanist. They may advocate environmental resource management, deep ecology, social ecology or new cosmologies in their ecological frameworks."[15] Eaton and Lorentzen also enumerate a number of ecofeminist thinkers who operate from within different religious traditions, as well as from different geographical locations. In order to avoid the need to describe the endless variety of ecofeminisms, and in order to clarify what can quickly become murky waters, I have divided ecofeminism into three broad categories: romantic ecofeminism, cultural ecofeminism, and post-structuralist ecofeminism. The ways in which each type of ecofeminism understands the relationship between woman and nature is at the crux of my distinctions. These categorizations are based on the theoretical responses to, and practical applications of, the three characteristics of ecofeminism I have described above – the practical, the ideological, and the dynamic. I should note, however, that while these categorizations are not definitive – many ecofeminist thinkers will straddle categories, or borrow elements of one or another – the categories are

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[14] See, for example, another article from the same volume: Celia Nyamweru, "Women and Sacred Groves in Coastal Kenya: A Contribution to the Ecofeminist Debate," in *Ecofeminism and Globalization*, 41-55. Although I continue to find the epistemological superiority of women's ways of knowing problematic, it is important here to point out that Eaton and Lorentzen are not alone in their enumeration of this as a basic and fundamental component of ecofeminism. Many, if not most, prominent ecofeminist scholars and theologians support this perspective. It is much less common among ecofeminists to question the perceived epistemological advantage of women. See for example, Ivone Gebara, *Longing for Running Water*; Mary Mellor, "Gender and the Environment," in *Ecofeminism and Globalization*, 11-22; Rosemary Radford Ruether, *Gaia & God*.
[15] Eaton and Lorentzen, "Introduction," 3.

nonetheless helpful tools in situating the various and often conflicting ecofeminist voices within the field today.

Romantic Ecofeminism:

Romantic ecofeminism is a title I have adopted after Chaia Heller's compelling critique of romantic ecology in "For the Love of Nature: Ecology and the Cult of the Romantic," in which she compares depictions of women in medieval romantic poetry with the depictions of nature in many contemporary ecological movements. "Romantic ecology," she writes, "often veils a theme of animosity towards woman under a silk cloak of idealism, protection, and the promise of self-restraint"[16] that mirrors the romantic approach to nature. Although Heller refers to non-feminist environmentalists in this article, similar romantic and universalizing glorifications of both women and nature exist within explicitly feminist ecological movements and scholarship as well.[17] Romantic ecofeminism is broadly typified by the perception that women are more closely associated than men to nature. Within this framework, women and nature are both characterized as nurturing and loving, the 'natural' caregivers of the world.[18]

Romantic ecofeminists recognize the association between women and nature, and see this association as both empowering for women and biologically and/or culturally 'true'. They perceive the current global environmental crisis as being rooted primarily in the devaluation of women/nature, and in women/nature's social, cultural, political, economic,

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[16] Heller, "For the Love of Nature," 220.

[17] In a later revision of "For the Love of Nature," Heller refers specifically to ecofeminist theories of the 1970s, particularly those emerging out of Neo-Pagan Wiccan movements, which could be characterized, she says, by "a witty and romantic appeal… to the past" (*Ecology of Everyday Life*, 47).

[18] Roach, *Mother/Nature*, 39.

and religious domination by men/culture, with its accompanying aggressive, destructive, and "abusive"[19] sense of greed.

Some, albeit very few, romantic ecofeminists claim that these masculine and feminine characteristics are innate, biological imperatives, believing women to be inherently closer to nature by dint of their biological makeup.[20] A much more common assertion among contemporary romantic ecofeminists is that the association between woman and nature is a cultural or social construction, but that, even though this association is not biologically natural, it can still be empowering to women.[21] Ecofeminists such as Ynestra King believe that the symbolic relationship between women and nature can give women a political advantage when tackling issues of environmental destruction.[22]

While it can be seductive for women to be associated with something as attractive and powerful as nature, a number of problems emerge from a romantic ecofeminist perspective. The most glaring problem is that romantic feminism reinforces the existing and destructive dualism between women/nature and men/culture. Romantic feminism claims that as women, we should push for a higher valuation of nature, over and above (patriarchal) culture. Such clear demarcations between woman/nature and man/culture ignore the fact that

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[19] Roach, *Mother/Nature*, 41.

[20] This approach to the symbolic relationship between women and nature was much more common in ecofeminisms of the 1970s. However, we do still see it in some contemporary scholarship. See, for example, Mellor, "Gender and the Environment."

[21] See, for example, Vandana Shiva, *Staying Alive: Women, Ecology and Development* (London: Zed Books, 1989); Susan Griffin, *Woman and Nature: The Roaring Inside Her* (New York: Harper and Row, 1978).

[22] King, "Healing the Wounds," 106-21. As co-organizer of the first Women's Pentagon Action protest of nuclear power and armament in 1981, King was part of a group of women who drew associations between traditionally feminine characteristics and environmental sensibility. See Ynestra King, "If I Can't Dance in Your Revolution, I'm Not Coming," in *Rocking the Ship of State: Toward a Feminist Peace Politics* (eds. Adrienne Harris and Ynestra King; Boulder: Westview Press, 1989), 282. It is important to note, however, that this was during a period in which feminism itself was only beginning to question the universalized white, westernized model of femininity, and to include issues of race, religion, and economics into its theoretical and political frameworks. It was not until bell hooks' early 1980s publications of *Ain't I a Woman?: Black Women and Feminism* (Boston: South End Press, 1981), and *Feminist Theory: From Margin to Center* (Boston: South End Press, 1984), that the feminist movement began to seriously consider the implications of intersecting sites of oppression.

human culture must exist within nature, and that a balance must be achieved between the two in order for human culture and society to continue.[23] Perpetuating the divisions between nature and culture does little to integrate an ecological sensibility into the daily lives of those who have the most power to radically change the ways in which we as a society exist in nature, nor does an emphasis on the superiority of women over men work toward gender equality. Ideally, nature and human cultures would achieve a balance, and an awareness of their current interdependence.[24]

Further, a valuation of nature over culture implies that women, as a generic group and as directly linked to nature, are somehow not responsible for ecological destruction. Although romantic feminists do tend to characterize the male imperative to war, aggression, greed, and environmental destruction as not necessarily irrevocably natural, there still exists a characterization (or perhaps caricature) of the generic male as evil corporate destroyer, and a parallel characterization of the generic female as peaceful creator and nurturer.[25]

The glorification of women as nature demonizes men and sanctifies women. Sanctification may very well be more pleasant than demonization, but it is a mythological construct nevertheless, one that fetishizes both women and nature. From within this mythology, women continue to be objectified constructs, 'Others' with no chance for change or development. Both nature and women become homogeneous entities, negating the distinctive and very localized experiences that different women live in their specific locations.

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[23] The belief that nature has intrinsically more value than culture is not the sole provenance of ecofeminism. See, for example, literary ecocritic Dana Phillips, *The Truth of Ecology: Nature Culture, and Literature in America* (Oxford: Oxford University Press, 2003).

[24] Mellor, "Gender and the Environment," 19. I qualify this interdependence as "current," because given the current ecological situation, humans are not able to simply wash their hands of all environmental wrongdoing, and allow the earth to heal itself. Just as we are dependent upon nature for our basic sustenance, so is nature dependent upon us to rectify our ecological wrongs.

[25] Roach, *Mother/Nature*, 42.

Moreover, if women accept this mythological vision of woman-as-nature, we must also risk being characterized as the 'bad' Mother Nature. In her analysis of 'bad' Mother Nature imagery, Roach finds that this type of adverse reaction to nature results in a reification of "the patriarchal tradition of making women into scapegoats for the existence of evil."[26] In other words, if women are nature and nature turns evil, then women are by extension evil, too.

Finally, and perhaps most importantly, the mythology of woman as selfless and ecologically friendly denies the many women whose lived experiences do not bear out this mythology. Ignoring the plurality of women's experiences denies them the opportunity to take responsibility for their actions, 'good' and 'bad.' It denies women the opportunity to recognize their complicity in patriarchal culture, and thus, the opportunity to engage in that most fundamental of feminist acts: conscientization.

Romantic feminism assumes that culture is something abstract, and that women can choose not to be a part of patriarchal culture.[27] I would argue, however, that culture is embodied, and that women also embody culture, and are as indoctrinated into patriarchal culture as are men. This is not to say that women have the same experience of culture as men; but it *is* to say that we are not merely hapless victims of an oppressive culture that exists only in the abstract.

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[26] Roach, *Mother/Nature*, 44, 75-122.

[27] In "Toward an Ecological Feminism," Ynestra King is very explicit in this view, writing that women can "*consciously choose* not to sever the woman-nature connection by joining male culture." See Ynestra King, "Toward an Ecological Feminism," in *Healing the Wounds* (ed. Judith Plant; London: Green Print. 1989), 23.

Cultural Ecofeminism

Cultural ecofeminism, like romantic ecofeminism, recognizes the associations made between women and nature, but does not believe these associations to be either legitimate or empowering. Cultural ecofeminists "believe women's liberation can only be achieved by severing the woman-nature connection and by fully integrating women into the realms of culture and production."[28] Liberal ecofeminist Carolyn Merchant, for example, decries women's innate association with nature as a purely patriarchal social construction,[29] one with strong negative overtones for women:

> The metaphor of the earth as a nurturing mother [initially introduced in the Western world through classical Greek imagery] was gradually to vanish as a dominant image as the Scientific Revolution proceeded to mechanize and to rationalize the world view. […]
>
> The change in controlling imagery was directly related to changes in human attitudes and behavior toward the earth. Whereas the nurturing earth image can be viewed as a cultural constraint restricting the types of socially and morally sanctioned human actions allowable with respect to the earth, the new images of mastery and domination functioned as cultural sanctions for the denudation of nature.[30]

Thus, for Merchant as well as other cultural ecofeminists, the woman/nature model is one of *dis*empowerment within a contemporary cultural context. These ecofeminists believe that the changes in nature imagery since the Industrial Revolution support the oppressive domination of both the environment and women.

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[28] Roach, *Mother/Nature*, 47.

[29] Carolyn Merchant, *The Death of Nature: Women, Ecology, and the Scientific Revolution* (San Francisco: Harper & Row, 1980), 2-4. See also Carolyn Merchant, *Radical Ecology: The Search for a Livable World* (New York: Routledge, 1992); eadem, *Earthcare: Women and the Environment* (New York: Routledge, 1996).

[30] Merchant, *Death of Nature*, 2. It should be noted here that not all ecofeminists agree with Merchant's claim that woman/nature imagery originated in ancient Greece. One criticism is that the symbolic association between women and the natural world predates the ancient Greeks, such as in prehistoric goddess-based traditions. See, for example, Riane Eisler, *The Chalice and the Blade* (London: Unwin, 1990). However, most cultural ecofeminists would agree with Merchant's assessment that in the contemporary Western world, women are marginalized and disempowered by woman/nature imagery.

The broad cultural ecofeminist solution to the problems attending the conflation of woman and nature is to challenge and dismiss it. True empowerment to women and an arrest of the current environmental degradation can be achieved only if we – globally and locally – alter our perceptions of both women and nature as ideological entities that can be overpowered and oppressed. According to cultural ecofeminists, rather than reasserting the associations between women and nature, women should fight for more female presence in the male-dominated cultural arena. It is from this ideological space that cultural ecofeminists believe that women will have a voice to help remedy the global environmental crisis.

A pressing environmental concern arising from this perspective is the possibility that cultural ecofeminism runs the risk of devaluing nature:

> It tries to rescue women from their patriarchal devaluation as less then fully human by realigning them with the realm of culture. Implicit in this move is an acceptance of the devaluation of nature as inferior to culture. Women are elevated by removing them from the natural sphere. The move might be feminist, but is not environmentalist.[31]

Another concern with the cultural ecofeminist refusal to accept woman/nature imagery as legitimate is that, legitimate or not, this imagery exists in the cultural sphere. It is used and understood throughout the Western world, and it has symbolic and cultural value. Moreover, such imagery is embedded within the very culture that cultural ecofeminists claim is the only arena wherein ecofeminist change can happen.[32]

The most serious problem with the cultural ecofeminist position, however, is one that is shared by both cultural and romantic ecofeminists. Both these positions argue around the

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[31] Roach, *Mother/Nature*, 47.
[32] Ibid.

question of whether or not women are closer than men to nature.[33] However, the very

question itself is problematic. One of the central tenets of feminism is that all of our

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[33] This question is not merely intellectual. It has very real consequences in the political and economic world. For instance, social anthropologist Melissa Leach notes that, in response to Western feminist and ecofeminist associations of women with the natural environment, "the World Bank developed a synergistic or 'win–win' approach to environment and gender, arguing for a general identity of interest between women and environmental resources and thus for treating women as the best agents for ensuring resource conservation," which in turn led to additional NGO funding for women-oriented initiatives. Although this sounds empowering, its implementation sometimes had the opposite effect: "Project 'success' has often been secured at women's expense, by appropriating women's labour, unremunerated, in activities which prove not to meet their needs or whose benefits they do not control. New environment chores have sometimes been added to women's already long list of caring roles. At the same time, the focus on women's groups — as if all women had homogeneous interests — has often marginalized the interests and concerns of certain women not well represented in such organizations. Fundamentally, it came to be argued, the assumption of women's natural link with the environment obscured any issues concerning property and power. This meant that programmes ran the risk of giving women responsibility for 'saving the environment' without addressing whether they actually had the resources and capacity to do so." See Melissa Leach, "Earth Mother Myths and Other Ecofeminist Fables: How a Strategic Notion Rose and Fell," *Development and Change* 38.1 (January 2007): 72.

The United Nations Environment Program (UNEP) has also identified the need to include women's rights in the implementation of environmental policies. However, unlike the World Bank programs, the United Nations has recognized that women's rights are intrinsically linked to environmental protection. For instance, in a transcript of a 1987 General Assembly Meeting on global environmentalism, then Prime Minister of Norway and Chairman [sic] of the World Commission on Environment and Development, Gro Harlem Brundtland states that, in order for those most affected by environmental destruction to participate in recovery, "the status of women will have to be further enhanced. Political reforms and broad access to knowledge and resources are obviously required." See United Nations General Assembly, "Provisional Verbatim Record of the Forty-First Meeting (A/42/PV.41)," (New York: October 19, 1987). http://daccess-dds-ny.un.org/doc/UNDOC/PRO/N87/642/45/PDF/N8764245.pdf?Open Element (accessed July 15, 2011). This was put into practice in 1993, as seen in this Report of the Secretary General: "In addition to UNEP's direct concern, organizations such as FAO, ESCAP, UNIFEM, UNFPA, INSTRAW, and the Department of Economic and Social Development (United Nations Secretariat) indicate their desire and efforts to maintain the momentum achieved so as to take fully into account women's concerns in the process since the United Nations Conference on Environment and Development, including follow-up work to ensure that women are included in national policies, decisions and the flow of resources needed for effective implementation of Agenda 21, and to ensure the access of women to high-level decision-making. UNIFEM activities should ensure that peasant women's priorities are integrated into Agenda 21 and that indigenous, landless and small landholding women farmers participate in decisions on priorities and modalities for implementation of Agenda 21. The Department of Economic and Social Development, in cooperation with INSTRAW, is developing over 80 prototype project proposals addressing issues raised in Agenda 21 in relation to the role of women in environmentally sound and sustainable development - in particular, in population, management skill training, energy and natural resources, and income-generation activities." See United Nations Secretary General, "Advancement of Women: Implementation of the System-Wide Medium-Term Plan for Women and Development (E/1993/51)," United Nations Report of the Secretary General (Geneva: April 29, 1993), http://documents-dds-ny.un.org/doc/UNDOC/GEN/N93/244/96/pdf/N9324496.pdf?OpenElement (accessed July 16, 2011).

The United Nations seems to be aware of the dangers of burdening women with the brunt of environmental responsibility: "Ultimately it is not a question of pitting women against men or of placing an extra burden of environmental regeneration on the shoulders of women, but of combining efforts that lead to better, happier, more peaceful societies. In 2005, 10 years after the Beijing Women's Conference, we should all be ready for that." See United Nations Environment Programme, *Women and the Environment* (Nairobi: UNON, 2004), 104.

Similarly, UN policies for ensuring the rights of women, often include questions of environmental agendas. One of the "nine benchmarks to improve the situation of women" include "environmental

knowledge is embodied. *All* people, male and female, know their knowledge through their

bodies, and those bodies are 'nature.' To say that one gender is closer to nature than another

is to deny our individual and collective 'bodies of knowledge.'

Roach addresses this concern ideologically, arguing first that no one group of people

can legitimately claim to be closer to either nature or to culture than another, and secondly,

that such arguments are not ecologically sound:

> [T]he query misleads when reflected upon in light of
> environmental insight, and it seems to reduce here to a
> difference in definition – because, in fact, nobody is "closer to
> nature" than anyone else. Through inextricable implication in
> an environmental web of interconnection, all is already and
> equally "natural." None of us can be "further away" from
> nature, for there is nowhere we can go, nothing we can do to
> get away from our ecological embeddedness. All our actions
> and creations, even the most elaborate, sophisticated products
> of culture, are not totally apart from the environment that gives
> rise to them.[…] The argument is misleading, and when set up
> along these lines, it is unecological.[34]

We cannot separate our cultural existence and knowledge from our 'natural'

existence and knowledge. Any attempt to do so results in a reification of the very dualisms

that cultural ecofeminism wishes to reconcile. Moreover, the attempt by cultural

ecofeminists to negate the woman/nature association further reinforces these same dualisms.

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management and subsistence production". See United Nations Committee on the Elimination of Discrimination Against Women, "Consideration of Reports Submitted by States Parties Under Article 18 of the Convention on the Elimination of All Forms of Discrimination against Women (CEDAW/D/VUT/1-3)," (Vanuatu: November 30, 2005), 23. http://daccess-dds-ny.un.org/doc/UNDOC/GEN/N05/625/04/PDF/ N0562504.pdf? Open Element (accessed July 15, 2011). See also: United Nations Environment Programme, "Report of the Governing Council on the Work of its Third Special Session (A/47/25)",General Assembly Official Records: Forty-Seventh Session, Supplement No. 25 (February 3-5, 1992), http://daccess-dds-ny.un.org/doc/UNDOC/ GEN/N92/161/39/PDF/N9216139.pdf?OpenElement (accessed July 15, 2011); Governing Council of the United Nations Environment Programme, "Progress Report on the Governing Council Decision 23/11 on Gender Equality in the Field of the Environment (UNEP/GC/24-8)," (Nairobi: February 5-9, 2007). http://www.unep.org/civil_society/GCSF8/pdfs/gender-gc-24-8-english.pdf (accessed July 15, 2011).

[34] Roach, *Mother/Nature*, 48.

In the end, cultural ecofeminism provides little more than the flip side of the same coin presented by romantic ecofeminism.

Post-structuralist Ecofeminism

The question of what to do with the woman/nature association is in my opinion best addressed by the proponents of post-structuralist ecofeminism. Post-structuralism engages questions of local interpretation and the plurality of ways in which meaning is constructed. Most importantly, however, post-structuralism recognizes as a basic premise that the meaning of each statement within a discourse is dependent upon the meaning of every other statement within that discourse.[35] In this case, the discourse is ecology; the statements: woman, nature, man, culture.

From an ecofeminist position, post-structuralism allows us to question the basic assumptions that are embedded within discussions of environmental issues, and the relationships between these issues and the oppression of women. It allows us to expand the limits of what we allow into the scope of study, and it offers us a framework within which to analyze seemingly disparate and localized statements and events. Ecofeminist philosopher Karen J. Warren, for example, uses post-structuralism to deconstruct environmental and ecofeminist ethics, vegetarianism, symbols of land and space, the relationship between ecofeminism and social justice, and ecofeminist theologies/spiritualities.[36]

Post-structuralist ecofeminism also dismantles the homogenizing tendencies of romantic and cultural ecofeminisms to equate women (*all* women) with either nature or

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[35] Michel Foucault, *The Archaeology of Knowledge* (1969) (trans. A.M. Sheridan Smith; New York: Pantheon Books, 1972). See also Jacques Derrida, "Structure, Sign and Play in the Discourse of the Human Sciences" (1966, trans. Alan Bass), in *Critical Theory Since 1965* (ed. Hazard Adams and Leroy Searle; Tallahassee: Florida State University Press, 1986), 83-93.

[36] Karen J. Warren, *Ecofeminist Philosophy*.

culture. Because post-structuralism understands the construction of meaning as entirely contextualized, this perspective allows for localized understandings of distinct environmental issues, concerns, and solutions. This becomes increasingly important, as we see Western science and industry often scrambling to remedy its environmental crimes, but doing so in its own universalized way, rather than incorporating into its strategies the cultural and ecological contexts of the people and places it is trying to help. Ecofeminist theologian Heather Eaton advocates a post-structuralist paradigm in her work on religion, ecology, and globalization:

> Perhaps it is best to go the route of post-structuralism: to attend to the particular, the unique, giving priority to differentiation, to specific contexts and to the subject, subjectivity, and the local.[37]

Most importantly for this discussion, however, post-structuralism gives ecofeminists the tools to deconstruct the symbols and metaphors that we associate with both "good" and "bad" ecological perspectives and practices. This perspective dismantles the categories of nature and culture, and their associations with women and men, something Roach, with reference to Naomi Goldenberg, refers to as "biodegrading" these symbolic structures.[38]

By dismantling these symbolic and social structures, we recognize that not all women are symbolic mirrors of nature. More importantly, however, we are also able to recognize the ways in which culture is found within nature, and vice versa. Human individuals exist within cultures and societies, and this will not change. Human individuals also exist within nature, and this too will not change. A third unchangeable is that cultures and societies, like human individuals, are dependent upon nature. The separation of nature from culture in symbolism,

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[37] Heather Eaton, "Can Ecofeminism Withstand Corporate Globalization?" in *Ecofeminism and Globalization*, 32.
[38] Roach, *Mother/Nature*, 49.

imagery, and rhetoric is an arbitrary distinction that is dangerous. Unless ecofeminism wishes to work toward an ideal global environment without humans, and without their accompanying cultures and societies, it is imperative that we recognize the inseparability of culture and nature.

Finally, the tendency toward domination and oppression inherent within dualisms has negative environmental implications for all human beings, male and female. Post-structuralist ecofeminism moves the focus away from questions of who is closer to nature, why that is or is not a "good" thing, and who has a legitimate right to address ecological issues. Post-structuralist ecofeminists assume that *everyone* has a legitimate right to address ecological issues, because everyone lives in and with nature.

Like the other categories of ecofeminism I listed above, post-structuralist ecofeminism also has its critics, and even though I situate myself within the post-structuralist camp, I see many of these criticisms as valid. For instance, a main critique to which post-structuralist feminists have been forced to respond has been of the post-structural negation of the body as a site of knowledge and experience,[39] and this same critique can also be leveled at post-structuralist ecofeminism. What can we say, after all, about the environment – the body of the earth – or about women and embodied women's knowledge, if there is no real 'body' to speak of? A possible response to this critique is that, while the body may or may

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[39] Linda Alcoff, "Cultural Feminism Versus Post-Structuralism: The Identity Crisis in Feminist Theory," *Signs: Journal of Women in Culture and Society* 13.3 (Spring 1988): 405-436; Margaret A. McLaren, *Feminism, Foucault, and Embodied Subjectivity* (Albany, N.Y.: State University of New York Press, 2002); Sara Mills, *Discourse: The New Cultural Idiom* (London: Routledge, 1997); Susan Rubin Suleiman, "(Re)writing the Body: The Politics and Poetics of Female Eroticism" (1985), in *The Female Body in Western Culture: Contemporary Perspectives* (ed. Susan Rubin Suleiman; Cambridge: Harvard University Press, 1986), 7-29; Christine Brooke-Rose, "Woman as a Semiotic Object" (1985), in *The Female Body in Western Culture: Contemporary Perspectives*, 305-316.

not have any *inherent* truth, it does have ascribed culturally and socially constructed truths. The embodied knowledge with which we understand our places in the world impacts how we exist in the world, and while the site of that knowledge – the body – could very well be largely a social construction, its impact on our ways of knowing is not diminished. Literary ecocritic Glen A. Love addresses this criticism in his post-structural study of ecocritical literary theory:

> Although I recognize that our perceptions of nature are necessarily human constructed, these constructions are also, necessarily, the product of a brain and a physiology that have evolved in close relationship to nature. Nature interacts with cultural influences in shaping human attitudes and behavior.[40]

For post-structuralist ecofeminism, the body and nature, although known to us only by their social constructions, are still very important – if the not the *most* important – statements in the discourses around the environment.

Another critique of post-structuralist ecofeminism is voiced by Catherine Keller, who asks how a decentered and deconstructive approach to the environment can address a global problem that requires systemic and comprehensive action.[41] I believe that the decentered nature of post-structuralist ecofeminism can give us the tools to address ecological problems locally, but does not necessarily mean that we cannot have globally shared goals. For instance, most of the world's nations would like to see a reduction in atmospheric pollution – this is a globally shared goal. However, the ways of addressing this problem will differ from

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[40] Glen A. Love, *Practical Ecocriticism: Literature, Biology, and the Environment* (Charlottesville: University of Virginia Press, 2003), 8.
[41] Beverley Harrison and Catherine Keller, "Feminist Liberation Theology for the Eco-Justice Crisis," panel *Theology for Earth Community Conference* (New York: Union Theological Seminary, October 7, 1994), cited in Eaton, "Can Ecofeminism Withstand Corporate Globalization?", 32.

nation to nation, from locality to locality, because different areas and cultures play different roles in the problem. They will likewise play different roles in the solution.

Although the critiques of post-structuralist ecofeminism can be answered and addressed, they must still be attended to whenever we engage this perspective to address environmental problems. There is a very real danger in post-structuralist ecofeminism, as Eaton underscores, of remaining within the stage of interpretation and analysis, and not moving on to the very real need of engaged activism.[42] If post-structuralist ecofeminism is able to maintain this vision of the fundamental basis of a critical theory of ecojustice, it can be, in my opinion, our greatest strength in the process of dismantling oppressive symbolic structures and systems of domination that threaten the health and freedom of being of women, other marginalized peoples, and nature.

PART TWO: Ecofeminist Literary Criticism and Green World Imagery

Ecocriticism

Ecocriticism has grown in recent years as a respected form of literary criticism, analyzing the ways in which nature and the environment are present within literature, and how the reading audience responds to this presence. Cheryll Glotfelty's inclusive definition of ecocriticism, which describes it broadly as "the study of the relationship between literature and the physical environment,"[43] is indicative of the breadth of theories and methodologies that are used in these studies. Having grown out of the study of nature

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[42] Ibid.

[43] Cheryll Glotfelty, "Introduction," in *The Ecocriticism Reader: Landmarks in Literary Ecology* (eds. Cheryll Glotfelty and Harold Fromm; Athens, GA: University of Georgia Press, 1996), xviii. See also Michael Branch et al., "Defining Ecocritical Theory and Practice," 1994 Western Literature Association Meeting (Salt Lake City, Utah, 6 October, 1994), http://www.asle.umn.edu/conf/other_conf/wla/1994.html (accessed September 2007).

writing, ecocriticism incorporates a variety of political sensibilities into its wide-ranging field of study.[44]

Ecocritics study portrayals of landscape, space, culture, and the body in literary representations of the environment, often through the postcolonial or feminist/ecofeminist lenses of gender, class, economics, ethnicity, and race. They use tools and methods borrowed from literary, scientific, and social scientific fields to examine the ways in which language and narrative present images of nature and the environment in literature, and the ways in which a reading audience interprets these. Always, at the back of it all, is an awareness that such imagery informs how we relate to our natural environment.

Ecocriticism does not confine itself solely to the study of nature writing. The focus throughout ecocritical literary analysis is not only the setting in and of itself, but also how the actors within the literary work engage in relationship with that setting. The central characteristic of ecocritism is its commitment to environmental activism, which is in itself a radical revisioning of how humans engage in relationship with their environments.[45]

English literature and its study belong to the wider discipline of the 'humanities.' And true to form, the study of literature has traditionally focused on 'the human.' Especially in recent years, however, literary scholarship has embraced much more critical studies of 'the human' in literature, as evidenced by the acceptance of social-justice oriented literary theories, such as feminist and postcolonial literary theories. However, both English literature and the field of literary studies remain largely anthropocentric. Nature writing underscores

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[44] Henry Harrington and John Tallmadge, "Introduction," in *Reading Under the Signs of Nature: New Essays in Ecocriticism* (eds. John Tallmadge and Henry Harrington: Salt Lake City: University of Utah Press, 2000), ix.

[45] Michael P. Branch et al, "Introduction," in *Reading the Earth: New Directions in the Study of Literature and the Environment* (Moscow, Idaho: University of Idaho Press, 1998), xiii.

this tendency, often anthropomorphizing nature, or acknowledging its importance only as it relates to human need and desire.

> For the most part English has been, and continues to be, conducted so as to serve as a textbook example of anthropocentrism: divorced from nature and in denial of the biological underpinnings of our humanity and our tenuous connection to the planet.[46]

Ecocriticism, especially post-structuralist and postmodernist ecocriticism, seeks to uncover the hidden 'nature' in literature as an absent referent. In much the same way that feminist literary scholarship reads what is written in the white spaces between the words to uncover 'woman,' so does ecocriticism to uncover 'nature'. The environment is always implied in literary works – it cannot help but be, since the characters must exist *somewhere*. How nature and the environment are constructed in literature and the effects of these literary constructions form the foundation of ecocriticism.

Ecofeminist Literary Criticism: Anthropomorphism and 'Telling the Thing'

Eco*feminist* literary criticism differs from ecocritical analysis in its privileging of gender and sexuality as primary locations of oppression and domination. Ecofeminist literary critics apply ecofeminist theories to their literary analyses to understand how and why images and themes of nature are interwoven with images and themes of gender, with the express purpose of ending oppressions against both nature and women.

The methods and theoretical bases of ecofeminist literary studies vary widely – as widely as do the various theories and methods of ecofeminism itself. However, I have found that a post-structuralist ecofeminist literary analysis gives us the necessary tools to

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[46] Love, *Practical Ecocriticism*, 23.

deconstruct themes and images of women and nature in literature, in much the same way as post-structuralist ecofeminism allows us to deconstruct these same things in culture.

Josephine Donovan is one such ecofeminist literary scholar. She deconstructs literary and cultural texts, in order to uncover the absent referents of 'woman' and 'nature,' reconstructing these hidden images in her analyses.[47] Donovan asks the text to "tell the thing,"[48] meaning not to tell the story *around* 'the thing,' or how 'the thing' is *perceived* by other characters, but rather to describe 'the thing' itself, to give 'the thing' subjectivity. Speaking of women writers who attempt to "tell the thing," Donovan stresses the importance of such writing:

> "Telling the thing" means expressing the thou-character of the "objective" world. It means restoring the absent referent to the text as a living being. Instead of seeing the referent as absent, these writers posit that the referent informs the *signified* as a living presence, such that it holds equal ontological status with the *signifier*.[49]

While I agree with Donovan that such writing is indeed very important, and its attempt is admirable, it is, in the end, utterly impossible to completely subjectify 'the thing' embedded within a text. I cannot breathe life into 'the thing.' The most I can hope to do is uncover the life already inherent within 'the thing.' I cannot "restore the absent referent." I can merely attempt to reconstruct it in my clumsy, human, anthropocentric and anthropomorphizing way. In other words, I can recognize that subjectivity exists in another, but I cannot bestow it. Furthermore, the only way I can know another's subjectivity is in comparison to my own. I am the standard by which I measure the world.

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[47] Josephine Donovan, "Ecofeminist Literary Criticism: Reading the Orange," in *Ecofeminist Literary Criticism: Theory, Interpretation, Pedagogy* (eds. Greta Gaard and Patrick D. Murphy: Urbana, IL: University of Illinois Press, 1998), 74.
[48] Donovan, "Ecofeminist Literary Criticism," 75-76.
[49] Donovan, "Ecofeminist Literary Criticism," 76.

This becomes especially problematic when the absent referent in a work of literature is not human. One of the basic problems with nature imagery is the anthropomorphism of any human construction of nature. The post-structuralist ecofeminist objective is to recognize the thou-ness of nature, to allow nature to be a Self rather than an Other. And yet, can my conception of 'thou' or of 'Self' be any less anthropomorphic than my conception of anything else?

One response to this is to question our narrative constructions of the environment. In an ecocritical study of environmentalism in American literature,[50] David Mazel has argued that our grammatical constructions of "the environment" consistently frame nature as a noun. He has found, however, that although "the word is a noun, it acts like an adjective."[51] The environment is a quality, and it is a quality that acts upon the human characters in the narrative. If we conceptualize the environment (which, as Mazel points out, is something that actively environs us) as a subject with agency, it allows for a much stronger sense of nature's subjectivity.[52] The human characters are still at the center of the narrative, and the environment is still the Other to the human Self, but the characterization of nature is shifted from setting to active character. Moreover, its very Otherness is what differentiates it from what is human.[53]

Perhaps the most potent example of the anthropomorphization that attends our recognition of subjectivity and agency in nature is found in the literary trope of the Green World.[54] The Green World is a magical space outside of human civilization to which the

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[50] David Mazel. *American Literary Environmentalism* (Athens, Georgia: University of Georgia Press, 2000).
[51] Mazel, *American Literary Environmentalism*, 23.
[52] Mazel, *American Literary Environmentalism*, 36.
[53] Mazel, *American Literary Environmentalism*, 38.
[54] Northrop Frye, *A Natural Perspective: The Development of Shakespearean Comedy and Romance* (New York: Columbia University Press, 1965). Naming the Green World after a line in John Keats' "Endymion,"

main characters escape, and where they are transformed by their experiences in this space. The Green World is usually a wilderness setting populated by nature deities metaphorically representing the natural elements of the space. The human characters interact with the Green World, its nature deities, and often with a trickster figure as well. The human characters are transformed by these interactions, whereupon they return to human civilization and in turn, effect transformation in their own realm. [55]

In a study of gendered characterizations of Self and Other in Shakespeare, Linda Bamber has noted that nature settings in Shakespearean comedy, the standard by which literary Green Worlds are measured, are consistently identified with the 'feminine.'[56] Finding that Shakespeare privileges the feminine Other in his comedies, Bamber understands this comedic Other (including both woman and nature) as a space of active transformation, "independent and unpossessed."[57]

Northrop Frye identified it as a trope used in many of Shakespeare's comedies. More commonly known by its first line ("A thing of beauty is a joy forever"), Keats' poem imbues nature with agency. The relevant lines from the poem are 11-16: "yes, in spite of all, / Some shape of beauty moves away the pall / From our dark spirits. Such the sun, the moon, / Trees old and young, sprouting a shady boon / For simple sheep; and such are daffodils **/ With the green world they live in** […]" See John Keats, "Endymion," http://www.bartleby.com/126/32.html (accessed February 8, 2009).

[55] Consider, for example, Shakespeare's *A Midsummer Night's Dream*, in which two groups of humans, a group of actors and four lovers, leave Athens for the forest – the Green World. Both groups separately encounter the fairy King and Queen, their fairy court, and the trickster Puck. The humans are transformed by their encounters with the Green World, and upon returning to Athens, are able to effect social change in their own civilization. A similar example, much more relevant to this project, is the biblical Fall narrative, which begins with the principle human characters already in the Green World. The human characters encounter a god whose characterization is not entirely separate from the natural environment in which he exists. The humans fall prey to the pranks of a trickster figure, are transformed by this interaction, and leave the Green World to actualize transformation in the "civilized" world. See William Shakespeare, *A Midsummer Night's Dream* in *The Complete Works of Shakespeare* (Hertfordshire, UK: Wordsworth Editions, 1998), 279-301.

[56] Linda Bamber, *Comic Women, Tragic Men: A Study of Gender and Genre in Shakespeare* (Stanford, California: Stanford University Press, 1982), 4. Susan Scott Parish has also noted the feminine characterization of Green World space. See Susan Scott Parish, "Women's Nature: Curiosity, Pastoral, and the New Science in British America," *Early American Literature* 37:2 (2002): 231-232. Karla Armbruster critiques the conflation of woman with the natural environment in "A Poststructuralist Approach to Ecofeminist Criticism" (1996), in *The Green Studies Reader: From Romanticism to Ecocriticism* (ed. Laurence Coupe; London: Routledge, 2000), 199. See also Karla Armbruster, "'Buffalo Gals, Won't You Come Out Tonight?': A Call for Boundary-Crossing in Ecofeminist Literary Criticism," in *Ecofeminist Literary Criticism*, 97-122.

[57] Bamber, *Comic Women, Tragic Men*, 23-25.

The Green World is not merely a setting in which the characters act out the plot. Rather, the Green World takes on the mantle of a character in and of itself.[58] This is derived in part from the metaphorical association of the magical creatures and nature deities with the wilderness setting of the Green World. However, the characterization of the Green World also arises out of the interactions of the characters with the Green World itself. Within its narratological structures, the Green World is, in effect, another character with whom the human heroes and heroines interact. Human characters who engage in relationship with this space are transformed by the interaction, and upon returning to the "civilized" world, are able to effect a larger social transformation. As such, the Green World is not only a setting, but also a *character event*.

Although it is possible to understand the Green World as a character, its characterization is distinctly anthropomorphized. As a character, the Green World is metaphorically represented by the anthropomorphic nature deities that inhabit its space, which in turn reflects on the Green World proper.[59] When the main characters engage in dialogue and action with the Green World and its inhabitants, they engage with these otherworldly beings as though they were human. This type of gendered anthropomorphization of nature in literature is both a negation of nature's inherent

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[58] In "Words of Silence," Jid Lee argues that actions (for example, rape) performed upon human characters within the Green World are also symbolically enacted upon the Green World itself. Human responses to these actions are mirrored by the description of environmental response. See Jid Lee, "Words in Silence: An Exercise in Third World Ecofeminist Criticism," *Frontiers: A Journal of Women's Studies* 11:2/3 (Spirituality, Values and Ethics 1990), 66-71. Narratologically, then, the Green World becomes itself a character, who both interacts with and is acted upon by the human characters.

[59] Mikhail Bakhtin would refer to these types of multiple characterizations of the same narratological entity as dialogic "character zones," where the voices of several different characters overlap, constructing within the narrative a single discursive character. See Mikhail Bakhtin, *The Dialogic Imagination* (eds. and trans. Caryl Emerson and Michael Holquist; Austin: University of Texas Press, 1981).

subjectivity and a conflation of woman with nature, both of whom are oppressed by the characterization. The Green World is wilderness personified.[60]

Methods of Ecofeminist Literary Criticism

Ecofeminist literary critics analyze text through a lens focused widely on two broad areas: 1) the dimensions of gender that are found within literary constructions of nature and the environment; and 2) the reverse – aspects of nature and the environment that are constructed within gender. Through these analyses, ecofeminist literary critics attempt to address unequal distributions of power that lead to the oppressions of women and nature, as these are exemplified both within literature, and within the culture that has produced that literature.

A number of different literary theories, methodologies, and techniques have been adopted in this endeavor. Unlike other types of literary theory, ecofeminist literary scholarship does not fit into a coherent theoretical or methodological pattern. Rather, ecofeminist literary criticism is distinguished by its *goal* rather than by an overarching *method*:

> The emerging body of work that might be labeled ecocritical is united not by a theory, but by a focus: the environment. This ecocritical work draws on a variety of theories, such as feminist, Marxist, post-structuralist, psychoanalytic and historicist.[61]

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[60] For further analysis of 'wilderness', see Christopher Hitt, "Toward an Ecological Sublime," *New Literary History* 30.3 (Ecocriticism Summer 1999): 603-623. William Cronon, "The Trouble with Wilderness, or, Getting Back to the Wrong Nature," *Environmental History* 1:1 (January 1996): 7-55.

[61] Stephanie Sarver, "What is Ecocriticism?" *The Association for the Study of Literature and the Environment*. http://www.asle.umn.edu/conf/other_conf/wla/1994/sarver.html (accessed August 28, 2011). See also Lawrence Buell, "The Ecocritical Insurgency," *New Literary History* 30.3 (Summer 1999): 699-712.

As I said earlier, I privilege a post-structuralist ecofeminist literary analysis. This is a theoretical framework, however, not a specific methodology. There exist within this framework a number of different strategies, methodologies, and techniques employed by scholars to develop an ecofeminist analysis of literature.

When literary critics first engaged in what we now call ecofeminist literary analyses, they began with a critique of the canon of nature writing. This canon is commonly found by ecofeminists to be replete with examples of oppressive colonization, subjugation, and romanticization of 'wilderness.' A multitude of literary techniques and constructions are critically examined in ecofeminist literary analyses of nature writing, the most important of which is often the ways in which the author articulates his or her experience in nature.

Within nature writing, the voices of both author and narrator, often personalized, are contrasted with the presentation of ostensibly empirical, objective descriptions of nature. The contrast of personal voice with objective nature data can easily lead a reader to assume that the author's reaction to nature is the 'correct' reaction. Patrick D. Murphy finds this attribute of most nature writing problematic:

> Belief in such a blending justifies the presentation of universalizing general philosophical statements that are often based on an author's very specific and relatively minute experiences. For the most part, such nonfiction [nature writing] has been written by white males yet treated as if it were speaking for everyone.[62]

The assumption of a 'correct' or 'better' reaction to nature, authoritatively substantiated within the narrative by apparently objective observation, ignores the diverse cultures, genders, and locales from within which we experience nature. Further, it undermines the need for environmental ethics that incorporate biodiversity and ecoregionality – both of

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[62] Patrick D. Murphy, "'The Women Are Speaking': Contemporary Literature as Theoretical Critique," in *Ecofeminist Literary Criticism*, 24.

which stress the importance of localized knowledge of the environment in order to come to more ecologically sustainable relationships between culture and nature.

Another facet of nature writing that is important to ecofeminist literary criticism is the relationship between the author/narrator and the natural environment that the author is describing. Most nature writing glorifies the environment, romanticizing it. In nature writing, the environment takes on the mantle of a character within the text, and the narrator's description of this character assumes a relationship between narrator (also usually the author) and his or her environment. The quality and features of this relationship, of the interaction between narrator and nature, is one of the most powerful determinants of how the environment will be characterized.

Typically, the author exists in relationship with his/her environment in one of three ways: s/he either exists *in* nature, *over* nature, or *with* nature. Existing predominantly *in* nature, the narrator becomes a static figure, around which nature whirls and dances. Existence of the narrator *over* nature is usually found in agricultural nature writing: the narrator is attempting to conquer nature, to impose his or her will upon it. Relationships between narrator and environment that are constructed within an existence *with* model, by contrast, do not assert dominance, but rather imply a mutual and dynamic relationship, affording both narrator and nature subjectivity. This ideal relationship is not determined by the characterization of nature (as either benevolent or aggressive), but rather the characterization of both nature and the narrator are largely determined by the relationship.

Most contemporary ecofeminist literary critics engage in analyses of fictional literature, rather than the canon of nature writing. Queer theory ecocriticism, sharing principles with ecofeminist criticism, addresses the gender identification of the earth as

feminine, as well as the sexualization and eroticization of the earth. Women and other marginalized genders[63] are seen in literature to be treated to the same types of sexual objectification as the eroticized land. This has little to do with sexual or erotic desire, however, and much more to do with power, dominance, and control. Simon Estok understands such a need to control and dominate as being the product of a fear of the "*terras domibus negata*" or "hostile geography" of Horace. Finding no name for such a fear, Estok has labeled it *ecophobia*, and sees it as an environmental parallel to misogyny:

> Sexualization of landscapes has more to do with visualizing power and indifference than with allegorizing sexuality or desire […]. In conceptual terms, there is a kind of equation between women and the land; in material terms, women are raped and butchered like the land. The mentality that sees women as environmental commodities is one that does not blanch at prospects of violence to either the natural world or the women who live in it. As rape implies misogyny, sexualized landscapes imply ecophobia […]. By "ecophobia," I mean irrational and groundless hatred of the natural world, or aspects of it.[64]

Sexualization of the environment in literature can be referred to as 'eroticizing the landscape.' For example, we might read of waves pounding rhythmically on an empty beach, or rolling hills that mirror a woman's breasts. This technique is not nature-specific, but can be used to eroticize any setting, or indeed any object, within a given narrative. However, even though the setting or object being eroticized may not necessarily be nature per se, it is still most often eroticized with 'natural' characteristics. Motorcycles, for instance, will be compared to racing stallions, or a bed to a warm, safe womb. Similarly, we will sometimes see contrasts in literature between nature and technology, wherein nature is described as feminine and is eroticized and subdued by the masculine technology. The body of the earth

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[63] By "other marginalized genders," I am referring to transsexual and transgendered people.
[64] Simon C. Estok, "A Report Card on Ecocriticism," *AUMLA: The Journal of the Australasian Universities Language and Literature Association* 96 (November 2001): 220-38.

is symbolically associated with the bodies of women, and is dominated within the narrative in much the same way as women, using the same mechanisms of oppression and the same language with which to describe that oppression. Consider, for instance, how often we read of the earth being 'raped' by industry.

Ecofeminist literary critics have noted the parallels within literature between aggressive actions perpetrated against human bodies and those perpetrated against nature. This is particularly true when the human body is that of a woman or an indigenous person. Within literature itself, these parallels are often emphasized in order to draw such comparisons, and condemn the cultures that inflict these oppressions.

Despite the common objectives among ecofeminist literary critics, the actual methods of analysis will differ, depending on theoretical position. For instance, a postcolonial ecofeminist analysis of a particular literary relationship between nature and humans will differ dramatically from a Marxist ecofeminist analysis of the same relationship, as will a postmodern ecofeminist analysis, and a romantic ecofeminist analysis. What unites all these different approaches is a *goal* rather than an overarching *method*. All ecofeminist literary analyses, regardless of methodology or theoretical basis, attempt to identify and redress the destructive oppressions both of women and other marginalized peoples, and of the environment.

PART THREE: Ecofeminist Biblical Analysis and The Garden of Eden Narrative

Although literary analysis has been a staple of *feminist* biblical scholarship since the 18th and 19th centuries[65], literary *ecofeminist* biblical criticism has to date been largely supplementary to ecofeminist theology. Prominent Jewish and Christian ecofeminist scholars such as Rosemary Radford Ruether,[66] Ivone Gebara,[67] and Judith Plaskow,[68] when using biblical scholarship, use it almost exclusively as a basis for ecofeminist theology. Some biblical scholars have focused on literary analysis with an ecological, albeit not always ecofeminist focus, most notably in the Earth Bible series, addressing such diverse topics as the need for an ecofeminist hermeneutics of ecojustice in biblical interpretation,[69] right relationship between humans and the earth,[70] the attainment of ecokinship based on the model of female Wisdom,[71] the desire for connection between humans and the earth as it is symbolized in the Song of Songs,[72] the earth as 'lover,'[73] and a number of critiques of the

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[65] See for example, Judith Sargent Murray, "On the Equality of the Sexes" (1790), in *The Feminist Papers: From Adams to de Beauvoir* (ed. Alice S. Rossi; New York: Columbia University Press, 1973), 18-24; Angelina Grimké, "Appeal to the Christian Women of the South" (1836), in *The Feminist Papers*, 296-304; Sarah Grimké, "Letters on the Equality of the Sexes and the Condition of Women" (1837), in *The Feminist Papers*, 306-318; Frances Willard, *Woman in the Pulpit* (Chicago: Women's Temperance Publication, 1889); Elizabeth Cady Stanton et. al., *The Woman's Bible* (New York: European Publishing Company, 1895).

[66] See for example, Ruether, *Gaia & God*; eadem, *New Woman, New Earth: Sexist Ideologies and Human Liberation* (New York: Seabury Press, 1975); eadem, "Ecofeminism: Symbolic and Social Connections of the Oppression of Women and the Domination of Nature," in *Ecofeminism and the Sacred* (ed. Carol J. Adams; New York: Continuum, 1993), 13-23.

[67] Gebara, *Longing for Running Water*.

[68] Judith Plaskow, "Feminist Judaism and Repair of the World," *Ecofeminism and the Sacred* (ed. Carol J. Adams; New York: Continuum, 1993), 70-83.

[69] Heather Eaton, "Ecofeminist Contributions to an Ecojustice Hermeneutics," in *Reading From the Perspectives of Earth – Earth Bible* vol. 1 (ed. Norman C. Habel; Cleveland, Ohio: Pilgrim Press, 2000), 54-71.

[70] Elaine Wainwright, "A Transformative Struggle Towards the Divine Dream: An Ecofeminist Reading of Matthew 11," *Reading From the Perspectives of Earth*, 162-173.

[71] Shirley Wurst, "Woman Wisdom's Way: Ecokinship," *The Earth Story in Wisdom Traditions – Earth Bible* vol. 3 (eds. Norman C. Habel and Shirley Wurst; Cleveland, Ohio: Pilgrim Press, 2001), 87-104.

[72] Carol Fontaine, "'Go Forth into the Fields': An Earth-centered reading of the Song of Songs," *The Earth Story in Wisdom Traditions*, 126-142

[73] Fontaine, "'Go Forth into the Fields'."

custodial model of Earth stewardship.[74] Ecological and ecofeminist biblical scholars use the breadth of biblical and apocryphal texts, including the Tanakh, gospels, epistles, wisdom, prophetic, apocalyptic, and historical literature. However, most common in both ecological and ecofeminist scholarship are analyses of the two creation narratives in Genesis 1 and 2,[75] with a smaller fraction of studies of the Fall narrative in Genesis 3.

Much feminist literary biblical scholarship on Genesis 1-3, although it does not explicitly address environmental issues, still yet informs ecocritical and ecofeminist analyses of the text. Some of these feminist analyses focus on the relationship between God and the Earth.[76] Others focus on the relationship between Adam and Eve,[77] between Adam, Eve, and the Earth,[78] between Adam, Eve, and God,[79] or similarly (because the characters of God and the Serpent share narratological positions),[80] between Adam, Eve, and the Serpent.[81]

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[74] In Norman C. Habel and Shirley Wurst, eds., *The Earth Story in Genesis – Earth Bible* vol. 2 (Cleveland, Ohio: Pilgrim Press, 2000).

[75] For comprehensive examples of the variety of ecological, ecofeminist, and social justice oriented literary critiques of these two biblical passages, see Terje Stordalen, *Echoes of Eden: Genesis 2-3 and Symbolism of the Eden Garden in Biblical Literature* (Leuven, Belgium: Peeters, 2000); Habel and Wurst, eds., *The Earth Story in Genesis*; David J.A. Clines, *What Does Eve Do to Help? and Other Readerly Questions to the Old Testament* (Sheffield, UK: Sheffield University Press, 1990); Ellen Frankel, *The Five Books of Miriam: A Woman's Commentary on the Torah* (New York: HarperSanFrancisco, 1998); See also Ruether, *Gaia & God*, especially "Part One: Creation" (15-58) and "Part Four: Domination and Deceit" (115-201), where Ruether puts the Genesis story of creation and fall into historical interpretive context. This same approach is taken by Elaine Pagels in *Adam, Eve, and the Serpent* (New York: Vintage, 1989).

[76] Ellen van Wolde, "Facing the Earth: Primaeval History in a New Perspective," in *The World of Genesis: Persons, Places, Perspectives* (eds. Philip R. Davies and David J.A. Clines; Sheffield, UK: Sheffield University Press, 1998): 2-47; David Carr, *Reading the Fractures of Genesis: Historical and Literary Approaches* (Louisville: Westminster John Knox, 1996).

[77] Gale A. Yee, "Gender, Class, and the Social-Scientific Study of Genesis 2-3," *Semeia* 87 (1999): 177-192; Carr, *Reading the Fractures of Genesis*; Mieke Bal, "Sexuality, Sin and Sorrow: The Emergence of Female Character: A Reading of Genesis 1-3," in *The Female Body in Western Culture*, 317-338; Phyllis Bird, "Genesis 1-3 as a Source for a Contemporary Theology of Sexuality," *Ex Auditu* 3 (1987): 31-44; Richard S. Hess, "The Roles of Woman and the Man in Genesis 3," *Themelios* 18 (1993): 15-19; Pamela J. Milne, "Eve and Adam: Is a Feminist Reading Possible?," *Bible Review* 4 (1988): 12-21. Although not ecological nor ecofeminist nor indeed even feminist, scholarship such as David P. Wright's work on sex and impurity in the Genesis/Fall narrative are highly informative to ecofeminist studies of this story, as the relationship between women and fertility is an extremely contentious symbolic structure. See David P. Wright, "Holiness, Sex, and Death in the Garden of Eden and Historical-Critical Perspectives on a Scriptural Discrepancy on Impurity in the 'Book of Genesis'," *Biblica* 77 (1996): 306-312.

[78] Alan Jon Hauser, "Genesis 2-3: The Theme of Intimacy and Alienation," *Art and Meaning: Rhetoric in Biblical Literature* (eds. David J. A. Clines, David M. Gunn, and Alan J. Hauser; Sheffield, U.K.: Sheffield

The dominant theme emerging from these feminist studies is *relationship*, also a dominant theme in ecofeminist analyses. When looking to the Genesis/Fall myth, our understandings of our roles in respect to God, to each other, and to the Earth are founded on how we conceptualize the relationships between the main characters. As such, narratological characterization is an important factor in how these relationships are both portrayed and interpreted. In ecofeminist analysis, the characterization of the Earth is particularly important.

Feminist literary analyses of the Garden of Eden narrative generally fall into two camps: those which focus on the Creation narratives of Genesis 1 and 2, and those which focus on the Fall of humanity as mythologized in Genesis 3. Phyllis Bird has argued that these three texts, although composed at different times by different authors, have been traditionally read as a single narrative unit, and thus should be approached as such when subject to scholarly analysis:

> While it shows many signs of composite origin, its present literary form presents a two-part drama of interlocking episodes and ring construction that must be treated as a unit. In the Yahwist's account, creation and "fall" together tell the story of the conditions under which human life is lived.[82]

Academic Press, 1982), 20-36; Deborah Sawyer and Paul Morris, eds., *A Walk in the Garden: Biblical Iconographical and Literary Images of Eden* (Sheffield, U.K.: Sheffield Academic Press, 1992); Carr, *Reading the Fractures of Genesis*.

[79] Joel W. Rosenberg, "The Garden Story Forward and Backward: The Non-Narrative Dimension of Gen. 23," *Prooftexts* 1 (1981): 1-27; Phyllis Bird, "Male and Female He Created Them: Gen 1:27b in the Context of the Priestly Account of Creation," *Harvard Theological Review* 74 (1981): 129-159; eadem, "Sexual Differentiation and Divine Image in the Genesis Creation Texts," in *Image of God and Gender Models in Judeo-Christian Tradition* (ed. Kari Elisabeth Børresen; Oslo: Solum Forlag, 1991); Carr, *Reading the Fractures of Genesis*.

[80] David Carr, "The Politics of Textual Subversion: A Diachronic Perspective on the Garden of Eden Story," *Journal of Biblical Literature* 12.4 (Winter 1993), 584-587.

[81] Susan S. Lanser, "(Feminist) Criticism in the Garden: Inferring Genesis 2-3," *Semeia* 41 (1988): 67-84; J.F.A. Sawyer, "the Image of God, the Wisdom of Serpents and the Knowledge of Good and Evil," in *A Walk in the Garden*, 64-73.

[82] Bird, "Genesis I-III as a Source for a Contemporary Theology of Sexuality," 36-37.

However, the majority of feminist analyses of the Genesis Creation and Fall myths deal with these independently, and will therefore be treated separately here.

Critiques and reinterpretations of the two Creation texts of Genesis 1-2 are most often responses to ideologies of divinely ordained male superiority. Feminist studies of the Fall narrative are generally responding to the traditional scapegoating of Eve as responsible for the existence of sin in the world, and the subsequent characterization of woman as inherently evil, dangerous, sinful, and sexually seductive. Literary ecofeminist analyses of the Garden of Eden narrative draw quite heavily from these feminist studies, examining the ways in which the relationships between humans, God, and nature are triangulated. As such, in order to fully understand ecofeminist interpretations of the Genesis/Fall narrative, it is important to begin with the earlier feminist work that has informed it.

Feminist and Ecological Studies of Creation

Most feminist critiques of the Creation myth analyze the ways in which the Yahwist Creation narrative of Genesis 2 perpetuates the ideology that male superiority over women is ordained by God, and reinterpret the text in various ways to address and counteract this oppressive interpretation. One of the most influential among early contemporary feminist reinterpretations of Genesis 2 is arguably Phyllis Trible's 1972 paper, "Eve and Adam: Genesis 2-3 Reread."[83] In response to feminist dismissals of the Genesis 2 creation myth as

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[83] Phyllis Trible, "Eve and Adam: Genesis 2-3 Reread" (1972), in *Eve & Adam: Jewish, Christian, and Muslim Readings on Genesis and Gender* (eds. Krista E. Kvam, Linda Schearing, and Valarie H. Ziegler; Bloomington: Indiana University Press, 1999), 431-438. See also Phyllis Trible, "Depatriarchalizing in Biblical Interpretation," *Journal of the American Academy of Religion* 41.1 (March 1973): 30-48; eadem, "Not a Jot, Not a Tittle: Genesis 2-3 After Twenty Years," in *Eve & Adam*, 439-444.

irretrievably androcentric and oppressive to women,[84] Trible argues that the text need not be

discarded in favour of the Genesis 1 creation narrative, which has Adam and Eve created

together. Indeed, she criticizes such dismissals of Genesis 2 as the result of blind acceptance

of a traditional, patriarchal reading, and challenges feminist scholars to reject not the text

itself, but the hermeneutic through which the text has been traditionally read:[85]

> The Women's Movement errs when it dismisses the Bible as
> inconsequential or condemns it as enslaving. In rejecting Scripture
> women ironically accept male chauvinistic interpretations and
> thereby capitulate to the very view they are protesting. But there is
> another way: to reread (not rewrite) the Bible without the blinders of
> Israelite men or of Paul, Barth, Bonhoeffer, and a host of others. The
> hermeneutical challenge is to translate biblical faith without
> sexism.[86]

Through linguistic and literary analysis of the nuances of the Genesis 2 narrative,

Trible finds that the first human (*'adam*)[87] is neither male nor female, but is instead an

androgynous being until the creation of another, sexually differentiated, being.[88]

Additionally, she writes, the Hebrew word for "helper" (*'ezer*) does not imply that woman is

inferior to man.[89] She demonstrates that the argument for inherent, biological, or divinely

ordained male superiority is unsupported by this biblical text.

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[84] Trible, "Genesis 2-3 Reread," 431; eadem, "Depatriarchilizing in Biblical Interpretation," 35. Perhaps the most influential of these feminist scholars was Kate Millet, who wrote: "One of [patriarchy's] most effective agents of control is the powerfully expeditious character of its doctrines as to the nature and origin of the female [….] To blame the evils and sorrows of life – loss of Eden and the rest – on sexuality, would all too logically implicate the male, and such implication is hardly the purpose of the story, designed as it is expressly in order to blame all this world's discomfort on the female." See Kate Millet, *Sexual Politics* (New York: Doubleday, 1970), 51, 53. The feminist position that the Bible and biblical religions are irredeemably patriarchal would come to gain a stronger foothold with Mary Daly's *Beyond God the Father: Toward a Philosophy of Women's Liberation* (Boston: Beacon, 1973) and Naomi Goldenberg's *Changing of the Gods: Feminism & the End of Traditional Religions* (Boston: Beacon, 1979).

[85] Trible, "Genesis 2-3 Reread," 431; eadem, "Depatriarchilizing in Biblical Interpretation," 30-31, 35.

[86] Trible, "Depatriarchilizing in Biblical Interpretation," 31.

[87] Trible's transliteration of the Hebrew into English reads *'adham* rather than *'adam*, to indicate the aspiration after the dalet character, which also draws attention to the pun between *'adam* and *'adamah*. However, I have maintained the standard *'adam* spelling here.

[88] Trible, "Genesis 2-3 Reread", 432; eadem, "Depatriarchilizing in Biblical Interpretation," 35-36.

[89] Trible, "Genesis 2-3 Reread", 432-33; eadem, "Depatriarchilizing in Biblical Interpretation," 36.

While Trible's minute linguistic analysis of Genesis 2 is clearly an important and frequently cited work in this area,[90] it was more influential through its method than its content. Trible's critique of earlier scholarship on Genesis 2-3, both traditional and feminist, redirected feminist biblical scholars away from a dualistic categorization of "good" and "bad" biblical texts, and toward a politically conscientious attempt to recover the Bible from patriarchal (mis)interpretation.[91] Trible took seriously Ricoeur's statement that the hermeneutics of suspicion is:

> a method of interpretation which assumes that the literal or surface-level meaning of a text is an effort to conceal the political interests which are served by the text. The purpose of interpretation is to strip off the concealment, unmasking those interests.[92]

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[90] Mary Phil Korsak, "Genesis: A New Look" (1991), in *A Feminist Companion to Genesis* (ed. Athalya Brenner; Sheffield, UK: Sheffield Academic Press, 1997): 39-52; Rita M. Gross, "Studying Women in Religion: Conclusions Twenty-Five Years Later," in *Today's Woman in World Religions* (ed. Arvind Sharma; Albany: State University of New York Press, 1994), 327-361.

[91] This is generally referred to as a hermeneutics of recovery, recuperation, or retrieval. Literary theorist Jonathan Culler has argued that the hermeneutics of recovery must be distinguished from a hermeneutics of suspicion, as the first, he writes "seeks to reconstruct the original context of production (the circumstances and intentions of the author and the meanings a text might have had for its original readers)," while the latter "seeks to expose the unexamined assumptions on which a text may rely." See Jonathan Culler, *Literary Theory: A Brief Insight* (1997) (New York: Sterling Publishing, 2009), 92. However, in a study of Paul Ricoeur's phenomenological approach to religion, Merold Westphal argues that for Ricoeur, "the hermeneutics of recovery needs to be supplemented by a hermeneutics of suspicion." Merold Westphal, "Ricoeur's Hermeneutical Phenomenology of Religion," in *Reading Ricoeur* (eds. David M. Kaplan et al.; Albany: State University of New York Press, 2008), 116.

My own use of the hermeneutics of recovery lies closer to Westphal (and Ricoeur's) understanding of the hermeneutics of both suspicion and recovery. A hermeneutics of suspicion requires a reader to be suspicious of three broad areas: first, the context of the text itself, including where and when it was written, by and for whom it was written, and authorial rhetoric; second, the context of the long history of interpretation of the text inherited by the reader; and third, the reader's own cultural context and biases, including her reasons for analyzing the text. Each of these three broad areas of suspicion must be engaged in the act of recovery. A reader cannot recover "the original context of production," if she has not first questioned why and how she herself is looking at the text, and in doing so, she cannot ignore the long history of interpretation that has influenced how the text has been appropriated and interpreted within her contemporary cultural context. This understanding of the hermeneutics of recovery is at the crux of Trible's criticism of feminist dismissals of Genesis 2. She is suggesting that feminist scholars have resisted the text because they have not questioned the ways in which they themselves have been influenced by the long history of patriarchal interpretations of the text.

[92] Paul Ricoeur, *Freud and Philosophy: An Essay on Interpretation* (New Haven: Yale University Press, 1970), 33.

Trible recognized the long history of biblical interpretation as a text in its own right, whose interests must be unmasked if she was going to be able to work with the Bible itself in any meaningful way. With this article, Trible not only provided an enlightening, if highly debated, reinterpretation of Genesis 2-3. Along with other feminist biblical scholars and theologians working on the Bible from within a position of faith,[93] she would help shape the future hermeneutical direction of feminist (and later, ecofeminist) studies of the Creation/Fall narrative.

By the early 1980s, there existed a substantial number of feminist biblical scholars doing profoundly influential work from within a critical hermeneutics of recuperation, including Phyllis Trible, Phyllis Bird, Mary Ann Tolbert, Katharine Sakenfeld, Adela Yarbro Collins, Susan Niditch, Rosemary Radford Ruether, and Elizabeth Schussler Fiorenza.[94]

Early ecofeminist approaches to Genesis 1-2 faced a challenge similar to that of feminist scholars, responding to dismissals of the text as irredeemably anti-environmental.[95] Ecofeminist biblical scholars have achieved a much more successful partnership with

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[93] See, for example, Phyllis Trible, *God and the Rhetoric of Sexuality* (Philadelphia: Westminster, 1978); Letty M. Russel, ed., *The Liberating Word: A Guide to Nonsexist Interpretation of the Bible* (Philadelphia: Westminster Press, 1976); Katherine Doob Sakenfeld, "The Bible and Women: Bane or Blessing," in *Theology Today* vol. 32.3 (October 1975): 222-233; Rosemary Radford Ruether, ed. *Religion and Sexism: Images of Women in the Jewish and Christian Traditions* (New York: Simon and Schuster, 1974).

[94] See, for example, Phyllis Trible, *Texts of Terror: Literary Feminist Readings of Biblical Narratives* (Philadelphia: Fortress Press, 1984); Phyllis Bird, "Male and Female He Created Them: Genesis 1:27b in the Context of the Priestly Account of Creation," *The Harvard Theological Review* 74:2 (1981): 129-159; Mary Ann Tolbert, "Defining the Problem: The Bible and Feminist Hermeneutics," *Semeia* 28 (1983): 113-126; Adela Yarbro Collins, ed. *Feminist Perspectives on Biblical Scholarship* (Chico, California: Scholars Press, 1985); Susan Niditch, *Chaos to Cosmos: Studies in Biblical Patterns of Creation* (Chico, California: Scholars Press, 1985); Katherine Doob Sakenfeld, "Old Testament Perspectives: Methodological Issues," *Journal for the Study of the Old Testament* 22 (1982): 13-20; Elisabeth Schüssler Fiorenza, *Bread Not Stone* (Boston: Beacon Press, 1984); eadem, *In Memory of Her: A Feminist Theological Reconstruction of Christian Origins* (New York: Continuum, 1983); Rosemary Radford Ruether, "Feminism and Patriarchal Religion: Principles of Ideological Critique of the Bible," *Journal for the Study of the Old Testament* 22 (1982): 54-66. Although Ruether and Schussler Fiorenza are theologians, each did extensive work in theological biblical interpretation, and both were very influential in the broader feminist movement in biblical scholarship.

[95] This is most markedly evident in historian Lynn White Jr.'s influential criticism of the Christian foundation of environmental destruction in the Western world. Lynn White, "The Historical Roots of our Ecological Crisis," *Science* 155 (March 1967): 1203-1207.

ecological biblical scholars, who tend to work from within a hermeneutic of recuperation. Even within this subset of biblical scholars, however, ecofeminist studies of Genesis 1-2 are still confronted with representations of human-Earth relationships that ignore or dismiss the gendered nature of these relationships.

One such ecological recuperation of Genesis is Norman Habel's literary and narrative analysis of the plot structure of the first Creation myth.[96] Habel's study of the creation narrative in Genesis 1 repudiates the common reading that assumes the creation of humans is the climax of the plot. Habel finds that Genesis 1 is not a story primarily about humans, but rather, is a story with the Earth as its central character.

The climax of the story is twofold: the revelation of Earth through light – what Habel refers to as a "geophany"[97]; and the "activation" of Earth, as God gives Earth the power to produce vegetation, and thus, to act as an active source of life itself.[98] Earth, in this context, is "co-creator"[99] with God, and the denouement of the Earth story is the completion of work done by Earth and God as they co-create the life that exists on and with Earth. The introduction of humans into the narrative introduces conflict between Earth and humans, and moves the story into another phase that Habel sees as being, in effect, a second story.[100]

Habel writes that when he first began an ecocritical analysis of this text, he fully expected to find a single, cohesive narrative that was tainted by an "anthropocentric orientation."[101] What he found in the end, however, were two distinct stories, one of which was an Earth story untainted by anthropocentrism and ascribed with inherent value

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[96] Norman Habel, "Geophany: The Earth Story in Genesis 1," in *The Earth Story in Genesis*, ed. Norman C. Habel and Shirley Wurst, Earth Bible Series volume 2 (Cleveland: Pilgrim Press, 2000).
[97] Ibid.
[98] Habel, "Geophany," 42-43.
[99] Habel, "Geophany,"43.
[100] Habel, "Geophany,"46.
[101] Habel, "Geophany,"35.

recognized by God, and a second story of human creation and subjugation of the Earth set in opposition to the Earth story. Habel recognizes in this text an Earth that has agency, a voice, and inherent value. He suggests that we carry this characterization of Earth with us, and realize that the self-determined Earth presented in Genesis 1 is the same Earth that we live on and with today.

Habel's goal is to underscore the inherent subjectivity of the Earth as a character. Interpretations like Habel's provide ecofeminist biblical scholars with a strong foundation from which to argue the inherent value of the Earth as a character, in its own right. From a post-structuralist ecofeminist perspective, however, this analysis falls short in two ways, both of which are related to the gendered nature of the text and our human interpretations of it.

First, in separating Genesis 1 into two distinct stories, Habel has taken humans out of the Genesis narrative entirely. This, he argues, is a necessary step to understanding the nature and characterization of Earth: "the resulting narrative is a consistent story about Earth that affirms the intrinsic value of the Earth."[102] However, cleaving the Genesis 1 creation myth into two does not fully omit humans from the story. Humans are not only characters in biblical narratives. We are also the authors and readers of the text. We are the absent referents, hidden within the 'white spaces between the words.' In fact, the very words used to tell the story are human words. They are certainly not the language spoken by nature. This is a human story – written by humans, for humans, about an entity with which humans exist in intimate relationship. Here, we see the see the same problem faced with human attempts to "tell the thing."[103] As Trible demonstrated in 1972, the Genesis story is one that has

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[102] Ibid.
[103] Donovan, "Ecofeminist Literary Criticism: Reading the Orange," 75-76.

historically been interpreted, and particularly in the case of the Priestly narrative, was initially constructed, from a mainstream patriarchal perspective. In excising humans from the story, Habel ignores the gendered human component of both the text's construction and its historical interpretation.

Secondly, Habel's analysis fails to address the ways in which the process of creation has been traditionally read as a female act. The Earth, as co-creator, is characterized as feminine. Read through this lens, we can see how humanity has disparaged women's roles as co-creators, not only as child bearers but also as co-creators of human cultures and societies, in much the same way that we have neglected and disparaged Earth's role as co-creator with *Elohim*.

When encountering an analysis that neglects gender as a site of meaning, we cannot merely "add women and stir,"[104] however. From an ecofeminist perspective, simply adding women to the analysis of human-Earth relationships does not address the systematic subjugation of both women and nature, in which the oppression of one reinforces and maintains the oppression of the other. It is here that, for ecofeminists, analyses like Habel's require expansion: if we accept the interpretation of Earth's characterization as co-creator of life, for instance, we must extend that analysis to include an awareness of the feminization of Earth, and the ways in which that feminization systematically contributes to the domination of nature. Otherwise, the Earth's position as co-creator remains yet another marker of subjugation.

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[104] This now famous and widely used phrase was initially coined by Charlotte Bunch in "Visions and Revisions: Women and the Power to Change," *Women's Studies Newsletter* 7 (1979): 1-19. Bunch was writing of misguided attempts to simply include women in male-dominated cultural arenas, without addressing the underlying and culturally ingrained patriarchy that had excluded women in the first place.

Despite the lack of recognition of the gendered nature of both characterization and interpretation, however, Habel's analysis of Genesis 1 addresses one key component necessary to ecofeminist work, in that his analysis affords the absent referent – in this case, the Earth – subjectivity. The ultimate goal of both ecological and ecofeminist readings is to construct a healthy relationship between humans and nature. Habel achieves the preliminary steps in this process, through a close reading that privileges the Earth's inherent value as an active character in the story, giving the human characters, who appear in the second half of the story, an opportunity to interact with this active character, rather than merely acting within a setting. In Habel's interpretation of the text, the Earth has an identity.

Like Habel, ecological biblical scholar Carol Newsom focuses her analysis of the Creation myth on the emergence and growth of characters within the text.[105] However, focusing instead on Genesis 2, Newson examines not only the characterization of the Earth, but also that of humans, and the relationships that emerge between humans and their environment. Whereas the Priestly creation story of Genesis 1 begins with the creation of the cosmos, the Yahwist account in Genesis 2 begins with the creation of humans. This focus on the creation of humans and the ensuing human drama that unfolds reinforces an anthropocentrism that is found throughout the story. Newsom argues that this is a story of the mythic origins of human behaviour – of human consciousness, agriculture, and the ways in which humans relate to each other and to their environments. For Newsom, this text is a mythic and dramatic retelling of the evolution of humanity, and the disastrous effect this evolution has had on the relationships humans have with the earth.

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[105] Carol A. Newsom, "Common Ground: An Ecological Reading of Genesis 2-3," *The Earth Story in Genesis*, 60-72.

Newsom finds evidence in this text of a strong bodily relationship between humans and the Earth. This relationship is found not only in the narrative techniques used by the storyteller, but also in the elements of plot within the story itself. For instance, although *'adam* is given instructions to work and keep the land, Newsom argues that the word "*gan*," used to describe the physical space where *'adam* exists, is mistranslated into English as "garden." This is misleading and problematic, she claims, because we superimpose notions of a cultivated English garden onto *gan*, when it was more likely to refer to "a place of trees and fruits"[106] that was pre-agricultural.[107] Thus, the actual instructions given to *'adam*, to work and keep the earth, is part of a symbiotic relationship, not the dominant caretaker role so often interpreted.[108]

Newsom finds that a strong relationship between humans and their environment is also evident in the representation of *'adam*'s relationship with the animals. God has created other animals that can act as companions for *'adam*. Although *'adam* does not in the end find companionship with the animals, there is no indication that this is because they are of less value than *'adam*.[109]

All is not harmony and right-relationship within this paradise, however. Newsom uncovers a strong anthropocentric tone that runs throughout the narrative, in both plot and characterization, and primarily in the voice of the narrator:

> The narrator […] has a consciousness formed by anthropocentrism, that obsessive preoccupation with human beings and their interests [….] Poignantly, however, the story he tells is one that reaches back to the time *before* the human consciousness was formed as it is today, before we became so

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[106] Newsom, "Common Ground," 64.
[107] Newsome is not claiming that it is not a garden, of course; merely that it is not an English style garden.
[108] Newsom, "Common Ground," 64-65.
[109] Newsom, "Common Ground," 65.

focused on our own selves as the measure of all value and interest.[110]

Newsom is suggesting that the narrative itself is the story of the evolution of human self-consciousness, self-awareness, and self-centeredness – it is the story of the birth of anthropocentrism.[111] The narrator, although reflecting back onto a time when such anthropocentrism did not exist, is still himself coming from an anthropocentric position.[112]

In the end, Newsom claims that this is an ambivalent story, that although we are not now in right-relationship with the earth, we have however been able to construct rich and vibrant cultures. This story, she says, points to "God's original intention,"[113] and that through self-awareness, we also have moral agency, and can choose to work back to a relationship with the earth that fulfills that original attention.[114]

Both Newsom's and Habel's critiques of the two biblical creation stories reflect back to an earlier, harmonious time when the earth was not dominated by humans. They each ask us to use that as a model for how we relate to the earth now.

Newsom's analysis of Genesis 2-3 has much more practical applications. Newsom does not advocate that we attempt a return to the idyllic, halcyon relationship we shared with Earth in the paradisiacal Garden of Eden, looking forward to a time when lion will once again lie with lamb, as other ecological biblical scholars, Christian historians, and theologians have suggested.[115] Rather, Newsom suggests that we use this earlier relationship

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[110] Newsom, "Common Ground," 62-63.

[111] This is similar to feminist biblical scholar Lyn Bechtel's argument that the Genesis/Fall narrative is the story of human evolution and maturation. See Lyn M. Bechtel, "Genesis 2.4b-3.24: A Myth about Human Maturation," *Journal for the Study of the Old Testament* 67 (1995): 3-26.

[112] Newsom, "Common Ground," 69.

[113] Newsom, "Common Ground," 71.

[114] Ibid.

[115] See for example, Hélène and Jean Bastaire, *Pour une écologie chrétienne* (Paris: Cerf, 2004); eidem, *Le chants des creatures* (Paris: Cerf, 1996).

as a model upon which we can build a *new* relationship with the Earth, one in which we recognize and respect the Earth's full subjectivity, as it is characterized in Genesis 2.

Like Habel, however, Newsom dismisses associations between women and the Earth that are inherent within the second creation narrative. Conspicuously, both Earth and *ishah* (woman) are presented as subservient to *'adam*.[116] This clearly misogynist passage (Gen 3:16) has been hotly debated, repudiated, and reinterpreted by feminist biblical scholars and theologians. However, Newsom neglects to address the powerful ecological implications of this dual subservience.

Earth, snake, and woman are wound tightly together in this dramatic story of disobedience and punishment, which is not only part of our cultural heritage, but is also a strong influence in our contemporary relationships with 'wild' nature, 'wild' animals, and 'wild' disobedient women. All three must be tamed, and made subservient to man. This is a vivid and problematic aspect to the text that must be taken into account when addressing the ecological implications of biblical interpretation. The cultural adoption of such images impedes our ability to achieve reconciliation and right-relationship both between humans and nature, and between humans and other humans. We exist culturally and socially on and with this planet, and we cannot omit human-human relationships from the discourse around human-environment relationships.

Feminist and Ecological Studies of the Fall

Ecofeminist studies of the Fall narrative of Genesis 3 are much more rare than studies of the Creation myth, and tend to focus more closely on the gendered nature of

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[116] In Genesis 2:19-20, "the man" is given authority over the animals of the Earth; in Genesis 3:16, "the woman" is told that her husband shall have authority over her.

human-environment relationships than on a cultural construction of the Earth as an inherently valuable character in its own right. Because of the focus on relationship, ecofeminist studies of Genesis 3, like those of Genesis 1 and 2, draw heavily on feminist analyses of the text.

As with Genesis 2, one of the most influential contemporary feminist studies of the Fall narrative is Phyllis Trible's "Eve and Adam: Genesis 2-3 Reread." In the second section of this essay, Trible moves from linguistic exegesis to a literary analysis of the possible motivations behind the actions of Adam and Eve. Here, in response to a lengthy history of biblical interpretation that characterizes Eve as sneaky and cunning like the serpent,[117] Trible argues that J has created an Eve that is "the more intelligent one, the more aggressive one, the one with greater sensibilities,"[118] in direct contrast to Adam, who is "a silent, passive, and bland recipient."[119] Trible reconstructs an Eve from this text who is strong, curious, and intelligent. Trible's Adam, on the other hand, is weak and thoughtless.

As with her analysis of Genesis 2, Trible's work on the Fall narrative is more influential through its methodology than its actual content. Despite her claim that she is not "attempting to promote female chauvinism but to undercut patriarchal interpretations alien to the text,"[120] Trible received criticism for her interpretation of Adam, which casts him as little more than a bumbling, incompetent follower of Eve: "If the woman be intelligent, sensitive, and ingenious, the man is passive, brutish, and inept."[121] Despite these criticisms, however, Trible was at the forefront of a rebirth of feminist reinterpretations of the Fall myth that that

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[117] Trible, "Genesis 2-3 Reread," 434-435.
[118] Trible, "Genesis 2-3 Reread," 435.
[119] Ibid.
[120] Trible, "Genesis 2-3 Reread," 436.
[121] Trible, "Genesis 2-3 Reread," 435.

attempted to see beyond the history of interpretation that singled out Eve (and thus, all women) as the root of sin in the world.

Not long afterwards, Trible's contemporary, Carol Meyers, used a similar hermeneutical approach, questioning the history of interpretation of the text, in her study of Early Israelite women as an entry point for understanding the representations of characters in Genesis 1-3.[122] According to Meyers, the Creation and Fall myths are reflections of particular socio-cultural conditions of the period in which they were written. Genesis 1-3, she claims, is not first and foremost a *prescriptive* text, as it has been so commonly used in Western culture. Rather, the text is *descriptive* of the social conditions of the Early Israelites, reflecting the agrarian society of the period, and designed to provide this community with an understanding of their social purpose.[123]

This simple hermeneutical shift, from looking at the text as prescriptive to approaching it as one that is primarily descriptive, changes both the broader meaning of the Genesis/Fall myth and the ultimate characterizations of the main figures in the text. Adam and Eve, Meyers argues, are not prescriptive prototypes; rather, they are archetypal representations of humanity, socially and culturally situated within a very particular historical period.[124] When read through this lens, Genesis 3 is no longer a story of the fall of

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[122] Meyers' most influential work on this topic, *Discovering Eve: Ancient Israelite Women in Context*, was not published until significantly later, in 1988. However, the scholarship that formed the basis of this pertinent work began much earlier, with her 1978 publication of the article "The Roots of Restriction: Women in Early Israel." Interestingly, although Meyers employed a similar basic hermeneutical bent as Trible, she came to different conclusions. Meyers sees the original human (*ha'adam*) as distinctly male, performing the traditional role of the male peasant farmer. See Carole Meyers, *Discovering Eve: Ancient Israelite Women in Context* (Oxford: Oxford University Press, 1988); eadem, "The Roots of Restriction: Women in Early Israel," *Biblical Archaeology* 41 (1978): 91-103. See also Carol Meyers, "Gender Roles and Genesis 3:16 Revisited," in *The World of the Lord Shall Go Forth: Essays in Honor of David Noel Friedman in Celebration of His Sixtieth Birthday* (ed. M. O'Connor and Carol Meyers; Indiana: Eisenbrauns, 1983), 209-233.
[123] Meyers, *Discovering Eve*, 77-80.
[124] Meyers, *Discovering Eve*, 80-81.

humanity into sin, but becomes instead part of a myth of origins,[125] focused primarily on describing the tremendous effort of subsistence in an agrarian society.[126] The understanding of the text as a story of sin is, Meyers claims, an interpretation that emerged out of later Judaism and Christianity.[127] If the story is no longer about sin, Eve's role as the scapegoat for all of human suffering is unsubstantiated by the text.[128]

As with the Creation narrative, feminist studies of the Fall focus primarily on relationship. Whether the analysis uses literary, historical-critical, redaction, or linguistic methodologies, the relationships between Adam and Eve, between humans and YHWH, and between humans and the Earth are paramount in the interpretation.[129]

Similarly, the theme of relationship is also at the core of ecological studies of Genesis 3. Mark G. Brett's treatment of the Fall in "Earthing the Human in Genesis 1-3,"[130] for example, explores the text as an allegory for gendered class and ethnic hierarchies that are fundamentally destructive to the relationship between humans and the Earth.[131] Shirley Wurst unearths the hidden voice of the cursed *'adamah*, examining the family kinship

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[125] Ibid.

[126] Meyers, *Discovering Eve*, 84.

[127] Meyers, *Discovering Eve*, 86-88.

[128] Although Meyers' work has been highly valued among feminist biblical scholars, it is important to note that her interpretation is not necessarily widely held among biblical scholars at large. Interpretations of Eve's character that see her as closely related to the snake are quite common, even in contemporary scholarship. See for example, Reuven Kimelman, "The Seduction of Eve and Feminist Readings of the Garden of Eden," *Women in Judaism: A Multidisciplinary Journal* 1.2 (1998), https://jps.library.utoronto.ca/index.php/wjudaism/article/view/170 (accessed July 23, 2011).

[129] See for example Mieke Bal, "Sexuality, Sin and Sorrow: The Emergence of Female Character: A Reading of Genesis 1-3," in *The Female Body in Western Culture*, 317-338; Lyn M. Bechtel, "Rethinking the Interpretation of Genesis 2.4b-3.24," in *A Feminist Companion to Genesis*, 77-117; Athalya Brenner, "Genesis 2.4b-3.24: A Myth about Human Maturation." *Journal for the Study of the Old Testament* 67 (1995): 3-26; Phyllis Bird, "Bone of my Bone and Flesh of my Flesh," *Theology Today* 50 (1994): 521-534; eadem, "Genesis 1-3 as a Source for a Contemporary Theology of Sexuality"; eadem, "Sexual Differentiation and Divine Image in the Genesis Creation Texts"; Mary Phil Korsak, "Genesis: A New Look" (1991), in *A Feminist Companion to Genesis*, 39-52; Susan S. Lanser, "(Feminist) Criticism in the Garden: Inferring Genesis 2-3," *Semeia* 41 (1988): 67-84; Phyllis Trible, *God and the Rhetoric of Sexuality*; Gale A. Yee, "Gender, Class, and the Social-Scientific Study of Genesis 2-3."

[130] Mark G. Brett, "Earthing the Human in Genesis 1-3," in *The Earth Story in Genesis*, 73-86.

[131] Brett, "Earthing the Human in Genesis 1-3," 83-84.

between *'adam* and *'adamah*, and the tragedy of their separation.[132] William P. Brown draws

allusions between the relationship of subordination of woman to man, and that of Earth to

humans in *The Seven Pillars of Creation: The Bible, Science, and the Ecology of Wonder*,

claiming that the curses of YHWH are not prescriptive for future generations, but

descriptive, and that "mutuality and responsibility" in relationship are the divinely mandated

goals of human:

> The consequent state of affairs in Genesis 3 is deemed tragic but not
> morally binding. The curse reflects the consequences of the failure to
> live out the mutuality and responsibility for which human beings
> were created. The world of curse is neither what God intends nor
> what human beings are to strive for.[133]

The nature of the relationship between humans and the Earth is at the crux of ecological

analyses of Genesis 3.

Ecofeminist Studies of Creation and Fall

Relationship is also central to ecofeminist analyses of both the Creation and Fall

stories in Genesis 1-3. However, for ecofeminist scholars, the relationships between humans,

and between humans and God, is equally as important as the relationship between humans

and the Earth. Each of these relationships informs the construction of character, and it is this

– the characterizations of Earth, of Eve, of Adam, of YHWH – that determines how we will

relate to the Earth and to each other.[134]

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[132] Shirley Wurst, " 'Beloved Come Back to Me': Ground's Theme Song in Genesis 2-3," in *The Earth Story in Genesis*, 92-93. This theme is carried on by Gunther Wittenberg in the following chapter of the same volume. See Gunther Wittenberg, "Alienation and 'Emancipation' from the Earth: The Earth Story in Genesis 4," in *The Earth Story in Genesis*, 105-116.

[133] William P. Brown, *The Seven Pillars of Creation: The Bible, Science, and the Ecology of Wonder* (Oxford: Oxford University Press, 2010), 90-91.

[134] See for example Anne Primaveri, *From Apocalypse to Genesis: Ecology, Feminism and Christianity* (London: Burns & Oates, 1991); Ruether, *Gaia & God*; Gebara, *Longing for Running Water*; Bastaire and

Ronald A. Simkins treatment of the Genesis Creation myth, for example, questions the "trouble with Trible's"[135] assertion that gender was not present in Genesis 2 before the creation of the female. Simkins sees gender present in the form of the Earth:

> The Yahwist draws upon common Near Eastern metaphors to present the creation of the man through the pregnancy and birth of the land: the *'adam* is fashioned out of dirt in the womb of the *'adama*, and then is delivered by God who acts as a midwife. […] The wordplay between the *'adam* and the *'adama* – appearing to be grammatically male and female forms of the same word – further highlights this gendered relationship between the man and the land.[136]

In Simkins' analysis, the Earth has gender – a characterization that deeply influences how the Earth's generative and regenerative activity is perceived by humans, and how we, in turn, relate to the Earth as mother, sister, lover, etc.[137] Simkins uncovers parallels between the relationship of humanity to the Earth, and the man to the woman. Both, he argues are relationships that were intended to be interdependent and mutually respectful.[138]

Jane Caputi, by contrast, engages in a study of intertextual Genesis symbolism, drawing links between the gendered nature of the Earth, the gendered tradition of naming nuclear weapons, and the traditional interpretation of Eve as the root of sin and evil in the

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Bastaire, *Le chants des creatures*; Steven Bouma-Prediger, *The Greening of Theology: The Ecological Models of Rosemary Radford Ruether, Joseph Sittler, and Jürgen Moltmann* (Atlanta: Scholar's Press, 1995); Ronald A. Simkins, "Gender, the Environment, and Sin in Genesis," in *Women, Gender, and Religion* (eds. Susan Kalef and Ronald A. Simkins, Journal of Religion and Society Supplement Series 5 (2009), 45-61; Brown, *The Seven Pillars of Creation: The Bible, Science, and the Ecology of Wonder*; Jane Caputi, "Nuclear Power and the Sacred," in *Ecofeminism and the Sacred*, 13-23.

[135] A brilliant pun on the (in)famous *Star Trek* episode, "The Trouble with Tribbles," in Ronald A. Simkins, "Gender, the Environment, and Sin in Genesis," 48. See also Ronald A. Simkins, *Creator & Creation: Nature in the Worldview of Ancient Israel* (Peabody, MA: Hendrickson, 1994).

[136] Simkins, "Gender, the Environment, and Sin in Genesis," 48. Literary scholar Northrop Frye has likewise alluded to the construction of the Earth as a surrogate to Eve, and early lover/mother figure to Adam in Northrop Frye, *Words with Power: Being a Second Study of the Bible and Literature* (Harmondsworth, UK: Penguin Books, 1990), 191.

[137] See Roach, *Mother/Nature*, mentioned earlier in this chapter, for a discussion of the repercussions of such feminized characterizations of Earth.

[138] Simkins, "Gender, the Environment, and Sin in Genesis," 48-51.

world.[139] Both Eve (and thus all women) and nuclear weapons, she argues, are cast as seductive, destructive, and inherently dangerous. Again, relationships are at the crux of this analysis, in this case, the gendered relationship between the generic 'male' and the Other.

Arthur Walker-Jones, using Donna Haraway's work on cyborgs and creation myths[140] as a gateway to interpretation of Genesis 2-3, questions the embeddedness of dualisms in the biblical text proper, and the effect of these dualisms on the relationships between humans and nature.[141] Is the text, he asks, inherently and oppressively dualistic, as some scholars have claimed?[142] Or are these dualisms, rather, the result of centuries of dualistic interpretation? Through an exploration of the characterization of the serpent, Walker-Jones discloses a lengthy tradition of dualistic interpretation, and uncovering unifying character associations between humans, the serpent, the garden, and YHWH, associations which blur the distinctions between good and evil, between human and nature:

> The serpent transgresses modern boundaries between God and humanity, humanity and nature, good and bad. In many global and local political contexts we are the God/animal, ethically-ambiguous serpent.[143]

In *Gaia & God*, Rosemary Radford Ruether takes a broader view of the three Genesis texts, affirming in detail how a lengthy history of dualistic and hierarchal worldviews has

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[139] Jane Caputi, "Nuclear Power and the Sacred," in *Ecofeminism and the Sacred*, 13-23.

[140] See Donna Haraway, "A Manifesto for Cyborgs: Science, Technology, and Socialist Feminism in the 1980s," *Socialist Review* 80 (1985): 65-107; eadem, "The promises of Monsters: A Regenerative Politics for Inappropriate/d Others," in *Cultural Studies* (ed. L. Grossberg et al.; London: Routledge, 1992), 295-337.

[141] Arthur Walker-Jones, "Eden for Cyborgs: Ecocriticism and Genesis 2-3," *Biblical Interpretation* 16 (2008): 262-293.

[142] See Pamela J. Milne, "The Patriarchal Stamp of Scripture: The Implications of Structuralist Analyses for Feminist Hermeneutics," *Journal of Feminist Studies in Religion* 5, 1 (Spring 1989): 17-34; eadem, "Eve and Adam: Is a Feminist Reading Possible?" *Bible Review* 4 (1988): 12-21.

[143] Walker-Jones, "Eden for Cyborgs," 292. See also Cameron B.R. Howard, "Animal Speech as Revelation in Genesis 3 and Numbers 22," in *Exploring Ecological Hermeneutics* (eds. Norman C. Habel and Peter Trudinger; Atlanta: Society of Biblical Literature, 2008), 21-29.

influenced how we in the West have read the Jewish stories of Creation[144] and Fall,[145] conflating subjugation of the Earth with the subjugation of women and other marginalized peoples. As with the other ecofeminist studies mentioned above, the solution to this oppressive system exists in a reexamination of relationships:

> Sin, then, as that sort of evil for which we must hold ourselves accountable, lies in distortion of relationship, the absolutizing of the rights to life and power of one side of a relation against the other parts with which it is, in fact, interdependent. It lies further in the insistent perseverance in the resultant cycle of violence, the refusal to empathize with the victimized underside of such power, and the erection of systems of control and cultures of deceit to maintain and justify such unjust power.[146]

Ecofeminist theologian Ivone Gebara takes the study of relationship in Genesis even further, examining the relationship between the author, the text, the reader, and the narrator, ultimately concluding that, through anthropocentric hubris, we have obscured the true character of God:

> The transcendent and mysterious character of that creative breath has not always been respected. It is worthwhile to remember, therefore, that in the text it is human beings who not only named creation as the work of God's word, but also named themselves as the work of the same word. And this word is absolutely transcendent, beyond all words. If we were to examine the text from an epistemological point of view, we would realize that a discontinuity can be noted in the text itself.
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> […] But since humanity is the only creature that can name its own origins – name God, that is – it has, in a way, received the power to refashion God in its own image and to thus make itself the center of creation.[147]

[144] Ruether, *Gaia & God*, 15-58.
[145] Ruether, *Gaia & God*, 115-201.
[146] Ruether, *Gaia & God*, 142.
[147] Gebara, *Longing for Running Water*, 36.

<u>Conclusion</u>:

Throughout this chapter, I have discussed ecofeminism, ecofeminist literary criticism, and ecofeminist biblical interpretations of the Creation and Fall myths of Genesis. Despite the dissimilarities between various approaches to ecofeminism, one common theme remains: that the systems of domination that contribute to the oppressions of women are intimately connected to the systems of domination that contribute to the destruction of our natural environment. This theme is found throughout ecofeminist studies of the Creation and Fall myths of Genesis in the focus on *relationship*. Relationship – whether between human and divine, male and female, or humanity and nature – is at the heart of ecofeminist interpretations of these texts.

Relationship is also central to the various methodologies used to interpret Creation and Fall myths. Some literary analyses focus on solely the texts themselves, and the symbolic relationships therein, while others examine the relationship between the primary biblical texts and the reconstructions that have emerged throughout history. Some studies address the relationship between the Genesis texts and the historical myths upon which they are based. Still others explore the relationship between the reader and text, and how this relationship informs the ways in which we – as readers – construct a relationship with each other and the world around us. At the crux of all of these methods of interpretation, however, is the consistent theme of relationship.

As I will demonstrate in the following chapter on narrative theory and methods of narrative analysis, relationship is both fundamental to and the result of characterization. As such, ecofeminist biblical scholars focus primarily on the gendered characterization of Earth and nature in biblical texts. In this, we find yet another manifestation of the theme of

relationship: the associations between woman and nature, as seen through the characterizations of Eve and the Garden.

By recognizing 'nature' as a fully formed character with agency, voice, and inherent value within the narratives that we live out daily, we will be in a position where we are able to work toward right-relationship. By using biblical narratives of human interaction with 'nature' as models from which we can learn both the possibilities of transformation and mutual empowerment, we will be able to move one step closer toward the full recognition of 'nature' as a character in our dynamic and dramatic stories of human life.

CHAPTER TWO:
LITERATURE REVIEW OF MYTH, METAPHOR,
AND NARRATIVE THEORY

INTRODUCTION

Narrative, at its most basic level, can be defined quite simply as a representation of a sequence of events.[1] One or more characters engage in actions and interactions, furthering a narrative plot along some kind of chronological order. For most narratologists, this precludes such texts as, for instance, shopping lists or agenda items, or any other text lacking a character engaged in a plot fixated in time.[2]

However, narrative is much more than just a chronological plot enacted by characters. Narrative is both descriptive and prescriptive. It is the template by which our myths are storied, and told, and lived. It allows us to order our individual lives and our cultural existence. Narrative is both the fabric through which we understand our roles in the world, and how we redefine our positions in new contexts. We understand our relationships to other people through the narrative reconstructions of our experiences. Narrative is the

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[1] Gérard Genette, "Frontiers of Narrative" (1966), in *Figures of Literary Discourse* (trans. Alan Sheridan; New York: Columbia University Press, 1982), 127-144, at 128. See also Gerald Prince, *Narratology: The Form and Functioning of Narrative* (Berlin, New York, Amsterdam: Mouton Publishers, 1982), 1; H. Porter Abbot, *The Cambridge Introduction to Narrative* (Cambridge: Cambridge University Press, 2002), 16; Paul Ricoeur, "Narrative Time," in *On Narrative* (ed. W. J. T. Mitchell; Chicago: University of Chicago Press, 1981), 165; Susana Onega and Jose Angel Garcia Landa, "Introduction," in *Narratology: An Introduction* (ed. Onega and Landa; London: Longman, 1996), 3.

[2] David Herman, "Introduction," in *The Cambridge Companion to Narrative* (ed. Herman; Cambridge: Cambridge University Press, 2007), 3, 9-11. See also Marie-Laure Ryan, "Toward a Definition of Narrative," in *The Cambridge Companion to Narrative* (ed. David Herman; Cambridge: Cambridge University Press, 2007), 24.

thing that gives shape to time. As human creatures with consciousness and awareness of the future, narrative is how we know everything we know.

Biblical narrative holds a distinctive and powerful position in Western culture. Jewish identity is reaffirmed in the recurring narrative theme of exile and return that runs throughout Hebrew Scripture, a theme that is a strong voice in the discourse around the construction of the state of Israel. The contemporary argument for women in Christian clergy draws from biblical stories of Mary Magdalene, Phoebe, and Priscilla. African-American slaves in antebellum America turned to the biblical story of Moses, and this narrative remains a powerful beacon of hope in the racial conflicts that continue to exist in the Western world.

Even in ostensibly secular Western culture, biblical narrative underscores how we understand our relationships to each other, and to the world in which we exist. Northrop Frye has argued in several places that the biblical text as a whole is the narrative backbone upon which the entire literary and mythological canon of Western culture is founded.[3] More particular to this project, the biblical story of the genesis of humanity and its subsequent fall from grace is the foundation upon which gender roles in the West have been defined and the script from which we continue to perform these roles. One need not be Jewish or Christian to subscribe to naturalized male superiority or the characterization of women as sexually seductive and dangerous. Biblical texts have both prescriptive and descriptive power in Western culture.

In this chapter, I begin by examining the nature and structure of narrative and its role in the construction of human culture and identity, as well as the influence of biblical

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[3] Northrop Frye, *The Great Code: The Bible & Literature* (1983) (Harmondsworth, UK: Penguin Books, 1990); idem, *Words with Power: Being a Second Study of the Bible and Literature* (Harmondsworth, UK: Penguin Books, 1990).

narrative in the Western world. Drawing form the work of Northrop Frye and Paul Ricoeur, I examine the nature of language and myth in the biblical narrative and the ways in which the reader interacts with mythological narrative. From there, I explore the various ways in which narrative can be studied, with particular emphasis on the narrative construction of characters as defined by Mieke Bal.

PART ONE: READING THE BIBLE IN A NARRATIVE WORLD

Northrop Frye and the Great Biblical Code

Northrop Frye has convincingly argued in both *The Great Code* and *Words with Power* that the biblical narrative is best read when understood as myth. This mythology, he claims, was written predominantly in metaphorical poetic language, and must be read through a hermeneutic lens that makes accessible both its metaphorical language and its mythological structure.

Frye's biblical hermeneutics differ from that of most biblical scholars and theologians in that his focus is not primarily on biblical content, but rather on the narrative structure and language of the Bible. Frye sees the content of a narrative as complimentary to the narrative structure, not vice versa. In order to adequately understand anything in our literary and cultural heritage, we must first come to an understanding of both the structure of the Bible, and the ways in which the content informs that structure. To that end, he advocates in his later work a particularly metaphoric and poetic hermeneutical approach to the Bible, one that analyzes the Bible on its own terms: as a single narrative unit of poetic metaphor and myth.

Frye's structural approach to the Bible as a single narrative is not an original literary approach to texts, although it is unconventional in literary *biblical* scholarship. In the introduction to *The Great Code*, Frye explains his reasons for analyzing the Bible in this way, saying that,

> …"the Bible" has traditionally been read as a unity, and has influenced Western imagination as a unity…. Those who do succeed in reading the Bible from beginning to end will discover that at least it has a beginning and an end, and some traces of a total structure. It begins where time begins, with the creation of the world; it ends where time ends, with the Apocalypse…. That unifying principle, for a critic, would have to be one of shape rather than meaning; or more accurately, no book can have a coherent meaning unless there is some coherence in its shape.[4]

According to Frye, the Bible may be a composite of many different myths, but this composite produces a highly structured single mythology. This mythology is written predominantly in metaphorical poetic language. Adapting Vico's concept of the three ages of history, Frye identifies three ages of language: the hieroglyphic, the hieratic, and the demotic.[5]

The hieroglyphic language of the first phase is what contemporary readers would identify as a metaphoric language, using verbal structures to indicate a "this *is* that" relationship between sign and signified. In other words, a name or a word itself ("this") does not merely point to the person or object or idea it is referring to ("that"); rather, in hieroglyphic language, the name or word ("this") *is* the person or object or idea it is referring to ("this *is* that"). Because of the intimate relationship between word and object, naming is

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[4] Frye, *The Great Code*, xiii.
[5] Frye, *The Great Code*, 5.

important. The word contains power, since it does not merely represent the object, but is in fact the object itself.[6]

The second phase of language, the hieratic, is characterized by a separation of word and object. Once word and object are separated, right and wrong definitions develop, as does the sense of a 'natural' or 'logical' progression of thought:

> [H]ence abstraction becomes possible, and the sense that there are valid and invalid ways of thinking, a sense which is to a degree independent of our feelings, develops into the conception of logic.[7]

As subject and object become more clearly defined and separated, abstract thought develops as well, and this leads to the idea of a transcendent order 'above' our world and the words we use to describe it. The hieratic phase of language includes the development of "ordinary speech,"[8] characterized by prose rather than verse. Rather than using metaphor, as is found in the hieroglyphic phase, the hieratic or metonymic phase employs allegory to alleviate tension between logical inconsistencies. Prose verbal structures are required in hieratic language to bridge the tension between metaphoric inconsistencies through commentaries on the relationship between the two.[9]

The third phase of language is the demotic, which is characterized by a radical separation of the subject and the object.

> A verbal structure is set up beside what it describes, and is called "true" if it seems to provide a satisfactory correspondence to it.[10]

Thus, in demotic language, not only are subject and object irredeemably separated, but the word is similarly cleaved from its object. The word *mirrors* the object, but never *is* the

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[6] Frye, *The Great Code*, 6.
[7] Frye, *The Great Code*, 7.
[8] Frye, *The Great Code*, 8.
[9] Frye, *The Great Code*, 10.
[10] Ibid.

object (as in the hieroglyphic phase), nor does it *point to* the object allegorically (as in the hieratic phase). Demotic language is also associated with the rise of science and enlightenment thinking of the 18th century. Problems of illusion and reality are central concerns of this phase of language.[11] The rise to dominance of demotic language pushed "God out of the world of time and space,"[12] and into the world of metaphor and poetry.

Frye situates these three phases of language on a chronological timeline, but reminds the reader that they are in actuality quite fluid. Examples of demotic language, for instance, are found in early Greek texts, and examples of hieroglyphic and hieratic language are found in contemporary literature. Nevertheless, each phase is dominant within a particular historical period, and texts from these periods will usually reflect the age's dominant form of language.

The Bible is a glaring contradiction to the above statement. The texts contained within the Bible come from a variety of time periods, some of which favoured hieroglyphic language, while others favoured hieratic language. One would think that each text would reflect the dominant form of language from its particular historical period, but they do not.

The first phase of language is metaphoric, and shows almost no distinction between subject and object, or between the name of an object and the object itself. The hieratic phase of language is prosaic, allegorical, transcendent, and logical in its attempt to alleviate tensions that arise in the subject/object relationship. This second phase of language makes strong use of rhetoric, especially oratorical rhetoric.[13] The verbal structures in the Bible draw from both of these forms of language, but do not fully fit into either of them:

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[11] Frye, *The Great Code*, 14.
[12] Frye, *The Great Code*, 16.
[13] Frye, *The Great Code*, 27.

> The origins of the Bible are in the first metaphorical phase of language, but much of the Bible is contemporary with the second phase separation of the dialectical from the poetic, as its metonymic [and transcendent] "God" in particular indicates. Its poetic use of language obviously does not confine it to the literary category [nor to the first phase of language], but it never falls wholly into the conventions of the second phase.[14]

So where *does* the Bible fit into Frye's phases of language? Frye finds that in order to understand the linguistic idiom of the Bible, it must be approached as a fourth form of language, as *kerygma*:

> *Kerygma* is a mode of rhetoric…. It is, like all rhetoric, a mixture of the metaphorical and the "existential" or concerned but, unlike practically all other forms of rhetoric, it is not an argument disguised by figuration. It is the vehicle of what is traditionally called revelation.[15]

Although *kerygma* is rhetorical in emphasis, it is predominantly literary or poetic in characterization. In other words, the point of a kerygmatic text is to convince, but its mode of doing so is almost entirely poetic.[16] Moreover, kerygmatic language "does not, like ordinary rhetoric, emerge from direct personal address, or what a writer 'says,'"[17] but rather emerges from a close association between subject and object, between word and object, as seen in the metaphorical phase of language: "In poetry anything can be juxtaposed, or implicitly identified with, anything else. Kerygma takes this a step further and says: 'You are what you identify with.'"[18]

Furthermore, kerygmatic language has its home in the narrative structure known as myth. Myths are not just any stories: "they are the stories that tell a society what is important

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[14] Ibid.
[15] Ibid.
[16] Frye, *Words with Power*, 116.
[17] Ibid.
[18] Ibid.

for it to know, whether about its gods, its history, its laws, or its class structures."[19] For Frye, myths are "charged with special seriousness and importance."[20] Myths that employ kerygmatic language, such as those contained within the Bible, are *super*charged with special seriousness and importance, because of their revelatory quality.

The four different phases of language point to what a given text does. In other words, the four phases are indicative of the goal of the narrative, what it is attempting to accomplish. How we understand and approach the biblical narrative is informed by the Bible's *mode of language* – the style in which a narrative is communicated.

Modes of language are distinct from phases of language. The phases of language identify *what* a narrative does; the modes of language identify *how* a narrative accomplishes that goal. Our various approaches to all literature, and most importantly, biblical literature, are influenced by what Frye classifies as four different modes of language: (1) the descriptive or perceptual; (2) the dialectical or conceptual; (3) the rhetorical or ideological; and (4) the imaginative or poetic. These modes colour in the outlines provided by the phases of language. According to Frye, the biblical narrative is written predominantly using imaginative or poetic language.

Unlike the other three modes of language, imaginative/poetic language does not foster a separation of self from object, or of self from other.[21] The paradoxical co-existence of utterly separate entities leaves an "essential feeling of… alienation"[22] that is mediated by

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[19] Frye, *The Great Code*, 33.
[20] Ibid.
[21] Frye, *The Great Code*, 21.
[22] Ibid.

the fourth mode of language, the imaginative or poetic, which "takes us into a more open-ended world, breaking apart the solidified dogmas that ideologies seem to hanker for." [23]

Imaginative language erases distinctions between emotion and intellect, and opens up our awareness of the world to other forms of consciousness, including "the fantastic and the dreamlike."[24] Imaginative language, being by nature poetic, deals in "the conceivable, not the real"[25] and "expresses the hypothetical or assumed, not the actual."[26] In short, imaginative language is the primary language of what we refer to as literature. And literature is the direct descendent of myth.[27]

Myth has as its primary vehicle the phase of language identified earlier as hieroglyphic, whose defining characteristics, as we saw, were (1) a lack of distinction between subject or word and object, and (2) the use of true metaphor in the communication of narrative. Imaginative, poetic literature draws not only from the content of myth in its narratives, but also from its form. Like the hieroglyphic phase of language, the poetic mode of language knows little boundary between subject and object.[28] Poetic language maintains a metaphoric bias in all its narrative communication. The metaphoric quality of poetry breaks down the barrier between subject and object, and is the province of literature.

Poetic language, however, is not the only mode of language to rely heavily on the narratological form and content of myths. Ideological writing also relies on myths in both form and content, but in this case, the reliance is covert, assumed but rarely acknowledged.[29]

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[23] Frye, *The Great Code*, 21-22.
[24] Frye, *The Great Code*, 22, 99.
[25] Frye, *The Great Code*, 22.
[26] Ibid.
[27] Ibid.
[28] Frye, *The Great Code*, 64.
[29] Frye, *The Great Code*, 23.

Ideology relies on a culture's mythological past in order to make sense of its logic, and to present itself as 'true' or 'just the way it is': "An ideology is… an applied mythology, and its adaptations of myths are ones that, when we are inside an ideological structure, we must believe, or say we believe."[30] Throughout *Words with Power*, Frye often refers to ideological adaptations of myth as 'perversions' of the metaphorical structure and content of myth, in that the content of the myth may be adopted, but vast distinctions are drawn in the ideological narrative between subject and object, distinctions that are generally lacking in the myth itself. Poetic adoptions of myth, by contrast, adopt the metaphoric union of subject and object, exerting a dialectical influence on the rhetoric of the ideological adaptations. The "essential social function [of poetry]," says Frye, "is to supply a rhetorical analogue or counterpart to whatever ascendant ideology may be contemporary with it."[31]

The biblical narrative incorporates both the ideological and poetic modes of language in its kerygmatic mythology. Frye finds that "the original motivation of the Bible often seems to be closer to the ideological than to the literary, a fact that accounts for the power and the plausibility of its ideological expositions."[32] Nevertheless, even though the Bible's original motivation may be ideological, the actual transcription of the narrative is predominantly written in imaginative language.[33]

The Bible, then, is kerygmatic, metaphorical, poetic, and ideological. While parts of the biblical narrative may very well have been written in other phases and modes of language, it is predominantly a kerygmatic myth that makes use of metaphorical structures, and is written in imaginative and ideological language.

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[30] Ibid.
[31] Frye, *The Great Code*, 36.
[32] Frye, *The Great Code*, 99.
[33] Frye, *The Great Code*, 99, 100.

Paul Ricoeur: Metaphor, Narrative Identity, and Hermeneutics

Frye situates the Bible in a privileged position as the mythological backbone and foundation of all Western literature and culture. Myth speaks of foundational human and cosmological truths; yet metaphor is generally understood as ornamental – a fancy way of saying something – rather than as a language that speaks the foundational truths of myth. Where, then, are we to find a hermeneutic that can reconcile the structure and the language of the biblical narrative? Frye's assertion that we simply read the text from within its own structure and language code does not offer specific strategies for doing so.

Paul Ricoeur provides an entry point to reconciliation between the mythological structure and metaphorical language of the biblical narrative. In *The Rule of Metaphor*,[34] Ricoeur examines the history of philosophical definitions of metaphor, from Aristotle to contemporary linguistic and literary theory. He claims throughout his analysis that metaphor is *not* ornamental, but is rather a medium of polysemic meanings in words. Furthermore, metaphor is the foundation of the plurality of meanings not only of individual words, but also of entire symbolic structures and discourses. Through Ricoeur's analysis of metaphor, we are able to build a bridge between the mythological structure and metaphorical language of the Bible.

A bridge, however, is not a hermeneutic lens through which we can read the Bible and its contemporary reconstructions. In the three volume *Time and Narrative*,[35] Ricoeur

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[34] Paul Ricoeur, *The Rule of Metaphor: The Creation of Meaning in Language* (1975) (trans. Robert Czerny et al.; London: Routledge, 2003).

[35] Paul Ricoeur, *Time and Narrative* vol 1 (1983) (trans. Kathleen McLauglin and David Pellauer; Chicago: University of Chicago Press, 1984); idem, *Time and Narrative* vol 2 (1984) (trans. Kathleen McLauglin and

comes closer to such a hermeneutic by addressing ways in which we read, adopt, and incorporate 'stories' into our lived experiences. Ricoeur explains how the dynamic between reader and text constructs both individual and collective narrative identity. Through his work on hermeneutics,[36] Ricoeur examines how this dynamic exchange between reader and text results in the need for what he calls a hermeneutic of suspicion – a hermeneutic that is respectful of the text as a vehicle for truth, yet suspicious of how the community-specific ideologies within both the text and ourselves as readers will inform the ways in which the text is read, understood, and adopted.[37]

The metaphorical structure of the Bible is problematic in light of contemporary definitions of metaphor. Metaphor is popularly understood as merely a figure of speech, a flowery and poetic substitution for the 'real' linguistic sign that would identify a particular idea, object, action, or quality. Metaphor is taught in public schools as the more elegant relative of the simile.

If we apply this popular understanding of metaphor to the Bible, we end up with a conflation of metaphor with allegory. When we conflate metaphor with allegory, we assume that the meaning contained within the Bible is not the 'real' meaning, but rather, that the stories within it *point to* that 'real' meaning. This 'pointing to the real meaning,' however, is not metaphor, but allegory. With allegory, a story – its plots and characters and settings – has both a literal meaning, and a parallel but different meaning with social significance. The

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David Pellauer; Chicago: University of Chicago Press, 1985); idem, *Time and Narrative* vol 3 (1985) (trans. Kathleen McLauglin and David Pellauer: Chicago: University of Chicago Press, 1988).

[36] See for example, Paul Ricoeur and André LaCocque, *Thinking Biblically: Exegetical and Hermeneutical Studies* (trans. David Pellauer: Chicago: University of Chicago Press, 1998); Paul Ricoeur, *Hermeneutics and The Human Sciences* (ed., trans. Jihn B Thompson; Cambridge: Cambridge University Press, 1987).

[37] Paul Ricoeur, *Freud and Philosophy: An Essay on Interpretation* (New Haven: Yale University Press, 1970), 33.

parallel, subverted meaning is the 'real' meaning of the allegory. The literal meaning of the allegory is simply the language used to point to that meaning.

Metaphor, on the other hand, while it may have multiple meanings, does not *point to* 'real' meanings; metaphor *contains* 'real' meanings. As both Frye and Ricoeur demonstrate, metaphor indicates a "this *is* that" relationship between ideas, not a "this isn't *quite* that, but it points to that and subtly characterizes it" relationship. Metaphor provides an alternate name for an idea, object, action, or quality, but it is not ornamental.

In *The Rule of Metaphor*, Ricoeur examines the roles and characteristics of metaphor as it exists in word, sentence, and discourse. All three of these 'containers' of metaphor exist in dynamic relationship, but serve different functions. When metaphor is contained within a single word, it serves a rhetorical function. When an entire sentence contains metaphor, it serves a semantic function. And when metaphor is contained within a discourse, it serves a hermeneutic function.

In his analysis of the rhetoric of metaphor, Ricoeur draws from Aristotle's philosophy of metaphor within rhetoric and poetry. In ancient Greek philosophy, rhetoric was distinguished from poetics, a distinction arising from the different intents and functions associated with each genre. Rhetoric was used to persuade, to argue; poetry, which in ancient Greece took the form of tragedy plays, was used to illustrate the human condition and "[purge] the feelings of pity and fear"[38] within that condition. Aristotle identified metaphor as a figure of speech that straddles both of these forms of communication:

> Metaphor will therefore have a unique *structure* but two *functions*: a rhetorical function and a poetic function.[39]

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[38] Ricoeur, *The Rule of Metaphor*, 12.
[39] Ibid.

Aristotle identifies metaphor at the level of the word not, as Ricoeur believes it exists, at the level of discourse. For Aristotle, "metaphor is something that happens to the noun,"[40] and only to the noun, and "is defined in terms of movement."[41] Metaphor occurs when the name of one object or idea is transposed onto another object or idea – an active movement of meaning from *a* to *b*.

Metaphor is activated in one of two ways. It can refer to a "deviation,"[42] wherein there already exists a word for the object, and another is transposed upon it for rhetorical or poetic reasons.[43] For instance, when we refer to a lion as 'king of the jungle,' we are shifting the meaning of 'king' from one object (a human head of state) to another (a dominant animal). The meaning of the word 'king' in the phrase 'king of the jungle' deviates from its original meaning, eliding into a new meaning, while still referring to the same object or idea.

Metaphor can alternately be characterized as a "substitution,"[44] which occurs when there exists no original word to refer to the idea or object.[45] An example of this would be, for instance, the use of an older word to refer to a new theory. The original definition of the word is altered when the object or idea it refers to is substituted with another object or idea. Oddly enough, Ricoeur's redefinition of metaphor, which alters Aristotle's original definition of the word, is itself an example of substitution metaphor. The most important distinction between substitution metaphor and deviation metaphor is that substitution metaphors carry new information, while deviation metaphors do not.[46]

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[40] Ricoeur, *The Rule of Metaphor*, 17.
[41] Ibid.
[42] Ricoeur, *The Rule of Metaphor*, 19.
[43] Ibid.
[44] Ricoeur, *The Rule of Metaphor*, 20.
[45] Ibid.
[46] Ricoeur, *The Rule of Metaphor*, 21.

In either instance, Ricoeur identifies not only a *transposition* of meaning, but also a *transgression* in meaning: when the meaning of a word is elided or deviated into another meaning, or when a word is substituted for a different object, the words transgress categories. These transgressions not only shift the meaning of the word or idea that is being described by the metaphor. They also shift the meaning of the word or idea that is being used as a metaphor.[47] Both words are altered by the relationship of metaphor. When we refer to a lion as 'king of the jungle,' we not only change the meaning of 'lion' by planting on its head a figurative crown; we also transpose the qualities we have originally associated with a lion onto our understanding of 'king.' The construction and use of metaphor transgresses the categories of 'king' and 'lion,' changing the multiple meanings associated with each of these terms.

This dynamic relationship does not only affect the two terms themselves. Within the categories of 'king' and 'lion' exist innumerable attributes, each of which are altered by their new relationship: "To affect just one word, the metaphor has to disturb a whole network by means of an aberrant attribution."[48] This disturbance results in a series of shifts of meaning that reverberates through the levels of the word, the sentence, and the discourse.[49] Some of these disturbances of meaning are colourful and overt, others are subdued and almost unnoticeable.

When metaphor occurs at the level of discourse, the disturbances and transgressions of meaning are vast. Take, for example, the term "Mother Nature" as a metaphor for the natural environment. It is a popular metaphor, one that we generally take for granted, and which has been adopted into common language. Both 'woman' and 'nature' are transformed

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[47] Ricoeur, *The Rule of Metaphor*, 23.
[48] Ibid.
[49] Ricoeur, *The Rule of Metaphor*, 125.

by this term, however, and the transgression of nature into woman, and woman into nature affects several discourses that extend beyond both 'woman' and 'nature.' In fact, the Mother Nature metaphor develops into a networked mythology that, in addition to woman and nature, also includes man, culture, the environment, politics, gender identification, and patriarchal systems of domination and oppression. It transgresses the boundaries of 'woman' and 'nature'. The disturbances and transgressions of meaning engendered by this one single metaphor are enacted across discourses. They are not confined to the two subjects – woman and nature – alone.

The same can be said of the biblical mythology. Northrop Frye, as seen earlier, categorizes the biblical genre as metaphorical mythology. It is mythology written in poetic metaphor, intended to be read kerygmatically. According to both Frye and Ricoeur, metaphoric language does not identify a distinction between subject and object, nor does it 'point to' meaning. Metaphor brings together subject and object, containing meaning rather than indicating it – woman *is* nature, and nature *is* woman, and the meanings of both woman and nature are altered by their relationship in metaphor. Further, metaphor transgresses boundaries of categorization. These transgressions do not only occur at the level of the word, as in the example I gave earlier of the lion and the king. Metaphor also transgresses boundaries of categorization at the level of discourse. The disturbances of meaning attending the Mother Nature metaphor, for instance, transcend discursive boundaries.

Discursive transgressions are particularly important when we consider both how biblical myths recur in non-biblical texts and narratives, and how these myths are engaged by the communities reading them. Myths are powerful narratives. They illustrate, explain, and justify social norms and cultural truths. Biblical myths and the larger biblical mythology

are no exception. These narratives recur throughout western culture – in its stories, its images, its social norms and mores, and in its value systems. Much of Frye's scholarship, for instance, is devoted to identifying how biblical structures, themes, symbols, and images are incorporated into western literature, western culture, and western society.[50] This is not to say that biblical myths are retold verbatim throughout the corpus of western literature. In some texts, entire myths are reconstructed; in other texts, we may find that only certain themes, symbols, and images from the myths are adopted.

However, whether an entire myth is reconstructed, or only bits and pieces of it, the myth is altered in its reconstruction to make sense within the world of the reader. It undergoes a metaphoric transgression that occurs at the levels of word, sentence, and discourse. The metaphoric transgressions of reconstructed myths do not diminish their cultural importance. Rather, such transgressions make the myths more culturally appropriate for the context of their contemporary audiences. In an analysis of the work of Rudolph Bultmann, Ricoeur claims that "the 'signification' of 'mythological statements' is itself no longer mythological."[51] In other words, what a mythological statement points to is not, in itself, mythological. The statement is read, interpreted, and engaged in the here and now by a very real community of readers. The cultural importance of myth is not reduced by its reconstruction.

Ricoeur reiterates this point throughout the three volume *Time and Narrative*. Here, Ricoeur traces the trajectory of both personal and cultural narratives as these are engaged

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[50] See for instance Northrop Frye, *Fearful Symmetry: A Study of William Blake* (Princeton, NJ: Princeton University Press, 1947); idem, *A Natural Perspective: The Development of Shakespearean Comedy and Romance* (New York and London: Columbia University Press, 1965); idem, *The Secular Scripture: A Study of the Structure of Romance* (Cambridge, Mass: Harvard University Press, 1976); idem, *Spiritus Mundi: Essays on Literature, Myth, and Society* (1976) (Richmond Hill, ON: Fitzhenry & Whiteside, 1991); idem, *The Great Code*; idem, *Words with Power*.

[51] Paul Ricoeur, "Preface to Bultmann" (1968), in *The Conflict of Interpretations: Essays in Hermeneutics* (trans. Kathleen McLaughlin; ed. Don Idhe; Evanston, IL: Northwestern University Press, 1974), 394.

and reconstructed through time, and used in the formation of communal and individual identity. Narratives, he claims, help people make sense of their individual and collective experiences.

Ricoeur identifies a "mimetic arc"[52] in the incorporation of narrative into experience. A person or community undergoes an experience (*action*), which is narrated temporally (*emplotted*) in order to be made intelligible. This narrative both frames the initial experience, and constructs a framework by which future experiences will be emplotted. Sometimes, the narrative is personal, a story of our own experience. At other times, the narrative is borrowed from a text or oral tradition, and is used to understand our own experiences, both individual and cultural. In both cases, the narrative is the point of emplotment of our experience. It is what allows us to make sense of our experiences. This narrative framework is also what will allow us to read popular and contemporary biblical reconstructions as related to the biblical in their own right.

Ricoeur's mimetic arc, then, is experience -> narrative -> experience. Consider the term "mimetic." It is derived from the same root as the word "mimicry," and refers to much the same phenomenon. The narratives we construct about experiences (or the narratives we read that fit our experiences) mimic those experiences; future experiences will mimic the narratives we've constructed or adopted.

When the mimetic arc occurs for individuals, the narratives that make sense of experience are personal narratives and life stories. When the mimetic arc occurs for communities, those narratives are cultural history and myths. In both cases, the act of reading is what brings the narrative into the lived world of the reader:

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[52] Ricoeur, *Time and Narrative*, vol. 1, 54; *Time and Narrative*, vol. 3, 207, 246-48. See also Henry Isaac Venema, *Identifying Selfhood: Imagination, Narrative, and Hermeneutics in the Thought of Paul Ricoeur* (Albany, NY: State University of New York Press, 2000), 91-111.

> ... the act of reading reconnects language to life. It is here that textual identity is applied to the identity of persons and communities. With reading narrative meaning is appropriated from the virtual world of the text and incorporated into the actual world of the reader "wherein real action occurs and unfolds its specific temporality" [inside quotation: *Time and Narrative*, vol. 1, 71].[53]

The act of reading a text is multifaceted, nuanced, and dynamic. The reader begins by situating herself within the narrative, making the story relevant to her life and situation. She identifies, positively or negatively, with particular characters, events, and themes that resonate with her life experience. She interprets herself through the lens of the narrative.

The narrative text, no matter how many times it may be read and reread, is always a new narrative, with new possibilities of interpretation and application:

> The act of reading engages the virtual world of the text from within the reader's actual world of experience…. Narrative configuration is completed through an act of reading that produces a possibility for experience which, when taken up through decision and action, refigures experience and therein personal identity. Each time a text is read the narrative arc is repeated; this repetition takes place from the new vantage point of identity that the previous reading produced.[54]

As the narrative is reinterpreted, so is the identity of the reader who is engaged with that narrative. "Narrative identity," writes Ricoeur, "is not a stable and seamless identity."[55] It is a life-long activity that mediates the many narratives – past, present, and future – that fill the life of the reader. There is no subject that is "identical with itself through the diversity of its different states."[56] The act of reading is

> ... [an] open-ended, incomplete, imperfect mediation, namely, the network of interweaving perspectives of the expectation of the future, the reception of the past, and the experience of the present.[57]

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[53] Venema, *Identifying Selfhood*, 102.
[54] Venema, *Identifying Selfhood*, 103.
[55] Ricoeur, *Time and Narrative*, vol. 3, 248.
[56] Ricoeur, *Time and Narrative*, vol. 3, 246.
[57] Ricoeur, *Time and Narrative*, vol. 3, 207.

The space opened up by narrative for the construction of new identity requires active participation on the part of the reader. Ricoeur is very explicit about this, repeating throughout *Time and Narrative* that there exists no constancy of self in the engagement of reader with narrative. Not only is the reader continuously changing as she engages with narrative, she must act upon this initial engagement in order to continue the evolution of her identity: "… a work lifts itself above the opaque depths of living, acting, and suffering, to be given by an author to readers who receive it and thereby change their acting."[58] The reader actively constructs her identity as she interprets experience through the lens of narrative.

The narrative, then, becomes more than 'just' a story; it becomes an ethical guideline for future behaviour.[59] This ethical guideline, however, is not rigid. It does not provide black and white commandments of behaviour. The narrative exists in dynamic relationship with the reader. As the reader reinterprets self through the act of reading, his/her understanding of the narrative itself, and the ethical guidelines within it, is reinterpreted. This is the mimetic arc of narrative interpretation and engagement.

The reader does not interpret narrative from within a vacuum. Her understanding of the text, indeed her entire mimetic arc, occurs within a cultural paradigm that largely determines not only what possible interpretations are available, but also which narratives will even be written (or told) in the first place.[60] Personal experience occurs in community: "to act is always to act 'with' others… [in] the form of cooperation or competition or struggle."[61] Experience has no meaning without first, a community within which that experience occurs; and second, a temporal narrative constructed around that meaning so that

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[58] Ricoeur, *Time and Narrative*, vol. 1, 53.

[59] Ricoeur, *Time and Narrative*, vol. 1, 58; idem, *Time and Narrative*, vol. 3, 249; Venema, *Identifying Selfhood*, 102-103.

[60] Ricoeur, *Time and Narrative*, vol. 1, 5-30.

[61] Ricoeur, *Time and Narrative*, vol. 1, 55.

it makes sense to the subject. Community is necessary in both cases, as a narrative of experience will only make sense in the context of the narratives that have preceded it, both personal and cultural.

Cultural narratives are mythological, be they the foundational myths of a culture or the reconstructions of these myths. All myths, reconstructed or otherwise, are poetic expressions of cultural truths, and as I elaborated earlier, they illustrate social and cultural norms. As the corpus of Frye's scholarship demonstrates, most mythological cultural narratives in the western world are biblical. In order for these myths to maintain cultural relevance, they are engaged by the reader and understood in terms of the reader's lived experience. The reader's lived experience, of course, is engaged and understood in terms of his or her culture and the myths that define and illustrate that culture. There must necessarily be a common language with which both of these – experience and narrative – are articulated.

In the trajectory of reconstruction, from biblical text to cultural reconstruction to personal engagement, the poetic metaphor with which these myths are written requires what Ricoeur refers to as an "extended metaphor."[62] The extended metaphor provides the common language that bridges the gap between lived experience and narrative. An extended metaphor is a metaphor that exists at the level of discourse that I described earlier, for example Mother Nature, or the Garden of Eden, or washing one's hands of a situation. It is a metaphor that transgresses boundaries of meaning beyond that of the word; it transgresses boundaries *between discourses*. To do so, it requires a shared understanding of both the overt meaning of the metaphor (i.e. Mother Nature is a benevolent, matronly woman, a friend of Father Time), and the subversive, hidden, deviant meaning that crosses over into other discourses (i.e. Mother Nature is also young maiden, fertile woman, nature, Utopia, the mythological

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[62] Ricoeur, *The Rule of Metaphor*, chapters 3-5.

Garden, malevolent female demon). This understanding of the multi-layered and dynamic meanings of the extended metaphor must be shared within a community of readers. The individual members of the community need not include all aspects of meaning each time they use the extended metaphor, but these meanings must at least be commonly acknowledged.[63]

The sharing of an extended metaphor within community not only bridges the gap between lived experience and narrative, it also bridges the gap between cultural past and personal present. Ricoeur distinguishes between "cosmological time" and "phenomenological time."[64] The first is objective, historical time; the second, subjective, personal time. Cosmological time refers to the shared, seemingly objective, cultural history of a community. Phenomenological time refers to the fluid temporality of personal experience within that cultural history. Ricoeur names a third type of time, "narrative time,"[65] that mediates cosmological and phenomenological time. Narrative time is articulated through poetic metaphor – the language of myth. Narrative time may not always be housed in a mythological text, but the language used to articulate narrative time is the poetic language of the extended metaphor, a metaphor that transgresses the constraints of cosmological and phenomenological time.

Frye and Ricoeur in Conversation

According to both Frye and Ricoeur, metaphor and myth are both articulated through poetic language. These three – metaphor, myth, and poetic language – are interwoven in a subtle, dynamic relationship, and all three are found in both cultural and personal narratives.

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[63] Ibid.

[64] Ricoeur, *Time and Narrative*, vol. 3, 245.

[65] Ibid.

Extended metaphor, the semiotic, discursive version of the semantic metaphor, bridges the gap between private narratives and public texts, like the Bible and its reconstructions. Moreover, the engagement and incorporation of myth into both private and public narratives enables societies and individuals to actively alter their identities.

Frye has identified the dominant language of the biblical mythology as *kerygmatic*, meaning both rhetorical and poetic. It is poetic, but intended to rhetorically persuade the reader. As we saw at the beginning of this chapter, the different modes and phases of language are fluid, and many texts – including the Bible – will use more than one mode and phase of language within a single mythology. Although some individual narratives within the Bible may not be written primarily in poetic language, the overall kerygmatic quality of the Bible as a whole colours and informs the understanding of the individual narratives.

The same is true of both historical and contemporary reconstructions of biblical myths. As we saw through Ricoeur's analysis of the use of metaphor and extended metaphor in the construction of cultural and individual narrative identity, the metaphorical language of a mythology is naturally found within the reconstructions of myth. Even though a reconstruction may not be written *primarily* in mythological poetic, language (for instance, reconstructions of biblical symbols, themes and images in advertising may not necessarily be poetic), all biblical reconstructions carry with them the intended kerygmatic purpose of the original mythology, by virtue of the writer's engagement with the extended metaphor of the mythology itself.

It follows, then, that a biblical hermeneutic that allows for the varying languages of biblical narratives while acknowledging its dominant kerygmatic nature and purpose, must not only engage the biblical text itself, but also the reconstructions, both historical and

contemporary, of particular biblical myths. The use of metaphor in these myths, and the use of extended metaphor in particular, indicate a non-linear, dynamic relationship between all narrative retellings of a particular myth. From its initial narration through to its most recent reconstruction, all aspects of a myth are in constant and dynamic relationship with all other narrations of that myth.

Ricoeur's hermeneutic of suspicion addresses this dynamic relationship of primary text, narrative reconstruction, and the reader's active engagement with the myth. One of the texts analysed within this hermeneutic will of course be the Bible. If a reader is engaging with a biblical narrative or reconstruction, it is necessary that the Bible be part of his or her analysis. However, traditional academic methods of biblical interpretation, as well as more recent methods such as feminist interpretive theories to which the individual may have been exposed, will affect how the biblical text is understood and put into practice, and are thus also a part of the discourse. These academic interpretive strategies often incorporate historical understandings of the socio-political environments in which the texts were written, incorporating into the hermeneutic discourse their own historical statements.

Not only does the socio-political location of the biblical texts inform their interpretations, but the social, political, and cultural environment of the reader will also inform his or her understanding of the Bible. Certain themes will present themselves as particularly relevant to a reader's current situation. Certain characters will inform the reader's sense of self. Certain plots will 'ring true' to life.

In addition, historical and contemporary biblical reconstructions, as found in song, theatre, film, literature, and the visual arts, are in dialogue with the primary text, its academic analyses, and the socio-political/cultural locations of both texts and reader. These popular

representations of biblical tales, images, or themes will also enter into the discourse of biblical interpretation, in that they affect how a person will read the biblical text itself. Having previously seen Charlton Heston play Moses,[66] for instance, there is a strong probability that the biblical reader will forever imagine Moses in the way his character was portrayed on screen. A song or novel that draws its allusions, metaphors, and messages from a biblical theme, or that elaborates upon a biblical plot, will in turn affect the way those themes or plots are understood by the biblical reader.

It is these popular texts that I find particularly compelling. Sometimes ignored by the academic biblical interpretive community, they are vibrant voices in the popular Christian community's understanding of Christianity, and in popular constructions of Christian meaning. Popular reconstructions of biblical texts are undoubtedly strong voices within the discourse of biblical interpretation, in that they actively inform the very act of interpretation. Northrop Frye's analysis of the Bible as poetic metaphor written with kerygmatic intent, and Paul Ricoeur's theories on the nature of metaphor, extended metaphor, and narrative identity, both lead to a hermeneutic of interpretation that acknowledges all voices within the discourse of biblical narrative as important voices. From this hermeneutic standpoint, the Bible is not a static text. It is itself a vibrant voice in contemporary culture.

The question remains, though: how do we actually read these texts? What methods can we use to analyze the dynamically interactive relationship between biblical myth and popular reconstruction? In the following section, I examine various narratological strategies of reading and analysis of narrative.

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[66] Cecil B. DeMille, dir., *The Ten Commandments* (Paramount Pictures: 1956).

PART TWO: MIEKE BAL, NARRATOLOGY, AND NARRATIVE ANALYSIS

In the introduction to *Neverending Stories: Towards a Critical Narratology*,[67] Ingeborg Hoesterey divides the study of narrative into three broad phases: the archaic, the classical, and the critical phase.[68] The archaic period refers to all studies of narrative that predate the structuralist period of the 1960s.[69] The "classical" era was dominated by the early structuralists,[70] who based their study of narrative on Frederic de Saussure's theories of the structure of language.[71] The contemporary "critical" phase of narratology is informed by poststructuralism and cultural studies, and is characterized by interdisciplinary inquiry. Within the critical phase of narratology, we see the emergence of, among many others, feminist narratologies, psychoanalytic narratologies, postcolonial narratologies, even narratological analysis that engages neurological studies.[72]

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[67] Ingeborg Hoestery, "Introduction", in *Neverending Stories: Towards a Critical Narratology* (ed. A. Fehn, I. Hoesterey, and M. Tatar; Princeton, NJ: Princeton University Press), 3-14.

[68] David Herman refers to this last period as "post-classical." See Herman, "Introduction," in *Cambridge Companion to Narrative*, 11-12; idem, "Histories of Narrative Theory (I): A Genealogy of Early Developments," in *A Companion to Narrative Theory* (ed. James Phalen and Peter Rabinowitz; Malden., MA: Blackwell, 2005), 19-35; idem, "Introduction," in *Narratologies: New Perspectives on Narrative Analysis* (ed. Herman; Columbus: Ohio State University Press, 1999), 1-30.

[69] Herman, "Introduction," *Cambridge Companion to Narrative*, 4.

[70] See for example: Roland Barthes, *Image – Music – Text* (trans. Stephen Heath; New York: Hill and Wang, 1977); Gérard Genette, *Figures III: Discours du récit: essai de méthod* (Paris: Seuil, 1972); Seymour Chatman, *Story and Discourse: Narrative Structure in Fiction and Film* (Ithaca: Cornell University Press, 1978); Gerald Prince, *A Grammar of Stories* (Berlin: Mouton, 1973); idem, *Narratology: The Form and Functioning of Narrative* (Berlin: Mouton, 1984); Robert Scholes and Robert Kellogg, *The Nature of Narrative* (Oxford: Oxford University Press, 1966).

[71] Ferdinand de Saussure, *Course in General Linguistics* (trans. Wade Baskins; New York: Philosophical Press, 1959).

[72] See for example: Gerald Prince, "On a Postcolonial Narratology," in *A Companion to Narrative Theory* (ed. James Phelan and Peter J. Rabinowitz; Malden, MA: Blackwell, 2005), 372-381; Mary Louise Pratt, *Imperial Eyes: Travel Writing and Transculturation* (London: Routledge, 1992); Marianne Hirsch, *The Mother/Daughter Plot: Narrative, Psychoanalysis, Feminism* (Bloomington: Indiana University Press, 1989); David B. Downing and James T. Sosnoski, "Multivalent Narrative Zones," *Narrative* 3.3 (Oct 1995): 294-302; Susan S. Lanser, "Sexing the Narrative: Propriety, Desire, and the Engendering of Narratology," *Narrative* 3.1 (Jan 1995): 85-94; David Herman, ed., *Narrative Theory and the Cognitive Sciences* (Stanford: Publications of the Center for the Study of Language and Information, 2003).

Within these broad parameters, narratologists have been associated with particular schools of thought. Arguably one of the most influential narratologists from the classical period, Gérard Genette introduced a structured form and specific vocabulary through which narratologists could explore the meanings constructed through representations of temporality in narrative.[73] Genette's method and vocabulary were adopted by many narratologists, including Mieke Bal. Genette's work powerfully influenced Bal's own studies of the focalizer and temporality.[74] Genette was also foundational to the theories and methods employed by Gerald Prince, who based his theory of the narratee[75] on Genette's work on focalization. Genette's typologies also undergirded Seymour Chatman's distinctions between story and discourse.[76]

These evolutions of Genette's influential theories and methods opened the door to post-classical narratology, offering broader definitions of narrative that include media other than literature, as well as the deep contextualization of more ideological approaches to narratology, both of which were influenced in large part by movements in literary and cultural studies.[77] Monika Fludernik identifies an "increasing turn within feminist, gender-oriented, postcolonial, and ideological criticism in general toward a *symptomatic* reading of

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[73] Gérard Genette, *Narrative Discourse: An Essay in Method* (trans. Jane E. Levin; Ithaca, NY: Cornell University Press, 1980).

[74] Mieke Bal, *Narratology: Introduction to the Theory of Narrative* (1985) 3rd ed (trans. Christine Van Boheemen; Toronto: University of Toronto Press, 2009).

[75] Prince, *Narratology: The Form and Functioning of Narrative*.

[76] Chatman, *Story and Discourse: Narrative Structure in Fiction and Film*. Chatman distinguished between the story and the medium through which the story is told (discourse), opening up a space in which narratologists could use formal narratological theory to analyze non-literary texts, such as movies. Bal later amended Chatman's categorization to include a third stratum of narrative: the fabula, indicating a distinction between the chronological events of the plot (fabula), the way that plot is related to the reader (story), and the medium through which the story is told (text).

[77] Monika Fludernik, "Histories of Narrative Theory (II): From Structuralism to the Present," in *A Companion to Narrative Theory* (ed. James Phelan and Peter J. Rabinowitz; Malden, MA: Blackwell Publishing, 2005), 44-48.

texts,"[78] in other words, an attempt to uncover ideological commentaries within the text that may have been unintentional on the part of the author. Furthermore, Fludernik continues, many texts contain ideological messages at odds with the stated ideology of the story within:

> The scenario is even further complicated by the fact that postcolonial, feminist, and Marxist critics frequently detect signs in which the text surreptitiously seems to undermine or put in doubt its ostensible ideological drift – as when, by seemingly praising patriarchal structures, a criticism of them can be gleaned from the text.[79]

According to Fludernik, subversive criticisms are found not only in the story itself, but also in the text and the broader contexts of author and reader. These distinctions have proven immeasurably important to the feminist work of narratologist Susan Lanser. Drawing from Prince's construction of the narrator,[80] and arguing for the recognition of gendered readerly influence in the construction of narrative meaning, Lanser has argued that "sex is a common if not constant element of narrative *so long as we include its absence as a narratological variable.*"[81] Even though a narrator's gender may not be overtly marked, and thus might be considered gender-neutral, Lanser claims that we must also consider "the *reader's* construction of sex and gender in the unmarked text."[82] Unless the narrator is superlatively unreliable, the default readerly assumption is that an unmarked narrator is generally male.[83]The reader's assumptions are important in a critical narratological analysis

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[78] Fludernik, "Histories of Narrative Theory (II)," 45. See also Fludernik, "The Diachornization of Narratology: Dedicated to F.K. Stanzel on his 80th Birthday," *Narrative* 11.3 (Oct 2003): 331.
[79] Fludernik, "Histories of Narrative Theory (II)," 46.
[80] See Gerald Prince, "On Narratology: Criteria, Corpus, Context," *Narrative* 3.1 (Jan 1995): 76-85, in which Prince addresses some of Lanser's earlier criticisms of the lack of critical feminist scholarship in narratology. See also Susan Lanser, "Toward a Feminist Narratology," *Style* 20 (1986): 341-63; Lanser, "Shifting the Paradim: Feminism and Narratology," *Style* 22 (1988): 52-60.
[81] Lanser, "Sexing the Narrative," 87. [Italics in original].
[82] Ibid.
[83] Lanser, "Sexing the Narrative," 88.

because, as Lanser demonstrates, narrative exists "in relation to a referential context that is simultaneously linguistic, literary, historical, biographical, social, and political."[84]

Just as the classical narratologists had adopted and adapted the linguistic work of the early structuralists, so the critical (or post-classical) narratologists, in light of emerging movements in literary and cultural studies, adapted the methods of the early critical school of narratology to address ideological concerns and to create a broader and more inclusive definition of what constitutes narrative. Such deep contextualization is necessary in order to use narratological methods in conjunction with the fundamental theory undergirding feminist studies: the hermeneutics of suspicion articulated by Paul Ricoeur, as discussed in chapter one. Deep contextualization is also at the heart of Ricoeur's understanding of the transgressive interdiscursivity of extended metaphor. When analyzing biblical texts and their reconstructions, the need for such deep contextualization is also present in analyses that take into account the superimposition of ideology onto biblical myths. Critical narratology is ideally suited to address these three issues.

Feminist narratologist Mieke Bal bridges the gap between classical and critical narratology, using theories from both structuralism and poststructuralism in her analyses of gendered narrative. Bal rose to prominence in narratological circles with the 1985 English publication of *Narratology: Introduction to the Theory of Narrative*.[85] Although titled as a *theory* of narrative, it is also a comprehensive manual for the practice of narratological analysis, and it is this theoretical manual that undergirds the methods of my analysis in this project. Bal initially wrote the book to make sense of the multitude of structural and

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[84] Lanser, "Toward a Feminist Narratology," 345. This is contested by Prince, who argues that such deep contextualization is incompatible with a coherent narratology. See Prince, "On Narratology," 82.
[85] *Narratology* was first published in Dutch in 1980 as *De theorie van vertellen en verhalen* (Muiderberg: Coutinho, 1980), and subsequently adapted and translated into English by Christine Van Boheemen in 1985.

poststructural approaches to narratology, and to act as a guidebook for the particulars of actual narratological analysis, for both herself and her students.[86] In bridging the many different and sometimes conflicting theories of narrative, Bal made various amendments to standing narrative theories, positioning herself as a theorist in her own right.

Bal's work is particularly useful for narratological studies of popular biblical reconstructions in two important ways. First, based in large part on Genette's typologies and Chatman's dual strata of narrative, Bal distinguishes between three different levels of narrative, all interdependent and overlapping, and each of which inform the construction of narrative meaning. She divides a narrative into three parts: text, story, and fabula. These distinctions open up the definition of what constitutes a narrative, and provide a guidebook for analyses of texts that do not fit a standard literary model, such as the popular biblical reconstructions examined in this research project. Secondly, through her study of text, story, and fabula, Bal expands upon the theories of characterization of Genette and Prince, providing a narratological framework by which to understand how interdiscursive and extratextual information influences a reader's interpretation of character within a narrative text.

Narrative at the Level of Text:

Bal defines narrative text as "a text in which a narrative agent tells a story."[87] It is the physical object, the medium through which the story is told.[88] The text is the domain of the author; it is here that we see evidence of authorial intent. Bal is careful, however, to avoid relying on either authorial authority or its opposite, the complete deconstruction of the

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[86] Bal, *Narratology*, ix-x.
[87] Bal, *Narratology*, 15.
[88] Bal, *Narratology*, 75.

author. Rather, she finds a middle ground in Wayne C. Booth's definition of the "implied author,"[89] which she understands as distinct from the narrator of a story.

Bal's distinction between implied author and narrator is entirely pragmatic and "strategic."[90] It is necessary, she argues, to avoid the fallacy of neutrality in interpretation, and distinguishing between implied author and narrator is the first step in recognizing the limits of authorial interpretive authority.[91] The distinction between implied author and narrator is important because, for Bal, the locus of meaning lies primarily in the reader's interpretation.[92]

Additionally, such a distinction allows for the discernment of potentially dissenting voices within a single narrative text, an analytic task that is at the heart of much feminist scholarship:

> The distinction between author and narrator […] helps to disentangle the different voices that speak in a text so as to make room for the reader's input in judging the relative persuasiveness of those voices […] The implied author is the *result* of the investigation of the meaning of the text, and not the *source* of that meaning.[93]

For Bal, then, the reader constructs the implied author through his or her interpretation of the meaning of the narrative. The narrator, on the other hand, is closer to a character in the story, even when the narrator is not an actor in the fabula.[94] Although the narrator is more visible at the level of story, the boundaries between text, story, and fabula are strategic, not absolute, and the narrator is often quite important at the level of text, as well.

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[89] Wayne C. Booth, *The Rhetoric of Fiction* (Chicago: University of Chicago Press, 1961).
[90] Bal, *Narratology*, 15.
[91] Ibid.
[92] Ibid.
[93] Bal, *Narratology*, 17.
[94] Bal, *Narratology*, 18-24.

For example, the narrator can make his or her presence felt in the text as a contrast to non-narrative comments.[95] Non-narrative comments are parts of the narrative that, although within the text, are not related to the fabula. An authorial dedication or an introductory quotation, for instance, might be considered non-narrative comments: they are not part of the story being told, but because of their inclusion in the text, they influence the reader's interpretation of the story. Non-narrative comments are often ideological in nature, and are useful

> […] to measure the difference between the text's overt ideology, as stated in such comments, and its more hidden or naturalized ideology, as embodied in the narrative representations.[96]

Recognition of the difference between the text's overt and naturalized ideologies is vital in analyses of texts like the advertisements at the core of this project, in which the fabula as told through the pictorial image can be at odds with the overt non-narrative comments made through the advertisement copy. Sometimes non-narrative comments are ironic in nature, as we'll see in the discussion of Diesel Jean advertisements in Chapter Four. But whether non-narrative comments are ironic or sincere, because they influence how the reader will construct meaning in a narrative, they must always be analyzed in relationship to the other parts of the text. Their separation from the rest of the text is superficial at best.[97]

The distinction between implied author and narrator, so central to narrative analysis at the level of text, is related to a similar distinction between their counterparts: the reader and the narratee.[98] Within the story, the narrator speaks, not to a faceless void, but to an imagined audience, referred to as the narratee. The narratee is constructed as a sympathetic

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[95] Bal, *Narratology*, 31-34.
[96] Bal, *Narratology*, 31.
[97] Bal, *Narratology*, 33-34.
[98] The concept of the narratee was first introduced by Gerald Prince in *Narratology: The Form and Functioning of Narrative*.

listener to the narrator, and through the narrator's focalization of events, the actual reader is inclined to adopt a sympathetic stance similar to that of the narratee.[99] Recognition of the distinction between reader and narratee, however, allows the reader to respond differently, to imagine other interpretive possibilities, and to include his or her own context in the interpretation of the story:

> The narratee, as much as the narrator, is an abstract function rather than a person. Actual readers will have different responses. […] Each person brings to the signs his or her own baggage.[100]

The reader is no longer the 'ideal' reader imagined by the author, and addressed by the narrator in the form of the narratee.

Identification of the distinction between reader and narratee is instrumental in analyses that use Ricoeur's theories of readerly reception of narrative. Although, like the narrator, the narratee is more present at the level of story than text, the recognition of the narratee helps us better characterize the reader, and to identify which aspects of the interpretation are emerging from within the text itself, and which are emerging from the reader.

The role of the reader as distinct from the narratee (and, by extension, distinct from the imagined ideal reader) is particularly important when engaging in an analysis of a text with significant extratextual and interdiscursive elements. Bal uses "extratextuality" to refer to external sources that are directly quoted, obvious insertions of other texts into the primary text.[101] "Interdiscursivity," by contrast, refers to references within the primary text that are

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[99] See Alice Bach's use of Prince's theory of the narratee in her analysis of biblical narrative in "Signs of the Flesh: Observations on Characterizations in the Bible," in *Women in the Hebrew Bible: A Reader* (ed. Alice Bach; New York: Routledge, 1999), 351-365.

[100] Bal, *Narratology*, 68.

[101] Bal, *Narratology*, 69.

untraceable.[102] The distinction between these two types of references is evidenced in the different types of sources that inform the reconstructed Genesis/Fall narratives found in many fashion magazine advertisements. These narrative reconstructions are comprised of both extratextual references to the biblical myth, as well as interdiscursive references to common interpretations of this myth, common interpretations that are untraceable to any one particular source. When we read these intertextual and interdiscursive sources into the text, we superimpose additional information from external sources onto the text itself. Recognizing the distinction between reader and narratee allows us to more precisely identify which narrative elements are emerging from the story proper, and which are being read into the story by the reader.

Extratextuality and interdiscursivity also inform the construction of narrative meaning in their relationship to context and genre. The primary sources of this research study are not first and foremost biblical reconstructions; they are advertisements. And advertisements, as a textual genre, come with their own broad meaning systems that influence how a reader will interpret the biblical reconstruction within that text. The primary goal of advertisements is to sell objects, and this will influence how a reader understands the narrative housed within that text. The narrative itself becomes a product to be consumed.

James Twitchell says of advertising that it is "*the* central institution of American culture," referring to the advertising industry as "adcult,"[103] to underscore what he sees as cultish systems of meaning-making:

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[102] Bal, *Narratology*, 70.

[103] Twitchell, *Adcult U.S.A.: The Triumph of Advertising in American Culture* (New York: Columbia University Press, 1996), 1.

> In giving value to objects, advertising gives value to our lives […]
> Adcult has its greatest power in determining what travels with the
> commercial. For what is carried in and with advertising is what we
> know, what we share, what we believe in. It is who we are. It is us.[104]

Beyond the context of the advertising genre, advertisements operate at the level of metaphor, within a context of a greater mythology,[105] and the meaning that emerges from the advertisement is largely a result of the relationship between the text and the reader:

> The meaning of our communication is what a listener or viewer *gets
> out* of his experience with the communicator's stimuli. The listener's
> or viewer's brain is an indispensable component of the total
> communication system. His life experiences, as well as his
> expectations of the stimuli he is receiving, interact with the
> communicator's output in determining the meaning of the
> communication.[106]

Advertisements are constructed with the explicit inclusion of the reader into the construction of meaning. The advertising text only makes sense when read in the context of the reader's own narrative history which, as we saw with Paul Ricoeur's theory of narrative identity, is itself housed within a larger social narrative history. These extratextual and interdiscursive contextual elements are necessary to the construction of meaning within the narrative proper. For example, when a reader reads an advertisement for Levi's Eco-Jeans, featuring a depiction of Adam and Eve casting the shadow of the tree of knowledge, the reader brings to

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[104] Twitchell, *Adcult*, 4.

[105] This 'greater mythology' refers to how the product is placed within the broader socio-cultural framework, and the narratives and images that represent that framework. The producer of an acne cream targeted at teenagers, for instance, does not need to create a social need for the product. The (perceived) social need already exists, and it exists within a broader mythology of, for instance, a prom night spent at home watching *Three's Company* reruns on TV in one's parents' basement. At other times, however, the advertiser must *create* the need for a product, but in doing so, must also refer to a preexisting mythology. A recent example of this might be the rise in teeth-whitening products. Advertisers have tapped into a preexisting beauty myth, and have created a place for a new product within this broader mythology. For a discussion of the advertising of products with a preexisting social need, see Anthony J. Cortese, *Provocateur: Images of Women and Minorities in Advertising*, 3rd ed. (Lanham, ML: Rowman & Littlefield, 2008), 9-16. For a discussion of the construction of a social need for a type of product, see Betty Friedan, "The Sexual Sell," in *The Feminine Mystique* (1963) (New York: W.W. Norton & Company, 2001), 298-332. James Twitchell refers to this mythology obliquely in a discussion of the religious aspects of advertising culture in *Adcult*, 16-32.

[106] Tony Schwartz, *The Responsive Chord* (New York: Anchor, 1974), 25.

her interpretation of this text her cultural knowledge of the Genesis/Fall myth, Levi's Jeans, and environmentalism, in addition to her own experience with cultural standards of beauty and sexuality. The advertisement requires this type of intimate engagement between the dominant narrative, the socio-cultural context, and the reader in order for meaning to emerge.

The relationship between reader and text is quite deep in advertisements. Sut Jhally has long argued that the human need for practical objects extends beyond their intended uses. The symbolic meaning of objects, he claims, is also important, and should be the starting point of any critical analysis of advertising.[107] Jhally refers to the relationship between the metaphorical and practical importance of objects as the "symbolic constitution of utility,"[108] and argues that the metaphorical quality of objects creates an intimate relationship between people and consumer products, and that this relationship is at the crux of the advertising message:

> Because humans are not confined to pure utility in their use of objects, the messages of the marketplace (advertising) must reflect the symbolic breadth of the person-object relationship.[109]

A study of narrative at the level of text, then, explores the textual dimension in three different aspects. First, it requires an examination of the genre of the narrative itself. A novel will inherently carry different meaning than a letter, a play, or, as discussed here, an advertisement. Second, when examining narrative at the level of text, we should also consider the extratextual and interdiscursive sources that inform the meaning of that text.

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[107] Sut Jhally, *The Codes of Advertising: Fetishism and the Political Economy of Meaning in the Consumer Society* (London: Francis Pinter, 1987), 4. See also, idem, "Advertising as Religion: The Dialectic of Technology and Magic," in *The Spectacle of Accumulation: Essays in Culture, Media, and Politics* (New York: Peter Lang, 2006), 86.

[108] Jhally, *The Codes of Advertising*, 5.

[109] Jhally, *The Codes of Advertising*, 6.

This is especially important when looking at advertising texts, because advertisers consciously draw from broader socio-cultural narratives and mythologies in constructing the advertisements. Third, we must always include the role of the reader, and consider the intimate relationship between both reader and object, and reader and text, in our analyses. A distinction between the reader of the text and the narratee of the story must be maintained.

Narrative at the Level of Story:

Bal defines 'story' as "the result of an ordering"[110] of the chronological plot of the narrative. It is at the level of story that actors, the movers of the plot, become full-fledged characters,[111] giving further meaning to the narrative as a whole. Different authorial constructions of the same plot, or fabula, will produce different effects. Three techniques in particular effect the construction of character within a story: ordering, narration, and focalization.

In the first case, the author may choose to order plot events differently from the chronology of the fabula. The ordering of events in a fabula and in a story do not always coincide. For example, a character's action may be described in a story before the motivation for that action is disclosed, whereas in the chronology of the fabula, the motivation would occur before the action.[112] Such a deviation in chronology can change how the characters are constructed. Character construction occurs in two ways: by what is said about a character (by either the character itself, or by the narrator), and by what the character does. The latter is a much more authoritative representation of a character.[113] If the narratorial ordering of events

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[110] Bal, *Narratology*, 65

[111] Bal, *Narratology*, 76.

[112] Bal, *Narratology*, 79.

[113] Bal, *Narratology*, 131.

prioritizes action over motivation, the reader is inclined to attend more to the act itself and its effects than to the character's reasons and motivations for acting. Motivations and actions exist on a semantic axis that include extratextual and interdiscursive information, and such axes tend to prioritize some characteristics as primary, others as secondary.[114] The ordering of events deeply influences which characteristics are primary, and which are supportive. For example, in the advertisements studied in this project, the scene in which Adam and Eve fall from grace is generally the focal point of the narrative, rather than the preceding Creation scene. This narratorial choice prioritizes the characterization of Eve as a sexually seductive woman, relegating her innocence in the Creation pericope to a secondary, and in this case contradictory, characteristic.

In plot construction, deviations in chronology can force a deeper reading, emphasizing particular themes or images in a story,[115] and changing how the reader interprets and responds to the narrative's meaning.[116] Such deviations either move forward in time (anticipation) or backward in time (retroversion).[117] The time by which such deviations are measured is referred to as the "primary time"[118] of the narrative. However, the narration of time in a story can be much more complex than simple narratorial movements into the past or future. For example, a character in the present time of the story might engage in the act of remembering something in the past, which would be considered a "retroversion of the second degree."[119] In some cases, retroversions and anticipations might occur beyond the scope of the fabula proper. These are referred to as "external" retroversions and

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[114] Bal, *Narratology*, 130.
[115] Bal, *Narratology*, 80-81.
[116] Bal, *Narratology*, 79-89.
[117] Bal, *Narratology*, 83.
[118] Bal, *Narratology*, 86.
[119] Ibid.

anticipations,[120] and are exceptionally obvious in reconstructions of commonly known myths.

One particularly complex narratorial use of retroversion and anticipation occurs when all three time periods – past, present, and future – are present simultaneously in the story, which Bal refers to as "chronological homynymy."[121] Chronological homynymy can be used to create confusion, puns, or absurdity. However, because the reader takes such an active role in the construction of meaning in the interpretation of advertisements, we can see the presence of chronological homynymy in the advertisements in this project without the intended goal of confusion or absurdity. The reader, bringing with her extratextual and interdiscursive elements, constructs herself the narrative past and future of the short scene presented in the text. Additionally, because the advertising genre requires the reader to actively engage with the narrative in order for meaning to be constructed, she also brings to the text her own personal and cultural history. This is particularly true in advertising reconstructions of the Garden of Eden narrative which, because they only present one scene in the full narrative, require active effort on the part of the reader to fill in the ellipses in the story. Together, all of these elements create a chronological homynymy that is not present in the fabula of the biblical text proper.

Such shifts to the ordering of plot can change how the characters are constructed. When one event is given precedence over another, priority is also given to the characters involved in that event. It additionally affects the ways in which character interactions are interpreted. When one event is prioritized from the larger fabula, it becomes the primary time of the narrative, and the character(s) involved in that event are likewise prioritized. As

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[120] Bal, *Narratology*, 89.
[121] Bal, *Narratology*, 88.

the reader appends past and future events to this pericope, these past and future events are understood in relationship to the primary event, which can alter the reader's perception of characterization.

As with the ordering of plot chronology, the form of narration is likewise important in the process of characterization. The narrator is "that agent which utters the (linguistic or other) signs which constitute the text,"[122] and is central to narrative analysis. Although it is important to remember that the two are not conflated, the narrator and the focalization "determine the narrative situation."[123] Grammatically, the narrator is always first-person. However, "the difference lies in the object of the utterance."[124] In other words, meaning is constructed by both who is speaking, and whom they are speaking to.

The narrator can either be external to the fabula, or in the form of a character. The distinctions between these two are related to "a difference in the narrative rhetoric of 'truth'."[125] First person narrators, generally characters within the story (and sometimes the fabula) are expected to tell the truth about their own states of being. They are not, however, perceived as unbiased storytellers. External narrators, by contrast, often have no one within the story questioning the veracity of their statements,[126] leaving no indication that the reader should question their narration of events. The narrator in each of the biblical reconstructions in this study is an external narrator. He is also omniscient, much like the biblical narrator,[127] which further impedes the reader's inclination to question his statements. The representation of character given by an external, omniscient narrator is, within the narratorial construct,

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[122] Bal, *Narratology*, 18.
[123] Ibid.
[124] Bal, *Narratology*, 21.
[125] Ibid.
[126] Bal, *Narratology*, 21-24.
[127] Alice Bach, "Signs of the Flesh," 352-54.

taken as truth.[128] Similarly, the interactions of characters as they enact events are also perceived as truthful recountings by an external, omniscient narrator. There is a distinction between having a narrator directly relate how a character looks and acts, and demonstrating characterization through interaction with other characters.[129] Because of this, character construction happens primarily through interactions between characters, rather than from description, and the ways in which these interactions are portrayed will determine how the reader will interpret characters within a narrative. Within the world of the story, an omniscient external narrator, who is not perceived as recounting a biased version of events in which he himself has played a part, will appear more trustworthy than an internal, character-bound narrator.

The narrator does not speak directly to the reader; s/he speaks to the narratee, who is not part of the fabula.[130] The narratee is the "receiver of the narrated text,"[131] existing on the boundary between text and story, and often representing the narrator's ideal audience. While there exist some narratives that contain an explicitly identified narratee, most often the narratee remains an invisible, unnamed character figure within the story,[132] as with most biblical texts and their reconstructions. Even if the narratee is invisible, unnamed, and unaddressed by the narrator, however, s/he still exists, and as readers, we can deduce the existence and nature of the narrator from subtle clues left by the narrator:

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[128] Bal, *Narratology*, 24.

[129] Bal, *Narratology*, 75-76.

[130] Gerald Prince, "Introduction to the Study of the Narratee" (1973), in *Reader-Response Criticism: From Formalism to Post-Structuralism* (ed. Jane P. Tompkins; Baltimore: John Hopkins University Press, 1980), 7. See also idem, *Narratology: The Form and Functioning of Narrative*; idem, "Notes toward a Characterization of Fictional Narratees," *Genre* 4.1 (1971): 100-106.

[131] Bal, *Narratology*, 68.

[132] Prince, "Introduction to the Study of the Narratee," 17.

> Many narrations appear to be addressed to no one in particular: no character is regarded as playing the role of the narratee and no narratee is mentioned by the narrator […]. The narrator of *Un Coeur simple*, for example, does not refer a single time to a narratee in an explicit manner. In his narrative, nonetheless, there are numerous passages indicating more or less clearly that he is addressing someone. It is thus that the narrator identifies the individuals whose proper names he mentions […]. It cannot be for himself that he identifies [these characters]; it must be for his narratee. Moreover, the narrator often resorts to comparisons in order to describe a character or situate an event, and each comparison defines more clearly the type of universe known to the narratee. Finally, the narrator sometimes refers to extra-textual experiences […], which provide proof of the narratee's existence and information about his nature. Thus, even though the narratee may be invisible in a narrative, he nonetheless exists and is never entirely forgotten.[133]

When a narratee is unidentified, the reader is more likely to assume the position of the narratee when reading the story.[134] In such cases, the narratee acts in many ways as a signpost to the reader. As the narrator guides the narratee through the story, the reader follows along, seeing the story unfold through the eyes of the narratee. However, the narrator has access to knowledge that is perhaps unavailable to the actual reader. Because the narratee inhabits the world of the story, the narrator can assume that the narratee will understand certain concepts, characters, or situations without the need for explanation. This can be particularly problematic for a reader who does not inhabit the same type of universe as the narratee, as is the case for a contemporary reader of biblical narratives. When this occurs, the reader must make leaps of logic and rationalize the narrative from his or her own socio-cultural location.[135]

Whether or not the reader possesses the same background information as the narratee, his or her readerly attention is nevertheless drawn along with the unidentified

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[133] Prince, "Introduction to the Study of the Narratee," 17-18.
[134] Bach, "Signs of the Flesh," 352.
[135] Bach, "Signs of the Flesh," 356.

narratee. The reader focuses on particular characters, at particular times, and in particular ways, as though he or she were the one being addressed by the narrator.[136] The narrator may allow one character to dominate the narratorial interpretation of events and interactions within the story, which can alter the meaning attending particular events.[137] For example, imagine if the story of "Little Red Riding Hood" were told from the perspective of the Big Bad Wolf: the basic plot events may be consistent from one narration to another, but the meaning is changed. Bal refers to this process as "focalization," distinguishing it from simple point of view.[138] Unlike point of view, the concept of focalization takes into account not only who is seeing, but also the act of seeing and the object of sight: focalization is "the relationship between the vision and that which is 'seen' or perceived."[139]

The focalizer is the source of perception – "the point from which the elements are viewed"[140] – and may be either inside the fabula or not. If the focalizer is a character, it exists within the fabula, and we watch the action through that focalizer's eyes. This type of focalizer is "character-bound" (CF),[141] and their perspectives of events and situations are generally presented as truth, and accepted as such by the reader.[142] Focalizers that are not characters, and which do not act within the narrative plot are "external focalizers" (EF).[143] External focalizers may appear objective, but this is an appearance only.[144] Such focalizers generally work to substantiate the bias of the narrator.

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[136] Prince, "Introduction to the Study of the Narratee," 21.
[137] Bal, *Narratology*, 145-164.
[138] Bal, *Narratology*, 145.
[139] Bal, *Narratology*, 146.
[140] Bal, *Narratology*, 149.
[141] Bal, *Narratology*, 150.
[142] Bal, *Narratology*, 149.
[143] Bal, *Narratology*, 152.
[144] Ibid.

The object, situation, event, or character that is brought into relief by the process of focalization is referred to as the "focalized object."[145] The presentation of a focalized object helps to characterize the focalizer. For instance, spatial descriptions place the focalizer in a location, and can give the focalizer feeling and attitude.[146] Such attending characterizations of the focalizer provide the reader with clues to uncover underlining biases and motivations of both the focalizer and the narrator, which in turn helps the reader to understand his or her position respective to an unidentified narratee.

Because the unidentified narratee represents to some extent an ideal audience, with the background knowledge to make sense of the narration, the reader tends to become him or herself an ideal audience member as well, and even less inclined to question the narrator's statements:[147]

> Dialogues, metaphors, symbolic situations, allusions to a particular system of thought or to a certain work of art are some of the ways of manipulating the reader, guiding his judgments and controlling his reactions. Moreover, these are the methods preferred by many modern novelists, if not the majority of them; perhaps because they accord or seem to accord more freedom to the reader, perhaps because they oblige him to participate more actively in the development of the narrative, or perhaps simply because they satisfy a certain concern for realism.[148]

By recognizing the interdependent relationships between narrator, focalizer, focalized, and narratee, the reader is in a position to question the way in which the fabula has been storied by the narrator. The reader can then attempt to situate him/herself in a different position, to

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[145] Bal, *Narratology*, 153.
[146] Bal, *Narratology*, 153-54.
[147] Bach, "Signs of the Flesh," 354-356.
[148] Prince, "Introduction to the Study of the Narratee," 21.

imagine the action from a different perspective, to focus on a character or situation that is outside the scope of focalization.[149]

The relationship between narrator, narratee, and reader is perhaps one of the most important aspects in the narrative construction of character at the level of story, particularly in cases, such as the advertisements at the heart of this research project, where the reader and narratee are so closely associated, and the narrator remains largely unquestioned.

Narrative at the Level of Fabula:

Characters are not, however, created in a vacuum. They are built from existing actors within a fabula, who act out the basic chronological plot of a narrative. Bal defines a fabula as "a series of logically and chronologically related events that are caused or experienced by actors."[150] It is the bare bones of the story, the "material or content that is worked into a story."[151] The elements of a narrative – events, actors, time, and location – are ordered to construct the story from a fabula.

Readers, however, do not have access to the fabula. As readers, we have only direct access to the text.[152] Although the fabula itself precedes the story, to the reader, "the fabula is really the result of the mental activity of reading, the interpretation of the reader […]. The fabula is a memory trace that remains after the reading is completed."[153] As such, an analytic treatment of the fabula entirely distinct from story, text, or context is impossible. For example, in order to distinguish the fabula from the story, the first step is to locate a sentence

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[149] Bach, "Signs of the Flesh," 355.
[150] Bal, *Narratology*, 5.
[151] Bal, *Narratology*, 7.
[152] Ibid.
[153] Bal, *Narratology*, 10.

in which a transitional event occurs. However, this very act is an act of interpretation, coloured by a reader's response to the story and text.[154]

Bal advocates using a general model as a template, a standard by which we can compare the particular narrative under analysis,[155] which raises the question, what is the standard, and would not any standard determine what the analysis will entail? Because the pictorial advertisements that are the subject of analysis in this project are representations of a single scene in a larger narrative, an analytic reconstruction of the fabula requires, of necessity, active involvement on the part of the reader:

> Most people shown a figurative picture can without difficulty invent
> a story, often elaborate and original, about what is happening (often
> with reference to what has happened and will happen) to the
> figures.[156]

In order for a narrative to occur, the reader must bring a sequence of events to the story, effectively performing the role of narrator. It is therefore impossible to examine the fabula without including the contextual elements that allow for a narrative to exist. The inclusion of context does not only feature in the analysis. It is at the heart of the fabula itself.

The fabula at the heart of each of the narratives analyzed in this project can be found in the biblical Creation/Fall myth of Genesis 1-3. Common interpretations of the biblical myth are also the largest repository of extratextual information that the reader brings to the image in order to construct a full narrative. As such, any detailed analysis of the fabula of these advertisements must include a comparison of the fabula of Genesis 1-3 and the fabula of the narrative constructed in the relationship between the reader and the advertisement. The biblical narrative becomes the standard required by Bal.

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[154] Bal, *Narratology*, 189.
[155] Bal, *Narratology*, 194.
[156] Peter Heehs, "Narrative Painting and Narratives About Painting: Poussin Among the Philosophers," *Narrative* 3 (October 1995), 211.

In such a comparison, two key elements stand out: emplotment, and the various roles adopted by the reader. The first, emplotment, is quite obvious. The biblical reconstructions being analyzed in this project are unplotted, in and of themselves. They only portray one key scene in the larger fabula, usually one of two seduction scenes: either Eve's seduction by the Serpent, or Adam's seduction by Eve. This is standard in narrative painting:

> In narrative painting the crisis is a privileged form for the obvious reason that a still image can only accommodate a limited number of events. What art historians call the 'pregnant moment' is the pictorial equivalent of a crisis. Such paintings represent a single moment, but one which can only be understood as following the past and announcing the future.[157]

These reconstructions differ from most narrative paintings, however, in that they do not narrate the central crisis of the biblical fabula, which is YHWH's discovery of Adam and Eve's transgression. The Garden of Eden reconstructions under consideration here focus on the seduction, shifting the narrative meaning. As the reader superimposes her extratextual and interdiscursive knowledge on the text in front of her, she constructs a narrative around the image being represented. All past and future events are then understood in light of this image. As actions and interactions between actors are the key to characterization, this shift in crisis has far-reaching consequences to characterization:

> In a crisis, the significance is central and informs what we might call the surrounding elements. The crisis is representative, characteristic of the actors and their relationships.[158]

Even though the biblical text and the reconstructed text may share the same basic fabula, the shift in focus changes both the broader meaning of the narrative and the characterization of Adam and Eve, and their relationship with each other. Eve is never innocent in these

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[157] Bal, *Narratology*, 216.
[158] Ibid.

reconstructions, and contrary to the biblical fabula, she is the main – and sometimes the only – character present.

We have seen how the reader acts effectively as a narrator when reading static images as narrative. The reader is also asked to play another role in the storying of the fabula: actor. As demonstrated above in the discussion of advertising, the nature of the text in which this fabula exists requires active engagement on the part of the reader. She is asked to bring to the narrative, not only extratextual and interdiscursive knowledge about the fabula, but also her own personal and cultural history. The primary goal of an advertisement is to seduce the viewer into imagining herself inside the world of the advertising narrative. Once that is achieved, selling the product is merely a matter of form.

Conclusion:

The reader, therefore, plays three roles in the construction of narrative from these static images: reader, narrator, and actor. These roles are enacted simultaneously through the three levels of fabula, story, and text. Moreover, as demonstrated above in the discussion of the work of Frye and Ricoeur, the ways in which the reader will enact these roles is inextricably associated to both the nature of the language and myth of the fabula, and to the cyclical experience of reading narrative. As will be demonstrated throughout this project, this treble role played by the reader can substantially change the meanings that attend these biblical reconstructions, which in turn affect the characterization of Eve, Adam, the Serpent, and indeed, the Garden itself.

CHAPTER THREE:
EROTICIZING EVE

Introduction

Garden of Eden imagery is ubiquitous in fashion magazine advertising. Eve, in particular, is everywhere, selling us everything from perfume to panty liners. She is peeking out from behind a tree, fig leaves in place, eyeing us from behind her apple of seduction.

In this chapter, I examine the narrative strategies at play in the characterization of Eve images used in fashion magazine advertising. Each of these images allows us to construct, through a single snapshot, an entire narrative. That single snapshot highlights one particular event within that narrative − most often a scene of seduction − altering the temporal structure of the traditional narrative, in turn altering both the narrator's characterization of Eve, and our readerly understanding of her place within the story.

In the biblical narrative, Eve functions largely as a plot-prop, a foil to Adam, driving the story forward to the narrative crisis: God's discovery of their transgression. In these reconstructions, however, God's discovery is no longer part of the text. The narrative crisis becomes Eve's seduction − either her seduction by the Serpent, or her seduction of Adam. The change in the rhythm of the narrative arc shifts the focus from creation, transgression, and expulsion, to Eve. Eve and her sexuality become the focus points of the reconstructed story.

Although the seduction scene is the only event represented in these ads, as readers, we are able to supply the missing information. We know that Creation has already occurred.

We know that divine judgment will follow. Our interdiscursive and extra-textual knowledge allows us to follow the narrative fabula. In fact, we don't merely follow the fabula; we become narrators ourselves as we retell the story to make sense of this single event. However, the snapshots of Eve in the act of seduction alter the larger meaning of the story, and those changes inform both the characterization of Eve, and her function within the narrative.

Eve's characterization is also influenced by her relationships to the other characters around her. In these images, however, Eve is represented alone. In this pivotal seduction scene, her gaze is not fixed on Adam, but rather on the reader, as she looks into the camera lens. As such, the reader, in addition to narrating the story, also serves as a proxy Adam, and is actively involved as an actor in the story being told.

In this chapter, I examine the narrative strategies in the emplotment of the Fall myth from fabula to story that inform both Eve's characterization as a primarily sexual being, and the reader's participation in that characterization. I then explore the ways in which time and space are used in these narrative reconstructions to bring a biblical myth to life in a contemporary context.

Stuck in the Middle With You: Emplotment and Continuity

Photographic reconstructions of Garden of Eden imagery, by dint of the non-linear nature of the photo as text,[1] emphasize one single event from among a larger series of events

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[1] The single photo as text is non-linear when compared to linguistic texts, which are read over a period of time. Unlike a written text, a single static visual image is taken in at once. The "reading" of the image does occur in time, but unlike a linguistic text, we are not forced to read the image from left to right, front to back. It is a more "circular" reading. (This, of course, changes when a reader is presented with a sequential series of photos, pictures, or paintings). For a discussion of chronological and non-linear reading, see Northrop Frye, *Words with Power: Being a Second Study of the Bible and Literature* (Harmondsworth, England: Penguin Books, 1990), 95, and 151-155. See also Mieke Bal, *Narratology: Introduction to the Theory of Narrative* (1985) 3rd ed (trans.

that comprise the fabula that are found in the biblical narrative.[2] Within the biblical narrative, Eve is a primary actor in five events:

- the creation of humanity
- her temptation by the serpent
- the subsequent temptation of Adam
- God's discovery of their transgression
- exile from the Garden

Together, these events form a chronologically determined, contiguous series, one event occurring as a result of the previous event. The creation of Eve, her very existence, is necessary for her to be tempted by the Serpent. Once tempted, she is, in turn, in a position to tempt Adam. These two acts of disobedience are discovered by God, resulting in Adam and Eve's expulsion from the Garden of Eden. The chronological order of these events builds a cumulative characterization of Eve, which is reinforced by mention of her in later biblical and extra-biblical texts. The central crisis of this narrative arc is God's discovery of the humans' disobedience.

The visual Edenic images used in advertisements, by contrast, do not directly replicate the biblical series of events. They are not faithful reproductions. As pictorial representations of a particular moment within the larger narrative, these images focus the

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Christine Van Boheemen; Toronto: University of Toronto Press, 2009), 79-98, and 165-175; Gérard Genette, *Figures III: Discours du récit: essai de méthod* (Paris: Seuil, 1972), 77-121; Walton. L. Kendall, *Mimesis as Make-Believe: On the Foundations of the Representational Arts* (Cambridge: Harvard University Press, 1990).
[2] As defined by Mieke Bal, the text is the medium through which the story is presented to the reader (a book, a magazine, a photograph, a painting, a song, etc. are all texts). The story is how the events are narrated within that medium – how they are ordered, nuanced, coloured. The fabula is the chronological series of events themselves. Narrative requires all three: it is a chronological series of events that occur over a set span of time, involving two or more actors. These actors interact and engage with each other, creating change, which we call events [fabula]. These events are ordered and recounted to the audience [story], through a particular medium [text]. (Bal, *Narratology*, 5-13). Bal's categorization of the three levels of narrative is heavily indebted to A.J. Greimas' theories on deep structure in narrative. See A.J. Greimas, *Structural Semantics: An Attempt at a Method* (trans. Daniele McDowell, Ronald Schleifer, and Alan Velie; Lincoln, Nebraska: University of Nebraska Press, 1983); idem, *On Meaning* (trans. Frank Collins and Paul Perron; Minneapolis: University of Minnesota Press, 1987); A.J. Greimas and Joseph Cortes, *Semiotics and Language: An Analytical Dictionary* (trans. Larry Crist et al.; Bloomington: Indiana University Press, 1982). Greimas himself was highly indebted to Vladimir Propp's 1928 study of character and action in *Morphology of the Folktale*.

reader's attention on one specific event. For example, in the following image, the narrative event being represented is Eve's temptation by the Serpent.
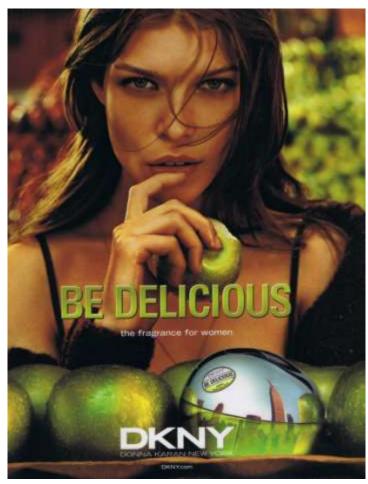
Figure 6: DKNY (2007)

Eve, in a moment of temptation, has just taken a bite of the apple. This is the only event in the fabula that is directly narrated here. The DKNY ad does not include a narration about what led up to Eve's temptation, or what resulted from it. All that we are told from this specific text is that Eve has succumbed to temptation. But without a narrative in the text to explain who this woman is, why she is eating an apple, what the effect of that action will be, and what any of this has to do with "being delicious," how do we, as readers, recognize this character as Eve?

We know that this is Eve because this representation of her character draws elements from both interdiscursive and extra-textual sources − sources that exist outside of the primary text, and are commonly known to the reading audience.[3] Eve is a mythological figure in Western culture, and as such, has a set of signs explicitly linked to her character.

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[3] Bal. *Narratology*, 70, and 121; Henry Isaac Venema, *Identifying Selfhood: Imagination, Narrative, and Hermeneutics in the Thought of Paul Ricœur* (Albany, NY: State University of New York Press, 2000), 108.
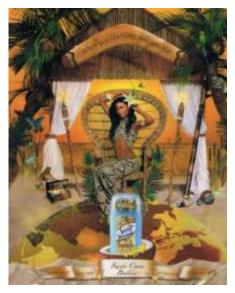
Figure 7: Secret Antiperspirant (2006)   **Figure 8: Ipanema Gisele Bundchen (2009)**
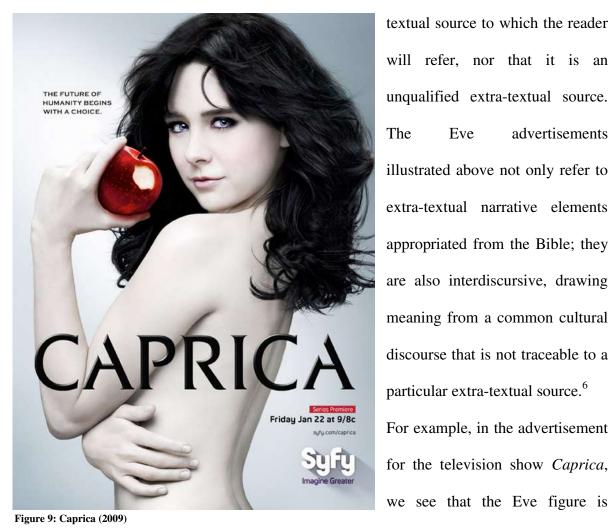
A woman with an apple, a woman with a snake, a woman clothed in leaves – these are all images associated with Eve, and through Eve, with the narrative myth within which the character exists.[4] Being familiar with this character and her narrative, the reader of a text such as the DKNY ad will supply the missing information herself.[5]

See also Frye, *Words with Power*; idem, *The Great Code: The Bible & Literature* (1983) (Harmondsworth, England: Penguin Books, 1990). Throughout both of these texts, Frye discusses the many ways in which a single biblical image can evoke the entire myth from which that image is taken.

[4] Alice Bach, "Out of the Garden and Into the Mall: Eve's Journey from Eden to MTV," in *From One Medium to Another: Communicating the Bible Through Multimedia* (ed. Paul A. Soukup and Robert Hodgson; Kansas City: Sheed & Ward, 1997), 215-220. See also Joseph Abraham's discussion of the role of the reader in constructing biblical meaning in *Eve: Accused or Acquitted? A Reconsideration of Feminist Readings of the Creation Narrative Texts in Genesis 1-3* (Carlisle, UK and Waynesboro, GA: Paternoster Press, 2002), 17-28.

[5] Bal, *Narratology*, 121; David Jasper, "The Bible in Arts and Literature: Sources for Inspiration for Poets and Painters: Mary Magdalen", in *The Bible as Cultural Heritage* (ed. Wim Beuken and Sean Freyne; Maryknoll, NY: Orbis, 1995), 47; Paul Ricœur, "Life in Quest of Narrative," in *On Paul Ricœur: Narrative and Interpretation* (ed. David Wood; London: Routledge, 1991), 21.

The characterization of Eve in the biblical text is the primary extra-textual source to which the reader will refer. This is not to say that the biblical narrative is the *only* extra-textual source to which the reader will refer, nor that it is an unqualified extra-textual source. The Eve advertisements illustrated above not only refer to extra-textual narrative elements appropriated from the Bible; they are also interdiscursive, drawing meaning from a common cultural discourse that is not traceable to a particular extra-textual source.[6] For example, in the advertisement for the television show *Caprica*, we see that the Eve figure is

Figure 9: Caprica (2009)

eating a bright red apple. Nowhere in the biblical narrative is the Tree of Knowledge of Good and Evil specifically identified as an apple tree, and yet the fruit of that tree is almost always represented as such.[7] The common identification of the apple with the fruit of the Tree of Knowledge quite possibly arose when the Bible was translated into Latin

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[6] Bal, *Narratology*, 69-70, and 121; Jasper, "The Bible in Arts and Literature ", 47. See also Mikhail Bakhtin, *The Dialogic Imagination* (trans. Caryl Emerson and Michael Holquist; Austin: University of Texas Press, 1981).

[7] The apple is so commonly understood to be the fruit of the Tree of Knowledge that in a television advertisement for POM Wonderful pomegranate juice, the narrator makes a point of questioning this association.
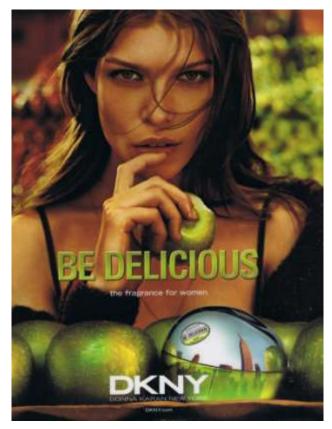
by Saint Jerome: "*malum*" is the word for both "evil" and "apple" in Latin.[8] This interpretation of the narrative is so common, so much a part of how we read the biblical narrative itself, that it has become part of the dominant discourse.

The *Caprica* advertisement, like all other popular reconstructions of this biblical text, draws from both extra-textual and interdiscursive references in its reconstruction of one event in the mythical Creation/Fall narrative. That only one event is directly represented does not negate the rest of the events that comprise the full narrative. The other events that occur in the narrative continue to remain in the background, supplied by the reader. The effect is one of emphasis. In both the DKNY and *Caprica* advertisements, Eve's seduction is highlighted among all the other events in the biblical narrative, giving it added importance.

Crisis, Continuity, and Characterization

In the biblical story, the crisis point occurs when God discovers Adam and Eve's disobedience. The crisis point of the narrative reconstructions above, however, is consistently Eve's transgression, and by necessity, it is the only event represented. The emphasis on this particular event changes the structure of the narratives. No longer is God's discovery the central defining moment of crisis and change. In these texts, Eve's actions are central, not God's. Her seduction and disobedience are not merely part of the accumulation

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[8] Theresa Sanders, *Approaching Eden: Adam and Eve in Popular Culture* (Lanham, MD: Rowman & Littlefield, 2009), 3.

of events that lead to the ultimate conclusion, as in the biblical story. Here, her seduction and disobedience *are* the primary events. In these narratives, Eve is the primary protagonist.[9]

By highlighting Eve's seduction as a crisis event, all that has happened before this point in the fabula, and all that occurs in the future, are reframed in light of this event.[10] In the DKNY text, for example, Eve's

Figure 6: DKNY (2007)

transgression is highly sexualized. Her seduction by the Serpent, and her transition into the role of seducer, are all understood as part of her sexuality. This is a marked departure from

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[9] The removal of God's judgment and the consequences of transgression from these popular reconstructions is a marked departure from older iconographic renderings of the Fall myth which, rather than focusing on the act of the Fall itself, tended to emphasize God's punitive power over his creation. For example, Lorenzo Maitani's early 14th C decorative pillar from the Orvieto Cathedral, "Scenes from Genesis", conflates Eve's seduction of Adam with their awareness of their transgression, and features God looking down at them as they hide in the trees. Similarly, Lucas Cranach the Elder's mid-16th C "Adam and Eve in the Garden", a tableaux of various Eden scenes, situates the Fall in the background, while the foreground is devoted to God addressing Adam and Eve. Hartmann Schedel's "Adam and Eve in the Garden of Eden" (1493) depicts the Fall only as the precursor to Adam and Eve's expulsion from the Garden. Michelangelo uses the same narrative strategy in the early-16th "The Downfall of Adam and Eve and their Expulsion from the Garden of Eden" in the Sistine Chapel. Even as early as the 4th C, Early Christians decorated sarcophagi with images of Adam and Eve that rendered the Fall as a plot point to illustrate God's omnipotence. The Dogmatic Sarcophagus (c. 320-250) features a young man who appears to be Jesus standing between Adam and Eve, while the Serpent is twined in a nearby tree. This scene is set next to the Holy Trinity, as they create Eve. The Sarcophagus of Adelphia (c. 340) depicts God watching over Adam and Eve as they eat of the fruit of Tree of Knowledge. Another 4th C piece, the Sarcophagus of Lot, shows Adam and Eve as they are exiled by God. This is not to suggest that all early Christian representations of the Fall narrative focused on God's punishment of the transgression. The Junius Bassus Sarcophagus (359), for instance, although it features Adam and Eve's shame following their transgression, does not show God at all.

[10] Bal, *Narratology*, 216; Ricœur, *Rule of Metaphor*, 106.

the biblical text, which frames human sexuality as part of YHWH's mandate to his new human creations, not as a means of transgression.[11]

The emphasis on sex and sexuality in the DKNY representation of this event informs how we understand the tone, atmosphere, and meaning of the preceding and subsequent events in the fabula.[12] The primary acts of Creation, God's instructions to procreate, Eve's seduction by the Serpent, even though not directly represented in the DKNY text, are known to the reader – and all of these events are reframed in light of Eve's eroticism and sexuality. Similarly, all that follows – Eve's seduction of Adam, God's discovery of their dual transgressions, and their expulsion from the Garden – are also recast in light of this eroticized characterization. The very *raison d'être* of these subsequent events is related to this new crisis event. In the reconstructed DKNY narrative, all earlier and future events exist primarily to give meaning to the central scene: Eve's sexual seduction by the Serpent, and her transition into seducer.

Crisis events in a narrative provide a window to the dominant characteristics of the actors in the story.[13] It is at these moments of crisis that we see the actors' full characterizations emerge, as they act out their roles in relationship to the events and other characters around them. By centralizing this particular event as the narrative crisis, and by coding it with such explicit eroticism, Eve herself is characterized as predominantly sexual. Her relationships with the other actors in the fabula – Adam, God, the Serpent, the very Garden itself – likewise revolve around her sexuality.

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[11] Howard Eilberg-Schwartz, "The Problem of the Body for the People of the Book," in *Women in the Hebrew Bible: A Reader* (ed. Alice Bach; New York: Routledge, 1999), 55; Elaine Pagels, *Adam, Eve, and the Serpent* (New York: Random, 1988), 12-13, and 27.

[12] Bal, *Narratology*, 216; Ricœur, *Rule of Metaphor*, 106; Ricœur, "Life in Quest of Narrative," 22.

[13] Bal, *Narratology*, 216.

The prioritization of Eve's transgression in this reconstruction shifts the larger meaning of the story. Because this text focuses primarily on one specific character, amounting largely to little more than a character portrait, the narrative as a whole can be seen as primarily descriptive of that character. Although it is not represented in the text proper, we know that narrative action occurs both in the fabula past (Creation) and in the fabula future (temptation of Adam, discovery by God, expulsion from the Garden). However, these events are paused indefinitely within the DKNY text. Eve is centralized, both through the text's omission of other events in the fabula, and through the pause on her transformation. Eve's transition from seduced to seducer becomes the primary event, not only of her own character development, but of the story as a whole.

The use of this particular moment as a crisis event also shifts the rhythm of the story as we know it from the biblical narrative. The rhythm, and the meanings that emerge from that rhythm, are disrupted. There exist disparities, in all narratives, between time as it exists in the fabula and time as it is represented in the story. These disparities are evident in the narratorial use of ellipses (jumps in time) and pauses.[14]

When a story contains an ellipsis, when parts of the fabula are omitted from the story, the time of the fabula is longer than the time of the story.[15] We know that plot events are occurring (or have occurred), even though these events have not been related by the narrator. Large parts of the fabula are omitted in the DKNY text, as the reconstruction focuses on a single event in the fabula. Yet because this story is ingrained in our cultural consciousness,

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[14] Bal, *Narratology*, 79-109, Genette, *Figures III*, 93, and 129. See also David H. Richter's study of temporal order in the construction of David's character in 2 Samuel: "Genre, Repetition, Temporal Order: Some Aspects of Biblical Narratology," in *A Companion to Narrative Theory* (ed. James Phelan and Peter J. Rabinowitz; Malden, MA: Blackwell, 2005), 292.

[15] Bal, *Narratology*, 101-103.

we are aware of the elliptic omission. The text is reframed in light of this awareness, and the represented parts are given added importance.

By contrast, when the narrator engages in description or argumentation that is extraneous to the fabula, the action in the story is paused while the narrator speaks, and the time of the story is longer than the time of the fabula.[16] In the biblical fabula, Eve's characterization is not integral to the forward movement of the plot. It is extraneous. The DKNY text, by contrast, is primarily a snapshot of Eve's character. If this particular text were not so permeated with extra-textual and interdiscursive information, there would, in fact, be no narrative at all. Our readerly awareness of the narrative context of this pause in the action is what turns this single event, this one descriptive passage, into a narrative.

Both ellipsis and pause are at play simultaneously in this narrative reconstruction. Time disruptions within stories are generally imperceptible to readers. With ellipses, either we supply the information ourselves from extra-textual or interdiscursive sources, or we simply jump the span along with the narratee. Pauses, because they stop all movement in the fabula time, are likewise not perceived as disruptive to the time of the story.[17]

What makes this example particularly striking is that both of these phenomena occur simultaneously. The myth in the DKNY text is, quite literally and with no pun intended, timeless. Or more precisely, it is time-*free*. Interestingly, this sense of timelessness, of divine omnipresence and omnipotence, is also a quality of biblical narration.[18] By contrast, however, the DKNY ad's narrative pause, coupled with its elliptical omission of all other

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[16] Bal, *Narratology*, 106-109.
[17] Bal, *Narratology*, 79-109.
[18] Alice Bach, "Signs of the Flesh: Observations on Characterizations in the Bible," in *Women in the Hebrew Bible: A Reader* (ed. Alice Bach; New York: Routledge, 1999), 352-54.

events in the fabula, emphasizes Eve's heroic characterization, rather than God's divine omnipotence.

Although the DKNY ad, representing a single moment in a larger narrative, may be time-free, structurally it is still set in time and space. Narratives that include deviations in time, such as for instance when a character reflects on an earlier event, or when the narrator foreshadows events that will occur later in the fabula, have both primary and secondary times. The relative positions of the narrator and the narratee are usually (although, not always) indications of the *primary* time of the narrative – they indicate the time, and the place, from which the story is being told. The deviations from this primary time comprise *secondary* times.[19]

In the DKNY text, only one time is represented within the narrative proper: the primary time indicating the moment of Eve's seduction by the Serpent. In standard narrative theory, deviations in time such as retroversions (movement back in time from the primary time of the story) and anticipations (movement forward in time) occur within the narrative text itself.[20] This is not the case with the DKNY text. Any deviations in time are supplied by the reader, as she draws from extra-textual and interdiscursive sources to supplement the narrative. These deviations do exist, however. All the events leading up to Eve's seduction and all of the events following her disobedience remain a part of the fabula as it is known, interpreted, and understood by the reader. These readerly deviations function as secondary times, retroversions and anticipations that supplement and enhance the meaning of the primary narrative. Because the narrative focus in these ads is on Eve's characterization, deviations in time serve primarily to develop her character.

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[19] Bal, *Narratology*, 86.
[20] Bal, *Narratology*, 85-98.

Characterization is informed by narrative retroversions, both those that are external to the fabula (usually narratorial explanation) and those that are internal to the time span of the fabula, as is the case here.[21] In other words, a character is constructed in large part by what she does within the primary time of the story. However, she is also characterized by what she has done in the past. Sometimes, past events are explained in flashback by the narrator. Other times, as we see in the photographic representations of Eve, she is characterized by past events that, although external to the story itself, are known to the reader.[22] These past events, whether or not they are present within the story, inform how the reader understands the character. Because this text's story begins and ends with a single event, all the preceding events in the fabula are reinterpreted in light of this representation of a seductive, eroticized Eve.

Anticipations, future events that are secondary to the primary time of the fabula, create tension within the narrative.[23] In this case, the narrative anticipations are already known to the reader. We are familiar with the outcome before it arrives. There is, however, a secondary function of anticipations: they can serve to create a sense of fatalism. The characters are bound to a particular outcome.[24] That the primary time of the DKNY ad is paused dramatically on Eve's transgression reinforces this sense of fatalism: this character, this particular Eve, is on a course of action with which we are all too familiar. Readerly interest, then, does not lie in any plot tensions that may arise. Rather, readerly interest is predicated on how this particular characterization of Eve is informed by the unchangeable

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[21] Bal, *Narratology*, 89-90.

[22] This phenomenon is vividly apparent in historical biographies of people famous within a particular culture, as well as in mythological reconstructions. The narrator is able to assume a certain level of cultural literacy and familiarity with the protagonists' histories on the part of the reading audience. This familiarity will colour how the reader interprets the story being told. See Bal, *Narratology*, 121-4.

[23] We ask ourselves, will the characters discover the secret in time? How will they bring about the necessary changes that we, as readers, know are coming? See Bal, *Narratology*, 93.

[24] Ibid.

plot. In this case, we know that Eve's attempt at seduction is successful. Her success, of course, is the point of the advertisement. By the grace of DKNY perfume, Eve is able to achieve the outcome that, as readers, we know is coming.

The representation of the character in the primary time informs how the reader understands the character's actions in past and future secondary times. In the DKNY text, Eve is sexually seductive. She is transgressive. She is taboo. The characterization of Eve within the DKNY text informs how the reader will understand her participation in past and future events that are outside the text. As readers, we transpose this Eve, the DKNY Eve, into the biblical fabula. When Eve is created by God – whether that story is from the Yahwist or Priestly account of creation – she is created as an erotic, sexually tempting woman. When Eve is in conversation with the Serpent, it is a conversation that is charged with sexual innuendo. When Eve tempts Adam with the fruit, the fruit is a metaphorical representation of sex. When Eve and Adam hide their nakedness from God, it is not merely their nudity that is shameful to them. The characterization of Eve in the DKNY text does not merely change the biblical representation of Eve, it changes the larger extratextual story within which Eve exists.

No, *I* Am Spartacus: The Various Roles of the Reader

We are at the point in the fabula where Eve is in transition from tempted to tempter. In the biblical story, this is when she would begin her temptation of Adam. The act of temptation requires an interaction between two characters, and this myth, so ingrained in our cultural consciousness, requires an Adam to act as object of Eve's temptation. In the DKNY text, however, there is no Adam. There is only the Adam that the reader brings to the fabula.

The very same narrative structure exists in all advertisements using Eve as a solitary figure. Take, for example, the advertisement for *Caprica*:

Figure 9: Caprica (2009)

In the structure of the *Caprica* text, the reader herself replaces Adam. Eve's gaze into the camera is effectively a gaze at the reader, positioning us as objects of her act of temptation. We are the ones to be seduced by Eve, as she has been seduced by the Serpent. The lack of an Adam figure in this text creates such a discontinuity in the fabula itself, that the need for all actant roles to be reproduced supersedes the story's traditional gender roles.[25] The reader's gender does not preclude her seduction as she becomes the object of Eve's gaze. Narrative continuity surpasses the need for heteronormative gender identification.

Characterization is a powerful narratorial tool, because it allows us, as readers, to imagine the characters as real people, and often to imagine ourselves as one or more of those characters.[26] In this case, however, the narrative itself demands that we act the role of a missing character. Eve is clearly looking at *someone*. In the mythological story, she's looking at Adam; but in this text, she's looking at us. We, in effect, become the object of Eve's gaze, enacting the role of Adam. We become part of the story.

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[25] Venema, *Identifying Selfhood*, 93. See also Ricœur's discussion of the need for *idem* (sameness) and *ipse* (difference) in the construction of narrative identity in *Oneself as Another* (trans. Kathleen Blamey; Chicago: University of Chicago Press, 1992), 140–68. *Idem* refers to who a character is; *ipse* refers to what constitutes that character, and what that character does. There exists a narrative gap between these two aspects of narrative identity, which must necessarily be bridged in order to construct narrative identity.

[26] Bal, *Narratology*, 41; Venema, *Identifying Selfhood*, 91, 95, 102-103, 107, and 109.

This position, where the reader replaces Adam as the object of seduction, is standard in most Eve images in advertising, especially those images that feature Eve gazing into the camera lens:
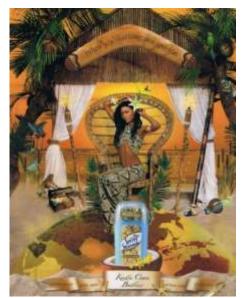
Figure 7: Secret (2007)

Figure 10: O.P.I. (2007)

In each of these reconstructions, Eve gazes into the camera at the object of her seduction who, in the mythic fabula so ingrained into Western cultural consciousness, is Adam. The lack of an actual Adam character in these reconstructions, however, forces the reader to take on that role. This effect is further reinforced by the direction of Eve's gaze. The repetition of this phenomenon across myriad reconstructions of this pivotal biblical scene reinforces our readerly inclination to take on the role of Adam. We become more than just readers; we are embedded within the narrative plot.

At play in this dynamic between reader and plot are the four primary elements of characterization: the character's actions at pivotal moments of transformation; the

character's relationship with other characters in the narrative; the accumulation of events in which the character participates; and repetition of the character's actions and reactions.[27]

The pivotal moment of transformation remains generally constant throughout Eve reconstructions in these advertisements. She is almost always at the point of seduction – either her own seduction by the Serpent and immediate transformation into seducer, or her seduction of Adam. Rarely do we see Eve as she is being created, for instance. Or when, shamed by their nudity, she and Adam hide from YHWH. Eve's actions within this narrative event are consistently acts of sexual, or at least sexualized, seduction.

Eve's relationships with the other characters in the story, even though they are not directly represented in the text itself, also remain constant among these types of Eve reconstructions. Her relationship with the Serpent is, of course, sexual. However, nowhere does she demonstrate remorse at having been seduced. In fact, she consistently exhibits an attitude of sexual empowerment. Eve's relationship with the off-camera Adam is likewise one of uninhibited, unabashed sexual seduction.

The accumulation of events in which Eve plays a part, both past and future, are coloured by the ads' representations of this pivotal event. Thus, her creation, her life before the Fall, the Fall itself, the covering up of their nakedness, their discovery by YHWH, and their exile from the Garden are all cast in the shadow of sexual temptation and seduction.

As we reintroduce the other events from the fabula into the narrative text in front of us, the relentless focus on Eve's seduction influences the reader to interpret the accumulation of all of Eve's actions and reactions to the other characters as representative of this singular

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[27] Bal, *Narratology*, 113-33. For further information on the accumulation and repetition of events and actions, see Ricœur, *Time and Narrative* vol. 1, xi, and 58; idem, *Time and Narrative* vol. 3, 168.

character trait: sexual seduction. The pervasiveness of this representation reinforces that tendency.

The Adam-character, embodied by the reader, is likewise constructed via these four primary elements of characterization. However, with Eve as the only visible character in this narrative reconstruction, and with Adam missing from the text proper, the most important element in the construction of Adam's character is the relationship he has with Eve – a relationship defined by Eve's dominant characteristic: erotic sexuality. The three other modes of characterization are dominated by Adam's sexual seduction by Eve. As is the case with Eve's characterization, this main event, the act of erotic seduction, colours all of Adam's characterization.

The audience is so far twice seduced by Eve. As readers external to the narrative, we are initially seduced by her general eroticism as a character. We are also concurrently seduced within the narrative itself, as we take on the role of Adam in the story, and become the direct object of Eve's gaze. Our seduction, however, doesn't end there. We are seduced again in our third position as narrator.

The structural position of the reader in relationship to this image is crucial to our triple roles as reader, actor, and narrator. Our readerly and narratorial positions in particular exist in dynamic tension. When reading a photographic text, the reader is situated behind the lens of the camera, watching from the perspective of the narrator. In this case, however, we not only watch *with* the narrator; we *become* the narrator.

Because these photographs are comprised of only a single event, which in itself does not create a narrative, the reader is required to supply the narrative plot herself. We are not creators of the fabula, nor are we, strictly speaking, the authors of the narrative text. The

events themselves, comprising the fabula, already exist in a story that is outside of our creation. And that biblical story is layered with cultural interpretations that are likewise outside of our individual control. But when faced with a half-narrative of a culturally held myth, as is found in these advertisements, we are compelled to bring the rest of the story to the event.[28] We narrate, to ourselves, the rest of the accompanying story.

Our presence behind the camera is thus two-fold: we are Adam, the object of Eve's gaze, whose character is situated within the camera lens; and we are also, simultaneously, occupying the position of narrator. We are, in a sense, both homodiegetic and heterodiegetic narrators: homodiegetic in our dual roles as Adam and narrator, and heterodiegetic in our dual role as reader and narrator.[29]

But what kind of story are we narrating? We do not have free reign in our retelling of this myth. The author of the text, the photographer, has constrained our narratorial freedom by positing Eve as the central character, and Eve's seduction as the central event. We are further constrained by our secondary role as an actor in the drama unfolding in the story, an actor whose character is likewise determined by the force of Eve's domination of the narrative. Any story we tell is going to be circumscribed by the overwhelming strength of Eve's highly sexualized characterization.

When presenting this analysis of the reader's role at conferences, one of the most common criticisms I have received is that the reader is *not* forced to interpret Eve's hypersexualization as an oppressive trait – either to Eve, or to the audience being seduced by

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[28] Ricœur, "Life in Quest of Narrative," 21-22; idem, *Rule of Metaphor*, 80, 86-87; Wolfgang Iser, *The Implied Reader: Patterns of Communication in Prose Fiction from Bunyan to Becket* (Baltimore: Johns Jopkins University Press, 1974), 280.

[29] Gérard Genette, *Narrative Discourse: An Essay in Method* (trans. Jane E. Levin; Ithaca, NY: Cornell University Press, 1980), 212-62. Genette defines a homodiegetic narrator as one who is inside the story itself, who is part of the action. A heterodiegetic narrator, by contrast, exists outside the story being told.

Eve. This is true: the reader is free to interpret Eve's hypersexualization as a symbol of women's empowerment, or perhaps as a slap in the face to our culture's denigration of women's sexuality. However, one thing the reader is not free to do is to ignore the hypersexualization itself. Eve is unquestionably sexualized: erotically, almost hypnotically, sexualized. And this erotic sexualization of Eve, with very little biblical basis, forces us, as we narrate the accompanying story, to reinterpret the other events in the story in light of this sexualization. We are, in effect, seduced by Eve's seductiveness into reconstructing a new story from an old fabula.

Our fourth, and final, seduction as readers comes from the medium of the text itself. The text is an advertisement in a fashion magazine. Its very *raison d'être* is to seduce the reader into desiring the product or service being sold. One very efficacious way of achieving that goal is to market, not the product itself, but the lifestyle of the person using that product. Indeed, we will often see advertisers marketing the spokesperson herself, as a consumable product: "When a campaign is successful, the character with whom the audience is supposed to identify and the object coalesce…"[30] For example, the woman at the perfume counter is not only buying "White Diamonds". She is also buying the opportunity to become Elizabeth Taylor, to inspire a passion so violent, so overwhelming that it is condemned by the Vatican. She is buying an irresistibility that would make Mark Antony himself forsake everything to fall at her feet. That is a product much more beguiling than a fancy bottle of scented alcohol.

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[30] James Twitchell, *Adcult USA: The Triumph of Advertising in American Culture* (New York: Columbia University Press, 1996), 129. For further information on dynamic relationship between product, spokesperson, and audience, see also Twitchell, *Adcult*, 4, and 31; Sut Jhally, *The Codes of Advertising: Fetishism and the Political Economy of Meaning in the Consumer Society* (London: Francis Pinter, 1989), 3-5, 9, and 18; Anthony J. Cortese, *Provocateur: Images of Women and Minorities in Advertising* 3rd ed (Lanham, ML: Rowman & Littlefield, 2008), 8-16.
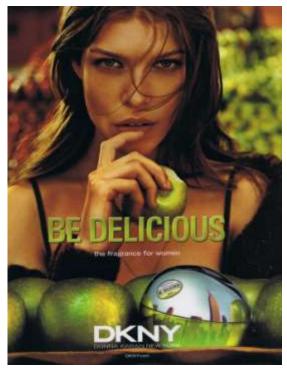
Figure 6: DKNY Be Delicious (2006)

Similarly, when DKNY advertises "Be Delicious", the photograph is not actually selling the perfume. The advertisers are selling the spokesmodel. They are selling *Eve*. The goal of such advertisements is to seduce the reader into imagining herself as Eve, with all of her alluring, enticing, captivating sexuality. The perfume is then presented as the vehicle by which that state can be achieved. But the real sale, the one that matters, is Eve. Once the reader is sold on the idea of "Eve", the need for the product is already created. The product then sells itself.

As readers, then, we are seduced into imagining ourselves as Eve, another homodiegetic narratorial position, similar to the one we play when we take on the role of Adam. Having performed the role of Adam, we are well aware of Eve's sexual power, and are enticed into wanting it as our own. Lips in a pout, with windswept hair and clothing askew, Eve gazes into the camera at the reader, inviting her to be likewise seduced, as was Adam. The ad copy and name of the perfume, an invitation to "Be Delicious," highlights the change in Eve's role from tempt*ed* to tempt*er*, and suggests that we, too, can move from being the one seduced to the one who seduces.

The reader performs four distinct parts in this narrative. Most obviously, the reader is the audience. She sits in the position of the narratee, receiving the narration of this pivotal event in the fabula. The story told in this text, however, is but a fragment, a character portrait

of a main character in the fabula. In order to create a narrative from this fragment, the reader, familiar with the cultural myth within which this character resides, brings to the table the past and future events surrounding this single narrative event. Reinterpreting the larger myth in light of this particular characterization, the reader narrates to herself the rest of the fabula, taking on the role of narrator.

The other actant with whom the character engages is missing from the narrative event as it is presented in the text. The reader, situated within the camera lens in the position of the narratee, becomes the object of the character's actions. Thus, the reader takes on the role of the secondary character in the narrative event, Adam. The primary goal of this character portrait is to make the character attractive to the reader, and thus sell the product. This is achieved through the hypersexualization and over-eroticization of the character. The reader is invited to imagine herself as Eve, and in the end, takes on her fourth role in this narrative.

The readers of these advertisements truly are Spartacus: we are all, in our own highly individualized ways, acting as readers, narrators, and two distinct characters in this story. We may each respond singularly to our various readings of the text. We may all narrate the other events in the fabula in different ways. We may portray the characters of Adam and Eve in ways unique to our own situations. Yet we all participate in these four roles.

Although, as readers, we perform the roles of both Adam and of Eve, our primary responsibility to the story is perhaps ultimately as heterodiegetic narrators, with our narratorial role outside the story. Even though we also play the object of Eve's seduction, our inclination to adopt the role of Eve ultimately precludes a narration situated entirely from Adam's point of view. Our heterodiegetic position is complicated, however, by our multiple performances in the story: we narrate the story focalized both through Adam's

seduction by Eve, and by Eve's experience of the act of seduction. As such, our participation as readers, narrators, and actors within the story could also be characterized as metaleptic,[31] transgressing narrative levels of fabula, story, and text. Like the myth itself, our roles are not bound by time or space. We are both in the story, and outside of it.

A Modern-Day Myth: Time in Narrative Construction

Our participation in the actual construction of the narrative is further reinforced by time and space as these are represented in the text. The primary time of this particular story is in the present. The DKNY Eve is contemporary, as are most Eves in this type of biblical reconstruction. She has a fashionable haircut. She is wearing contemporary clothing and makeup. She is selling modern urban perfume. The text within which her story is situated is a monthly fashion magazine. The story of Eve is being retold in a textual present.

The secondary time of the DKNY narrative, in which we learn of the act of Creation and the events leading up to Eve's seduction by the Serpent, is not in the DKNY text. These events occur not only in secondary time within the narrative itself, but in a secondary time that is chronologically removed from the primary time of the modern-era text. The biblical text, where we find the secondary events necessary to make sense of the DKNY narrative, is situated in the almost mythological early Israelite period, and the story told in that text is situated in the distinctly mythological genesis of human history. Thus we find ourselves in a

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[31] Genette, *Narrative Discourse*, 234-235. Genette defines metalepsis as an authorial intrusion into the narrative, where the author, often in the role of narrator, inserts him/herself into the story. My use of this term draws attention to the ways in which the reader is forced by the narrative to be both inside and outside the story, in much the same way as the author in a metaleptic narrative event.

narrative metalepsis of sorts, wherein the narrative levels are transgressed by the temporal variations of the story.[32] The story happens in two conflicting, but mediated, times.

Although the secondary time of this biblical retroversion may be chronologically far removed from the primary time of the DKNY narrative, the narrative plot is consistent. The biblical story of Eve's creation and seduction by the Serpent is seamlessly appended to the DKNY story. The contemporary reconstruction of this mythical character bridges the gap between the mythological past and the text's present.[33]

Paul Ricœur, in a three volume study of the relationship between time and narrative meaning, distinguishes between "cosmological time" and "phenomenological time" in human experience.[34] The first is objective, historical time; the second, subjective, personal time. Cosmological time refers to the shared, seemingly objective, cultural history of a community. Phenomenological time refers to the fluid temporality of personal experience within that cultural history. Ricœur posits that, as beings bound to a narrative existence, we experience a tension between cosmological and phenomenological time, and that we continuously reevaluate and reinterpret our subjective experiences in light of communally-shared experiences, which are likewise being continually reevaluated and reinterpreted in light of our individual subjective experiences. This continual and dynamic reinterpretation of the narratives by which we understand ourselves and our experiences – both collective and individual – is, according to Ricœur, necessary to the construction of identity.

Ricœur also identifies a third type of time, "narrative time,"[35] that mediates cosmological and phenomenological time, easing the tensions we feel between our

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[32] Genette, *Narrative Discourse*, 234-235.
[33] Ricœur, *Time and Narrative* vol 3, 245.
[34] Ibid.
[35] Paul Ricœur, *Time and Narrative* vol 3, 245.

individual and our collective historical narratives. Narrative time is articulated through poetic metaphor – the language of myth. Narrative time may not always be housed in a mythological text, but the language used to articulate narrative time is the poetic language of the extended metaphor, a metaphor that transgresses the constraints of cosmological and phenomenological time.

Within this framework, the fabula of the Genesis-Fall narrative, initially housed in the biblical text, exists within cosmological time. The story itself, as well as the history of its interpretation, is outside of our individual experiences. The biblical story of Adam and Eve is part of what Northrop Frye identifies as a culturally shared mythology.[36]

Reconstructions of the fabula such as those found in the DKNY advertisement, by contrast, exist in phenomenological time. By engaging directly with the text as both narrator and character, we experience the narrative phenomenologically. As we become part of the story being told, the story becomes our own. The very act of engaging with the text constitutes what Ricœur has identified as narrative time.

This narrative bridge between an ancient cultural myth and a contemporary, phenomenologically-experienced reconstruction of that myth allows us, as readers, to identify even more intimately with Eve in these narratives. The cultural power of this myth is made visceral by the modern-day appropriation of its symbolic structures, and cements its contemporary relevance.

In addition to bridging the Genesis-Fall myth across time, the representation of the seduction event within the myth also bridges space. The biblical myth is set in the Garden of Eden. Many representations of this event, however, are not set in a garden at all. Instead we see:

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[36] Frye, *The Great Code*, 32-34.

A tiki hut: New York City:
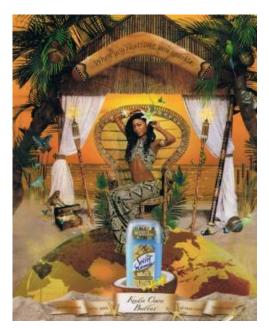
Figure 7: Secret (2007)
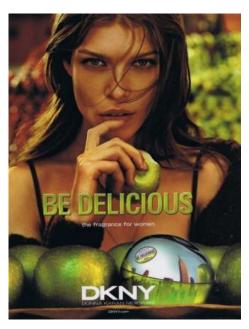
Figure 6 - DKNY Be Delicious (2006)

Often, Eve's image is merely set against a plain white backdrop:

Figure 11: Lubriderm (2006)   Figure 10: O.P.I. (2007)   Figure 9: Caprica (2009)

An important process in the art of characterization is the situation of the character in space. Spatial arrangements in a narrative connect the larger discourse of the myth to the particular fabula, and the discourse informs how we understand the actions of the

characters.[37] Here, we see a shift from the Garden of Eden, innocent paradise, to a more contemporary location – or more dramatically, to no location at all. This serves to make Eve even more accessible as an identity-point for the reader. She could be anywhere, and she could be anyone. We may not be able to "get ourselves back to the Garden,"[38] but Eve has brought the contemporary version of the Garden to us. It is right there in our living rooms, in between the covers of our favourite fashion magazines. As with the bridging of time in our reception of these reconstructions, the bridging of space imbues such narratives with a very immediate cultural and personal relevance.

The manner of relevance that this new text has in contemporary culture, however, is constrained by the narrative actually being recounted in these ads. As I have shown above, the meaning of the reconstructed narrative hinges on the characterization of Eve as an erotically-charged woman, whose identity is comprised in its entirety of sexual seductiveness. The stories being told in these advertisements are centered around Eve's sexuality.

The biblical basis of these reconstructions charges this characterization of Eve with added importance. After all, this is not just 'some character'. A reconstruction of Eve cannot be compared to a reconstructed Hester Prynne or Elizabeth Bennet set down in a 20th century shopping mall. Eve is part of a foundational, culturally-shared myth, with a resonance that transcends the text within which the myth is situated. Reconstructing Eve is to reconstruct a story that has underlined our culturally-shared understandings of human-human

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[37] Bal, *Narratology*, 136-45; Monica Fludernik, *Towards a "Natural" Narratology* (London: Routledge, 1966), 192-201.

[38] This iconic line is a lyric from Joni Mitchell's 1969 song "Woodstock," initially released on the album *Ladies of the Canyon*, distributed by Reprise Records in 1970.

relationships, gendered power dynamics, and our relationships to the natural world around us.

<u>Conclusion</u>

In this chapter, I have highlighted the narrative processes by which Eve is centralized in many photographic reconstructions of her character, changing the rhythm and meaning of the biblical fabula upon which the advertisements are based. I have also shown how Eve is reconstructed in these advertisements as a woman defined primarily by her sexuality, further changing the basic meaning of the story as it is known in the Bible. The biblical Genesis-Fall narrative, as discussed in the Introduction, has meanings that underlie how we collectively understand and embody our relationships with each other and with the natural world around us. Changing this story forces us to reinterpret the narrative foundational to those cultural relationships.

Women, as the intended audience of these ads, are invited to effectively become the seductress Eve, and in the case of ads featuring Eve as the sole character, to become the seduced Adam as well. Additionally, we are actively involved in the narratorial construction of the story. As such, this story has a tremendous amount of influence in the construction of women's identities, individually as well as collectively.

Moreover, the biblical nature of the reconstructed text charges these ads with a potent symbolic value, and our active participation in the reconstruction of the fabula bridges the cosmological biblical narrative with our phenomenological experience of that narrative. These advertisements are important reconstructions, in that they bring what is a larger cultural myth into our personal experience, and allow that experience to become part of our narrative identity. Our reinterpretation of the meaning of the biblical text, foundational to

such important relationships, will include these individual and collective identities, founded in the eroticized Eve.

The eroticization of Eve is profoundly problematic, in part because such explicit and unilateral eroticizations both narrow the scope of what constitutes ideal female sexuality, and suggest that the crux of a woman's identity begins and ends with her sexuality. Such reconstructions of Eve reaffirm a focus on sexuality that is at the core of the larger contemporary discourse surrounding her character. Whether Eve is portrayed in popular media as lascivious or virginal, as the innocently seduced or the erotic seductress, the heart of her popular characterization remains her sexuality.

Advertisements that reconstruct an eroticized Eve, such as those discussed above, present this hypersexualized archetype of woman as a role model for their female audience. Eve's sexuality is exalted as a source of power for her, and that power is offered to the reading audience through a variety of narratological strategies.

The use of this sexual power could be seen as a tool for sexual liberation, and indeed, that is clearly one of the messages intended by the advertisers. However, as Elizabeth Schüssler Fiorenza suggests, such essentialist definitions of 'Woman' and women's sexuality, however liberatory their intent, "understand Man as the subject… while seeing Woman as the Other."[39]

In these ads, Eve is essentialized by one defining characteristic: erotic sexualization. The overwhelmingly female readers, whether or not they are seduced by the advertisements' offers of sexual power, are forced by the narratological structure to see Eve through the male gaze. Of course, this is a large part of the source of the ads' power: we are inclined to

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[39] Elizabeth Schüssler Fiorenza, "Introduction: Transforming the Legacy of *The Woman's Bible*," in *Searching the Scriptures*, V*olume One: A Feminist Introduction* (ed. Elizabeth Schüssler Fiorenza; New York: Crossroads, 1993), 13.

imagine ourselves as we will be seen by men should we, like Eve, adopt this mantle of narrowly defined erotic sexuality.

Schüssler Fiorenza claims that such an exaltation of the feminine is harmful for three reasons: first, it perpetuates unattainable images of women; second, it solidifies women's role as Other; and third, it maintains constructions of a universal, monolithic, and abstract definition of 'woman' that does not correspond to the lived experiences of actual women.[40]

Such reconstructions of Eve as we have seen in this chapter offer unattainable models of womanhood and female sexuality, that not only circumscribe what it means to be a sexual woman, but also reinscribe oppressive models of "woman" as Other by positioning Eve's eroticism against the absent Adam's innocent susceptibility to seduction. Eve's power to seduce, the only characteristic apparent in these advertisements, effectively objectifies her as an unchanging sexual seduction machine. If we understand the mythological Eve as an archetype of "woman," and the reconstructed Eve as a model for female readers, her eroticization has a direct influence on how we understand our gendered relationships in the lived world.

In this chapter, I have examined, in both fabula and story, the representations of Eve in advertisements, as well as the multiplicity of roles taken on by the readers in their relationship to the Eve figure in these advertisements. In the following two chapters, I will analyze similar advertisements at the level of story and text, and demonstrate how this eroticized Eve exists in relationship to other humans (Adam) and to the natural world around her (Eden).

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[40]Schüssler Fiorenza, "Introduction: Transforming the Legacy of *The Woman's Bible*," 13-14.

CHAPTER FOUR:
THROUGH THE LOOKING GLASS:
ADAM AND EVE IMAGES IN ADVERTISING

<u>Introduction</u>:

As demonstrated in the previous chapter, reconstructions and standard contemporary interpretations of the biblical Genesis/Fall myth typically focus on a highly eroticized Eve character. Eve's eroticization doesn't occur in isolation, however. She is erotic *with* people. In some advertisements, she is erotic with the reader, as we saw in Chapter Three. However, at other times, she is portrayed as engaged in erotic relationship with other characters from the story.

In this chapter, I examine images of Eve when she is pictured with Adam. Part one will explore the impact of Eve as an internal focalizer when she is presented as looking into the camera lens. In Part Two, I analyze photographic reconstructions in which Eve's gaze is focused off-camera, demonstrating how the lack of an internal focalizer results in a dramatic shift in meaning. Finally, I illustrate the importance of text in the construction of meaning in these reconstructions, introducing how the textual situations of these stories introduce a rhetoric of consumption and eroticization that objectifies both "woman" and "nature."

PART ONE: EVE'S GAZE INTO THE CAMERA

The Eye Knows: Eve's Gaze as Sexual Power

The DKNY advertisement on which I focused much of my analysis in the preceding chapter has a counterpart:
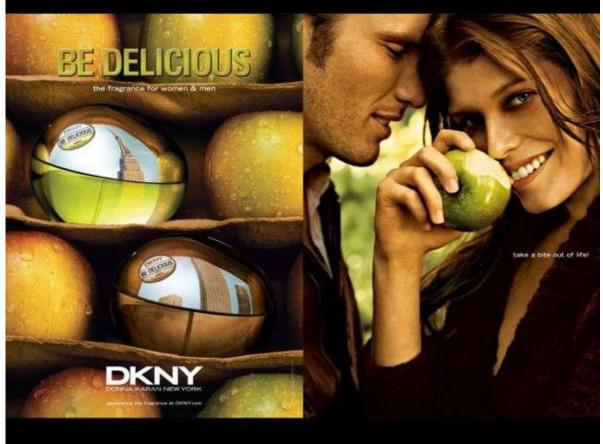
Figure 12: DKNY (2006)

Here, we see Eve with Adam, the secondary character in this reconstructed narrative. Eve's interaction with the camera, and thus with the reader, is similar in both reconstructions. Eve also remains the primary character in this text. And, as in the other ad in this series, the product being sold through the text remains Eve. However, Eve's characterization is supplemented by the presence of another person. The presence of Adam provides an additional element to the construction of meaning and character development in this text.

Characters are constructed, in large part, through their interactions with the other characters in the story.[1] Narrative requires change, and change requires motivation, actions, and reactions. Without another actor with which to interact, even if that actor is not represented by a separate character,[2] change is not possible. In the advertisements featuring Eve alone, interaction and change was added to the narrative by the reader, through the incorporation of extratextual and interdiscursive material. In this advertisement, featuring two characters interacting, change is present in the text itself.

What we see here is the actual act of seduction, the next event in the fabula. In the initial advertisement, Eve had just been seduced, and was intent on seducing Adam (or more accurately, in the absence of Adam, she was intent upon seducing the reader). The second advertisement in this sequence focuses on the immediate effects of Eve's act of seduction.

Here, Adam has just been seduced by Eve. We see several bites taken out of the apple, and can assume that both Adam and Eve have "taken a bite out of life." At the behest of Eve, Adam has fallen into temptation.

In this ad, Adam is included in the narrative simply by dint of his presence in the photograph. However, the ad copy also reinforces his active involvement in the unfolding story. Unlike its predecessor, which was aimed explicitly and unapologetically at women with the caption "the fragrance for women", this advertisement tags the perfume's name with the descriptive caption "the fragrance for women *& men*."

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[1] Mieke Bal, *Narratology: Introduction to the Theory of Narrative* (1985) 3rd ed (trans. Christine Van Boheemen; Toronto: University of Toronto Press, 2009), 127; A.J. Greimas, "Actants, Actors, and Figures," *On Meaning: Selected Writings in Semiotic Theory* (trans. Paul J. Perron and Frank H, Collins; Minneapolis: University of Minnesota Press, 1987), 106-120; idem, *Structural Semantics: An Attempt at a Method* (trans. Daniele McDowell, Ronald Schleifer, and Alan Velie; Lincoln, Nebraska: University of Nebraska Press, 1983), 175-180.

[2] For instance, a character could engage in interaction with his or her imagined older or younger self. This other version of oneself would be the same character in the story, but perform two actor roles within the fabula.

"Women & men" is odd phrasing for ad copy. The inverse, "men and women" is more syntactically and rhythmically pleasing to the ear, largely because the latter phrasing is more common in North American English. However, the fact of the matter is that the advertisement is placed in a women's magazine. The intended audience of the ad is women. Whether the product is bought for a man or a woman, the primary purchasers will be women. Thus, the message is directed primarily at women, and only secondarily at men.

The phrasing of the ad copy also offers a secondary invitation to its target demographic: it invites the reader, yet again, to imagine herself as Eve. DKNY "Be Delicious" is the fragrance of *women*. Not just of one woman, not just of Eve, but of women, plural. This invitation is emphasized by Eve's gaze into the camera, into the eyes of the reader. Here, unlike in the first DKNY ad, we are not acting out the role of Adam, seduced by Eve within the fabula proper. The presence of Adam within the text changes the nature of our readerly role. Rather than taking on the mantle of Adam ourselves as our first readerly role, we are being invited, first and foremost, to imagine ourselves as Eve. The secondary ad copy, "take a bite out of life," gives immediate voice to this invitation. Eve has taken a bite out of life, as has Adam, and they are erotic, enticing creatures. We, too, can be erotic and enticing, if we only take the plunge, take the fall.

The question remains, though: who *are* these enticing creatures? What kind of characters are they? Characterization occurs primarily in relationship.[3] As actors interact and respond to each other, the reader learns more about who they are – their motivations and desires become apparent, their psyches come open to us, the fullness and breadth of their characters are articulated as they interact with one another.

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[3] Bal, *Narratology*, 127; Greimas, "Actants, Actors, and Figures," 106-120; Greimas, *Structural Semantics: An Attempt at a Method*, 207.

These two characters quite obviously have a sexual relationship, which would be clear to the reader even without the text's allusions to the biblical Genesis/Fall narrative. The man looks upon the woman lustfully, while she smiles knowingly and beguilingly into the camera. He wants; she has the power of offer and refusal.

Women's association with powerful and dangerous sexual seduction in the biblical canon, from Eve to Jezebel to Salome to the Magdalene,[4] has provided a justification for the

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[4] Mary Magdalene's reputation as a sexual temptress is an erroneous conflation of many Gospel women, and largely the result of misinterpretations of her role in the Jesus community, both during Jesus' life and after his death. For more information on biblical and post-biblical characterizations of Mary Magdalene, see Carla Ricci's treatment of Gospel references to the Magdalene in *Mary Magdalene and Many Others: Women Who Followed Jesus* (Minneapolis: Fortress Press, 1994), Jane Schaberg's extensive study in *The Resurrection of Mary Magdalene: Legends, Apocrypha and the Christian Testament* (New York: Continuum, 2004), and Susan Haskin's *Mary Magdalene: Myth and Metaphor* (New York: Harcourt, Brace, & Co., 1994).

Salome, although never mentioned by name in the Bible, is infamous for allegedly dancing her way into the tetrarch Herod's heart and loins, resulting in the beheading of John the Baptist (Mark 6:17-29 and Matthew 14:1-12). We find her named in the histories of Josephus Flavius, who mentions her only as an item in a genealogy of the Herodian family, and omits her entirely in his description of the political events surrounding the death of John the Baptist. See Josephus Flavius, *Jewish Antiquities, Books XVIII-XX*, vol 9, trans. Louis H. Feldman (Cambridge, Mass.: Harvard University Press, 1965), 83, 93. St. John Chrysostom's interpretation of the biblical narrative was foundational in establishing both Salome and her mother, Herodias, as characters defined primarily by their sexuality. See "Homilies," trans. Sister Thomas Aquinas Goggin, *The Fathers of the Church: A New Translation*, Vol 33, eds., Roy Joseph Deferrari et al. (New York: Fathers of the Church, Inc., 1957), 184; "Homelies on Second Corinthians [Homily XXVIII]," trans. Talbot W. Chambers, *A Select Library of Nicene and Post-Nicene Fathers of the Christian Church, vol XII: Saint Chrysostom: Homilies on the Epistles of Paul to the Corinthians* (1848), ed. Philip Schaff (Edinburg: T&T Clark, 1989), 407-411; "The Gospel of St. Matthew [Homily XLVIII]," trans. Sir George Prevost, *A Select Library of Nicene and Post-Nicene Fathers of the Christian Church, vol X: Saint Chrysostom: Homilies on the Gospel of Saint Matthew* (1851), ed. Philip Schaff (Grand Rapids, Michigan: Wm. B. Eerdman's Publishing, 1983), 296-303; "Treatise to Prove that No One Can Harm the Man Who Does Not Injure Himself," trans. W.R.W. Stephens, *A Select Library of the Nicene and Post-Nicene Fathers of the Christian Church: Saint Chrysostom: On the Priesthood; Ascetic Treatises; Select Homilies And Letters; Homilies on the Statues* (1889), ed. Philip Schaff (Edinburg: T&T Clark, 1989), 274. Interestingly, the plot and primary characters in the biblical story bear a striking resemblance to earlier Roman legends of Lucius Flamininus, who was charged with *lèse-majesté* after having beheaded a prisoner at a banquet, at the bequest of his lover, paramour, or a prostitute. For the various extant versions of this legend, see: Cicero, *De Senectute* (c. 44 BCE), trans. E. S. Shuckburgh, *The Harvard Classics*, vol. IX, pt 2 (New York: P.F. Collier & Sons, 1909-14); Seneca, "How Flamininus Executed a Criminal at Dinner," *Controversiae* 9:2. (c. 35-39 CE), trans. M. Winterbottom, *The Elder Seneca: Declamations in Two Volumes*, vol. 2 (Cambridge, Mass.: Harvard University Press; London: William Heinemann Ltd, 1924), 235-263; Plutarch. "Flamininus." in *Parallel Lives*. (100 CE). http://ancienthistory.about.com/library/bl/bl_text_plutarch_flamininus.htm. [March 25, 2012]. For a feminist treatments of post-biblical representations of Salome, see Helen Grace Zagona, *The Legend of Salome and the Principle of Art for Art's Sake* (Geneve: Librairie E. Droz / Paris: Librairie Minard, 1960).

Jezebel is widely characterized as a sexual temptress and heathen priestess of Baal, over and against the god-fearing prophet Elisha and the warrior Jehu (I Kings 16:30-32; I Kings 18-21; I Kings 22: 51-53; II Kings 1:1-8, 15-18; II Kings 3: 1-5; II Kings 8: 16-19, 25-27; II Kings 9). This representation began long before Shakespeare conflated Jezebel's sexual lust with her political ambitions, or Bette Davis batted her

oppression of women's sexuality throughout the history of Christianity. Although it is true that the Bible contains stories of women whose sexualities are glorified,[5] it is also true that the surest means for the biblical authors and their interpreters to demonize a woman is through her sexuality. That the early Israelite culture from which the Genesis myth emerged did not intend to emblazon women with a scarlet letter does not mitigate the fact that the original sin in the Garden of Eden is popularly understood to be sexual, and that Eve – as a representative of all womankind – was responsible for the fall of Adam.

This text reframes the sexual power that, in popular culture, Eve is understood to hold over Adam, and reinterprets it as a laudable quality, something to which women should aspire. This is a very common reinterpretation of the power dynamics in the Genesis/Fall myth, one that is popularly available to even the most casual reader. However, the transference of sexual power from the male to the female does not change the problematic nature of gendered sexual oppression in the Bible. It simply shifts the target. Nor does such a revision redefine the Bible's patriarchal authority over moral codes in ostensibly secular Western culture. Hypersexualization and over-eroticism in women continues to be taboo, dangerous. This woman, this Eve, continues to be defined by her sexuality, and judged solely on that point. She remains a one-dimensional, over-eroticized vixen.

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eyelashes as a Southern belle reconstructed from the titular character [William Shakespeare, *Twelfth Night; Or, What You Will*, in *The Complete Works of Shakespeare* (Hertfordshire, UK: Wordsworth Editions Limited, 1998); William Wyler, dir., *Jezebel* (Warner Brothers: 1938)]. St. Jerome, in 384 CE, uses Jezebel as a symbolic representation of all that is decadent in Roman society (St. Jerome, "Letter 22: To Eustochium", trans. W.H. Fremantle, G. Lewis and W.G. Martley, in *Nicene and Post-Nicene Fathers*, Second Series, Vol. 6, eds. Philip Schaff and Henry Wace (Buffalo, NY: Christian Literature Publishing Co., 1893). Revised and edited for New Advent by Kevin Knight, http://www.newadvent.org/fathers/3001022.htm. Accessed March 26, 2012). Tina Pippin, in a feminist analysis of the sexual representations of Jezebel in contemporary popular culture, argues that such characterizations are a misrepresentation of what is, in its essence, a political story of immigration and culture clashes. See Tina Pippin, "Jezebel Re-Vamped," *Semeia* 69-70 (1995): 221-233.

[5] For instance, Sarah, Ruth, Esther, and the Virgin Mary are all biblical women who are celebrated within the biblical tradition largely for, or as a result of, their female sexuality. However, even this is considered problematic by many feminist biblical scholars and Jewish and Christian theologians. See for example, Elisabeth Schüssler Fiorenza, *Bread Not Stone* (Boston: Beacon Press, 1984); Mary Daly, *Beyond God the Father: Toward a Philosophy of Women's Liberation* (Boston: Beacon Press, 1973).

However, Eve is not acting alone. In this ad, she is accompanied by Adam. Although Adam is a secondary character in this reconstructed narrative, he is more than a plot prop. His interaction with Eve changes the plot dynamics of the biblical story.

In this text, Adam is enthralled by Eve. They have "sinned" – eaten of the fruit of the Tree of Knowledge of Good and Evil – and yet, counter to the biblical plot, Adam remains enamored of Eve. He does not blame her for seducing him into sin. On the contrary, he is beguiled by her, and is perfectly content in that state. He is not shown to feel any remorse, any shame. The sin – which, in this reconstruction, is metaphorically the act of sexual intercourse – is no longer sinful. In this narrative, sex is not shameful. It is a source of mutual joy and, more importantly for our purposes here, it is a source of power for Eve. The woman's desire is no longer for her husband. Rather, the inverse is true: his desire is for her.

Eve's response to Adam's pleasure is telling. She glories in her power over Adam.
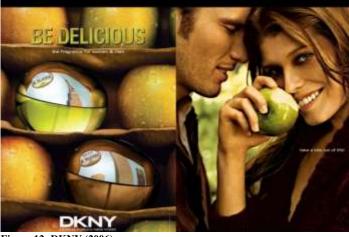
Figure 12: DKNY (2006)

And Eve's power in this ad is complete. In fact, she is quite pleased with her accomplishments. She even seems to see the situation as somewhat of a joke. She might be sharing an inside laugh with the reader, as if to say "See? See what we can do?"

Similar sexual and gendered power dynamics are at play in this 2008 advertisement for the Xihalife website:

Figure 13: Xihalife.com (2008)

In this advertisement,**⁶** we are introduced to the narrative during the act of seduction itself. Like the O.P.I advertisement examined in the previous chapter, this female character's physical representation is closer to Lilith than to Eve. However, although the character's costume is reminiscent of reconstructions of Lilith (most notably John Maler Collier's painting, "Lilith"), the character's participation in the plot places her squarely in the role of Eve.

This Eve is costumed as an erotic oriental woman while a naked Adam watches her, enthralled, from behind a tree. Leaving aside for a moment Eve's conflation with the Serpent, which I will discuss in the following chapter, Eve's primary role here is as sexual

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⁶ The Xihalife ad, unlike the other advertisements examined in this study, is not selling a fashion product. Xihalife is an international, multilingual social networking site.

seductress. As in the DKNY "Be Delicious" advertisement, Eve gazes into the camera, but not this time in silent accord with the reader over her intention to seduce Adam. In fact, in this ad, Eve is entirely unaware of Adam's presence as he hides in the shadows of the jungle. Her sexual appeal is apparently inherent, a natural extension of her femaleness, not the result of any conscious action on her part.

Eve's relationship to Adam is, on the surface, passive, and this passivity becomes part of her relationship to the reader. As readers, we are cued to understand the main characters, and thus our relationships with them, primarily through their interactions with each other.[7] Here, Eve is an object to be gazed upon – by Adam, by the camera, and by the reader. This passivity, however, is misleading. Eve has power. She wields a sexual control over Adam so strong that it requires no active exertion.
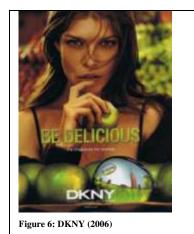
Although both this ad and the DKNY "Be Delicious" ad feature Eve looking into the camera while Adam gazes at her, the two ads create distinctly different relationships between the characters and the reader. Our readerly awareness of Eve's sexual power over Adam provides us with an omniscient knowledge of their relationship that supersedes Eve's. We know what she does not. There is no silent accord between Eve and the reader, as we see in the DKNY ad. The narrative point of view does not reside with Eve; she is not the character through which the event is focalized. We are removed from Eve's perspective, by dint of her ignorance of what is taking place in the shadows behind her.

This readerly perspective is similar to that found in the biblical Genesis/Fall narrative, where we are situated above the action, watching it unfold as told by an omniscient narrator. The distinction, however, is that in this case, in addition to being omniscient readers, we are also omniscient narrators.

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[7] Bal, *Narratology*, 120-27.

In and Out of Focus: Adam and Eve as Focalizing Agents
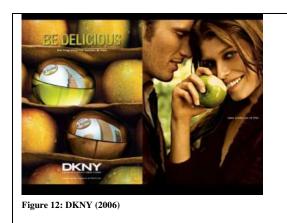
Adam's presence within the narrative, coupled with Eve's gaze into the camera lens, changes the fabula's focalization and basic narrative structure. The DKNY advertisement featuring Eve alone could be diagrammed as such:[8]

Figure 6: DKNY (2006)

{[("I" reader - external narrator) : (biblical myth - external fabula)] : ("I" camera - external focalizer)} = "Eve has been seduced, and is now seductive."

In other words, the subjective reader, through her knowledge of the biblical myth, narrates the event, which is externally focalized through the lens of the camera. All three of these are external to the story in this particular text. The story which these three elements, together, are telling is the story of Eve's seduction and subsequent transformation into seducer. The DKNY advertisement featuring both Adam and Eve, by contrast, would be diagrammed in this way:

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[8] I have adopted this type of diagramming of narrative structure from Bal, *Narratology*, 25-26.

| Figure 12: DKNY (2006) | {[("I" reader - external narrator) : (biblical myth - external fabula)] : [(camera - external focalizer) : (Eve - internal focalizer)]} = "Adam has been seduced by Eve." |

Here, the subjective reader remains as the external narrator, but an additional focalizing element is introduced: Eve and the camera both become focalizers through which the event is presented. We see Eve through the lens of the camera, and that lens has tremendous power in shaping the direction of the story through the gaze it provides of Eve. However, we know the meaning of the event itself, the fact of Adam's seduction, through Eve, as she understands the meaning of the event. The camera 'perceives', while Eve 'speaks'.[9] Were the event focalized through Adam, we would have a different story entirely, one in which Adam's emotions and anticipations and reflections were central.

The audience's dual role as both reader and narrator comes into dramatic effect here, dynamically informing both the construction of the narrative proper and its interpretation. Upon immediate encounter, this image does not tell a story. A story must be comprised of several chronological events, effecting change in the characters.[10] This image does not narrate a series of events. It is static. However, the image points to a fabula comprised of a series of events that exists in both the biblical realm and the cultural milieu of the target

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[9] Gérard Genette, *Narrative Discourse Revisited* (trans. Jane E. Lewin; Ithaca: Cornell University Press, 1988), 64.

[10] Marie-Laure Ryan, "Toward a Definition of Narrative," in *The Cambridge Companion to Narrative* (ed. David Herman; Cambridge: Cambridge University Press, 2007), 29.

audience, and it is a fabula of which most members of that target audience are aware. Thus, the reader is able to bring to her reading of this image all of the events that bookend the image, narrating the story herself.

However, as shown in the structural diagram of the narrative and focalizing elements present in the image, we can see that the reader's narration of the story is constrained by more than her knowledge of the biblical myth.

In this advertisement, Eve is important not just to the unfolding of the story, but to its narrative structure. Although as both readers and narrators, we are telling the story to ourselves, our freedom of narration is constrained by three sites: the biblical myth upon which this particular story is based, the gaze of the lens, and the focalization of the event through Eve. Eve is effectively telling us how to tell the story to ourselves.

Despite the presence of Adam, as well as Eve's powerful gaze into the camera, the Xihalife advertisement has a focalizing structure more closely resembling that of the first DKNY ad:

Figure 13: Xihalife.com (2008)

{[("I" reader - external narrator) : (biblical myth - external fabula)] : [(camera - external focalizer) : (Adam – internal focalizer)]} = "Adam has been seduced by Eve."

As in the first DKNY ad, the subjective reader, through her knowledge of the biblical myth, narrates the event, which is externally focalized through the lens of the camera. However, this advertisement employs a different internal focalizer. Here, we understand the meaning of the event not through Eve, but through Adam. Eve is unaware of the event that is taking place behind her. Adam, on the other hand, is fully aware, and his understanding of the meaning of the event informs how we, as readers interpret it.

We know Eve, not through her own understanding of her actions, but through Adam's experience of those actions. The focalization of this image encourages us, as both readers and narrators, to understand the events through Adam's experience. As with the omniscient narratorial voice that is present in this ad, the focalization also bears a strong resemblance to the biblical story, in which the act of the Fall is focalized through Adam's experience of seduction.

Yet, unlike the biblical narrative, in this ad Adam is a secondary character. The focus remains on Eve as the protagonist of the story. The seduction of Adam is only important insofar as it characterizes Eve. And this characterization is consistent with the vast majority of characterizations of Eve: sexual seductress.
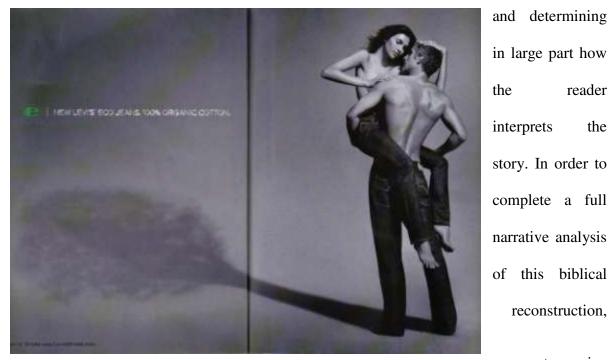
Internal focalization is key to both the construction of meaning and characterization in these narratives. The simple presence of Adam does not necessarily change the meaning of the story, or the characterization of the protagonist. It is the focalization of the drama through Eve, with her full knowledge and consent, that changes how the character is presented to and understood by the reader. Internal focalization through Eve is present in the DKNY advertisement, and this creates an intimacy between Eve and the reader. We know the meaning of this event through Eve's understanding of it, and we participate in Eve's

experience. The Xihalife ad, by contrast, focalizes the action, not through Eve, but instead through the secondary character of Adam. Thus the reader understands both the meaning of the story and the characterization of Eve through Adam's experiences of events. We know Eve as Adam knows her.

Although in both advertisements, Eve is enacting the same plot point in the fabula and is characterized primarily as sexually seductive, our understanding of her character changes as the lens by which we view her shifts. In the DKNY advertisement, as we see Eve's actions through her own eyes, her seductiveness is an enviable trait. However, when focalized through Adam, as in the Xihalife advertisement, Eve's sexuality is more threatening than enviable.

PART TWO: EVE LOOKS AWAY

Getting Back to the Garden: Text and Context

In part one of this chapter, I analyzed two advertisements featuring Adam and Eve in which Eve's gaze is trained on the camera, in order to understand how focalization informs character construction. I would like now to examine the text and context within which focalization exists, in a study of Adam and Eve images in which Eve is unaware of the camera. Fortuitously, the two advertisements I will analyze in this section both make use of an environmentalist sentiment, which demonstrate the degree to which text and context influence meaning and characterization at the levels of both fabula and story.

Focalization occurs at the level of story, framing the events that occur in the fabula, and determining in large part how the reader interprets the story. In order to complete a full narrative analysis of this biblical reconstruction, we must examine

Figure 14: Levi's Eco Jeans (2007)

the narrative at the level of fabula, story, and text. As with the other advertisements previously discussed, the fabula here is incomplete. We are only presented with a snapshot of one event within a larger fabula. The event shown in this advertisement for Levi's Jeans is the communal Fall, following Eve's seduction of Adam.

At the level of the story, we bookend this event with our extratextual and interdiscursive knowledge of past and future events in the fabula, narrating to ourselves a complete story, with a beginning, a middle, and an end. As I demonstrated in the previous section, how we determine the tone and perspective with which the event will be framed is largely dependent on focalization. Here, because neither Eve or Adam are aware of the

camera lens, the camera, and thus the reader, is the sole focalizer, providing an omniscient, God-like perspective, similar to that found in much of the biblical Genesis/Fall narrative.[11]

The camera's focalization on this particular event positions it as the crucial event of the story. The fabula may remain substantially the same, however, the biblical story is altered by this repositioning of the climactic event. No longer is God's discovery of their sin the central climax. The pivotal point of the story is now the Fall itself.

The story and its focalizing gazes are also framed: they exist within a physical text, and that text likewise informs the narrative meaning. The biblical reconstructions being narrated in these advertisements have two levels of text: the advertisement pages themselves, and the magazines in which the advertisements are located. This Fall narrative, for instance, like all the others, is found within an advertisement, and the fact that this is an advertisement for Levi's Eco Jeans changes the meanings that attend the story. The text alters the meaning in this particular advertisement in three ways.

In the first place, this advertisement, like most print advertising, includes ad copy, a written text that indicates what is being sold and why it should be purchased. Here, the ad copy includes a green "e" logo, likely indicating "ecology", and text reading, "New Levi's Eco Jeans. 100% Organic Cotton." This ad copy is what narratologists refer to as a non-narrative comment. Non-narrative comments are usually ideological, and are extraneous to the fabula.[12] In this case, the non-narrative comment is also extraneous to the story. This non-narrative comment exists firmly at the level of the text. However, although the ad copy is not a part of the story, it does inform the story's meaning.

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[11] I concede that for some readers, links to the Adam and Eve's story are perhaps not immediately perceptible. However, these images fit into broader constructions of 'woman', Eve, and the Garden that, I believe, bear scrutiny, even if the associations may not be immediately evident.

[12] Bal, *Narratology*, 31.

The Levi's ad features Adam and Eve in carnal embrace, reflecting the popular understanding of the Fall as being sexual in nature. They are topless, clad only in their Levi's jeans. There is a light shining on them off-camera, and they cast the shadow of a tree, a clear allusion to the Tree of Knowledge of Good and Evil. Thus far, this advertisement maintains many of the same narrative elements of the other ads previously examined: Eve is highly sexualized; the original sin is erotically sexual; and having fallen into sin is an enviable state.

However, the image of the tree that the two main characters cast as a shadow, when coupled with the ad copy, subtly alter the characterization of Adam and Eve, and thus, the meaning of the story. With no internal focalizer, the setting within which the events take place loom larger in the narrative space than if the reader's gaze were focused on a specific character's experience. We see a much broader narrative picture than if our readerly gaze were sharpened by the focus on one particular character. The spacial dimensions of the image underscore this: a full two thirds of the ad space is empty, but for the grey shadow of a tree. Adam and Eve are dominated by the setting, and that setting proves a strong influence on characterization. The tree associates the main characters with nature: Adam and Eve become the tree, which is itself a symbol of pure, Edenic nature. The ad copy further links the human/nature association with ecology, a common theme in environmental movements. Not only are Adam and Eve 'natural' and 'pure' in their erotic sexuality, they are environmentally friendly.

The association of human purity with nature is also an underlying theme in the biblical Genesis/Fall narrative. In the Priestly version of the Genesis story, Adam and Eve are created with nature. The Yahwist Genesis story varies this, and positions Adam and Eve

as the culmination of the creation of nature, giving them dominion over the Earth. In both cases, however, they are associated with nature. When they are exiled from Eden, they are exiled from a natural paradise into human culture and society. Their fall from grace is a movement away from nature, into culture.

This ad features a contemporary Adam and Eve who have, quite literally, returned to nature, a state of being which is presented as ecologically superior to existing in culture. We might even interpret this narrative as suggesting that Adam and Eve have become the embodiment of the Tree of Knowledge of Good and Evil. Their transformation is complete. The jeans they are wearing, highlighted by the non-narrative comments in the text, are part of this transformation. Levi's Eco Jeans are included in Adam and Eve's transformation into a more natural state of being.

The use of an environmental sentiment coupled with the clear biblical allusions to the Garden of Eden is, we must remember, in an advertisement, a text whose primary goal is to sell a product. This is the second way in which the text informs the meaning of the story. That this reconstruction of the Genesis/Fall story is placed in the context of an advertisement for an environmentally friendly product introduces a paradox into the meaning of the narrative. At the textual level, this narrative includes an environmental sentiment as a dominant theme, while persuasively encouraging the reader, though both sex and an environmental consciousness, to purchase the product being advertised. Both the advertisement and the product unite the erotic with environmental responsibility, and use these to persuade potential consumers. The Garden of Eden, as well as the erotic sexuality that attends popular interpretations of that biblical narrative, effectively become products for sale.

The Garden of Eden itself is not for sale, however. Clearly, consumers cannot contact a real estate agent, and bargain for a one-acre plot of the biblical garden. In such ecologically themed reconstructions, the Garden is metaphorically representative of pure, untainted, unpolluted nature. The ideological message being presented to the (largely female) audience is that by purchasing Levi's Eco Jeans, they are contributing to the ecological health and well-being of the planet. Moreover, not only are consumers not required to sacrifice sexiness in their quest for an environmentally friendly lifestyle, but the environmental sentiment that is so intimately tied to the product is itself sexy. This advertisement effectively eroticizes environmentalism, and presents this eroticized environmentalism as a tangible product that can be purchased.

The paradox here is that over-consumption is a primary contributor to the current environmental problems we are facing globally. The recovery and transportation of raw materials, the manufacturing of the product itself, and the transportation of consumer goods are all tremendous drains on natural resources, and contribute to pollutants in air, water, and soil. Moreover, advertising in general contributes to a consumer culture that encourages people to buy more, to replace products before it is necessary, to change wardrobes with fashion, to buy, buy, buy – ensuring the need for further use of raw materials, manufacturing, and transportation of consumer goods.[13] The very context within which this biblical construction exists is at odds with the message it contains.

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[13] Ken Conca et al., "Confronting Consumption," *Global Environmental Politics* 1.3 (August 2001): 1-10; Ken Conca, "Consumption and Environment in a Global Economy," *Global Environmental Politics* 1.3 (August 2001): 53-71; Peter Dauvergne, "Dying of Consumption: Accidents or Sacrifices of Global Morality?" *Global Environmental Politics* 5.3 (2005): 35-47; idem, "The Problem of Consumption," *Global Environmental Politics* 10.2 (2010): 1-10; Doris A. Fuchs and Sylvia Lorek, "Sustainable Consumption Governance in a Globalizing World," *Global Environmental Politics* 2.1 (Feb 2002): 19-45; Magnus Boström et al., "Responsible Procurement and Complex Product Chains: The Case of Chemical Risks in Textiles," *Journal of Environmental Planning and Management* 10.4 (Nov 2010): 36-59; Michael F. Maniates, "Individualization: Plant a Tree, Buy a Bike, Save the World?" *Global Environmental Politics* 1.3 (Aug 2001): 31-52; Stuart

"Global Warming Ready": Textual Irony in Context

A similar textual dynamic, in which the lack of an internal focalizing agent makes the setting and context of the image a strong influence on characterization and meaning, is at play in this advertisement for Diesel Jeans, which was also advertised in the 2007 *Vanity Fair* "Green Issue":

Figure 15: Diesel (2007)

This advertisement is part of the 2007 Diesel Jeans "Global Warming Ready" series. The premise of this campaign is that, following global warming, people will still want to be attractive, and the best way to achieve that is to wear Diesel Jeans. The advertising image features a man and a woman at leisure on a beach. Although jeans are somewhat

Oskamp, "Psychology of Promoting Environmentalism: Psychological Contributions to Achieving an Ecologically Sustainable Future for Humanity," *Journal of Social Issues* 56.3 (Fall 2000): 373-390.

incongruous attire for a beach, this is an advertisement for jeans, so their dress is not particularly shocking. The man is erotically lathering sunscreen on the woman's naked back. These elements are also somewhat expected since sunscreen is standard at the beach, and eroticism is standard in advertising. The woman is embracing a palm tree, her leg draped around it, as her back is lathered.

If we look more closely, we notice what is clearly Mount Rushmore, a distinctive part of the American landscape, in the distance. The landscape, however, is altered: Mount Rushmore is partially submerged, and is across the water from a beach with palm trees. Within the narrative of this advertisement, South Dakota, not currently known for its tropical beaches, is the victim of global warming.

This advertisement lacks a direct reference to the biblical Genesis/Fall narrative. There is no apple. There is no serpent. It does, however, draw symbolic metaphors from the biblical text in the edenic and isolated quality of the location, the solitude of the two characters, and their close association to a tree. The ad also draws from the eroticism popularly associated with original sin in the biblical Fall narrative.

The ad copy, stamped in the lower left hand corner, reads, "GLOBAL WARMING READY." Unlike the advertisement for Levi's Eco Jeans, this ad copy does not exist solely at the textual level of the narrative. It is actually part of the story that is being told. Rather than merely indentifying the product, the Diesel Jeans ad copy situates the reconstructed fabula in a specific time and place, and frames the event represented in the image. The statement "Global Warming Ready" places the story in a world that is at once apocalyptic, as global warming reaches its peak, and edenic in its oblique reference to the Genesis/Fall narrative.

The apocalyptic elements in this image might also allude to the description of the post-apocalyptic New Jerusalem found in Revelation 21-22, drawing particularly from the image of an edenic world in which the "river of the water of life", equivalent to the Tree of Life in Genesis 2:9, flows through the city.[14] Certainly, the care-free composure and happiness of the jeans-clad couple in the face of apocalyptic destruction substantiate an interpretation that includes extratextual reference to the New Jerusalem. However, this is belied by the ad copy, which implies that global warming is occurring. The couple in this advertisement are "global warming *ready*." In the narrative event represented here, they are surviving the apocalypse as it occurs; they are not residing in a world that has already recovered from the apocalypse.[15]

Nevertheless, despite the narrative incongruency of a direct reference to Revelation's New Jerusalem in the advertisement, the extratextual reference cannot be entirely ignored. The allusions to a post-apocalyptic world in which humans are happy in their sexy Diesel jeans reinforce the positive associations necessary to make the characters admirable and enviable to the reading audience.

At the level of the story, the ad copy can be construed as an embedded fabula,[16] an explanation that exists apart from, but helps determine the direction of, the primary fabula. The ad copy is not part of the fabula that we find in the biblical Genesis/Fall narrative. The

[14] Revelation 22:1-2: "Then the angel showed me the river of the water of life, bright as crystal, flowing from the throne of God and of the Lamb through the middle of the street of the city. On either side of the river is the tree of life with its twelve kinds of fruit, producing its fruit each month; and the leaves of the tree are for the healing of the nations."

[15] An interpretation of this advertising campaign that focuses on the description of the New Jerusalem is further substantiated by the Diesel "Global Warming Ready" advertisement set in Manhattan, where the couple are laying on a rooftop amid flooded streets, while a woman pours water for a man (see Figure 12). This could be interpreted as a reference to Revelation 21: 6: "Then he said to me, 'It is done! I am the Alpha and the Omega, the beginning and the end. To the thirsty I will give water as a gift from the spring of the water of life." As with the Diesel advertisement set at Mount Rushmore, however, this interpretation is belied by the ad copy, narratologically situating the event during the apocalypse, not after it.

[16] Bal, *Narratology*, 59. Coincidentally, the example Bal uses to illustrate the concept of embedded fabula is the Creation event in Genesis, which, she writes, "is also a speech act."
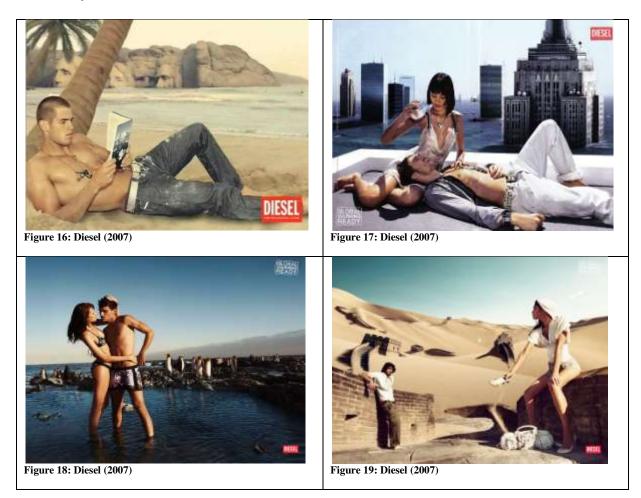
phrase "Global Warming Ready" is separate from this primary fabula. However, it is a powerful determinant of how we, as both readers and narrators, will construct a story around the single event represented in the image, and its meaningfulness is derived from a secondary fabula that is inherent within the phrase itself.

The single phrase "Global Warming Ready" is a glimpse into a world in the not too distant future, in which the earth's climate has changed, dramatically altering our physical environment, and thus our human relationship to that environment. These climate changes have a story, and as with our readings of visual biblical reconstructions, we draw from our extra-textual and interdiscursive knowledge to understand how this new world has evolved. The evolution of climate change, and our role within that story, influences the attending meanings of the primary fabula. Without an understanding of what global warming is and how it occurs, the setting of the event visually represented in the advertisement makes no sense. If the advertisement contained no reference to global warming, or if the audience were ignorant of the meaning of global warming, the flooding of a familiar landscape would be little more than a cheap visual trick. The embedded fabula gives meaning to the motivations and actions of the characters within the main fabula. They are in this place because of global warming.
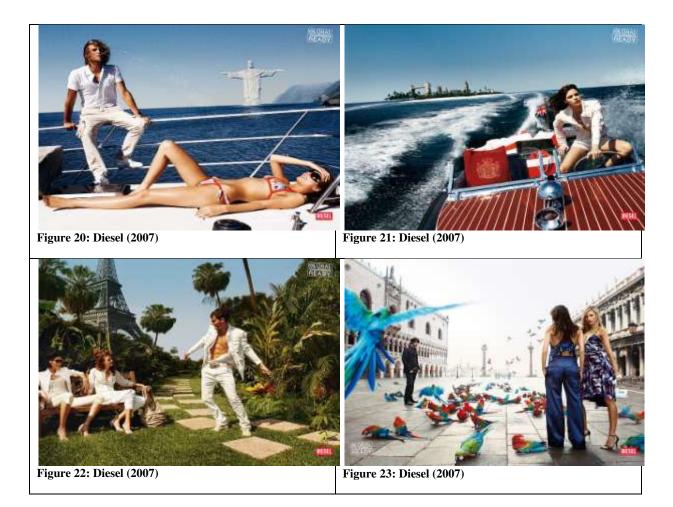
Although the ad copy forms part of the story that is reconstructed from the original biblical fabula, situating the story in time and place, it also exists at the level of text. The phrase "Global Warming Ready," when coupled with the visual image in the advertisement, creates an ironic twist on the paradisiacal Garden of our collective imaginations. Paradise is not concurrent with rampant pollution and human destruction of the Earth. The ad copy's

inherent irony sets it apart from the story, making it at once a part of the story, and also an ideological non-narrative comment that exists at the level of the text.

When we encounter ironic non-narrative comments, we must examine how their ideological commentary is reflected in the rest of the text.[17] The ad's text, like that of the Levi's Eco Jeans ad, is two-fold: the material fact of the advertisement itself, and the magazine within which the advertisement is housed.

This particular Diesel Jeans advertisement is part of an ad campaign that made broad use of the "Global Warming Ready" theme, featuring images of Mount Rushmore, New York City, Antarctica, China, Rio de Janeiro, London, Paris, and Venice:

Figure 16: Diesel (2007)

Figure 17: Diesel (2007)

Figure 18: Diesel (2007)

Figure 19: Diesel (2007)

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[17] Bal, *Narratology*, 31, 33-34.

Figure 20: Diesel (2007)

Figure 21: Diesel (2007)

Figure 22: Diesel (2007)

Figure 23: Diesel (2007)

The fundamental premise of the ad campaign is that in each of these locations, the climate is being altered by global warming, and yet, despite this global catastrophe, people are still able to be sexy and have fun. Diesel Jeans received much criticism from environmental groups following the release of these ads. Dan Barton, Diesel USA's Vice President of Communication, responded that their intention was not to belittle the threat of global warming, but rather, to draw attention to it through irony:

> It isn't that we want to make a social or political statement. We're taking a serious issue and putting it into Diesel's world, a surreal avant-garde world…. The problem with the idea of global warming

is that it's usually lectured to people…. We don't want to make light of the subject. We want to raise it in a way that people can digest.[18]

This explanation was, of course, met with much skepticism. If it truly was Diesel's intention to highlight the threat of global warming, their warning of the future devastation of the Earth was a blatant failure. The characters are all clearly quite content to be clad in their Diesel clothing in this new environment. They are young; they are sexy; they are having fun. Not even global calamity could curtail their youthful *joie de vivre*. The advertising campaign gives an insouciant nod to the dangers of global warming, but overwhelmingly, it is a gross capitalization of the threat of environmental destruction.

The particular advertisement with which we are concerned, in which Adam and Eve figures are set against a backdrop of Mount Rushmore, was published alongside these others. In the 2007 *Vanity Fair* "Green Issue" from which this ad was taken, Diesel Jeans bought two additional advertising spots, also using the New York City and London advertisements. The larger advertising campaign, and in particular the close proximity of two other similar advertisements in the same text, reinforces the dual messages of erotic sexuality and flippant approach to environmentalism that attends the Mount Rushmore Diesel Jeans ad. As the Mount Rushmore advertisement alludes obliquely to the Genesis/Fall narrative, and draws much of its symbolism from this narrative, the sexuality and anti-environmental ethic also reflect on the metaphorical meaning of the reconstructed Genesis/Fall story that the advertisement is telling.

Like the Levi's Eco Jeans advertisement discussed above, the Diesel Jeans advertisement is further framed by the larger context of *Vanity Fair*'s ecologically-themed special issue. However, unlike the Levi's advertisement, which takes its environmental ethic

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[18] "Diesel Jeans and Global Warming!" *Kit Me Out Fashion Weblog*, January 5, 2007, http://www.kitmeout.com/blog/2007/01/05/diesel-jeans-and-global-warming/ (accessed June 11, 2011).
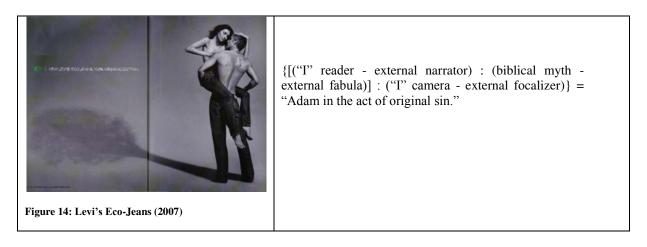
quite seriously, the irony inherent in the Diesel Jeans advertisement's copy is reinforced by the magazine's focus on environmental issues. Through its inclusion of a common catchphrase of the environmental movement, Diesel is clearly using the mass popularity of environmentalist sentiments to its own marketing advantage. When framed by the sincere, if arguably misguided, environmentalism of the magazine as a whole, this ad copy takes on a postmodern satirical tone that would be attractive to a hip, young audience.
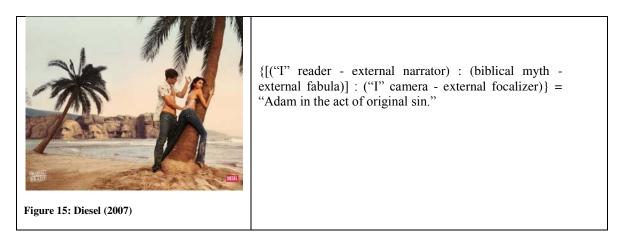
One the one hand, perhaps Diesel's intention is, as it claims, to subtly call attention to the problem of global warming and the irony of promoting consumption through the use of an explicit environmental ethic. On the other hand, the very use of this disingenuous marketing ploy is belied by the fact that it is, after all, a marketing ploy itself.

Whatever Diesel's intentions may have been, the use of this popular environmentalist catchphrase reaffirms two particular themes that are popularly associated with the biblical Creation/Fall narrative. In the first place, the Garden of Eden's common representation as a natural, untainted paradise is in direct and explicit opposition to the advertisement's picture of a post-apocalyptic Eden, one that is the unequivocal result of unnatural pollution. However, despite the post-apocalyptic time frame, the Diesel Eden continues to be a space of paradisiacal fecundity. Secondly, we find that the Garden's role as a setting of unbridled lust and eroticism remains constant. And as with other popular representations of the Fall narrative, Eve is the character most closely associated with eroticism and sexuality. Her inherent eroticism makes her the object of Adam's lust.

The Fall of Man: Sexual Power and Agency in the New Eden

In both the Levis and Diesel advertisements, the Adam figure is most active. Here, Adam is not a secondary character whose sole function is to construct a fuller character for Eve, as in the DKNY and Xihalife advertisements. Adam is the character in these ads with sexual power and agency. Eve is simply the object of Adam's desire. This is a direct result of the narratorial focalization in the advertisements where Eve's gaze is directed away from the camera lens:

Figure 14: Levi's Eco-Jeans (2007)

{[("I" reader - external narrator) : (biblical myth - external fabula)] : ("I" camera - external focalizer)} = "Adam in the act of original sin."

Figure 15: Diesel (2007)

{[("I" reader - external narrator) : (biblical myth - external fabula)] : ("I" camera - external focalizer)} = "Adam in the act of original sin."

In both cases, the subjective reader, by incorporating her knowledge of the biblical myth into the story, narrates the event. Her vision of this event is framed through no internal focalizing

agent but the invisible narratee, itself a theoretical construct that exists outside the story. The only focalizer is the camera lens, which is external to the action taking place.

This is vividly contrasted with the two Adam and Eve narratives analyzed earlier, wherein Eve gazes directly into the camera. In the DKNY advertisement, Eve is the focalizer. As readers, we see her seduction of Adam through her eyes. She is the main character in that narrative. The Xihalife advertisement constructs Adam as the focalizing agent. We see Adam's seduction through his own eyes. However, his gaze is directed at Eve and that, coupled with Eve's own iron gaze into the camera, positions her as the primary character in that narrative as well.

The Levi's and Diesel advertisements, by contrast, lacking an internal focalizing agent, revert to the focalization in the base myth upon which this narrative is founded. The biblical Fall myth positions the reader alongside the narratee, who is told the story from the perspective of an omniscient God. At various points in the biblical narrative, we read the action focalized through one of the two human characters. Eve's seduction by the Serpent is focalized through Eve. Adam's seduction by Eve is focalized through Adam. However, the actual Fall of Adam is not focalized through either human character. A similar lack of internal focalizing agent exists in the Levi's and Diesel reconstructions of this particular event.

The absence of internal character focalization in these reconstructions results in Eve's shift from primary protagonist to object of Adam's desire. Eve's characterization remains consistently eroticized, as we have seen in all the Eve reconstructions thus far, but she is no longer an active agent in the sexual seduction of Adam. Not only has she become the object of Adam's lust, but she is the object of our readerly gaze.

Despite the lack of Eve's agency, the contextualization of this reconstruction as an advertisement positions Eve as an object of envy to the reader. After all, the standard modus operandi of advertising is to offer the reader the possibility of living the story being told. In the Levi's and Diesel advertisements, however, by dint of the absence of an internal focalizer, the characters are secondary to the plot event being acted out before us. No longer is plot subservient to characterization. In these ads, the characters are little more than interchangeable agents, advancing the plot.

We are not directed to imagine ourselves simply as Eve; we are enticed into imagining ourselves as an actor within this specific event, within this particular plot. The target female demographic of this ad is coerced into adopting a male gaze, and envisioning themselves in this situation. The reader is asked to picture herself as an inactive object of desire, and to adopt a male gaze in which such inactive sexual allure is an enviable trait.

Conclusion:

Sexual power is decidedly a theme in these advertisements, and the holder of that power shifts with the internal agent of focalization and the ways in which focalization empowers one character over another. The advertisements in which Eve gazes into the camera put Eve squarely in the driver's seat: she holds sexual power over Adam. Whether that power dynamic is focalized through Eve or through Adam, when Eve gazes into the camera, she becomes the active subject in Adam's seduction. He is overpowered by Eve's erotic sexuality.

The advertisements in which Eve's gaze wanders off camera, by contrast, lack an internal focalizer altogether. In these advertisements, the reader is situated in a narratee

position similar to that found in the biblical Garden of Eden narrative, where the reader is removed from the action taking place in the story. From this position, the event being narrated overshadows characterization, reducing Eve to an inactive object of desire. The creation of a character portrait is no longer a goal. The character is simply an agent of the plot, rather than the inverse, as we saw in other Eve reconstructions, in which the plot functions to develop characterization. Because the female protagonist is a static character, without self-directed motivation or agency, readers are lured into imagining themselves in a particular situation, rather than as a highly developed character who has the potential to exist in many different situations.

Whether Eve is constructed as an active character or as an inactive object of desire, her seduction of Adam, and all that this implies, has far-reaching implications for gendered relationships in the modern western world. Feminist literary and cultural theory has long criticized a model of power relationships that emphasizes power *over*, rather than power *with*. Whether Eve has sexual power over Adam, or vice versa, is in the end irrelevant. A dynamic of oppression and domination arises when anyone has power over another person.

That Eve's power is unilaterally erotic reduces her humanity to her sexuality. The same primary characterization occurs here, when she is pictured with Adam, as we saw in Chapter Three, when she was pictured alone. And again, as in the images of Eve alone, the reader is forced by Eve's hypersexualization to view her through a male gaze that objectifies her sexuality, even when Eve herself is an active character. We see here that the characterization of Eve is not apparent solely at the intersection of fabula and story; it also emerges at the intersection of story and text.

The main difference between images of Eve alone and images of Eve with Adam is that in the latter, Eve's characterization as a primarily sexual being is portrayed in action. We see her using her sexual power on another, and this is presented to the reader as a model of behaviour. The situation, however, emphasizes a characterization of women's sexuality as unilaterally objectified and erotic, and implicitly encourages the use of that objectified, eroticized sexuality to achieve a position of power over another person.

The inclusion of the reader into this drama as reader, narrator, and as external focalizing agent, renders this story even more problematic as an example of gendered interaction and power dynamics. The reader is not only actively constructing the character of Eve and her relationships with the other characters in the story; she is also narrating the drama that is unfolding before her. The reader's active role in the construction of the story increases both the level of intimacy between reader and story, and gives the story a moral authority that supplements the moral authority of biblical narratives in and of themselves.

The biblical Creation/Fall narrative is used as a model of human relationships with other humans, and with the natural environment. Reconstructions such as these are offering their readers access to power. However, the source of this power is unilaterally sexual, which diminishes the personhood of women. Moreover, the reconstructions are also telling us that we should be cultivating relationships of power *over* other people, a relationship dynamic that is inherently oppressive.

That the texts of these biblical reconstructions are advertisements placed within the larger textual milieu of fashion and culture magazines introduces a rhetorical point that renders the stories even more morally ambiguous. The rhetoric of magazine advertising implicitly tells us that this power can be purchased. Even more troubling is the fact that

some of these highly sexualized and oppressive reconstructions of the Fall narrative are included in a larger text devoted exclusively to environmental ethics. And more troubling still is the fact that these advertisements and the magazines in which they are found are further contextualized by an eroticization of the environmental movement at large.

In this chapter, I have examined Eve images in which she is pictured in relationship to Adam. Beginning with images in which Eve gazes at the camera, I have demonstrated how an internal focalizer informs the meaning that, as readers, we will interpret from the story. In the second section, I analyzed the ways in which meaning changes as a result of the lack of an internal focalizer, even though the plot of the story may remain largely the same. Finally, I introduced the importance of text in the construction of meaning. In the following chapter, I will explore this last point in greater depth, analyzing the ways in which advertising rhetoric and environmental themes collude in these types of Creation/Fall reconstructions to produce a female protagonist that perpetuates a detrimental objectification of both "woman" and "nature."

CHAPTER FIVE
EVE, EDEN, AND THE SERPENT IMAGES IN ADVERTISING

<u>Introduction:</u>

In the previous chapter, I analyzed images of Eve in relationship to Adam, exploring how both focalization in the story, and the text within which that story exists, inform the narratives' meanings. In this chapter, I will explore this last point in greater depth, examining the layers of context within which these images are placed, as well as the role that such contextualization plays in the characterizations, and ultimately the conflations, of Eve, the Serpent, and the Garden. These contextual influences include Western conceptualizations and eroticizations of 'woman' and 'nature', literary and symbolic traditions of the Green World, and advertising and marketing rhetoric. In Chapter Three, I explored these Genesis/Fall reconstructions at the level of fabula and story; in Chapter Four, at the level of story and text. In this chapter, I will examine the narratives at the levels of text and context.

These advertisements are constructed within several layers of contextual meaning. Contemporary popular representations of Eve (as 'woman') and the Garden of Eden (as 'nature) also inherit a lengthy tradition that explicitly and implicitly associates woman with nature. Additionally, these images are in dialogue with the biblical narrative itself, as well as a history of interpretation in the Christian West that implicitly associates Eve's sin with both the Serpent and her sexuality. When analyzed collectively, the layers of textual and

contextual meaning construct a hybrid characterization that conflates Eve, the Garden, and the Serpent, resulting in a single figure that is erotic, dangerous, seductive, and irresistible.

PART ONE: EVE AND EDEN

The Garden as Character

Although technically non-human, and thus lacking in human consciousness, the Garden of Eden plays the role of a character. Characters in a story are constructed by humans, narrated by humans, and intended to be read by humans, and as such, they tend to take on human characteristics – human desires, goals, and motivations – and adopt humanized consciousness.[1] Characters, whether human or not, also tend to engage in humanized relationships, with all of the complexities found therein. Indeed, Carol Newsome, in an ecological literary analysis of the biblical Creation narrative, asserts that the Garden itself is constructed as co-Creator with Yahweh.[2]

The humanized construction of nature as a character is not new to Western literature.[3] We see it perhaps most vividly in the Green World literary trope.[4] A term coined by Northrop Frye, the Green World is a magical space outside of human civilization to which

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[1] Mieke Bal, *Narratology: Introduction to the Theory of Narrative* (1985) 3rd ed (trans. Christine Van Boheemen; Toronto: University of Toronto Press, 2009), 112-114.

[2] Carol A. Newsome, "Common Ground: An Ecological Reading of Genesis 2-3" in *The Earth Story in Genesis* (eds. Norman C. Habel and Shirley Wurst, *The Earth Bible* vol 2; Cleveland: Pilgrim Press, 2000): 60-72.

[3] I do not suggest here that the Hebrew Genesis/Fall narrative is a product of Western literature. Rather that, along with the entire biblical canon, it has informed the development of Western literature. Also, the texts examined in this study are products of the largely Christian West, and are reconstructing this ancient Hebrew myth in light of the lengthy tradition of Western literature, of which the Green World has been a part.

[4] Northrop Frye, *A Natural Perspective: The Development of Shakespearean Comedy and Romance* (New York: Columbia University Press, 1965). Naming the Green World after a line in John Keats' "Endymion," Northrop Frye identifies it as a recurring theme found in many of Shakespeare's comedies. More commonly known by its first line ("A thing of beauty is a joy forever"), Keats' poem imbues nature with agency. The relevant lines from the poem are 11-16: "yes, in spite of all, / Some shape of beauty moves away the pall / From our dark spirits. Such the sun, the moon, / Trees old and young, sprouting a shady boon / For simple sheep; and such are daffodils / **With the green world they live in** […]" John Keats, "Endymion," http://www.bartleby.com/126/32.html (accessed February 8, 2009).
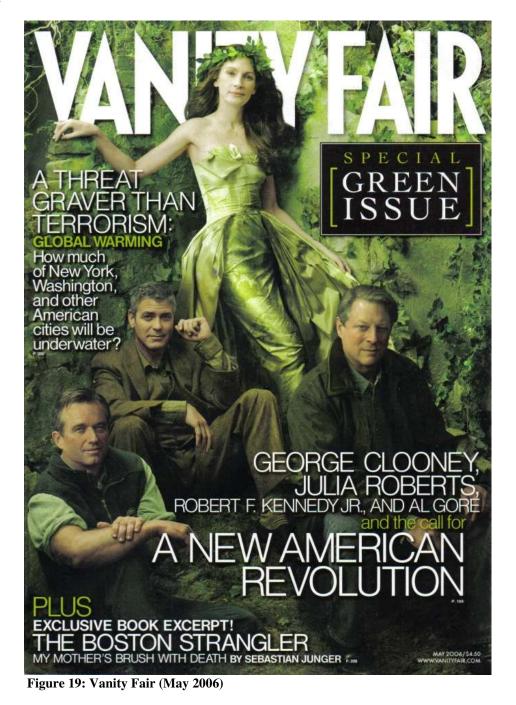
the main characters escape, and where they are transformed by their experiences. The Green World is usually a wilderness populated by nature deities, such as fairies, representative of the natural elements of the Green World space. The human characters interact with the Green World, its nature deities, and often a trickster figure. They are transformed by these interactions, whereupon they return to human civilization and in turn, effect transformation in their own realm.[5]

The Green World is anthropomorphized here in two ways. In the first place, the setting's personification through nature deities gives the Green World consciousness, agency, emotions, and the ability to interact in a human way with human characters. These personifications of nature not only interact with the main human characters, but also with the civilized world outside of itself. The actions and emotions of the nature deities affect life outside the Green World. For instance, in *A Midsummer Night's Dream*, when fairy king and queen Oberon and Titania argue in the Green World, their anger manifests as a storm in civilized Athens. The nature deities stand in for the Green World proper. Secondly, the main human characters do not just interact with the personifications of the Green World. They interact with the Green World itself – sleeping on its hills, bathing in its waters… eating its apples. The interactions between human characters and the Green World instigate change, both in the human characters and in the story.

As the Green World is generally rendered as pristine wilderness, it is not uncommon to see the Green World trope used to construct an environmental sentiment in advertising.

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[5] Frye, *A Natural Perspective*, 141-144. Consider, for example, William Shakespeare's *A Midsummer Night's Dream*, in which two groups of humans, a group of actors and four lovers, leave Athens for the forest – the Green World. Both groups separately encounter the fairy King and Queen, Oberon and Titania, their fairy court, and the trickster Puck. The humans are all transformed by their encounters with and in the Green World, and upon returning to Athens, are able to effect social change in their own civilization. William Shakespeare, *A Midsummer Night's Dream*, in *The Complete Works of Shakespeare* (Hertfordshire, UK: Wordsworth Editions Limited, 1998), 279-301.

For instance, the Vanity Fair's 2006 "Green Issue" featured actress Julia Roberts playing a fairy queen in a Green World:

Figure 19: Vanity Fair (May 2006)

The Green World is alive and well in the Western canon – not only in its elite literature, like Hawthorne's *The Scarlet Letter*, Shakespeare's *A Midsummer Night's Dream*, and more

contemporary literature like Barbara Kingsolver's *The Poisonwood Bible*. The Green World can be found anywhere, from magazine covers at the local drugstore checkout line to advertisements for water faucets. The Green World is immediately identifiable, a magical space where nature is pure and unpolluted. The literary concept of the Green World is woven into the fabric of our cultural heritage.

Figure 20: "As I See It" by Sanjay Kothari in an advertisement for Kohler faucets and sinks; *Vanity Fair* **(May 2007)**

As Northrop Frye has suggested in several studies of the Bible's influence upon Western literature, many common themes and metaphors in secular Western literature and culture can be traced back to the Bible.[6] In fact, the biblical Fall narrative could be seen as a prototype of the Green World tradition in Western literature:[7]

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[6] Northrop Frye, *The Great Code: The Bible and Literature* (1983), (Toronto: Penguin Books Canada, 1990), xi-xii, 92, and106; idem, *A Natural Perspective*, 61-62, and 133. See also idem, *The Secular Scripture: A Study of the Structure of Romance* (Cambridge: Harvard University Press, 1976), in which Frye first addresses the structural and literary similarities between the larger biblical mythology and the whole of English romance and comedy. For commentary on Frye's work on the Bible and literature, see also Monique Anne Gyalokay, *Rousseau, Northrop Frye, et la Bible*. *Essay de mythocritique* (Paris: Editions Champions, 1999), 23-24.

[7] I do not want to suggest here that the biblical Genesis myth is the *only* ancient mythological influence upon contemporary Green World imagery. Elements of the Green World can be seen in Greek and Roman myths, as well, especially those myths featuring Pan, Dionysus/Bacchus, Demeter and Persephone, Artemis/Diana, and Aphrodite. And certainly, Greek and Roman myths have likewise influenced the Western canon of metaphor, symbolism, and imagery. See Frye's discussion of nature and divinity in Greek tragedy (*The Great Code*, 120), as well as his description of paradigmatic shifts in conceptions of nature in Western culture from the Greek model to the present (*Words with Power*, 239-251), the mythological associations of nature with wilderness and femininity (*The Great Code*, 152; *Words with Power*, 191-192), the Garden's similarity to the nature symbolism in the story of Demeter and Persephone (*Words with Power*, 203), and the relationship between nature and the divine in the stories of Prometheus and Dionysus (*Words with Power*, 278). Frye says of the

> The forest or Green World, then, is a symbol of natural society, the word natural here referring to the original human society which is the proper home of man, not the physical world he now lives in but the 'golden world' he is trying to regain. This natural society is associated with things which in the context of the ordinary world seem unnatural, but which are in fact attributes of nature as a miraculous and irresistible reviving power. These associations include dream magic and chastity or spiritual energy as well as fertility and renewed natural energies.[8]

The Fall narrative can be read as a Green World story, which begins with the principle human characters already in the Green World. The human characters encounter a god whose characterization is not entirely separate from the natural environment in which he exists. They fall prey to the pranks of a trickster figure, are transformed, and leave the Green World of Eden to actualize transformation in the "civilized" world.

Greek influence on Western literary constructions of green world imagery that "the green world of Shakespeare is a Dionysian world, a world of energy and exuberance. […] In [Percy Bysshe Shelley's] *Prometheus Unbound* the green world is not only a world of elemental spirits, but is explicitly Dionysian […] the entire drama gives us a sense of a prodigious repressed 'enthusiasm' in nature, in the literal sense of a Dionysian divine presence, which is impatiently awaiting the signal of release." See Northrop Frye, "A Study of English Romanticism," in *Northrop Frye's Writings on the Eighteenth and Nineteenth Centuries*, vol. 17, ed. Imre Saluszinszky (Toronto: University of Toronto Press, 2005), 159. In posthumously published notebooks, Frye makes astute observations about Shakespeare's use of Greek manifestations of mythic figures (particularly Diana and Eros), and the ways in which these Greek figures influence the development of the Green World in Shakespeare's works. Eden itself is compared to Arcadia, the original Greek "Green World" in Northrop Frye, *The "Third Book" Notebooks of Northrop Frye, 1864 – 1972: The Critical Comedy*, vol. 9, ed. Michael Dolzani (Toronto: University of Toronto Press, 2002), 52, 117-118, 122-124, 136, 142, 149. In another posthumously published notebook containing Frye's work on Biblical narrative, Frye claims that his studies of Greek drama are converging with Shakespeare's Green World. See Northrop Frye, *Northrop Frye's Notebooks and Lectures on the Bible and Other Religious Texts*, vol. 13, ed. Robert D. Denham (Toronto: University of Toronto Press, 2003), 55. As noted by Peter Christensen, Frye frequently understands broad mythic figures through their Greek representations. See Peter G. Christensen, "Oscar Wilde's *De Profundis*: Prison Letter as Myth," in *Frye and the Word: Religious Contexts in the Work of Northrop Frye*, eds. Jeffery Donaldson and Alan Mendelsen (Toronto: University of Toronto, 2004), 266. For Frye, the mythological *structure* is the determining factor in these comparisons: "Frye's is a world where the imagined cities of Plato, the green world of Shakespeare, and the cartoon fantasies of Disney can exist on a common axis, as so many signals of a permanent hope for a renewed society." See Jan Gorak, "Introduction," in *Northrop Frye on Modern Culture*, vol. 11, ed. Jan Gorak (Toronto: University of Toronto Press, 2003), xxxii. In an analysis of the myth of Psyche, Barbara Weir Huber sees Aphrodite as emblematic of the Green World itself, and Psyche, Eros, Pan, and Dionysus as actors within Aphrodite's Green World. See Barbara Weir Huber, *Transforming Psyche* (Montreal and Kingston: McGill-Queen's University Press, 1999). See also, Frye, "A Study of English Romanticism," 169.

[8] Frye, *Natural Perspective*, 142-43.

However, neither the Green World nor its biblical counterpart in the Garden of Eden is merely setting, a stage upon which the characters act out the plot. Rather, the Green World takes on the mantle of a character in and of itself,[9] as does its biblical manifestation, the Garden of Eden. This is derived in part from the metaphorical association of the anthropomorphic nature deities with the wilderness setting of the Green World. However, the characterization of the Green World also arises out of the interactions of the characters with the Green World itself. Within its narratological structures, the Green World is, in effect, another character with whom the human heroes and heroines interact. Human characters who engage in relationship with this space are transformed by the interaction, and interaction is one of the primary elements of characterization.

The characterization of nature is evident in the Fall narrative, when Eve and Adam are transformed by their interactions with the Serpent, the Tree, and the Fruit. The Green World, represented here by the Garden of Eden, is not only a setting, but also a *character event*. It is active; it has agency.

Although it is possible to understand the Green World as a character, its characterization is distinctly anthropomorphized. As a character, the Green World is metaphorically represented by the humanistic nature deities that inhabit its space, which in turn reflects on the Green World proper.[10] When the main characters engage in dialogue and action with the Green World and its inhabitants, they engage with these otherworldly beings

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[9] In "Words of Silence," Jid Lee argues that actions (for example, rape) performed upon human characters within the Green World are also symbolically enacted upon the Green World itself. Human responses to these actions are mirrored by the description of environmental response. Jid Lee, "Words in Silence: An Exercise in Third World Ecofeminist Criticism," *Frontiers: A Journal of Women's Studies* 11:2/3 (*Spirituality, Values and Ethics* 1990), 66-71. Narratologically, then, the Green World becomes itself a character, who acts in relationship to the human characters, and is acted upon by them.

[10] Mikhail Bakhtin would refer to these types of multiple characterizations of the same narratological entity as dialogic "character zones," where the voices of several different characters overlap, constructing within the narrative a single discursive character. See Mikhail Bakhtin, *The Dialogic Imagination* (eds. and trans. Caryl Emerson and Michael Holquist; Austin: University of Texas Press, 1981), 317, and 342-348.

as though they were human. The Green World is wilderness personified,[11] and this nature-person exists in active, anthropomorphized relationship with the human characters.

Gendering Eden: A Wild World of Green

The Garden, as a Green World, is not just a garden. It is more than mere setting; it is a character, a female character. *She* is Eden. I have chosen to give the garden a human name to underscore the tremendous importance of this nature character's actions in the unfolding story. Eden is personified, gendered, and given agency – both through her representation by the Serpent, and through the interactions the human characters have with her directly.

Eden acts as mother, friend, enemy, and lover to the humans in the story. Eve and Adam are both born of her body. They eat of her fruit. They exist in relationship with Eden, and like the standard human characters in a Green World narrative, they are transformed by their interactions with her.

Eden is an ambiguous representation of nature. In some ways, she is anthropomorphized, most noticeably through the talking animals and the intimate relationship she shares with the humans. In other ways, however, she is entirely alien to the human characters, as with her magical ability to effect transformation. It is clear, however, that Eden is undoubtedly a Green World character, and that as such, she subverts culture and civilization.

Literary theorist Northrop Frye identifies the biblical Garden of Eden as a character surrogate for Eve. According to Frye, before the creation of Eve, who is representative of womankind, the Garden, itself representative of the Earth as a whole, was the primary image

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[11] For further analysis of 'wilderness', see Christopher Hitt, "Toward an Ecological Sublime," *New Literary History* 30.3 (*Ecocriticism* Summer 1999): 603-623; William Cronon, "The Trouble with Wilderness, or, Getting Back to the Wrong Nature," *Environmental History* 1:1 (January 1996): 7-55.

of feminine fecundity in the narrative. Frye goes so far as to suggest the image of the Garden of Eden as Adam's first lover:

> Sexuality is of primary importance in this myth, and introduces the very intricate and tortuous problem of the distinction between symbolic and physical sexual identity. If we are right in suggesting that before the creation of Eve, the adam, the single human consciousness or living soul, can have been at best only symbolically male, then what was symbolically female before the appearance of Eve must have been the garden itself, with its trees and rivers. It seems to be a recurring feature of myth to think of nature as Mother Nature, and the pre-Biblical Near Eastern religions often centered on an earth-goddess representing this figure, the symbol of what is at once the beginning of birth and the end of the death.
>
> Clearly one intention in the Eden story is to transfer all spiritual ascendency of the pre-Biblical earth-goddess to a symbolically male Father-God associated with the heavens. There is a trace of a potentially sinister earth-mother in the *adamah*, the grammatically feminine "ground" from which the body of the adam was made, and to which (or whom) he returns after the Fall (Genesis 3:19). This *adamah* appears to have been the primeval dryness irrigated by the mist which begins the J creation. The garden of Eden then became the adam's symbolic mate or bride, though not anything he or it could mate with. Next comes Eve, who, it should be noted, is the supreme and culminating creation in the J account.[12]

The eroticization of Eve that we saw in the previous two chapters can also be extended to the Garden. The one acts as a symbolic surrogate for the other.

The identification of 'woman' with 'nature' is not new; it is part of a longstanding tradition in Western culture that associates woman with nature, while man is associated with culture. And it's not uncommon to see representations of nature as woman in popular culture:

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[12] Frye, *Words with Power*, 191.

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THE BEAUTY OF CANADA
Hoodoos in the Badlands near Drumheller, Alberta

CANADIAN BEAUTY
Secret Platinum Invisible Solid
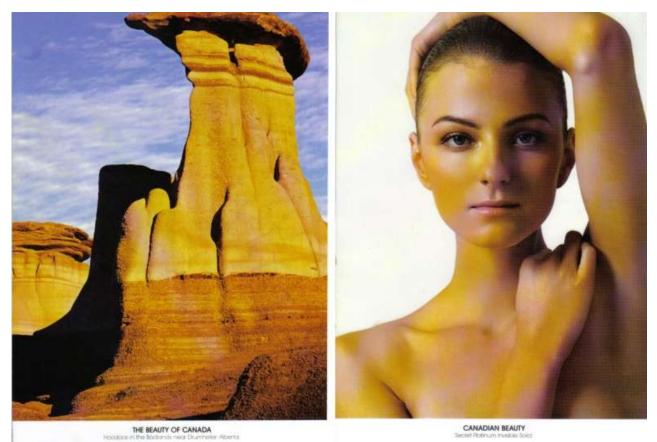
Figure 21: Secret Platinum Invisible Solid, *Flare* Special Bonus Issue (May 2006)

THE BEAUTY OF CANADA
Sugar maple tree in Wentworth, Nova Scotia.

CANADIAN BEAUTY
Cover Girl Outlast Double Lipshine in 14 Carat Ruby #265.
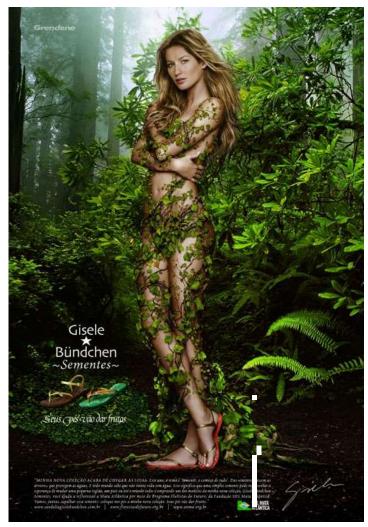
Figure 22: Cover Girl Outlast Double Lipshine, *Flare* Special Bonus Issue (May 2006)

THE BEAUTY OF CANADA
Stand of trees in Kouchibouguac National Park, New Brunswick.

CANADIAN BEAUTY
Gillette Venus Vibrance, Disposables and Divine

Figure 23: Gillette Venus Vibrance Disposables and Divine, *Flare* Special Bonus Issue (May 2006)

These images were taken from a supplement to an issue of *Flare* magazine, in which women selling everything from deodorant to Gillette razors were photographed to resemble examples of Canada's "natural beauty." The women here are, in effect, nature, and the metaphorical similarities between "woman" and "nature" conflate the women's idealized erotic sexuality with an eroticism of the natural environment.

The association of 'woman' with 'nature', and of Eve with the Garden, is central in an overwhelming number of artistic and literary representations of Creation and the Fall. Eve and the Garden of Eden are so closely associated, in fact, that they are often conflated – two characters becoming one.

Figure 3: Ipanema Gisele Bündchen (2009)

Take, for example, this photo from a 2006 advertising campaign for Gisele Bündchen's shoe line, Ipanema. Nature is not merely superimposed on her body; it seems to be a part of her, and she a part of it. The vine is like her hair, or fingernails: it is both accessory and an intrinsic part of her physical being.

When viewed in context of the advertising campaign photos taken in 2004 by photographer Paolo Vainer, the conflation of

woman with nature, and of Eve with the Garden, is born out in great detail and with considerable reliance on the Green World trope:

Figure 24: Ipanema Gisele Bündchen (2004)

Figure 25: Ipanema Gisele Bündchen (2004)

Figure 26: Ipanema Gisele Bündchen (2004)

As spokesperson for the shoe line in these advertisements, Gisele Bündchen embodies and personifies the Green World as a female nature deity. She is the narrative representation of nature. Her character is non-human, yet nevertheless anthropomorphized. She embodies a female Green World nature deity, further reinforcing the associations of woman with wild and untamable nature, of the Green World with Eden, and of Eden with Eve. In the most recent of these advertisements, Gisele Bündchen portrays a clear representation of Eve, inseparable from nature.

The association between woman and nature is even more inseparable in the shoe line's 2005 campaign, in which the model is tattooed in nature images, and in one photo affecting an animalistic pose… in effect, becoming Nature:

Figure 27: Ipanema Gisele Bündchen (2005)

The relationship between 'woman' and 'nature' in Western culture is fluid and dynamic, constantly shifting. Moreover, the construction of one informs the construction of the other, and influences the meanings that attend the entire discourse.[13] The meaning of one concept transgresses discursive boundaries, and informs the other concept, which as it changes, in turn enacts change upon the first concept.[14] As true metaphors, the symbolic meanings attending both 'woman' and 'nature' are interdependent. When 'nature' is characterized as wild, untamable, taboo, that characterization is reflected onto 'woman'. Likewise, when 'woman' is eroticized, similar characterizations attend nature.

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[13] Paul Ricœur, *The Rule of Metaphor: The Creation of Meaning in Language* (1975) (trans. Robert Czerny et al.; London: Routledge, 2003), 12-23, and148.

[14] Ricœur, *Rule of Metaphor*, 148.

The gendered anthropomorphization of nature in literature is both a negation of nature's inherent subjectivity and a conflation of woman with nature, both of whom are oppressed by the characterization. In much of Western literature, both woman and nature become 'Other'. In fact, this trend is so common, so *natural* to Western literature, that it is rarely, if ever, a point of debate among ecofeminist literary critics.[15] As Others, woman and nature lose subjectivity and agency. They become objects of consumption, by the other characters, as well as by the reader. As demonstrated in the previous two chapters, these female or feminized Others are quite often also eroticized objects of consumption.

However, when nature takes on the mantle of the Green World, as in the Genesis/Fall narrative, although it remains an Other, it nevertheless maintains agency as a character. In a study of gendered characterizations of Self and Other in Shakespeare, Linda Bamber has noted that nature settings in Shakespearean comedy, the standard by which literary Green Worlds are measured, are consistently identified with the feminine.[16] Finding that

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[15] See for example: Karen J. Warren, *Ecofeminist Philosophy: A Western Perspective on What It Is and Why It Matters* (Lanham, ML: Rowman & Littlefield Publishers, 2000); Josephine Donovan, "Ecofeminist Literary Criticism: Reading the Orange," *Ecofeminist Literary Criticism: Theory, Interpretation, Pedagogy*, Greta Gaard and Patrick D. Murphy, eds. (Urbana and Chicago: University of Illinois Press, 1998), 74-96; David Mazel. *American Literary Environmentalism* (Athens, GA: University of Georgia Press, 2000); Susan Scott Parish, "Women's Nature: Curiosity, Pastoral, and the New Science in British America," *Early American Literature* 37:2 (2002): 231-232; Karla Armbruster, "Blurring Boundaries in Ursula LeGuin's 'Buffalo Gals, Won't You Come Out Tonight': A Poststructuralist Approach to Ecofeminist Criticism" (1996), *The Green Studies Reader: From Romanticism to Ecocriticism* (ed. Laurence Coupe; London: Routledge, 2000), 199; Karla Armbruster, "Bringing Nature Writing Home: Josephine Johnson's *The Inland Island* as Bioregional Narrative," in *Reading under the Sign of Nature: New Essays in Ecocriticism* (eds. John Tallmadge and Henry Harrington; Salt Lake City: University of Utah Press, 2000), 3-23; Janis Birkland, "Ecofeminism: Linking Theory and Practice," in *Ecofeminism: Women, Animals, and Nature* (ed. Greta Gaard; Philadelphia: Temple University Press, 1993), 13-59; Naomi Guttman, "Ecofeminism in Literary Studies," in *The Environmental Tradition in English Literature* (ed. John Parham; Burlington, VT: Ashgate, 2002), 37-50; Patrick D. Murphy, "'The Women Are Speaking': Contemporary Literature as Theoretical Critique," in *Ecofeminist Literary Criticism: Theory, Interpretation, Pedagogy* (eds. Greta Gaard and Patrick D. Murphy; Chicago: University of Illinois Press, 1998), 21-48.

[16] Linda Bamber, *Comic Women, Tragic Men: A Study of Gender and Genre in Shakespeare* (Stanford, CA: Stanford University Press, 1982), 4. Susan Scott Parish has also noted the feminine characterization of Green World space. See Susan Scott Parish, "Women's Nature: Curiosity, Pastoral, and the New Science in British America," *Early American Literature* 37:2 (2002): 231-232. Karla Armbruster critiques the conflation of

Shakespeare privileges the feminine Other in his comedies as both site and source of positive transformation, Bamber understands the comedic Others (both woman and the Green World) as active participants in the narrative, "independent and unpossessed."[17]

The biblical Green World, the Garden of Eden, although anthropomorphized, remains alien. Eden may play the part of a character in a human drama, but she is not human. Nevertheless, as an active character in the plot, Eden cannot be dismissed as mere setting. She is, like Shakespeare's Green World, "independent and unpossessed."[18] Although initially created by Yahweh, Eden escapes his control in the narrative. Through both the Serpent and the Tree of Knowledge, she subverts his plan. Eden interacts with humans in unforeseen ways, ways that disrupt the narrative, forcing both the plot and the other characters in new and dangerous directions.

The tension between free will and Yahweh's omniscience/omnipotence has long been a point of theological debate: how could an omniscient creator not foresee what would occur in the garden, and why would this omnipotent being create circumstances that would inevitably unfold as they did? Yet there is the sense within the text, most evident in the Yahwist account, that Yahweh is never entirely in control of his creation. There appears to be a certain amount of fumbling about in an effort to rectify previous mistakes, as when Yahweh attempts to find *'adam*[19] a suitable companion:

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woman with the natural environment in "Blurring Boundaries in Ursula LeGuin's 'Buffalo Gals, Won't You Come Out Tonight'," 199.

[17] Bamber, 23-25.

[18] Ibid.

[19] Trible's transliteration of this word from the Hebrew the alphabet includes an "h" in "*'adham*", setting it apart from most other transliterations, which read simply "*'adam*" (man/earthling) or "*ha'adam*" (the man/the earthling). Trible includes the "h" to emphasize the required aspiration of the dalet character without a dagesh in pronunciation. Her use of "h" in the transliteration of the word also underscores a play on words in the Hebrew text, which draws associations between the Earth (*'adamah*) and the first creature, created from the soil (*'adham*). However, I have used here the more common transliteration of *'adam*.

> The God of the J [Yahwist] narrative, in contrast [to the Priestly Genesis narrative], has a rather disarmingly experimental approach to his creation, and seems to have little interest, at least at this stage, in wrapping himself in omniscience. He assembles the animals and birds in front of Adam and tells Adam to give them names: "to see what he would call them" (Genesis 2:19)…. The creation of Eve herself also seems to be something of a second thought, a rectifying of an original deficiency.[20]

The actors within this narrative, human and non-human alike, ultimately do not behave according to the will of Yahweh.[21] They do not follow his plan. They have agency.

The most unruly characters, the ones who subvert Yahweh's plan, those most likely to disobey his commands, are the female or feminized characters: Eve and Eden. Together, they transgress and disrupt civilization, culture, and the rules of Yahweh. They also disrupt the literary norms of the Other: they are Others who, like Shakespeare's Green Worlds, are objectified, yet still subjects. This makes both Eden and Eve tremendously dangerous.

PART TWO: EVE AND THE SERPENT
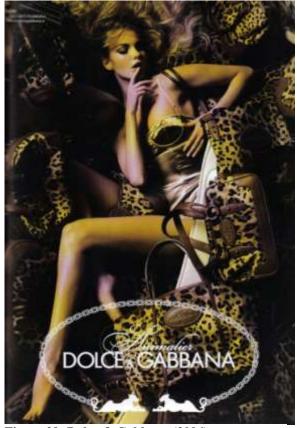
Adam and Eve's transformations occur in large part because Eden herself is not only alien, she is wild and unpredictable, subverting Yahweh's plan. She is not part of human civilization and culture. In fact, in order to construct civilization and culture, Adam and Eve must leave Eden forever. The dangerous unpredictability of her characterization is an animalistic aspect of Eden that we find reflected in later interpretations of Eve, and also in representations of woman's character that continue to be born out in contemporary representations:

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[20] Frye, *Words with Power*, 190.

[21] Mieke Bal, "Sexuality, Sin, and Sorrow: The Emergence of Female Character (A Reading of Genesis 1-3)" in *The Female Body in Western Culture* (ed. Susan R. Suleidman; Cambridge: Harvard University Press, 1986), 326-330.

Figure 28: Arden B. (2006)

Figure 29: Dolce & Gabbana (2006)

Woman is commonly represented as wild and animalistic in contemporary popular Western culture. She is not only associated with fecund and benevolent nature. She also embodies those aspects of nature that are uncontrollable and dangerous.[22] Similar reconstructions of Eve emerge in contemporary popular culture, in which she is associated with a wild and dangerous, but ultimately seductive, Eden. In addition to relying on the standard association of woman

[22] Roach, 44, and 75-122.

with nature, advertisers often link Eve to Eden through the Serpent:

Figure 30: POM Wonderful (2010)

This still shot from a television advertisement for POM Wonderful 100% Pomegranate Juice was broadcast in Canada on the TLC Network in the Fall and Winter of 2010, during episodes of the programs *Say Yes to the Dress* and *What Not To Wear*.[23] In this

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[23] As a television advertisement, this reconstruction differs from others I have included in this research project in two very important ways. First, it does not exist in a written text, specifically, it does not exist in a fashion magazine. Secondly, this advertisement is part of a thirty second series of moving images accompanied by a voice-over, rather than a still image with ad copy. These differences subtly change the reading audience's response to and relationship with the text, most importantly in that the audience does not play as strong a narratorial role in their reception and interpretation of the text.

However, despite these differences, I have decided to include this advertisement in my analysis for two reasons. First, although it is written in a different medium, the POM Wonderful spot remains an advertisement. The programs in which the advertisement was shown are reality shows in which participants engage in episode-long shopping sprees, and as such, the programs are little more than filmed fashion magazines themselves, in the same way that fashion magazines are little more than sophisticated shopping catalogues. The shows' episodes editorialize fashion purchases, and the participants model the catalogue listings. As with fashion magazines, a similar relationship exists between the magazines' editorial content and the sponsored advertisements, in which the magazines' content is itself a subtle advertisement for the sponsored advertisements found in between the articles and editorials. Similarly, in these television programs, many of the advertising sponsor's products are used in the program itself. The medium may be different, but a similar relationship exists between the larger text (the magazine or television program) and the smaller advertising text.

Secondly, although television advertisements are able to provide, within the text itself, a stronger narrative plot, and as such, the reader plays less of a narratorial role in the reception and interpretation of the text, she continues to engage with the narrative as a character. As in print media, the primary goal of the

still image, the Serpent slithers over an Eve figure who, clothed and tattooed with leaves, is one with the natural environment in which she is resting. The Serpent is likewise associated with the garden around them. Eve is nature, the Serpent is nature, and visually, the two are so intimately intertwined that, were it not for the serpent's distinctive markings, they would be virtually indistinguishable.

The narrative event being related here is Eve's seduction by the Serpent into sin. The Serpent, erotically crawling up her body, whispers into her ear, apparently telling her to drink POM Wonderful, a surrogate object for the fruit of the Tree of Knowledge of Good and Evil. At the same time that she is being seduced, Eve herself is seducing the audience. Eve and the Serpent perform the same plot function. They both tempt their audience into eating the fruit. Moreover, while the Serpent tempts Eve with the fruit, Eve tempts the audience with her body, which is, not coincidentally, dressed to represent nature. In a striking parallel, as some of my students have pointed out, the bottle itself is shaped like a woman's body.[24] The woman is the fruit, and the fruit is a woman.

Not coincidentally, this understanding of Eve's role in the Fall is also quite common in popular interpretations of the biblical text itself. The fruit is popularly read as symbolic of Eve's sexuality, and Eve's body becomes the object with which Adam is tempted into transgression. This interpretation of the biblical text weaves its way into popular representations of the events and characters that make up the narrative.

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advertisement is to seduce the reader into imagining herself as the primary character. Once that goal is achieved, the product sells itself. This same rhetorical strategy is used in television advertisements (which accounts for the sometimes surprising popularity of particular advertising actors in the industry).

While the media are different, sufficient similarity exists both in the advertisers' rhetorical strategy and in audience reception and interpretation of the texts to warrant inclusion in this project. Eve is being used here to sell a product on the basis of its relationship to nature, and as such, it is an important part of the larger discourse of Eve in advertising.

[24] This insight arose during an in-class exercise in which students in RELG 1641: Religion, the Body, and Sexuality were asked to analyze the methods and effects of popular biblical reconstructions, using this advertisement as a subject of analysis.

The strong associations between Eve and the Serpent are no accident. They are explicitly spelled out in a supplementary "Behind the Scenes"[25] video and informative material[26] available on the POM Wonderful website: "In her role as Eve in the POM Wonderful campaign, Sonja [Kinski] tempts the viewer with her mesmerizing gaze."[27] The theme of temptation is also central to the description of the pomegranate itself: "… the pomegranate may well have been the original fruit of the tree of life. Believe what you like. But there's no denying the pomegranate is one tempting fruit."[28] The Serpent tantalizingly and erotically tempts Eve with the fruit, and Eve tempts the reader with her body, which is also, metaphorically, a fruit. The close association between Eve and the Serpent, and between Eve and Eden, occur through action as well as descriptive characterization, further cementing the traditional Western associations of woman with nature, and ultimately, the conflation, of Eve, the Garden, and the Serpent.

As readers of this text, we are seduced four times by this advertisement. We are first seduced by the material fact of the advertisement itself. The very medium of the reconstruction is rhetorically strategized to seduction. We are also seduced by Eve, as she gazes at us with her "mesmerizing gaze". The Serpent is also an agent of seduction to the reader, as we adopt the character position of Eve. And finally, we are seduced into accepting the authority of the advertisement's message by its use of a foundational myth. [29]

As the biblical event of Eve's seduction is narrated visually, a voice-over by actor Malcolm McDowell relates the audio message:

[25] "Behind the Scenes," http://www.pomwonderful.com/now/ (accessed April 8, 2011).
[26] "The Legend of Eve" and "Sonja Kinski Bio," http://www.pomwonderful.com/now/ (accessed April 8, 2011).
[27] "Sonja Kinski Bio," http://www.pomwonderful.com/now/ (accessed April 8, 2011).
[28] "The Legend of Eve," http://www.pomwonderful.com/now/ (accessed April 8, 2011).
[29] For a more in-depth discussion of these forms of seduction, see "Chapter Three: Eroticizing Eve."

> Some scholars believe it wasn't an apple, but a ruby-red, antioxidant-rich pomegranate, with which Eve tempted Adam. And only POM Wonderful has the juice of four whole pomegranates and is backed by modern science. Powerful then. POM Wonderful now.[30]

The advertisement relies on biblical and loosely interpreted historical authority in order to situate the product within a mythological historical context. This rhetorical use of various mythologies spans the product's entire advertising campaign which, in two other advertisements, uses myths of the Greek goddess Aphrodite, as well as legends of Xerxes I, an army commander and King of Persia[31] (who is conflated with the 14th century Persian warrior Isfandiyar). The historical link is strong between these three myths and the pomegranate as symbolic of power, eroticism, and temptation. However, the historical link itself is not the governing rhetorical point being achieved by these associations. Narratologically, by situating the contemporary product within the broader context of a romanticized mythology, these advertisements bridge the gap between what Ricœur identifies as "cosmological time" and "phenomenological time",[32] instilling the reconstructed text with both contemporary relevance and historical authority.

Between the appeal to "modern science", the allure of natural and healthy food products, the use of a culturally held myth situated in cosmological time, and the visceral appeal of a contemporary reconstruction that involves the audience directly, the reader of this text is seduced into accepting the authority of the advertisement, in all things.

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[30] "POM Wonderful 'Eve' TV Commercial," http://www.pomwonderful.com/now/ (accessed April 8, 2011).

[31] Gordon S. Shrimpton, *Theopompus the Historian* (Montreal and Kingston: McGill-Queen's University Press, 1991).

[32] Ricœur, *Time and Narrative* vol 3, 245; for a fuller explanation, refer to "Chapter Three: Eroticizing Eve."

O.P.I. uses a similar representation of Eve to sell its Brisbane Bronze nail polish:

Figure 5: O.P.I. (2007)

Although this advertisement is quite obviously based on John Collier's painting, "Lilith", a popular audience is more likely to associate this figure with Eve. The Serpent represents seduction, as does Eve. When the two figures are represented in such intimate relationship, their association is cemented.

Both the POM Wonderful and O.P.I. advertisements draw on popular readings of the biblical Fall narrative that understand Eve and the Serpent as performing the same plot function. Both are seducers: the Serpent seduces Eve, who then becomes a seducer in her own right, luring Adam into temptation.

In characterization, a great deal of authority resides in a character's actions,[33] especially when these actions contribute to changes in the relationship between two different

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[33] Roland Barthes, "Introduction to the Structural Analysis of Narratives," in *Criticism: Major Statements* 3rd ed, (eds. Charles Kaplan and William Anderson; New York: St. Martin's, 1991), 616-618. For a complete discussion of where Barthes derives these terms, please see also Algirdas Julien Greimas, who claims that a character's role rests entirely upon their actions, in *Sémantique structural: Reserche de méthode* 3e Edition (Paris: Presses Universitaire de France, 2007).

characters.[34] A character's actions are of greater consequence to characterization than even narratorial description. Terrance Hawkes says of Greimas' study of actants in narrative that,

> an *actant* may embody itself in a particular character (termed an *acteur*) or it may reside in the function of more than one character in respect of their common role in the story's underlying 'oppositional' structure.[35]

Greimas' definition of "actant" differs from Bal's use of the term. For Bal, an actant is the character at the level of fabula – the one who performs the action, forwarding the plot. For Greimas, the actant is the spectacle of the action itself, which just happens to be found in an *acteur*.[36] However, for both, the defining characteristic is the action, not the actor.

In fact, character action has such tremendous influence on readerly perceptions of character, that when character action contradicts narratorial description, this can be used as a device to construct an unreliable narrator. What a character does is significantly more influential than what a narrator says about that character. Moreover, when two or more characters perform the same plot function in fabula and story, when the actions of one are substitutions for the actions of another, they become narratologically conflated as one:

> The innumerable characters of narrative can be brought under rules of substitution and… even within the one work, a single figure can absorb different characters. [37]

In these reconstructed narratives, the Serpent has seduced Eve, and Eve is now the seducer. They are performing the same action. Moreover, they are performing this action on the same person: the reader. Contextually, these advertisements are not only situated within a

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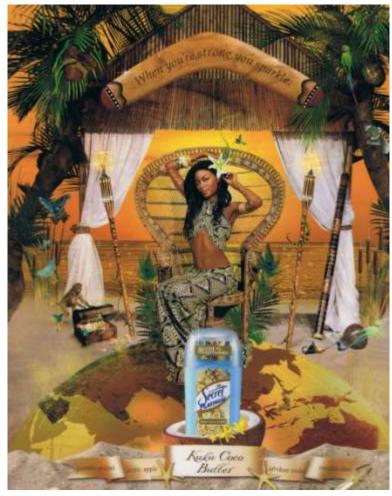
[34] Barthes, "Structural Analysis of Narratives", 616. Barthes here makes reference to the 1966 doctoral thesis of his student, Tzvetan Todorov, who wrote a narrative analysis of Choderlos de Laclos' *Les liaisons dangereuses*, published the following year as *Littérature et signification*.

[35] Terrance Hawkes, *Structuralism and Semiotics* (Berkeley: University of California Press, 1977), 89.

[36] Greimas, *Sémantique structural*. See also Greimas, "Actants, Actors, and Figures," in *On Meaning: Selected Writings in Semiotic Theory* (trans. Paul J. Perron and Frank H, Collins; Minneapolis: University of Minnesota Press, 1987), 106-120.

[37] Barthes, "Structural Analysis of Narratives", 617.

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popular discourse of the biblical narrative. They are also informed by the means and goals of advertising itself. As we saw in chapters three and four, the reader takes on two very important roles in advertisements like this, where the main subject is gazing into the camera: we become both the subject itself, and the object of the subject's gaze. As we take on the role of Eve, we are seduced by the serpent. As we take on the role of Adam, and become the object of Eve's gaze, we are seduced by Eve. Not only are Eve and the Serpent conflated within the narrative itself, by dint of their similar plot function. These two characters are also conflated outside the limits of the text, as we read the narrative, and respond to its seduction of us.

Figure 2: Secret Antiperspirant (2007)

Some reconstructions, such as this Secret Antiperspirant advertisement, make the conflation of Eve and the Serpent central to the characterization. Here, the primary visual quality that identifies the main character as Eve is her serpent costume. Eve and the Serpent are no longer merely associated through their roles as actants of the plot. They are visually

conflated into the same character, a character who is not only erotic, but exotic.

Figure 8: Xihalife.com (2007)

Exoticism is prevalent in the hypersexualized representation of Eve in the Xihalife advertisement, as well. Here, Eve is not merely costumed with the Serpent; it is a very part of her being. She has unambiguously become the Serpent. As we saw in Chapter Four, as readers, we relate to Eve's character from several focal points. However, we take our cues about Eve's character from Adam, and his relationship to her. Eve is dangerously seductive to Adam. Like the Serpent emblazoned on her body, she is a temptress. Unaware that Adam

is behind her, Eve's allure is entirely natural. It is not contrived. She does not have to consciously play at seduction. Like the destructive temptation of the Serpent in Eden, Eve's seductiveness is inherent.

The Serpent is a common metaphorical representation of irresistible temptation in the Western world. Absolut Vodka even adopted the Serpent as the center of their marketing campaign for their pear-flavoured vodka, with the caption, "The New Taste of Temptation." Of course, they replaced the apple with a pear – a pear so enticing that even the Serpent cannot resist it.

Figure 31: Absolut Vodka (2006)

The Serpent is the initial agent of temptation in Eden, and we in the West would be hard pressed to find a more common or, given the popular interpretations of the Fall, a more appropriate symbol of seduction and temptation. The message sent by this kind of representation of the Serpent is that, despite every possible reason to avoid a particular course of action, the allure is too great to be resisted. The vodka (or the

 Figure 32: Absolut Vodka (2006)

antiperspirant, or the nail polish, or the pomegranate juice) is just *that* good.

The Serpent, however, is also incredibly dangerous. As the trickster figure in the Green World of Eden, he is not only an agent of temptation; he is also an agent of transformation, and within the biblical text, this transformation results in exile and hardship for the human characters. Additionally, as the trickster figure, the Serpent is the anthropomorphized, semi-divine embodiment of the Green World, of Eden, and as such, the Serpent bridges divinity and nature. With such a close association between the Green World and its anthropomorphized embodiment in the trickster figure, Eden herself becomes a dangerous agent.

One of the most powerful symbols of the Garden is the apple – the fruit of the Tree of Knowledge of Good and Evil. The apple is both the fruit at the center of the garden and the symbolic center of the narrative, and it becomes the tool of the Serpent. The Serpent thus controls the narrative development. When Eve is conflated with a character like this, she not only takes on its irresistible seductive charm. She becomes dangerous, as well. Her charms become treacherous – to both Adam, and to the reader.

An Eve figure such as the one featured in the Xihalife advertisement here is more than merely a tempting and eroticized woman. When read in the dual contexts of the Green World trope and the Western association of 'woman' with 'nature', Eve takes on the most dangerous, erotic, and damning aspects of woman, nature, and

Figure 8: Xihalife.com (2007)

the Serpent.

<u>Conclusion: The Three Faces of Eve</u>

The Serpent is an integral part of Eden. The Serpent is Eden's perilous, deceptive aspect – untamable and overwhelmingly irresistible. When these two separate but related characters are conflated with Eve, what emerges is an Eve who is eroticized, dangerous, uncontrollable, animalistic, and ultimately, irresistible.

It is somewhat of a misnomer to say that Eve has only three faces. Each of these faces – Eve as Eve, Eve as Eden, and Eve as the Serpent – has varying aspects. A complex character in her own right, Eve embodies both innocence and temptation. She is both the victim of seduction and its agent. Eden is likewise changing and multifaceted. As representative of nature as a whole, Eden is at once the source of human sustenance, and the site of human downfall. She is treacherous and loving. The Serpent is most commonly represented as unilaterally evil, but there exists a tradition of interpretation that sees this trickster figure as an agent of human development.[38]

However, in popular reconstructions that conflate Eve, Eden, and the Serpent into a composite Eve-figure, these variations are largely ignored. Eve's characterization is built primarily on her erotic, animalistic, irresistible seductiveness. All character traits that point to her innocence, or to the sustaining qualities of nature, are subsumed within her eroticization.

This hybrid Eve character emerges not only from the narrative structures of the text itself and her placement within magazine advertisements, as discussed in chapters three and

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[38] Lyn M. Bechtel, "Genesis 2.4b-3.24: A Myth about Human Maturation," *Journal for the Study of the Old Testament* 67 (1995): 3-26.

four. She is also formed by the contextual influences of Western understandings of the relationship between 'woman' and 'nature', the literary trope of the Green World, and a long-standing tradition of popular interpretation of the Fall narrative that associates temptation with sex, Eve with sexuality, and the Serpent with Eve.

Each of these contexts influences how this hybrid Eve is characterized in popular reconstructions, and when we respond as readers to these advertisements, Eve's conflated characterization in turn influences our relationships to agents of temptation (symbolized by the Serpent-Eve) and to the environment (symbolized by the Eden-Eve). The characterizations of both the Serpent and Eden are informed by how Eve is represented. Both become highly sexualized, eroticized agents of irresistible temptation.

This becomes especially important when we consider that these reconstructions are situated within a medium that is specifically orchestrated to seduce the reader into imagining herself as the primary character. As readers, we are invited to become the hybrid Eve who encompasses temptation, transgression, and nature, and makes it all erotically enticing. This characterization, which raises such dramatic concerns about representations of women and nature, is presented as something enviable, and readers are encouraged to strive to achieve this state of being.

Unlike a poem or high literature, we tend to read advertisements casually. The medium of the advertising text does not invite critical assessment, because once the reader is involved in the unfolding drama, as both actor and narrator, such critique would require a level of critical self-reflection about how we read, narrate, and respond to these ads that is not normally part of the reading experience of such texts. The medium of the reconstruction is part of what maintains the authority of such popular reconstructions – they tend to remain

unquestioned, because the reader becomes part of the reconstruction. The hypersexualized Eve-Eden-Serpent character is accepted as normative for two reasons: it fits within a cultural symbolic structure that associates woman with both nature and temptation, and it exists within a medium that requires active participation on the part of the reader to maintain this characterization.

CHAPTER SIX
IMPLICATIONS: EROTICIZING ENVIRONMENTALISM

Introduction:

Earlier in this dissertation, in chapter three, I analyzed the many ways in which Eve is eroticized in advertising. In chapter four, I discussed in greater detail how the reader responds to and interacts with a hypersexualized Eve and her consort, Adam, and introduced the possibility that coupling this erotic relationship with an environmental sentiment eroticizes not only woman and nature, but also environmentalism. In the fifth chapter, I examined how the various levels of contextualization construct an Eve who becomes, in effect, a hybrid character, conflated with both Eden and the Serpent. In this final chapter, I will discuss the eroticization of environmentalism, analyzing the ways in which the hypersexualization of Eve, the textual placement of her within the medium of advertising, and her hybridization into a composite character all inform the advertising media's construction of the popular Green Movement. The eroticization of Eden through her association with Eve is particularly important as it can influence how we read and respond to environmental messages found in many of these advertisements.

The Garden of Eden narrative seems tailor made for an advertisement using the dual themes of eroticism and environmentalism. Eroticism is a dominant theme in popular interpretations of the Fall in the latter half of the text, while the Creation episode at the

beginning of the narrative underlies Western paradigms of human relationships with both each other, and with the natural environment. The union of the twin themes of sexual eroticism and environmentalism has become increasingly common in environmentalist propaganda.[1] Within a patriarchal culture where the female erotic is objectified, the eroticization of environmentalism mirrors and substantiates the similar erotic objectification of the female body by the male gaze. When these two themes are united, what emerges is an eroticized landscape, where "woman" and "nature" – one a dangerous agent of temptation, and both consumable products – are conflated and presented to the reader as objects of desire.

<u>Getting Back to the Garden</u>:

The Genesis/Fall myth has been long used as a narrative through which we understand human-environment relationships. Human creations, beginning first with an androgynous '*adam* creature, followed by a sexually differentiated Eve, are deposited on a living, organic creation of God, where they begin to establish a relationship to the earth, and to each other. In Jewish and Christian biblical traditions, these relationships are interpreted in a number of different ways, all of which depend on how nature itself is conceptualized.

Robin George Collingwood identifies three broad ways in which Western culture has constructed 'nature'. One way is to see nature as a machine, an inanimate object that serves a purpose. The second conceptualization of nature understands the Earth as organic, as a living thing, but the role of this organism is ultimately, to serve the purpose of humans.

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[1] Refer to the examples of this phenomenon provided by Catherine Roach throughout *Mother/Nature: Popular Culture and Environmental Ethics* (Bloomington and Indianapolis: Indiana University Press, 2003).

Finally, says Collingwood, we have also conceived of nature as an organic process, of which humans are a part, and with which humans engage in relationship.[2]

These three portraits of nature inform how we in the West understand our collective relationship to the natural environment. If we conceptualize nature as a process, with humans forming part of that process, we tend to adopt a relational model of human-environment interaction that is founded on right-relationship and interdependence:

> Interdependence means accepting the basic fact that any life situation, behavior, or even belief is always the fruit of all the interactions that make up our lives, our histories, and our wider earthly and cosmic realities. Our interdependence and relatedness do not stop with other human beings: They encompass nature, the powers of the earth and the cosmos themselves…. [Our] senses are seldom educated to perceive this interdependence's great importance. Once we do recognize its importance, however, we will be able to care for the earth and all its inhabitants as if they were close relatives, as parts of our greater body, without which individual life and consciousness are impossible.[3]

In this model, the Earth becomes a subject, with inherent value and agency: "the natural world is seen as a grace-full and response-able creation."[4]

When we understand nature as a machine, by contrast, we adopt a functional, instrumental approach to nature. Yahweh's directive to have dominion over the Earth and subdue it,[5] when interpreted within an understanding of nature as machine, assumes that

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[2] Robin George Collingwood, *The Idea of Nature* (1945), (Oxford: Oxford University Press, 1960). Collingwood's assessment is foundational to Carolyn Merchant's work in *The Death of Nature: Women, Ecology, and the Scientific Revolution* (San Fransisco: Harper & Row, 1980).

[3] Ivone Gebara, *Longing for Running Water: Ecofeminism and Liberation* (trans. David Molineaux; Minneapolis: Fortress Press, 1999), 52.

[4] Steven Bouma-Prediger, *The Greening of Theology: The Ecological Models of Rosemary Radford Ruether, Joseph Sittler, and Jürgen Moltmann* (Atlanta: Scholar's Press, 1995), 19.

[5] Genesis 1:28

the Earth is a gift from God to humans, to be used at will.[6] In this interpretation, the Earth

has no inherent value. It is only valuable insofar as it has value for humans.[7]

The most common conceptualization of nature is as an organism, wherein God's

creation becomes something that must be cherished, cared for. When we adopt this

understanding of nature, we tend toward adopting a stewardship role in relationship to the

Earth.[8] God's instructions to have dominion over the Earth are interpreted as meaning that

humans are to care for the Earth in God's stead. Because the Earth is a creation of God, it

must be respected, and as stewards, we must rule it with care.

Ideally, the stewardship model would result in a healthy relationship between

humans and their natural environment. But as we see throughout the larger biblical

narrative, when God is away, the humans will play, and this instance is no exception.

Maybe it's because the stewardship model is predicated upon a belief in human superiority

to all other creations, or maybe because the Genesis myth implicitly objectifies nature by

giving humans "dominion over the Earth," or perhaps simply because deep down we are

opportunistic animals – whatever the reason, the stewardship model through which the

largely Christian West understands its relationship to the Earth is failing.

We are in the midst of an environmental crisis, and some of its deepest roots are in

the fundamental ways in which we understand our roles relative to the natural environment.

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[6] Bouma-Prediger, 2; Arnold Toynbee, "The Religious Background of the Present Environmental Crisis," in *Ecology and Religion in History* (eds. David and Eileen Spring; New York: Harper and Row, 1974). 146-147; Ian McHarg, "The Place of Nature in the City of Man," in *Western Man and Environmental Ethics* (ed. Ian Barbour; Reading, MA: Addison-Wesley, 1973), 171-186.

[7] Joseph Sittler, "A Theology for Earth," *The Christian Scholar* 37 (September 1954): 371; Lynn White Jr., "The Historical Roots of our Ecological Crisis," *Science* 155 (March 1967): 1203-1207.

[8] Loren Wilkinson, Peter De Vos, and Calvin B. DeWitt, "Dominion as Stewardship: Biblical Principles of Earthkeeping," in *Earthkeeping in the Nineties: Stewardship of Creation* (1980) (ed. Loren Wilkinson; Grand Rapids: Eerdsmans, 1991), 275-306.

And these relational roles, even in secular culture, even once we step away from the Bible, are intrinsically interwoven with our cultural biblical heritage.

In the wake of the wave of media attention on environmental issues, there has been a rise in a popular environmentalist ethic in the West, what we commonly refer to as the Green Movement. The Green Movement ostensibly questions the unrestricted use of environmental resources that has emerged in large part from misuse of the stewardship model. In biblical scholarship, the Green Movement has resulted in myriad ecological and ecofeminist interpretations of the Genesis/Fall myth.[9]
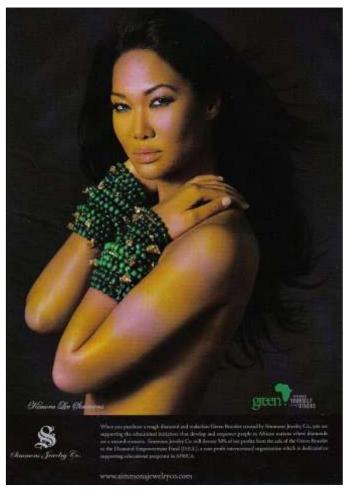
Figure 38: Simmons (2007)

Outside of ecological and ecofeminist discourse, by contrast, the Green Movement has taken a different turn. The environmentally-friendly product has turned the Green Movement into yet another item to be sold and consumed, as seen in this advertisement for Simmons Jewelry's "Green Bracelet".

Because the Edenic Garden and all its characters have such strong cultural resonance, and are so closely associated to popular environmentalist ethics, the advertising for environmentally friendly products often feature

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[9] See "Chapter Two: Ecofeminism Literature Review" for elaboration.

reconstructions of the biblical Genesis/Fall myth. This is especially true of print advertisements directed at women.

Eden for Sale:

Popular environmentalist ethics span a vast range of different approaches to ecology and environmentalism. But one constant, across all these different approaches, is the symbolic use of the Edenic Garden as a reference point. In order to distinguish this Edenic Garden from just any old garden, paradise is most often symbolized through Eve:

Figure 39: "Fresh-Picked Beauty," *Shape* **Magazine (April 2004)**

Figure 40: "Fresh-Picked Beauty," *Shape* **Magazine (April 2004)**

These photos are part of an article in *Shape* magazine's "Earth Month Special", touting the beautifying benefits of natural fruits and vegetables. Magazine articles are only "articles" in the most dubious sense of the word. In most fashion and lifestyle magazines, the articles are much more closely related to advertising than to anything remotely resembling an informative piece, and this example is no exception. Instead of recommending an actual apple, for instance, readers of this article are advised that they can:
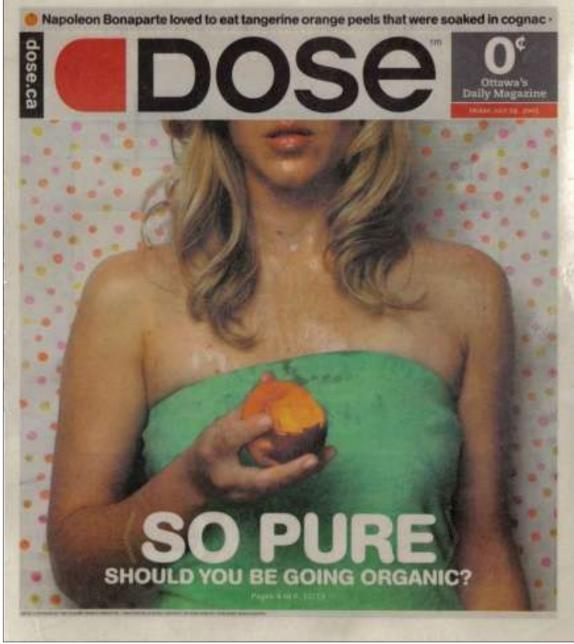
> Find apple extracts in totally Juicy apple Tingling Peel-Off Masque ($4; at drugstore), Pacifica Apple Pumpkin Renewal & Detoxifying Treatment face mask ($36; [manufacturer's website]), Juice Beauty Green Apple Peel AHA Enzyme Treatment ($48; [manufacturer's website]), and john masters organics herbal cider hair rinse & clarifier ($14; [manufacturer's phone number]).[10]

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[10] Heidi Schiller, "Fresh-Picked Beauty," *Shape* (April 2004), 219.

The article goes on to list several spas where pricy apple-treatments can be found. Similar recommendations attend the subsections on tomatoes, lettuce, basil, and parsley. This "article" is a thinly veiled catalogue of products with paid advertisements sprinkled throughout the magazine.

As always, the Eve figure here is beautifully, captivatingly eroticized. Although the environmentalist sentiment in this advertisement is situated in the Creation event of the narrative, the text itself, as we saw in Chapter Three, centralizes the Fall episode, making Eve's eroticism the focus of her characterization. She is looking at the reader, making us, as discussed in Chapters Three and Four, the object of her seduction. Because of the medium of the text, however, we are simultaneously invited to imagine ourselves as Eve. As readers, we become actively involved in the narrative plot in this advertisement, acting as both seduced, and as seducer. More than that, however, Eve is visually linked to the elements of nature surrounding her. She is not just covered in the fruit and vegetables of the Garden; through her nakedness, she herself becomes a part of the Garden. This association is even further reinforced by Eve's role as seducer, a role in which she performs the same plot function as the Serpent who, as discussed in Chapter Five, is an anthropomorphized representation of an aspect of Eden.

Eve, like the Garden, becomes a consumable product. The subtext to this image suggests that readers can turn their imagined characterization as Eve into reality with a $4 purchase at the local drugstore. Although the article copy is selling beauty products, the image is selling Eve, and through Eve, selling Eden.

Go natural, these Eve images tell us. Go organic:

Figure 1: *Dose* **Cover (July 29, 2005)**

Eve, pictured here as a hypersexualized anonymous every-woman, is selling environmentalism. She is held up as an example of environmentally-sound consumer practices. The message here is that if we want to be environmentally ethical, if we want to

"get ourselves back to the garden", we need only look to Eve for inspiration. She is the original tree-hugger. But as we have seen throughout Chapters Three, Four, and Five, although Eve is intimately associated with the Garden, she is not characterized primarily through her innocence and purity. These characteristics are overladen with eroticism and hypersexuality, and these primary characteristics cannot be omitted from her overall characterization. The message here is that we can be environmentalists, and still be sexy. In fact, *environmentalism itself* is sexy:

Figure 14: Levi's Eco Jeans (2007)

As we saw in Chapter Four, Adam and Eve here have become one with nature, a state which apparently enhances their erotic sexuality. The use of an environmental sentiment coupled with the clear biblical allusions to the Garden of Eden is, we must

remember, in an advertisement, a text whose primary goal is to sell a product. That this reconstruction of the Genesis/Fall story is placed in the context of an advertisement for an environmentally friendly product introduces a paradox into the meaning of the narrative. At the textual level, this narrative includes an environmental sentiment as a dominant theme, while persuasively encouraging the reader, though both sex and an environmental consciousness, to purchase the product being advertised. Both the advertisement and the product unite the erotic with environmentalism, and use these to persuade potential consumers. Environmentalism, the Garden of Eden, and the erotic sexuality that attends popular interpretations of that biblical narrative effectively become products for sale.

So far, we have examined two levels of text that affect the meaning of this

advertisement: the ad copy overlaying the narrative, and the material fact of the advertisement itself. There exists a third level of text in this type of advertisement: the medium in which the advertisement exists. This advertisement for Levi's Eco Jeans was found in the May 2007 issue of *Vanity Fair* magazine – the magazine's annual "Green Issue."

Beginning in May 2006, *Vanity Fair*, a fashion and culture magazine, has produced each year a "Green Issue" dedicated largely to articles examining environmental issues. In its inaugural year, the *Vanity Fair* "Green Issue" included only a single advertisement with an explicit environmental message, a five page front cover fold out advertisement for the 2007

Figure 41: (top) Vanity Fair "Green Issue" (May 2007)
Figure 42: (bottom) Toyota (2006)

Toyota Camry with Hybrid Synergie Drive.

By Vanity Fair's second "Green Issue" in 2007, environmentalism had become big business for the magazine, which contained nineteen eco-themed advertisements for products ranging from fuel-efficient cars to sink faucets.[11] Only two of those advertisements were from organizations that addressed environmental issues (Festival of Children Foundation, and abundantforests.org).

Figure 43: *Vanity Fair* "Green Issue" (May 2007)

Additionally, the magazine included three short articles and editorials on eco-beauty products, a small spread on eco-jewellery, and two full-page spreads on fashionable eco-products, all of which mentioned particular product brands by name. Levi's Eco Jeans were mentioned twice in such "articles," in addition to their two-page purchased advertising spread. The magazine also included a short article on Lauren Bush, ostensibly promoting her 100% Organic Feed Bag tote bags but which, in actually, was advertising even more brand name products: Bush's favourite sheets (Lauren by Ralph Lauren), coffee maker (Brookstone Coffee for One), lipstick (C.O. Bigelow Mentha Lip Gloss), mascara, shampoo, moisturizer, perfume, toothpaste, soap, nail polish, jeans, underwear, sneakers, watch, t-shirt, and evening bag (which, sadly, was not the 100% Organic Feed Bag tote). Such articles are little more than consumer catalogues,

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[11] The products advertised were: four advertisements for Lexus cars; two advertisements for Diesel Jeans; the Tesla Roadster EcoLuxury Sports Car; Fiji bottled water; Finlandia Vodka; the Honda Fit and Civic; Kohler sink faucets; Levi's Eco Jeans; Simple Shoes (co-sponsored by Bloomingdale's); the Sundance Channel; Westin Hotels; Yuban Organic Coffee; Festival of Children Foundation, a charity sponsor; and Abundant Forests (abundantforests.org), an environmental charity.

advertisements masquerading as critical informative pieces, adding to the tally of indirect advertising in the magazine.

Environmentalism has truly become big business. A product need not even be environmentally friendly to use an environmental sentiment in its advertising. The bold-faced ad copy for Finlandia Vodka, for instance, reads "We accept nature's gift with respect and responsibility."[12]Although the bottling of water is strongly criticized by the larger environmental community, the advertisement for Fiji bottled water reads, "Nature perfected FIJI water long before we bottled it […] FIJI water. Untouched." Kohler's advertisement for sink faucets ludicrously claims that, "The Earth is two-thirds water; it deserves beautiful spouts." Even products with no environmental goals can, and will, use an environmental sentiment in advertisements.

Figure 44: (top) Fiji Water (2007)
Figure 25: (bottom) Kohler (2007)

Make no mistake, environmentalism is a hot commodity. *Vanity Fair*'s inaugural 2006 "Green Issue" was so successful that the second "Green Issue" in 2007 adopted environmentalism as its primary marketing point. All editorials and articles pointed to the magazine's track record in issues

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[12] See Appendix A.

of ecology and social justice, with internal self-promotion substantiating the magazine's authority in these areas.

Figure 45: *Vanity Fair* "Green Issue" (May 2007)

For instance, a short article on Elettra Rossellini Wiedemann in *Vanity Fair*'s May 2007 "Green Issue" credits the 2006 "Green Issue" as inspiring her to join with makeup manufacturer Lancome in "an environmentally conscious new program."[13] Through this program, Elletra proposed to bring awareness to individual carbon footprints through the non-profit organization, Carbonfund.org. The irony? Lancome's role in this program was to fund Wiedemann's carbon-heavy flights, as she travelled to bring awareness to this program. Not coincidentally, Lancome had very recently introduced a new ecological line of products. Through this article, *Vanity Fair* was not only internally advertising products by one of their larger clients, but was also reaffirming the magazine's own authority on issues of social justice and ecology.

In the wake of *Vanity Fair*'s success in 2006, this technique was subsequently adopted by other fashion and lifestyle magazines. To be certain, many magazines had been including environmentally-themed advertisements and article copy before *Vanity Fair*'s

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[13] Leslie Bennets, "Eco-Chic Becomes Elletra," *Vanity Fair* (May 2007): 96.

2006 "Green Issue." However, the trend exploded after May 2006. By September of that year, in addition to the purchased advertising, rival magazine *Vogue* had included three articles on Green products. *Flare* raced to produce a "Special Bonus Issue", published in November 2006, which contained absolutely no editorials or articles, and was nothing more than a catalogue of products. With advertising copy like "The beauty of Canada. The beauty of you," the magazine directly associated woman with nature, advocating "natural living", in an attempt to sell everything from Gillette razors to Crest Whitestrips.

Figure 46: *Flare* **Magazine Special Bonus Issue, front and back covers (November 2006)**

By Spring 2007, fashion and lifestyle magazines had jumped on the environmental bandwagon. *Fashion*, *InStyle*, *Flare*, *Wish*, and *Glamour*, all popular commercial fashion magazines, contained substantial ecologically-themed copy. *Glamour*'s April 2007 issue contained no less than seven articles and editorials on Green consumerism.

Figure 47: *Glamour* **Magazine (April 2007)**

In an attempt to bridge consumerism with an ecological sensibility, the magazine printed articles on ways to assuage one's environmentalist guilt without sacrificing fashion or beauty, with such copy as, "You love fashion; we love fashion. Five ways to indulge responsibility"[14] and "Chic & Green: Yes, it is possible to look good and do good for Mother Earth."[15] Internal advertising within the articles and editorials promoted products ranging from water-powered clocks to Bono's wife Ali Hewson's new "Edun" clothing line, and of course, Levi's EcoJeans.

Like most fashion and lifestyle magazines with women as a target demographic, *Glamour* insinuates, within its ecologically-themed copy, messages that associate woman with nature, and burden women with the responsibility for environmental action – which is, not surprisingly, largely comprised of purchasing products marketed as environmentally friendly. In a sidebar article delineating some of the consequences of global warming, environmental activist and author Laurie David writes, "There's a reason our planet is called Mother Earth: Women are the world's greatest nurturers. With so much at stake, I

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[14] Ashley Baker, "Are Your Clothes Good for the Planet?" *Glamour* (April 2007): 185.
[15] "Chic & Green," *Glamour* (April 2007): 186.

know you won't let her down."[16] David's article is bordered by a banner reading, "Get info on green products at greenpeople.org."

An insert in an article listing ten things women can do to save the environment shows a picture of a woman standing next to a bike, with the caption "What is this woman doing right?" What the woman is "doing right" is purchasing all the right fashion products… including Levi's EcoJeans and an Edun T-shirt.

Editor-in-chief Cindi Leive's editorial in May 2007 contained the caption, "As women, we're perfectly suited to helping the planet we love. I'm trying… and you can, too."[17] None of this, however, is particularly surprising, as the bulk of the magazine was comprised of a special section entitled "The Woman's Guide to Saving the Planet."

Figures 28 and 49 (top and bottom):
Glamour **Magazine (April 2007)**

The popular discourse around environmentalism in these magazines overwhelmingly associates woman with nature, woman with consumerism, and woman with eroticism. The dominant message is that women must, at all costs, maintain their standards of beauty and sexual attractiveness, even while acknowledging largely unnamed and broadly defined global environmental crises. It is unfortunate for both the magazines and

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[16] Laurie David, "What I'll Miss if We Don't Do Something About Global Warming," *Glamour* (April 2007): 192.
[17] Cindi Leive, "Editor's Note," *Glamour* (April 2007): 48.

their advertising clients that the single most influential thing that consumers can do to address environmental issues is to reduce consumption. The magazine industry has responded to this by marketing environmentalism itself as a product that will make the consumer as beautiful, as desirable, as Eve in "Edun".

Eroticizing Environmentalism:

The larger text within which the Levi's Eco Jeans ad resides influences how the narrative under analysis, the Garden of Eden story, is interpreted by the reading audience.

NEW LEVI'S ECO JEANS. 100% ORGANIC COTTON

Figure 14: Levi's Eco Jeans (2007)

Through both direct and indirect advertising, readers are bombarded with messages to adopt a critical ecological perspective and to foster an environmentally-friendly lifestyle

through their consumer choices, although the basic act of consumption itself is almost never discredited.[18] The Levi's Eco Jeans advertisement is part of *Vanity Fair*'s larger text promoting environmental awareness, validating the advertisement's own internal environmental claims. The magazine's glamorization of the consumption of environmentally-friendly products likewise champions the ads internal eroticization of environmentalism.

All of these elements work together to create a theme of erotic environmentalism that is explicitly linked to the biblical Genesis/Fall narrative. In this case, however, Adam and Eve are a modern couple, returning to the Garden through their sexy, but still environmentally friendly, purchases.

The 2004-2009 "Ipanema Gisele Bündchen" flip-flop advertising campaign was first introduced in Chapter Five as an example of an eroticized Eve figure intimately linked to the Garden as a Green World. In these advertisements, Eve isn't just located *in* an Edenic paradise. She is *part of* that Edenic paradise. She is part of nature.

The campaign for Ipanema Gisele Bündchen flip-flops focused strongly on the product line's intention to donate parts of the sale proceeds to environmental programs in Brazil. In June 2009, *Photo* magazine used this image as its cover photo for a "Spécial Ecologie":

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[18] Only one advertisement, a four-page spread by abundantforests.org, refrains from advocating consumption.

Figure 50: *Photo* Magazine cover (June 2009)

The text copy, highlighting the environmental sentiment in the original advertising campaign, reads: "Gisele Bündchen se déshabille pour la forêt Amazonienne" (translation: Gisele Bündchen undresses for the Amazonian rainforest"). The magazine also included photos from earlier advertisements in the campaign, with the following text copy:

800 millions de personnes vivent dans les forêst tropicales dont elles tirent une partie de leurs ressources alimentaires et énergetiques et donc de leurs revenues.[19]

Le papillon et la fleur, 2004: Nous avons lancé la campagne des sandals Ipanema au moment précis ou le monde est tombé amoureux du Brésil, explique Javier Talavera, directeur artistique de la campagne.[20]

Figures 51 and 52: (top and bottom) *Photo* **Magazine (June 2009)**

As discussed in Chapter Five, the images in these ads conflate a sexually seductive

Eve figure with the Garden of Eden itself, creating a composite Eve-Eden character.

Photo's emphasis on the advertising campaign's ecological orientation, and its association

of environmentalism with Bündchen's eroticized nudity, serve to reaffirm the eroticization

of woman/nature. When Eve is at once both highly eroticized and conflated with the

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[19] "Spécial Ecologie," *Photo* 460 (June 2009). Translation: "800 million people live in the tropical forests from which they receive a part of their food and energy resources and thus their revenue."

[20] "Spécial Ecologie," *Photo* 460 (June 2009). Translation: "The butterfly and the Flower 2004: 'We launched the Ipanema sandals campaign at the exact moment the world fell in love with Brazil,' explains Javier Talavera, the artistic director of the campaign."

Garden, we are presented with a metaphorical representation of the Garden as a site of erotic sensuality. And when this is eroticized environment is used to "green" consumer products, we are presented with an image of the environmental movement itself as a means to achieve an erotic ideal. In advertisements such as these, the "erotic" supersedes "nature" as the dominant character feature of the environmental movement. The product being sold is no longer ecological health and a sustainable global environmental ethic. What is being sold is, once again, Eve.

We often think of sex as the means by which a product is made attractive to consumers: "sex sells," we are told. But what is happening here is not so much that sex is being used to sell environmentalism. It's actually quite the opposite: environmentalism is being used to sell sex. Environmentalism, symbolized by Eden, is being used to sell Eve, who is herself symbolic of the ideal erotic woman. Both become eroticized, idealized embodiments of a sex appeal that can be bought and sold. And both become metaphorically linked to a brand of eroticized environmentalism that can likewise be bought and sold.

The larger environmental discourse in fashion magazines, eroticizing and marketing environmentalism, informs how readers interpret the images of Eve and Eden found in the magazines' advertising. As shown here, this is especially true of Eve images with an explicitly environmental message. However, even images that do not contain an explicit environmental message are situated within a powerful cultural context that makes associations between woman and nature, between Eve and sexual temptation, and between Eden and a pristine environment.

Therefore, an Eve image such as the one featured in this Xihalife advertisement need not necessarily contain an environmental message within the written text in order to inform how the reader perceives and responds to her environment. The culturally-accepted association between

Figure 8: Xihalife.com (2008)

woman and nature, and woman and temptation, both constructs and maintains the reader's relationship to nature itself. And as discussed in Part One, this fundamental understanding of what constitutes nature will inform how the reader responds to Green Movement initiatives. Because the Garden of Eden is so closely associated with the idea of nature itself, and with environmental movements specifically, Edenic reconstructions influence the larger discourse of environmentalism, whether or not they contain explicitly environmental messages.

Conclusion:

It is important to remember that, as discussed in Chapters Three and Four, the reader plays four roles when reading these static texts: she is at once the reader, the narrator, Eve, and Adam. In our readerly roles as Eve, we are much less likely to question the ethics of this character's eroticization. Within the context of the narrative that we ourselves are narrating, Eve's sexuality and the power of seduction that this gives her are

laudable, enviable traits. These characteristics are also a snug fit within the larger culturally-accepted perception of nature as (feminine) organism.

The hybrid nature of Eve's character works upon the reader in two very important ways. In the first place, Eve's association with the Garden is, as discussed above, a means by which environmentalism is used to sell the sexualized image of Eve, which is then used to sell a product. This commodifies and sexualizes environmentalism itself. In the second place, in a medium that encourages the reader to succumb to temptation, Eve's association with the Serpent likewise becomes an enviable characterization. The advertising medium attempts to make the act of temptation seem benign. Within the context of advertising, it becomes no big deal to buy and sell an eroticized environmentalism.

CONCLUSION:
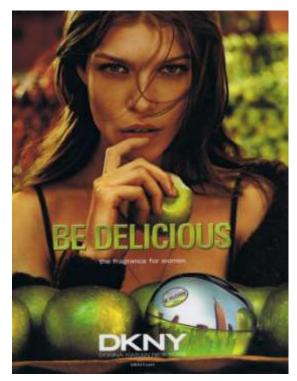
> *I already know how a story is subject to centrifugal force, radiating outward from the center in all directions, like a web catching flies or a net catching fish. But remember, when marveling at how much light a story can shed, that it can also be mysterious, ambiguous, both a wonder and a weapon.*
>
> *- Diane Schoemperlen,* Our Lady of the Lost and Found *(2001)*

It would be simple to say that the result of this research project is the discovery that, shockingly, Eve is sexy in popular culture. The reality, however, is much more complex than a simple exposé of Eve's eroticization in the advertising industry. While it is true that, in popular culture, Eve has become little more than an eroticized object, the active role of the reader in the act of characterization makes Eve's hypersexualization problematic in three very important ways.

In the first place, as demonstrated in chapters three and four, the static nature of these images requires the active participation of the reader in the emplotment of the reconstructed myth as it moves from fabula to story. The reader is required – both by the material fact of advertising as a genre, and by the lack of plot in the reconstructed text proper – to bring her extratextual and interdiscursive knowledge of the Garden of Eden myth to the text in front of her. The reader becomes, in effect, the narrator of the story she is reading; and as her own narrator, the reader is much less likely to question narratorial authority.

The seductive authority of the story is further intensified by the reader's second role in the movement from fabula to story: as an actor in the plot itself. In the case of images of Eve alone, the reader must perform the role of Adam, the object of Eve's seduction. Simultaneously, by dint of the advertising genre, the reader is also asked to also imagine herself as the main character in the story, Eve. The reader becomes intimately engaged, not only in the act of reading and interpretation, but in the very construction of the story, narrating herself into the roles of both seduced and seducer.

The fact that the story highlights a seduction scene over other scenes in the fabula situates all past and future events within the story in secondary positions. These secondary events, narrated into the story by the reader as she draws from interdiscursive and extratextual sources, are interpreted by the reader in light of the crisis event of Eve's seduction – either her seduction by the Serpent, or Adam's seduction by Eve herself – resulting in a story that is primarily a character portrait of Eve that is at once sexy, dangerous, and manipulative.

These three characteristics of the movement from fabula to story create a mythology that becomes present to the reader as she narrates herself into the story. The ancient myth of Genesis and Fall becomes personalized to the reader. In addition to the reader's dual role as narrator of the story and actor in the plot, her intimate engagement

with the myth is deepened as a result of the advertising genre itself, which by necessity requires the active participation of the reader in the construction of meaning.

The reader does not have complete control over the construction of meaning, however. She is limited to some extent by the text in front of her. The reader's narration of

a full-fledged plot is circumscribed by the ways in which the events portrayed in the advertising images are focalized. As we saw in chapter four, "Through the Looking Glass: Adam and Eve Images in Advertising," focalization occurs in relationship – the reader follows the gaze of one character (or narrator) upon another character. When

focalization is internal to the story, for instance, when our readerly attention follows Eve's gaze, the character is empowered within the story. When focalization is external, by contrast, the character who is gazed upon becomes the object, and is stripped of interpretive power. In the case of the Garden of Eden images that are the subject of analysis here, Eve is centralized, and her subjectivity, and thus her position within the narrative, are largely determined by whether she is the focalizer or the focalized object. However, in either case, whether focalizer or focalized, Eve remains hypersexualized and over-eroticized, and these are presented to the reader as laudable and enviable character traits. And because the reader

is so intimately and actively involved in the construction of story itself, she is much less likely to question the characterization of Eve that emerges
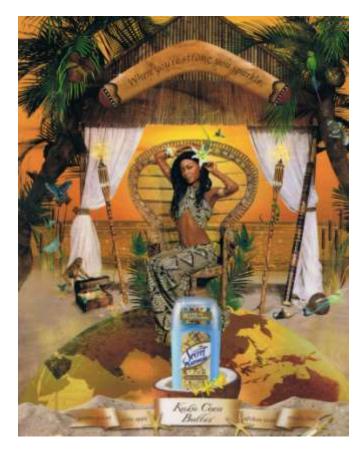
Moreover, because all other events in the myth become secondary to Eve's seduction scenes, the entire mythology becomes hypersexualized and over-eroticized in these reconstructions. This is problematic not only because Eve is presented as a model for the predominantly female audience, but also because the Genesis/Fall myth has a deep and abiding influence over how we in the Western world understand our gendered relationships with each other, and with the natural environment around us. Cultural associations between 'woman' and 'nature', also present in the biblical Genesis/Fall story, substantiate an eroticization of nature itself through the eroticization of Eve.

This association of woman and nature is drawn into high relief in advertising images featuring Eve in the Garden of Eden. As demonstrated in chapter five, "Eve, Eden, and the Serpent Images in Advertising," conflations between woman and nature abound in advertising, and are part of a lengthy literary tradition of the feminization of the Green World. Many popular advertising reconstructions of the biblical Genesis/Fall myth draw from both of these sources, conflating Eve with the Garden of Eden. The gendered and eroticized anthropomorphization of nature in

literature is at once a negation of nature's inherent subjectivity and a conflation of woman with nature, both of whom are oppressed by the characterization. As Others, woman and nature lose subjectivity and agency. They become objects of consumption.

Despite being cast as Others in this conflation between woman and nature, Eve and Eden are able to maintain power in one domain: they are wild and unpredictable. This is most evident in Eve's secondary conflation with the character who acts as the bridge between nature and divinity in the Garden of Eden, the Serpent. In these texts, Eve and the Serpent perform the same plot function. They are both seducers. In her conflation with the Serpent – both visually and within the plot – Eve is not only sexually alluring, she is also dangerous, wild, unpredictable, animalistic, uncontrollable, and irresistable. Eve's charms become treacherous. She acts the part of the trickster figure in the Green World of Eden, and becomes the agent of transformation and transgression. In these advertisements, the complexities of the biblical characterizations of Eve, Eden, and the Serpent are subsumed beneath the mantle of Eve's over-eroticized sexuality.

It is important to remember, as well, that these images are featured in magazine advertisements, with women as a target demographic. Readers are invited to become the hybrid Eve who encompasses temptation, transgression, and nature, and makes it all erotically enticing. This characterization, which raises such dramatic concerns about representations of women and nature, is presented as something enviable, and readers are encouraged to strive to achieve this state of being.

The dangers inherent in such a characterization of the archetypal figure of 'woman' are not limited to gendered human relationships. Eden, with Eve as its representative, is also associated with natural, fecund, untarnished nature, and is often used as an emblem of the environmentalist movement. The dual contexts of environmentalism and advertising influence how contemporary Garden of Eden narratives are reconstructed and interpreted.

As demonstrated in chapter six, "Eroticizing Environmentalism," the union of the twin themes of sexual eroticism and environmentalism has become increasingly common in environmentalist propaganda. The larger environmental discourse in many fashion magazines (such as *Vanity Fair*'s annual "Green Issue") influences the ways in which readers will interpret the images of Eve and Eden embedded in these magazines. As we can

see in this advertisement for Levi's EcoJeans, this is especially true of Eve images with an explicitly environmentalist message. Here, we see an obvious union of the eroticism of Eve and environmentalist propaganda.

However, even Garden of Eden advertisements that do not contain explicit environmental messages are drawing upon cultural context that makes associations between Eve and sexual temptation, and between Eden and an unpolluted environment. The treble association of Garden of Eden with a sexualized Eve, with the idea of nature itself, and with environmental movements specifically, affords Edenic reconstructions a strong influence over environmentalist discourses, even when the advertisements do not contain explicitly environmental messages.

The commodification of Eve, Eden, and ultimately, environmentalism itself is particularly problematic from an ecofeminist perspective because it reduces both 'woman' and 'nature' to eroticized, consumable products. The coalescence of the eroticization of Eve and the use of environmentalist propaganda in advertising reconstructions of the Garden of Eden myth promotes a consumptive model of environmentalism that is ultimately detrimental to the ecological movement, and harmful to women.

Examples of this are most evident in magazine advertisements and articles directed specifically at women, such as Glamour magazine's "Woman's Guide to Saving the

Planet", for example. Here, as we saw in chapter six, all a woman really needs to do in order to save the planet is *buy more stuff*. And, of course, all of the environmentally-friendly products advocated in the magazine maintain and reify the dominant cultural image of an ideal woman that is over-eroticized and sexually irresistible – an ideal woman that is Eve, nicely packaged in a pristine and unpolluted Eden.

To eroticize and commodify Eve and Eden in an advertisement that uses environmentalist propaganda is to effectively eroticize and commodify environmentalism itself. This can have potentially disastrous consequences when we consider the fact that one of the root causes of our ecological problems stem from overconsumption in the Western world. Ecofeminist Rosemary Radford Ruether has encountered this phenomenon, even among those who profess an active engagement in environmentalist and feminist issues:

> I agree that ecofeminism among middle-class Western women may be turned into a kind of consumer "spirituality," disconnected from any socio-economic critique, and thus it may become irrelevant to the struggle against global oppression of the poor and the devastation of the planet. I myself experienced this dichotomy about ten years ago when I was invited by the organizers of a large conference of 'new age' psychiatrists to speak on my book *Gaia and God*. The conference attracted thousands of women and men interested in self-cultivation. It was held in an expensive crystal palace hotel outside Washington D.C. My session on Gaia and ecological healing attracted about three hundred people into a crowded room. But as soon as I spoke my first sentence, in which I said that we have to look at the issue of ecology from the perspective of the poorest women of the world, half of this group got up and left. The experience made it graphically clear to me that there is the danger for ecofeminist thought to be turned into a leisure class 'spirituality,' unconnected to poverty, specifically the poverty of the poorest women of the world. Although this danger of an ecofeminist 'spirituality,' split from ecofeminism as a socioeconomic analysis and struggle against the structures of impoverishment of both women and the earth, is a danger that needs continual critique, there is ample evidence of the power of

ecofeminist thought and practice where the two are clearly integrated.[1]

If we consider the environmental impact of the continued objectification of nature, aggravated by the rampant eroticization of nature images in advertising, it becomes clear that these Edenic reconstructions in fashion magazine advertising are constructing and maintaining a relationship with nature that is ecologically unhealthy. Moreover, the eroticized association between woman and nature in these advertisements reaffirms a lengthy history of misogynistic representations of woman as a predominantly sexual being, untamable, dangerous, seductive, and destructive, severely curtailing woman's subjectivity and agency within any gendered discourse.

The eroticization of female archetypes like Eve and the use of these eroticized archetypes as role models for women is problematic for ecofeminists due to the common association of woman with nature. Moreover, the presence of such Eve and Eden characterizations within the context of advertising implicates the reader as an active participant in the maintenance of what are ultimately detrimental models of gendered relationships, both with each other and with the environment. As I hope I have demonstrated throughout this dissertation, the eroticization and objectification of woman has a direct correlation with the sensual objectification of the natural world. Just as these objectifications define woman's identity primarily as her sexuality, and render that sexuality as a consumable product, so does the sensual objectification of nature render the environment something to be used and consumed by the public. As Diane Schoemperlen reminds us, such stories can be both a wonder, and a weapon.

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[1] Rosemary Radford Ruether, "Foreword: Ecofeminism and the Challenges of Globalization," in *Ecofeminism & Globalization: Exploring Culture, Context, and Religion*, ed. Heather Eaton and Lois Ann Lorentzen (Lanham, Maryland: Rowman & Littlefield, 2003), ix-x.

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APPENDIX A: IMAGES USED

Figure 1: Dose Cover (2005)

Dose: Ottawa's Daily Magazine (July 29, 2005)

Figure 2: Eve Cigarettes (circa 1970s)

http://andreainspired.tumblr.com/post/240404271/eve-cigarettes-2nd-generation-packaging

Figure 3: Eve Cigarettes (circa 1970s)

http://ruxandra-soare.blogspot.ca/2011/03/fancy-eve-filter-cigarettes.html

Figure 4: Eve Cigarettes (1971)

http://ruxandra-soare.blogspot.ca/2011/03/fancy-eve-filter-cigarettes.html

Figure 5: Adam Cigarettes (1972)

http://www.adspast.com/store/customer/product.php?productid=10368
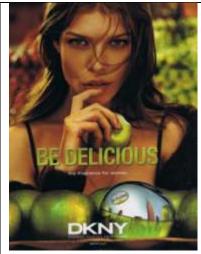
Figure 6: DKNY Perfume (2006/2007)

Vogue Magazine (September 2006)
Glamour Magazine (April 2007)
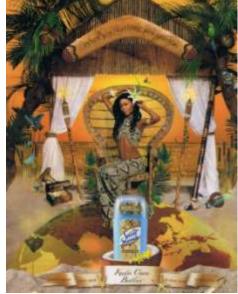
Figure 7: Secret Antiperspirant (2007)

Vogue Magazine (February/March 2007)

Figure 8: Gisele Bundchen Ipanema (2009)

http://www.giselebundchen.com/gisele_carreira_campanhas.asp

Figure 9: Caprica (2009)

http://www.popcultureshock.com/battlestar-prequel-caprica-commercial-poster/53642/

Figure 10: O.P.I. (2007)

InStyle Magazine (March 2007)

Figure 11: Lubriderm (2006)

Glow Magazine (July/August 2006)

Figure 123: Xihalife.com (2008)

www.xihalife.com (no longer available)
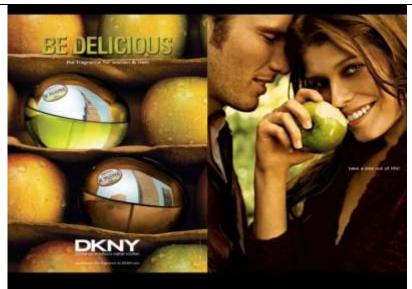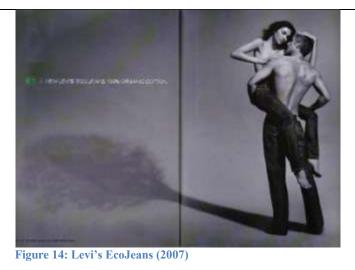
Figure 13: DKNY Perfume (2006)

Vogue Magazine (January 2007)

Figure 14: Levi's EcoJeans (2007)

Vogue Magazine (November 2007)

Figure 15: Diesel (2007)

Glamour Magazine (January 2007)
Vogue Magazine (January 2007)
Vanity Fair Magazine (May 2007)
http://theinspirationroom.com/daily/2007/diesel-global-warming-ready/

Figure 16: Diesel (2007)

http://theinspirationroom.com/daily/2007/diesel-global-warming-ready/

Figure 17: Diesel (2007)

Vanity Fair Magazine (May 2007)
http://theinspirationroom.com/daily/2007/diesel-global-warming-ready/

Figure 18: Diesel (2007)

http://theinspirationroom.com/daily/2007/diesel-global-warming-ready/

Figure 19: Diesel (2007)

http://theinspirationroom.com/daily/2007/diesel-global-warming-ready/

Figure 20: Diesel (2007)

http://theinspirationroom.com/daily/2007/diesel-global-warming-ready/

Figure 21: Diesel (2007)

http://theinspirationroom.com/daily/2007/diesel-global-warming-ready/

Figure 22: Diesel (2007)

http://theinspirationroom.com/daily/2007/diesel-global-warming-ready/

Figure 23: Diesel (2007)

http://theinspirationroom.com/daily/2007/diesel-global-warming-ready/

Figure 24: Vanity Fair Cover (May 2006)

Vanity Fair Magazine (May 2006)
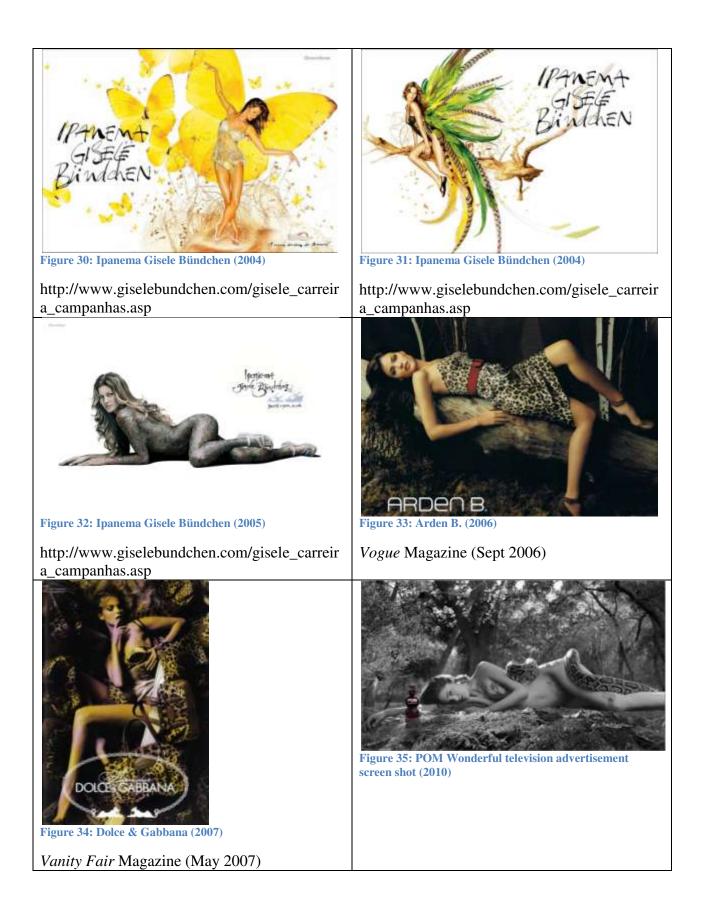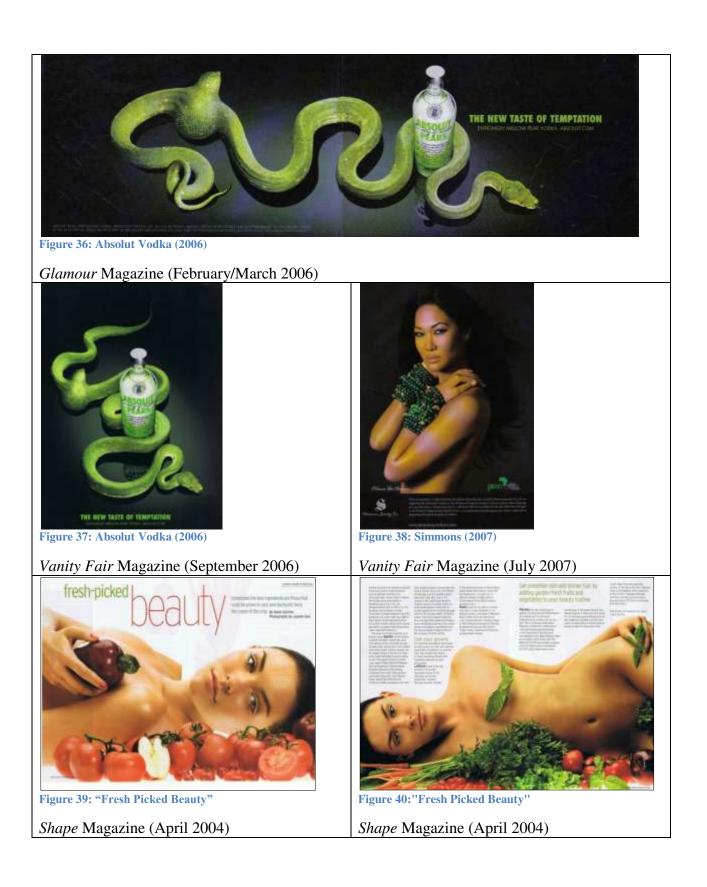
Figure 25: "As I See It" by Sanjay Kothari in an advertisement for Kohler faucets and sinks (2007)

Vanity Fair Magazine (May 2007)

Figure 26: Secret Platinum Invisible Solid (2006)

Flare Special Bonus Issue (May 2006)

Figure 27: Cover Girl Outlast Double Lipshine (2006)

Flare Special Bonus Issue (May 2006)

Figure 28: Gillette Venus Vibrance Disposables and Divine (2006)

Flare Special Bonus Issue (May 2006)

Figure 29: Ipanema Gisele Bündchen (2004)

http://www.giselebundchen.com/gisele_carreira_campanhas.asp

Figure 30: Ipanema Gisele Bündchen (2004)

http://www.giselebundchen.com/gisele_carreir a_campanhas.asp

Figure 31: Ipanema Gisele Bündchen (2004)

http://www.giselebundchen.com/gisele_carreir a_campanhas.asp

Figure 32: Ipanema Gisele Bündchen (2005)

http://www.giselebundchen.com/gisele_carreir a_campanhas.asp

Figure 33: Arden B. (2006)

Vogue Magazine (Sept 2006)

Figure 34: Dolce & Gabbana (2007)

Vanity Fair Magazine (May 2007)

Figure 35: POM Wonderful television advertisement screen shot (2010)

Figure 36: Absolut Vodka (2006)

Glamour Magazine (February/March 2006)

Figure 37: Absolut Vodka (2006)

Vanity Fair Magazine (September 2006)

Figure 38: Simmons (2007)

Vanity Fair Magazine (July 2007)

Figure 39: "Fresh Picked Beauty"

Shape Magazine (April 2004)

Figure 40:"Fresh Picked Beauty"

Shape Magazine (April 2004)

Figure 41: Vanity Fair cover (2007)

Vanity Fair Magazine (May 2007)

Figure 42: Toyota (2006)

Vanity Fair Magazine (May 2006)

Figure 43: Editorial advertising (2007)

Vanity Fair Magazine (May 2007)

Figure 44: Fiji Water (2007)

Vanity Fair Magazine (May 2007)

Figure 45: Fanfair articles (2007)

Vanity Fair Magazine (May 2007)

Figure 46: *Flare* Magazine Special Bonus Issue, front and back covers (November 2006)

Flare Magazine "Special Bonus Issue" (Nov 2006)

Figure 47: "Ecogadgets" article (2007)

Glamour Magazine (April 2007)

Figure 48: "Top Ten" article (2007)

Glamour Magazine (April 2007)

Figure 49: "Woman's Guide to Saving the Planet" article, (2007)

Glamour Magazine (April 2007)

Figure 50: *Photo* cover (2009)

Photo Magazine (June 2009)

Figure 51: "Speciale Ecologie," Photo (2009)

Photo Magazine (June 2009)

Figure 52: "Speciale Ecologie," Photo (2009)

Photo Magazine (June 2009)

APPENDIX B: A SELECTION OF IMAGES NOT USED

Figure 53: O.P.I (2007)

Vogue Magazine (February/March 2007)

Figure 54: Rolex (2007)

Vanity Fair Magazine (January 2007)

Figure 55: Vassarette Lingerie (2007)

Glamour Magazine (April 2007)

Figure 56: Arden B. (2006)

Vogue Magazine (September 2006)

Figure 57: Arden B. (2006)

Vogue Magazine (September 2006)

Figure 58: "Tree of Wisdom" photo shoot (2007)

Vanity Fair Magazine (May 2007)

Figure 59: Calvin Klein Obsession Night (2006)

Glow Magazine (December 2006)

Figure 60: Bjorn Shoes "Born" (2007)

Vanity Fair Magazine (January 2007)

Figure 61: Evian water (2006)

Vogue Magazine (September 2006)

Figure 62: Evian water (2007)

InStyle Magazine (December 2007)

Figure 63: Diesel (2006)

Vogue Magazine (September 2006)

Figure 64: Diesel (2006)

Vogue Magazine (September 2006)

Figure 65: Diesel (2006)

Vogue Magazine (September 2006)

Figure 66: Toyota Camry Hybrid (2007)

InStyle Magazine (May 2007)

Figure 67: Ford Escape Hybrid (2007)

Wish Magazine (May 2007)

Figure 68: "Pretty, Isn't It?" women and environmentalism editorial (2007)

Glamour Magazine (April 2007)

Figure 69: John Maller Collier, "Lilith" (1887)