RE-ENVISIONING ROMANTICISM AS POSTMODERN FANTASY: A CASE STUDY OF WILLIAM BLAKE AND ROBERT JORDAN

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ABSTRACT

Postmodern fantasy fiction has often been linked to Arthurian legends and Victorian literature. However, few critics have addressed the relationship between American postmodern fantasy fiction and English Romanticism's mystical poetry. American postmodern fantasy fiction proves to be a re-envisioning of the prophetic and mystical poetry of English Romanticism. In comparing the cultures of these two literary genres, many similarities come to light. To further develop the argument that postmodern fantasy fiction re-envisions English Romantic literary traditions, a case study comparing William Blake's The Four Zoas and Robert Jordan's The Eye of the World is conducted. The first chapter of the case study examines the use of secondary realms and how readers must suspend personal bias and preconceptions to view the authors' allegorical realms. Both authors use these secondary realms to show the flaws of their respective societies' dystopias. The second chapter observes the role of the female in facilitating narrative progression by symbolizing both creation and destruction. The second chapter also discusses how both authors advocate a social androgynous consciousness in order to reform society. The third chapter compares the two texts by focusing on apocalypse, a subversive symbol for social, mental, and theological revolution and reform employed by both Blake and Jordan. The conclusion demonstrates how both postmodern fantasists and mystical Romantics ultimately desire reform for both the individual and society, and how such an intention is mediated through allegory and personification.

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DEDICATION

I would like to dedicate this thesis to my brother, Christopher Williams, whose inspiration and encouragement knows no bounds.

INTRODUCTION

T.S. Eliot, in an essay on tradition, writes, "[n]o poet, no artist of any art, has his complete meaning alone […] You cannot value him alone; you must set him, for contrast and comparison, among the dead" (4). Eliot ascertains that to study any author, the scholar needs to be aware of discernible literary traditions in the author's writing style or text. But what if one were to study a specific literary genre? Judging by Eliot's argument, in order to study one genre, we must place it in the linear evolution of that genre. We can call this exercise "locating precursor texts," or dub it "intertextuality"; either way, we are trying to define where a certain type of literature stands in relation to the past.

Similar to Eliot, but in more contemporary terms, Harold Bloom, in an analysis of poetic influence, argues that a critic must look to the past in order to correctly analyze any piece of literature. He writes, "[c]riticism is the art of knowing the hidden roads that go from poem to poem" (93). In Bloom's theory, one can see that Milton is a precursor to many Romantics, just as Tolkien is a precursor to many fantasists. When applying Bloom's view of literary criticism to the fantasy genre, one is led to search for the precursors to fantasy fiction. Critics such as Colin N. Manlove have found links between fantasy fiction and Victorian literature as well as Arthurian legends. However, few critics investigate the time gap between these two literary genres, a time gap that is bridged by Romanticism. Ultimately, this study argues that American postmodern fantasy fiction (epic fiction with human protagonists in magical and mystical realms)[1] re-envisions the themes and devices of English Romanticism's mystical poetry (poems employing mythology and the supernatural to critique society)[2] and reapplies Romantic poets' use of secondary realms, female empowerment, and apocalypse in order to help define America's postmodern culture.

The argument that fantasy fiction is an evolved form of European Literature has been suggested by other scholars. For instance, Ann Swinfin, in a study of the fantasy genre in England and the U.S., writes, "[i]ndeed, it might be argued that modern fantasy writers are simply the heirs of a long-standing literary tradition, even perhaps that they could scarcely have existed but for the foundations laid earlier in the development of European literature" (2). Although she briefly discusses the possibility of direct literary inheritance, she does not specify a genre that has had a dominant influence on fantasy fiction. In my estimation these influences could include the Northern European saga tradition, Perrault or Grimms fairy tales, and the French nineteenth-century "littérature fantastique."

Although there are multiple links between fantasy fiction and previous texts, perhaps the most prominent link that has been suggested is between Samuel Taylor Coleridge and J. R. R. Tolkien. Chris Seeman focuses on this relationship and argues that "Tolkien revises the Romantic tradition by asserting the validity of fantasy as a distinct mode of art" (73), and he separates it from other visual and literary art forms. However, Tolkien, although he is a precursor to most contemporary fantasy authors, is just one among the many fantasists whose novels can be found in almost every bookstore and library. Seeman's discussion of the connection between Coleridge and Tolkien is just one of many methods that can be used to show the re-envisioning of literary tradition from English Romantic mystical poetry in American postmodern fantasy fiction. Another method would be to look for the common threads between English Romanticism and American postmodernism.

Peter L. Thorslev, in an article on the impact of Romanticism on twentieth-century literature, contends that postmodernism deals with the same issues treated by Romanticism: "man in his relationship to history, society, to his own identity, and in his relationship to nature"

(564). Cultural critic Edward Rothstein has a view similar to Thorslev's, yet he takes it one step further by drawing a direct connection between American postmodern fantasy fiction and English Romantic mystical poetry, focusing on the themes of technology and magic: "Technology creates division, darkness and unpredictable futures; magic binds and reaches backward to lost wisdom" (130). Rothstein shows that technology separates man from nature, which is evident in both Romanticism and postmodernism. Rothstein's analysis also reveals how English Romanticism's mystical poetry and American postmodernism's fantasy fiction both use mysticism and magic to reunite man and nature. As Thorslev and Rothstein demonstrate, postmodern texts concern, in a manner similar to that of Romanticism, the individual's relationship to the world around him.

To exemplify how American postmodern fantasy fiction re-envisions the role of the quester in English Romantic mystical poetry, Stephen R. Donaldson, best-selling author of the epic fantasy series *The Chronicles of Thomas Covenant*, comments on the task of the hero in fantasy fiction: "The approach of modern fantasy is to externalize, to personify, to embody the void in order to confront it directly. The characters in fantasy novels actually meet their worst fears; they actually face the things that demean them; they actually walk into the dark. And they find answers" (8). Donaldson suggests that the individual is the primary focus of a fantasy novel through the individual's relationship to the surrounding world. Postmodern fantasy fiction takes Romantic mystical poetry one step further; postmodern fantasists not only allegorize the primary world through the creation of their secondary realms, but also personify what separates man from nature.

To reinforce the argument that American postmodern fantasy fiction re-envisions English Romantic mystical poetry, this study examines an author from each genre. To emphasize some of the similarities between the two literary types, we shall compare William Blake's prophetic poem The Four Zoas to Robert Jordan's Eye of the World, the first installment in his epic fantasy series The Wheel of Time, through the critical lens of new historicism.

The Four Zoas, with its unique mythology and obfuscated socio-political critical outlooks, exemplifies many of the ideological elements found in Romantic writers. For this reason, Zoas is an appropriate representative for a comparison of characteristic literary productions of the two periods. Zoas continues to be the focus of many contemporary Blake scholars, among them Christopher Hobson, Kathryn Freeman, and Peter Otto.[3] Judging by the outpouring of literary criticism on the text over the past two decades alone, Zoas is considered by far the most ambitious and mystical of Blake's works. The unfinished text begins with the fall and fragmentation of humanity and culminates with the redemption of mankind. Blake casts the reader into a dreamscape full of mythology and mysticism to foreground his beliefs about the surrounding revolutionary temperaments and culture.

Robert Jordan's The Eye of the World is a prime example of American postmodern fantasy fiction through its telling of an epic quest set in a mystical and magical secondary realm which, through allegory and personification, critiques contemporary America. Although much fantasy criticism focuses on Ursula K. Leguin and J.R.R. Tolkien, such criticism can be appropriately applied to Jordan's text, foregrounding such matter as the role of secondary realms, social critiquing, and postmodern ideologies. The work is merely the beginning of a series which, to date, spans eleven novels and thousands of pages. Jordan's first installment in The Wheel of Time series focuses on the rebirth of a messianic figure, Rand al'Thor, and the

recognition of an Age of Legends, as well as apocalypse. These and other thematic features invite a stimulating comparison between Blake's vision and The Eye of the World.

In an effort to establish fantasy fiction as a re-envisioning of mystical Romantic poetry, the present study examines how both of the featured texts invoke the same themes and devices to criticize the societies around them. To fully bring this argument to light, this study is broken into three distinct chapters. Each chapter analyzes Blake's The Four Zoas first to show the English Romantic theme or device which is re-envisioned by American postmodern fantasists, as revealed through an in-depth look into Jordan's The Eye of the World.

The first chapter compares Blake's creation of a dreamscape to Jordan's use of a secondary realm by focusing on the importance of creating a setting completely unique and separate from each author's actual society. Taking into account that both societies contain many revolutionary and socio-political progressive temperaments, the creation of an "other" realm can, at first glance, be considered escapist. However, chapter one indicates that there is more to other-worldly realms than mere escapism; the employment of a secondary realm separates readers from any verisimilar reality and thus disengages the readers from conventional thought and personal bias by forcing them to think "outside the box." To enter another realm, especially one centered on mythology and prophecy, one must shed his or her preconceptions to respond to and understand the text. Additionally, the author is now able to comment allegorically on personal and social concerns and to project possible solutions and outcomes. Many of the issues presented by authors using secondary realms during these two periods concern labor, class, and man's natural anxiety about mechanization. Chapter one takes the reader into these realms to display the camouflaged sociopolitical concerns of both Zoas and Eye. A comparative analysis of the texts reveals common concerns of Romantic and postmodernist writing.

To further explain how postmodern fantasy re-envisions mystical Romantic poetry, chapter two employs a comparative analysis of the two authors' social concern with gender roles in relation to their societies. In both texts, the subversion of gender roles takes place, enabling females to play a larger role in narrative progression with their constructive and deconstructive actions and abilities. For Blake's text, chapter two focuses on the roles of the Female Emanations, focusing primarily on Enion, Ahania, and Enitharmon. For Jordan's text, the chapter discusses the role of the female Aes Sedai Moiraine and her power and control over male characters.

The latter section of chapter two argues that Blake and Jordan have a common goal: the creation of an androgynous social consciousness. In both texts, male and female characters are linked. In Zoas, it is the separation of the female Emanations from their male counterparts that leads to the fragmentation, or fall, of humanity. Adopting and re-envisioning this notion, in Jordan's text it is the taint of the male half of the One Power (the source of magic or extraordinary abilities) that separates the male Aes Sedai from the female Aes Sedai (a powerful priesthood, once coed, but now matriarchal). This tainting of the male half, which causes the male Aes Sedais' insanity, not only separates the two genders but also plays a role in what Jordan terms the "Breaking of the World." Both authors suggest that, in order for humanity to become whole, the male and female consciousnesses must merge, resulting in an androgynous consciousness that can lead to mental and social reformation.

Chapter three takes up the theme of apocalypse. Both Romantics and postmodernists are surrounded by war and revolutionary mindsets, and both movements use the apocalypse as a disguise for revolutionary ideologies. The chapter argues that the movements subvert religious ideologies to meet the needs of their revolutionary tempers. It also explains how Blake and

Jordan use the Christian Book of Revelation to structure their apocalypses. Both Jordan and Blake use the theme of apocalypse in order to emphasize the need for solutions to the social, political, and economic problems that plague their primary realities and secondary realms.

This case study does not suggest a direct influence of William Blake's writings on Robert Jordan's text. It merely brings to the surface similarities in the two works to promote the argument that the prophetic, apocalyptic, and mythological aspects of Romanticism have survived, and that authors of postmodern fantasy fiction re-envision[4] mystical Romantic themes and devices and reapply them to literature of contemporary American society in order to define the surrounding culture.

CHAPTER ONE:

SECONDARY REALMS, DREAMSCAPES AND SOCIAL MIMICRY

Blake's masking of reality is re-envisioned by Jordan and other fantasists by wholly creating settings situated outside of reality. Romantic prophecies use spiritual landscapes (Eden), dreamscapes, and other settings separated from Blake's contemporary Britain. These secondary settings "are usually set in the distant past or in faraway places" and are full of "folklore, superstition, and demonology" (Abrams and Greenblatt 12). One can find such settings in works by Coleridge, Byron, Keats, and Shelley. In postmodernist writing, Jordan and other fantasists create realms that completely separate the reader from any primary reality. For the sake of consistency, I collectively refer to all types of otherworldly settings, from both mystical Romantic poetry and postmodern fantasy fiction, as secondary realms.

Blake's Zoas takes place specifically in the dreamscape of Albion (the "universal man"), which allows Blake to reinterpret spiritual and physical elements of the world around him. In the poem, Blake is able to portray societal issues without directly attacking people or ideologies. Some critics go as far as to say that, because his ideas were so radical, Blake had to "clothe his radical message with allegorical garments" (Marshall 14). Instead of directly and publicly disclosing his political and social beliefs, Blake uses his mythology to portray his surrounding society.

Jordan, much like Blake, creates his secondary realm to present his personal beliefs about contemporary American society. Jordan avoids assuming a specific socio-political stance by distancing his literary world from "reality." Through creating a secondary realm and allegorizing and personifying his contemporary society, Jordan avoids confrontation with any person who may oppose his views.

In order to enter the new terrain of secondary realms of both mystical Romantic poetry and postmodern fantasy fiction, readers must detach themselves from their personal experiences and the knowledge obtained from their existence in the primary world. Critics Wendy Mass and Stuart P. Levine note that readers are thus separated from "preconceptions and prejudices." Not only does this give the author authority over the reader's perspectives by dictating how the reader perceives the secondary realm, it also causes the reader's decentering: "[l]ong-standing biases may fall away, and new perspectives can be achieved, helping the reader to judge moral standards in a new and objective way" (22). Separating readers from their own mental state and immediate surroundings enables Blake and Jordan to present societal issues in a new light. Instead of having to confront readers' ideologies, the authors, through the use of secondary realms, can guide readers to perceive said issues the way the authors perceive them.

Blake, surrounded by a revolutionary agenda for progress and industrialism, which he felt alienated humanity, creates a secondary realm to portray a fall from unity to fragmentation. And Jordan, surrounded by techno-nuclear proliferation and global wars, also employs his secondary realm to display a fragmented humanity. In both cases, Blake and Jordan portray society as caught in a move from utopia to dystopia. The secondary realms created allow them to promote strategies for change in order to reform society to again reach a state of utopia.

Blake's dystopia symbolizes a mental war between the mystical Zoas, the four beings symbolizing Albion's faculties. Yet it also portrays an "age of revolution when Britain was undergoing fundamental changes in its industrial, political and cultural life" (Marshall 12). During his lifetime, Blake saw the rise of the Industrial Revolution, the American Revolution, and the French Revolution. Although images of war are found throughout Blake's works, the

issue of class distinctions and the anxiety about mechanization and science are the most prominent cultural concerns in Zoas.

To emphasize the role of class distinctions through labor (both manual and mechanized), Blake uses the four Zoas (Urthona/Los, Tharmas, Urizen, and Luvah) to symbolize different professions in Britain's pre-industrial labor force. In a critical study, Northrop Frye states that each Zoa represents a specific vocation: Tharmas represents the shepherd, Los the blacksmith, Urizen the plowman, and Luvah the weaver (278).[5] It is probable that Blake chose to present these professions because they are symbolic of traditional working class members of society, and their trades, like his own profession, were challenged by the industrial revolution. Blake felt that industrialism "not only threatened his craft as an engraver but was turning England's green and pleasant land into a polluted desert of dark satanic mills" (Marshall 35). Blake not only felt threatened, but as industrialism grew, he knew his profession, as well as others, was endangered: "the workplace shifted from the artisan's shop and the peasant's cottage to the factory" (Spielvogel 588).

There are also other symbols of manual labor, specifically surrounding Los. Los, the reincarnation of Urthona, is responsible for rebuilding what Urizen, the Satan-esque personification of reason and science, destroyed during his fall from power. Los is commanded by Tharmas to "Take thou the hammer of Urthona" to rebuild the furnaces: "Then Los with terrible hands seizd on the Ruind Furnaces / Of Urizen. Enormous work; he builded them anew" (III.149, 165, E 335).[6] Blake uses the image of the furnace to symbolize both the "the natural body" (Frye 288) and its imprisonment. Repairing the furnaces is the necessary antecedent of the apocalypse that will lead to salvation. Therefore, through labor, the body is resurrected but is also trapped within an enclosed object. Blake could be implying not only that labor in general

helps to define a person's status in society, but that labor is also a construct that limits a person's social progress.

But Los's manual labor also symbolizes more than the rebuilding and binding of the natural body of man in order to reach salvation through apocalypse; according to Christopher Hobson, Los's labor also symbolizes the labor of the artistic intellect: "[. . .] Los [. . .] symbolized by the smith's hammer [. . .] embodies [. . .] labor, the creative application of human intelligence to the material world" (738). Hobson asserts that the artist's labor is creative, and since Blake portrays Los as an opponent of Urizen, the labor of the artist goes against Urizen and his domineering ideology. Thus, Blake uses Los as a challenge to oppression, which during Europe's revolutionary era, could easily be linked to the revolutionary sentiments circulating throughout Europe.

Although Blake is a visionary and revolutionary, he has Los, through his craft, bind Orc, who symbolizes revolution:

> The girdle was formd by day and night [. . .]
>
> [. . . . .]
>
> He went each morning to his labours with the spectre dark
>
> Calld it the chain of Jealousy [. . .]
>
> [. . . . .]
>
> Held the fierce boy Los naild him down binding around his limbs
>
> The accursed chain [. . .]. (III. 90, 94-95, 101-02, E. 341)

The importance of the above quotation is to show that the rise of mechanized labor challenged areas of labor which helped define members of the working class: agrarian and manual. The destruction of any type of identification, especially through the title of a profession, can create an

impasse in relation to mental or social revolution by stripping a person of a form of identity. Therefore, Blake perceives that mechanized labor is another social institution of oppression.

In a parallel manner, Jordan identifies primary characters through their labor as a way of critiquing contemporary American society. Rand, Mat, and Perrin come from a working class community which survives only by agrarian and manual labor. The village's lack of wealth is shown by the peddler visiting only once a year: "Padan Fain [. . .] had driven his wagon into Emond's Field every spring" (Jordan, Eye 27). Even their own monarch notes that their village is separated from the kingdom in terms of wealth and military protection: when Rand meets his realm's queen, Morgase, she says that the "'Two Rivers has not seen a tax collector in six generations, nor the Queen's Guard in seven'" (512). The queen's statement causes the reader to believe that she does not even consider the Two Rivers as a viable part of the kingdom; she considers the residents poor folk, which validates her reasoning for stripping them of military protection. The separation from the realm through degrees of wealth is also an easy explanation as to why Jordan identifies the three primary male characters through agrarian and manual labor.

Rand, Perrin, and Mat are all identified and referred to by their professions throughout Eye. Rand and Mat are both shepherds, and Perrin is introduced to the reader as a "curly-haired blacksmith's apprentice" (28). Identity through labor is important by showing that there is a social hierarchy in Jordan's world and that he values the individual, regardless of class or trade. In contemporary America, individuals are defined more often than not through their professions and corresponding social standing. Historian Alan Brinkley writes, "[i]n the late twentieth century [. . .] inequality in the distribution of wealth and power was reaching unprecedented levels" (944). Labor and social classes have been, and still are, important subjects for political discourse. Jordan shows the importance of his characters who emerge from a working class in

two ways: by characterizing them as destiny-altering and by showing how all three of these characters are pivotal entities in the pursuit of salvation.

Jordan labels Mat, Perrin, and Rand as "ta'vern" and defines the term as "a person around whom the Wheel of Time weaves all surrounding life-threads, perhaps *all* life-threads, to form a Web of Destiny" (Eye 668). The three characters have the ability to alter the events and lives surrounding them, regardless of their social status. As Moiraine, the matriarch of the primary characters, leads them down the path of prophecy, the characters have the ability to enact significant social change.

Also, Moiraine states that all three males are equally important to the salvation of the world, but that the males cannot enact reform on their own; classes and professions must merge and pursue one goal: social progression. After being attacked by multiple forces of the Dark One, the characters are separated from one another. Lan, Moiraine's warder, asks her if she thinks that the others might be dead. Moiraine's response reveals the equal importance of the characters: "'[. . .] I will not admit the possibility of them being dead. I cannot. I dare not. You know how much is at stake. I must have those young men'" (267). Although Moiraine is a powerful Aes Sedai and Lan is a seasoned warrior, the fate of the world rests equally on the shoulders of agrarian laborers. Yet Moiraine and Lan must guide them through the prophecies. Jordan promotes the notion that members from all classes must work together to unify a society.

Referred to by trade, and distanced from others in terms of wealth, Jordan allows these faceless and marginalized members of society to show their ability to impact the world on a global level. Through his secondary realm and critique of society's view of labor, Jordan shows that working or middle class characters have the capability to make larger social impacts than those of aristocratic or wealthier classes. This is also true in Blake's works. Blake uses his

mythology and the Zoas to show the power of Albion when he is a unified individual instead of a mere agent for social use. Peter Marshall, in an analysis of Blake's utopic social perspectives, writes that Blake "looks forward to a time when all would be free to cultivate their mind and imagination, and to become king, priest and artist in their own home" (9). Both authors strive to promote the rise of the individual, regardless of his or her socio-economic status or profession.

Another social concern that both authors address is man's anxiety about mechanization and science. During the Romantic period, society was adjusting to the Industrial Revolution, while in the postmodern period, society has found it necessary to adjust to techno-nuclear developments. In both societies, the literary genres under investigation challenge the aforementioned revolutions and developments through literary art. Blake, in response to industrialism retreats to the interior body, indicating that the poem's setting is void of industrialism and controlled only by the four spiritual Zoas that comprise Albion's character. To challenge the techno-nuclear developments evident in the postmodern period, Jordan's books, according to Rothstein, "keep attempting to retell the story of our own pre-modern past, stripped of disease, poverty and hardship, blessed with villages and thatched huts" (131). Both Blake and Jordan reject science and revert to bucolic settings stripped of technological advancements and scientific thought to focus on the individual and human nature (innate characteristics in all humans without the influence of social constructs).

Blake's Zoas turns away from industrialism and science, not only because of the shift from manual to mechanized labor, but because Blake felt society was losing touch with human nature through advancements in scientific thought and technology. According to Tony Trigilio, "In Blake's time, Enlightenment science sought to render the natural world mathematizable and thereby wholly knowable, defining and extolling nature as the sum of human learning." Blake's

response “was to look inward to the imagination of Poetic Genius and to create there a mathesis of imagination [...]” (14). Not only does Blake restructure imagination as a mental discipline, but he also uses Urizen to exemplify man’s separation from human nature. In Night I, while Enitharmon (Los’s female Emanation) calls Urizen down from the heavens, she projects what will happen to humanity when reason becomes God:

> Descend O Urizen descend with horse and chariots
> Threaten not me O visionary thine the punishment
> The human Nature shall no more remain nor Human acts
> Form the rebellious Spirits of Heaven. but War and Princedom & Victory
> & Blood [. . .]. (308-11, E 306)

With reason usurping the place of divinity, humankind is separated from nature since the objective and scientific view of the world reigns in the heavens. Enlightenment thinking and industrialism turned society’s focus away from human nature and the imagination to objectifying the world around it. Enitharmon blames the fall of human nature on Enlightenment thought and the resulting French Revolution, which is represented in the above passage through war, victory, and blood. Blake feels that the Enlightenment and the rise of reason and science sought to separate man from nature and the cultivation of the self. Blake feels that this initial separation of man from human nature continued to grow due to technological advancements and his society’s fluctuating wealth and oppressed labor force. However, Blake tries to reunite man and nature through the fall of Urizen.

In Blake’s rendition, Urizen falls from Godhood, destroying the physical world. Since Urizen developed the world through science and mathematics and now he no longer remains, his destructive fall symbolizes a collapse in humanity. Urizen’s fall enables Los (poetic genius) to

claim that he is “God over all” (IV. 41, E. 332). Los takes it upon himself to become the divine architect and rebuilds the world through art and divinity. Thus, Blake shows that reason oppresses human nature and imagination, and art can take over only when reason is dethroned. He also shows throughout Zoas that apocalypse looms with the return of science and reason.

As Urizen begins his ascension to reclaim his Godhood, Blake emphasizes the role of science and how it overcomes the progressive work Los has done in relation to man’s imagination. The first step Urizen takes is to define the fallen world through mathematics:

> So he began to dig form[ing] of gold silver and iron
> And brass vast instruments to measure out the immense & fix
> The whole into another world better suited to obey [. . .]. (VI. 229-31, E. 350)

Blake relates mathematics and reason as a way to negate the agency of man. For Blake, reason has usurped the notion of the individual and human nature as well as taken power from nature itself by defining it through man’s senses.

Using mathematics as a foundation, Blake then moves to defining science as the next step in separating humanity from human nature:

> And the sciences were fixed & the Vortexes began to operate
> On all the sons of men & every human soul terrified
> At the turning wheels of heaven shrunk away inward withring away [. . .]. (234-36, E. 350)

In this passage, Urizen, as he continues his path to regaining Godhood, uses the fixing or recreation of science to instill fear in humanity. This fear can be understood as Blake’s fear or man’s natural anxiety about mechanization and the rise of science over human nature. When the

world becomes objective, subjectivity, human nature, and the arts are endangered, thus creating a society devoid of individualism and a lack of human agency.

Jordan also reveals a similar fear about mechanization and science in Eye. Jules Zanger, in a critique of fantasy's relation to reality, writes, "[i]n an industrial, urbanized age in which individuality seemed endangered and human centrality lost in the infinite universe revealed by science, fantasy reduced the world to a conceivable dimension" (42). Zanger sees fantasy as a way to escape the fear and danger of science, a way to make the world less daunting. By voiding scientific advances from his text, Jordan allows human protagonists to participate in what some may strive for in reality: a subjective relationship with nature instead of a dependence on technology and science. Jordan's text is not merely an escape from the primary world focused on technological development; it is a subversion of the primary world.

Jordan, in response to techno-nuclear developments, makes human nature and subjectivity the primary focuses of his novel. Instead of creating an empirical view of his world and describing it to the readers, Jordan offers readers an objective view (free of personal interpretation) of the world through the perspectives of his many characters—mainly, those of Perrin, Rand, and Mat. Their subjective interpretations (pulled from personal experience) of the adventure they embark upon, as well as the world around them, are what truly engross the reader. Readers discover the fantasist's world simultaneously with the characters.

The characters, when they first leave their village, have in their minds an objective view of the world through various sources such as books and oral histories shared by many characters such as a gleeman (bard) or a visiting peddler. The reader, suspending belief and personal bias, regains focus on the importance of the individual and human nature through the journey of the characters.

Jordan, to exemplify the importance of subjectivity, places Perrin, Rand, and Mat into a world that is unknown to them. In this case, the reader is also experiencing the world for the first time. Readers are reminded that subjectivity is better than objectivity by being shown how nothing can prepare one, reader or character, sufficiently and clearly enough for his or her personal experiences and interpretations of those experiences. Throughout the first half of the novel, as the characters progress in experiencing the world, they constantly refer to the oral histories handed down to them by relating their experiences to stories. In doing so, they often come to the same perplexed conclusion that Mat announces to Rand: "'This isn't much like the stories, Rand, is it?'" (107). By reminding themselves of their lack of first hand experience and their subjective views, the characters show that an objective view is not a sufficient substitute for a subjective view of the world.

Another prime example of first hand experience versus objective views is how they approach various situations. Jordan's characters have to continuously remind themselves of their inexperience. For instance, when Rand talks to Lan about other people's actions, he decides that "he had better stop thinking that he knew anything at all of what people were like beyond his own village" (135). Jordan consistently suggests that objectivity only impedes man's subjective interpretation of the world. If humankind is to correctly assess the world around it in order to facilitate society's progress, individuals must first depend on their human nature, not the empiricism, technology, and science that surround them.

Also, in order to battle this fear of science and mechanization, Jordan bases his world on nature and the power of five elements: earth, fire, water, air, and spirit. Aes Sedai are able to use these elements to accomplish dazzling feats, such as slowing the aging process and summoning lightning. Jordan uses the five elements to denote more than natural magic; these elements make

up the One Power: an essential part of the True Source which drives the Wheel of Time. Since time itself is constructed around the five elements, Jordan shows that the ultimate power in his world is nature, not technology and applied sciences. Jordan also goes a step further by implying that science cannot prevent the fall to dystopia. The Age of Legends, a period of time when the world seemed utopian, was full of technology and yet could not prevent the "Breaking of the World." Jordan desires to show that only humanity and its relationship with nature can bring society to salvation.

Both Jordan and Blake argue that man, whom they believe will be forgotten as technology increases and the sciences continue to objectify the world, can lead society from a dystopia to a utopia. Blake and Jordan accomplish this without immediate opposition because they use secondary realms. Readers are unable to contradict the authors' perspectives at first glance because they must suspend belief to comprehend both texts. Blake and Jordan, through their constructions of dreamscapes and secondary realms, are able to freely express their social, political, and philosophic views through the freedom of their own creations.

CHAPTER TWO:

EMPOWERING THE FEMALE AND THE ANDROGYNOUS SOCIAL CONSCIOUSNESS

Though Blake scholars spend most of their time trying to understand and argue the meaning and purpose of Zoas, my intention is to focus specifically on the role of the female, particularly that of the Emanations, in relation to narrativity. Rachel Billigheimer states, "Blake's vision of the Female is profusely complex and essentially contradictory extending itself to paradoxical interpretations" (106). Various interpretations of what the Emanations represent both sexually and socially have resulted in essays arguing and counter arguing critical exertions. With so many different views of Blake's view of the female, one may be overwhelmed and left confused after in-depth research. To situate a reading of Zoas based on the varying critical commentaries regarding Blake's view of gender roles would complicate any reading that is not primarily intended to analyze Blake's view of sexuality.[7]

Although Zoas is primarily based on the male powers that comprise the fallen Albion, Blake increases the role of the female by making her an equal half of the male instead of a subservient gender. Technically derived from male beings, and based on a direct allusion to Genesis and the creation of Eve from Adam, Blake's female Emanations are the primary tool used to articulate and generate his extensive and complex narrative poem.

On the most fundamental level, the female Emanations represent the creative and imaginative halves of the male Zoas. This is mainly exemplified by Los, Blake's representation of the "Poetic Genius," who flourishes, unlike the other Zoas, because he constantly shares his experiences with his Emanation Enitharmon. However, Blake's Emanations also consistently represent destruction. The narrative progress of Zoas is thus directly related to the female representations of both creation and destruction. In Zoas, Enion and Ahania are two important

female entities in terms of destruction; they directly influence the fall of their counterparts, Tharmas and Urizen. While Tharmas is a representation of innocence, Enion not only initiates his fall from the parent power but also the fall of humanity into sin and fragmentation.

Enion, the first Emanation who is directly involved in the narrative, is the reason why Tharmas falls from his position of the parent power. Many Emanations flee to Tharmas, thus incurring the "jealousy of Enion," which leads to the "ruin of innocence and the fall of Tharmas" through her separation from him (Bloom, "Commentary" 949). Tharmas, in response to Enion's envy, says, "O Enion thou art thyself a root growing in hell / Tho thus heavenly beautiful to draw me to destruction" (I.39-40, E. 302). Tharmas's fall from power is what propels the narrative forward, since the overall objective is to reunite humankind.

Not only is Enion responsible for the moral and spiritual theme of the narrative, she is also the creator of the narrative by her weaving in response to the fall of Tharmas:

> Terrified & drinking tears of woe
> Shuddering she wove—nine days & nine nights Sleepless her food was
> tears
> [. . . . . .]
> Nine days she labourd at her work. & nine dark sleepless nights
> But on the tenth trembling morn the Circle of Destiny Complete [. . . . .]
> (I. 83-4, 88-89, E. 302)

The product of her weaving is the "nine nightmares that together form the poem" and the "phenomenal world of mere repetition" (Bloom, "Commentary" 949). Enion, through her weaving, creates the narrative, as well as the progression of the narrative by opening up the world of repetition, allowing the rebirth of Zoas and the Emanations; Urthona is reborn as Los,

Luvah as Orc, and Vala awaits rebirth through Enitharmon. By realizing these possibilities, Enion is able to move the narrative closer to the apocalypse and the reunification of humankind.

Ahania, much like Enion, is directly involved in another destructive occurrence: the fall of the God-like Urizen. Although Urizen's fall is not necessarily Ahania's fault, Ahania directly influences Urizen's actions. In Night III, Ahania tells Urizen to "listen to the vision of Ahania" (42), a vision which recounts the fall of Luvah and reveals "Ahania's doubt of the fundamentals of Urizen's created world." She believes that his world is an "artifice of Jerusalem [. . .] a realization of Babylon" (Bloom, "Commentary" 954). Ahania believes that Urizen's manipulation of the world with science and reason is creating a large rift between humanity and the divine, instead of uniting them. Because Ahania questions Urizen's creation and his intentions for the world, he reacts in a violent manner.

Urizen's reaction to Ahania's account of her destructive vision is what causes his downfall. The first stage of his fall is casting Ahania from heaven to earth: "[. . .] he siezd her by the hair / And threw her from the steps of ice that froze around his throne" (III.111-12, E. 328). Urizen follows this first action with a vicious rant directed at Ahania that is "[s]o loud in thunders" (III. 131, E. 329). As the third step in the trinitarian sequence of his fall, Urizen throws "Ahania from his bosom," and she falls "like lightning [. . .] far into Non Entity" (III. 132, 144, E. 329). Blake uses Ahania as a tool to instigate Urizen's revolt by separating from his Emanation. Because of Ahania's powerful rhetoric, Urizen succumbs to a destructive mental state which helps propel the narrative towards the apocalypse. Because of Urizen's revolt against unity, "chaos comes again" (Bloom "Commentary" 954). With the revival of chaos and the Emanations separating from their Zoas, the narrative can move forward in the attempt to reach the apocalypse.

Blake may associate the female with destruction, but he also empowers the female by giving the Emanations control over the narrative, whether it is through physical actions, such as Enion's weaving, or through rhetoric, such as Ahania's retelling of a vision. This shift in power from the patriarchs to their Emanations in terms of narrativity is paralleled in postmodern fantasy fiction. To exemplify the re-envisioning of the prophetic tool of gender subversion, I turn to The Eye of the World and focus on how Moiraine Sedai is Robert Jordan's agent for narrative progression.

Moiraine is a member of the once co-ed turned matriarchal priesthood called Aes Sedai. As an Aes Sedai, she is able to tap into what Jordan calls "saidar," the female half of the One Power. Her ability to touch the One Power enables her to perform extraordinary feats, such as healing others, projecting herself as a larger image, and conjuring lightning.

However, it is not necessarily her fantastic abilities that make her the primary narrative agent in the progression of The Eye of the World; it is her desire to fulfill the Prophecies of the Dragon. In a supplementary text to his series, Jordan elaborates on the Prophecies: "[The Dragon] will be destined to fight the Tarmon Gai'don, the Last Battle against the Shadow. The Prophecies also state that he is the only hope of the world for salvation" (Jordan, World 293). The Dragon in the Prophecies is the reincarnation of Lews Therin Telamon, the original Dragon who was a male Aes Sedai. The Dragon mentioned in the Prophecies thus becomes the Dragon Reborn. By believing in such prophecies, Moiraine sets the Prophecies in motion. She finds three teenage boys, one of whom she believes must be the messianic Dragon Reborn. Through her attempts to enact the Prophecies, Moiraine puts the other protagonists in a position where they must participate in the events comprising the Prophecies of the Dragon.

After Trollocs (mythical creatures created by the Dark One, who is Jordan's version of the Christian Satan) attack Emond's Field, the village where the boys live, Moiraine furthers the narrative by seducing Rand, the primary protagonist, into self-exiling himself and the other boys. She tells Rand that Trollocs will be back to hunt for him, Mat, and Perrin. She declares that their staying in the village will result in devastation, which causes Rand to have a vision of "Emond's Field all in ashes." Even after the vision, Rand is not wholly inclined to leave. But Moiraine convinces him to leave by forcing him to question his desire to stay: "Are you willing to bet your village on it, sheepherder?" (Jordan, Eye 95). Moiraine knows that he truly cares for the well-being of his village, and she uses his emotions to her advantage. By causing him to exile himself from Emond's Field, also known as the Two Rivers, she is one step closer to finding out which boy is the Dragon Reborn.

In her attempt to discover the identity of Dragon Reborn, Moiraine controls the group by reinforcing the decisions they have made, and seemingly controlling the destiny of each character. When it seems that characters wish to question her motives or actions, she controls their decisions with skillful rhetoric: "it is beyond my power to stop the Wheel from turning," or, "[w]hat is done is already woven into the Pattern" (86, 118). Both statements cause the characters to believe that they have no choice but to do as Moiraine directs. She thus reminds them that they cannot renege on their decisions; they must follow through with what has already started: the Prophecies of the Dragon.

Moiraine, at this point, is simply seen as a leader who is controlling the situations at hand. Without revealing her intentions to find the Dragon Reborn, she demonstrates her absolute control over Mat, Perrin, and Rand:

> The Dark One is after you three, one or all, and if I let you go running off wherever you want to go, he will take you. Whatever the Dark One wants, I oppose, so hear this and know it true. Before I let the Dark One have you, I will destroy you myself. (Jordan, Eye 151)

Moiraine knows why the Dark One hunts the three males, but does not reveal it to them; however, she informs the males that they no longer are independent beings, but aspects of her desire to keep the Dark One from any type of power or control.

Moiraine releases her hold over the characters after it appears that Rand has met the first stage of the prophecy: channeling (or using) "saidin," the male half of the One Power. After the climactic event of a battle symbolizing good versus evil, Moiraine tells the rest of the traveling party, comprised of Lan, Nynaeve, Egwene, Rand, Mat, Perrin, and Thom, "[w]e have done what we came here to do. From here you may live your life as the Pattern weaves" (Jordan, Eye 649). Moiraine, as stated above, releases her hold after she discovers the Dragon Reborn's identity. Moiraine returns control to the male characters only because she knows that, because of destiny and the Prophecies, they cannot turn away from her guidance; she knows the characters will need her throughout their adventures.

Moiraine not only guides the characters throughout most of the novel (there is a moment where they are divided but soon regroup), but also says the final words of the primary text of his epic series: "'The prophecies will be fulfilled,' the Aes Sedai whispered. 'The Dragon is Reborn'" (657). By closing the novel with these words, Jordan leads the reader to perceive that Moiraine's initiating the Prophecies is the overall purpose of the novel. Readers are not merely watching a quest unfold; they are watching an empowered female guide people in order to save the world.

Throughout Eye, Moiraine controls the paths that lie before the other protagonists. She becomes the guide common to all quest myths: "An agent of some higher power, or one gifted with a deeper understanding of the natural order of things, must inform the protagonists [. . .] and send them on their way" (Mass and Levine 22). As the guide for the heroic characters, Moiraine is responsible for leading the characters, enacting the prophecies, and molding the characters into heroes: "Again, this quest is one that typically spans not only geographical terrain but also spiritual terrain. The heroes must explore and discover uncharted regions of their own existence in order to find the strength, wisdom, and constitution to complete their quest" (Mass and Levine 22-23). Because Jordan's Wheel of Time series is an epic quest myth, Moiraine can be seen as a creator of sorts; she creates the Dragon Reborn by taking the messianic protagonist Rand and guiding him through the initial stages of his quest to become the savior. Jordan, by re-envisioning and reapplying Romantic poets' use of female empowerment, gives a single female the power to advance the narrative through both physical actions and rhetoric.

What lies beneath Blake's and Jordan's respective treatments of gender? Many answers can be supported by the texts. However, my perception of Blake and Jordan's subversion of gender roles is that they employ this strategy to promote an androgynous social consciousness. Such a consciousness occurs when male and female perspectives and ideologies merge to create a consciousness free of gender bias. Blake uses the separation of the Emanations from their Zoas and their reunification to display the necessity of amalgamating the male and female consciousness in order to mend a fragmented humanity. In a similar manner, Jordan creates a secondary realm where progression from Age to Age comes with the turning of the Wheel of Time, which is powered by the male and female halves of the True Source.

Rachel Billigheimer, in an article detailing the background sources for Blake's female Emanations, defines the female Emanation as "the visionary and creative capacity of the individual." As the patriarchal Zoas represent the rational side of man's consciousness, the Emanations represent the creative side, which can both complement and counter a rational mentality. The Emanations thus become essential requirements for humanity's unification. According to Billigheimer, "the ultimate union of the female Emanation with her male counterpart precipitates the vision of eternity" (94). When the Zoas and Emanations are unified, man is at his most productive state. For example, Urizen reigns as a divine power when joined with Ahania, and Los rebuilds the world through art with Enitharmon by his side. This vision of eternity, which can also be interpreted as a progressive society devoid of the purely rational state of mind, is what Blake wants to present to the reader. As the patriarchs in Zoas represent the rational side of man's consciousness, "the Emanation represents the visionary and creative capacity of the individual" (Billigheimer 94).

In Zoas, the reunion of the Emanations with their male counterparts takes place in Night IX and is a primary stage of the apocalypse. The reunion begins with the transformation of Orc, a prophetic being that is the only creature created without an Emanation. Instead of having a female counterpart, Orc represents androgyny, as he is comprised of both the Zoa named Luvah and his female Emanation named Vala. Orc's transformation consists of a change from a human form to a serpent form to reinforce the notion that he symbolizes desire. Soon after his change, Orc is consumed in flames. The flames encompassing Orc eventually lead to his death and the regeneration of Luvah and Vala. The transformation of Orc sparks the regeneration of the other Emanations, allowing them to return to their Zoas.

As Urizen and his sons "view the flames of Orc in joy," Ahania "cast off her death clothes" and "[takes] her seat by Urizen in songs & joy" (341-42, 344, 353, E. 394-95). Thus Ahania is regenerated and reunites with her Zoa. Following Ahania's resurrection, Orc "had quite consumed himself in Mental Flames" (358, E. 395). This stage in Orc's transformation, or the climax of his death scene, relieves Luvah and Vala of Orc's serpent form and allows them to roam the dream freely. Orc's transformation from one androgynous being into Luvah and Vala shows that both a male and a female consciousness can exist in one entity, which results in an androgynous consciousness.

Since Vala is no longer confined, her first step is to reunite Tharmas and Enion to continue Blake's systematic apocalypse:

> Awake O Enion awake & let thine innocent Eyes
> Enlighten all the Crystal house of Vala awake awake
> Awake Tharmas awake awake though child of dewy tears
> Open the orbs of thy blue eyes & smile upon my gardens
> [. . . . . .]
> Thus in Eternal Childhood straying among Valas flocks
> In infant sorrow & joy alternate Enion & Tharmas playd (519-22, 553-554, E. 399-400)

Since Tharmas and Enion are the originators of the fragmentation of humanity and have both gone through various transformations (i.e. Tharmas turning to chaos and Enion rehumanizing), Vala reincarnates them as small children, returning them to their initial innocence. Therefore, through the transformation of one androgynous figure, the fallen man Albion, who is comprised of the Zoas and their Emanations, reaches an androgynous consciousness. Since Albion

represents the universal man, Blake is implying that all men should strive to attain this consciousness, thus creating a collective androgynous consciousness, which enables the universal man to wake from a slumber of disunity to a reality of harmony.

Jordan re-envisions and reapplies the Romantic poetic notion of an androgynous social consciousness by not only having female Aes Sedai telepathically "bonded" to male warders (in a manner similar to Blake's linking of Zoa and Emanation), but by creating what is called the True Source: "True Source and the One Power are made up of two conflicting yet complementary parts: 'saidin,' the male half, and 'saidar,' the female half." Jordan notifies the reader that the True Source and the One Power are not simply some types of magical powers that Aes Sedai wield: "it is 'saidin' and 'saidar' which provide the driving force that turns the Wheel of Time" (World 14). The two halves of the True Source comprise the driving force that causes the Wheel of Time to turn, resulting in the birth of the messianic protagonist Rand. The fall of the world, the rebirth of a savior, and the apocalypse are all results of the androgynous True Source turning the Wheel of Time.

Jordan makes clear that the gender-specific "saidin" and "saidar" must work in unison for the world to reach salvation, and he notes in his text that the ability for humans to use the One Power has impacted the world not only on a spiritual and philosophical level, but on a societal level as well. The reason the androgynous social consciousness has not been reached, and will not be reached until the time of salvation, is that "the male half has been tainted, causing any man who channels 'saidin' to go mad eventually and cause Power-wrought havoc" (Jordan, World 17). In Jordan's secondary realm, males who have the ability to channel cannot control their abilities; this lack of control causes the initial fragmentation of humanity, or the Breaking of

the World, as Jordan calls it: “The great cities lay in ruin [. . .]. The seas had moved or boiled away [. . .]. Mankind’s greatest works had vanished. Humanity returned to a primitive existence” (Jordan, World 85). Because of their insanity and destructive presence, female Aes Sedai do not want male Aes Sedai to use the One Power because they fear males channeling could cause another “Breaking of the World.” Female Aes Sedai subduing male Aes Sedai thus turn the once co-ed priesthood to a matriarchy. As in Blake’s dreamscape, the inability of the two genders to coexist and work in unison shifts humanity into a fallen state.

The reader knows that the merging of the male and female halves is a necessary phase for the transition from dystopia to utopia because Jordan references an Age of Legends: “a time of idyllic peace, with all the possibilities and the wonders of the universe awaiting discovery” (Jordan, World 29).The Age of Legends involved male and female Aes Sedai using their powers in harmony with one another to accomplish amazing feats and to advance society. In order to accomplish these feats, Aes Sedai would have to link, or create a circle, with one another, thus blending their abilities and powers into one specific purpose. Even the linking would have to be gender specific: “The most powerful circle potentially, depending on the strengths and gifts of those linked, would be one containing thirty-five men and thirty-seven women, achieving the greatest possible balance of male and female” (Jordan, World 25). In order to accomplish the most enormous feats, male and female Aes Sedai must combine their powers and work together. Jordan demonstrates that even the most powerful, such as the Aes Sedai, must still merge their powers to overcome gender specifics. When linking to increase their powers, males and females are not single entities; they become one source of great power.

The merging of male and female powers, symbolizing the merging of male and female consciousnesses, is necessary to reach salvation and to initiate the transition from dystopia to

utopia. In order to progress from the world's current fallen state into another Age of Legends, male and female Aes Sedai are necessary. Thus the Dragon Reborn becomes a larger-than-life character not only through uniting the world against the Dark One, but also through rekindling the ability for male and female Aes Sedai to work together again to reach the goal of a utopia, which can only be achieved through this androgynous consciousness.

Jordan takes the Romantic poetic notion of empowering the female and the androgynous social consciousness and re-envisions and reapplies it by changing the relationship of male and female characters. Instead of having females a complementary half to males and instead of making them into subservient entities, Jordan hands more power over to the females in his narrative, through which they are able to control and manipulate the world around them by using physical actions and rhetoric. Also, instead of only revealing the impact of the androgynous social consciousness on a mental level, such as Blake's dreamscape, Jordan shows readers the importance of this consciousness on a mental, social, and spiritual level.

CHAPTER THREE:

REVOLUTION, SPIRITUALITY, AND THE APOCALYPTIC TEMPERAMENT

Throughout history, revolution has always been linked to religion, whether consciously or not, by the simple concept of the archetypal battle of good versus evil. The concept of good versus evil is found in almost every religion. For the purpose of this study, I link revolution to the Christian religion that is prevalent in both the English Romantic period and the American postmodern period. In both mystical Romantic poetry and postmodern fantasy fiction, poets and authors evoke an apocalyptical temperament (an outlook that perceives the apocalypse to occur in the near future). The foundations for these sentiments are found in the Christian Book of Revelation.

In Revelation, the world crumbles into a dystopia under the reign of evil. However, it is during the apocalypse that the armies of God overturn the ruling power, thus leading faithful Christians into Heaven, the eternal paradise (i.e., the ultimate utopia). In a theological view, the apocalypse becomes the most effective and meaningful revolution conceivable for man. Mystical Romantic poets and postmodern fantasists thus use the Christian apocalypse as a guise for their personal revolutionary ideologies.

In a study of apocalyptic literature, Joseph Dewey writes, “[t]he apocalyptic temper, then, suggests that such challenges to rooted beliefs or to traditional institutions spark an outpouring of literature that refuses despair, resists surrender to an uncooperative history implied by the grim legend The End Is Near” (11). Both Romanticism and postmodernism exhibit the apocalyptic temper as an answer to the troubling times that affect their respective cultures. And, as previously discussed, authors can use the apocalypse to promote revolution without creating direct opposition to their ideas.

Beyond disguising revolution, mystical Romantic poets and postmodern fantasists have another reason for using the apocalypse. During the Romantic period, Robert Ryan writes, the apocalypse "gave comfort to those who were discontented" with the sociopolitical order of their time and "encouraged radical visions of what the ideally constituted society of the future would look like" (152). The Romantic version of the apocalypse was spawned by the French Revolution: "the first generation of Romantic poets [. . .] incorporated in their poems apocalyptic expectations [. . .] of the French Revolution as prelude to the abrupt culmination of history, in the emergence of a new humanity on a new paradisal earth" (Abrams 139). The apocalypse seems to be the highest form of escapism through the hope and faith that there is a brighter social and spiritual future.

American postmodernism is also intrigued by the apocalypse. In fact, as Dewey asserts, "[l]ong before the mushroom cloud curled up into the leaden morning skies of Hiroshima, American literature had been most fascinated by the power and the myth of the apocalypse" (10). Such apocalyptic visions can be seen in works of Edgar Allan Poe and Nathaniel Hawthorne. Dewey argues that America has consistently entertained an apocalyptic view of history: "the apocalyptic temper measures the effects of living at the very epicenter of one of history's truly altering events" (12). Dewey's view of the apocalyptic temper can be applied to the literary movements of both Romanticism and postmodernism, relating them with wars, revolutions, and technological advances. The apocalyptic temper is not only a general attitude, but it is also a literary tool.

To exemplify the use of apocalypse as a tool for promoting social, political, and theological reformation by way of mental and/or physical revolution, I return to the comparison of The Four Zoas and The Eye of the World. The apocalypse, in relation to Blake and Jordan, is

not only spiritual, but also social and mental. In social terms, it actually takes place in the secondary realms, symbolizing the worry and despair of a humanity oppressed by a dark force looming over them. The dark force, with its powerful presence among the people, can easily represent the institutions that oppress the members of a society in which the authors feel some type of revolution needs to take place. In other words, the faithful people in a secondary realm correspond to the oppressed in the authors' respective societies. In Zoas, the apocalypse takes place in the supposed physical landscape between the Zoas and other mythical characters. Similarly, in Eye, the apocalypse is a concern in all aspects of societal matters, from those of the peasants to the dominant matriarchal Aes Sedai priesthood.

At the outset, Blake forges a relationship between social revolution and the apocalypse. Christopher Z. Hobson notes that Blake's apocalypse "embodied the hopes of ordinary people [. . .] a new life, a sweeping away of oppression" (751). Orc is a good example of this; Blake uses the character as a pivotal figure which the apocalypse revolves around, since Orc represents the revolutionary spirit of man. As Orc's destruction leads to the rebirth of Luvah and Vala, it is important that he maintains the power of revolution as the source of reformation. Before Orc makes his sacrifice in order to reform humankind, Blake describes the uprising of the oppressed by writing that the "poor smite their opressors" and that there are "multitudes of slaves now set at liberty" (IX. 19, 21, E. 387). By employing these revolutionary images as an introduction to Orc's roaring eruption into flames, images often signifying riots and uprisings, Blake attempts to reinforce Orc as the personification of revolution.

It is Orc's destruction during the apocalypse that allows the regeneration of mankind. Orc is consumed by flames, which is his own doing:

[. . .] the folding Serpent

Of Orc began to Consume in fierce raving fire his fierce flames

Issud on all sides gathring strength in animating volumes

Roaring abroad on all the winds raging intense reddening

Into resistless pillars of fire rolling round & round gathering

Strength from the Earths consumd & heavens & all hidden abysses [. . .]

(IX. 33-41, E. 387)

Orc, or, as Bloom calls him, "the natural man" ("Commentary" 966), gathers the strength of the oppressed and increases his capability to be a destructive force. It is through gaining revolutionary power that Orc is able to sacrifice himself in order to allow social, spiritual, and theological reform.

Through the images and diction in the above passage, religious subversion is apparent in Orc, who is presented in this passage as a serpent to represent both social and sexual repression. Orc's presentation as a serpent is a classic image of the Satan-esque, alluding do the serpent in Eden. The prominence of fire also plays on the theological landscape of Hell. Another aspect of religious subversion is Urizen, who represents Orthodox Christianity, yet is likewise the source of oppression by means of reason, as perceived by Blake, in technology, science, and Britain's politics and religion. In contrast, Orc, the "Prophetic boy" who "Must grow up to command [Urizen]" (III. 18-19, E. 326), becomes the hellish hero through his ability to symbolize of revolution and human desire.

Blake uses religious subversion "to take religion back from the priests who had subordinated it to the political, economic, and cultural agenda of the ruling classes, and to make it a truly revolutionary force in society" (Ryan 153). According to Ryan, Blake wants to return the power of religion back to the people. However, to do this, Blake also has to oppose "Deism

or Natural Religion" (Bloom, "Commentary" 962), which incorporates a combination of nature and reason "made into a dogmatic system with all loopholes for the imagination sealed off" (Frye 53). For Blake, imagination is crucial for mankind to retain its human nature. In order for Blake to return Christianity to the faithful working class people, he also subverts Enlightenment thinking, so people can maintain their humanity in order to see the world in the way he believes God intended for people to see it: through subjective experience and imagination.

It is important to emphasize that Blake's use of apocalypse is not only social and religious, but mental as well. Leopold Damrosch, in an analysis of Blake's myths, writes that Blake felt that the "[a]pocalypse is internal and individual" and that a person must reform him or herself before he or she could correctly aid in any type of social, political, or theological reformation: "He was philosophically more radical than the *philosophes*, since he believed that society could not be changed until man himself was changed" (Damrosch 337, 341). Blake's concept of personal reformation before social reformation could be attributed to the internal quest for salvation, since he believed that God exists in all people, and has often been grouped with Gnostics. Blake feels that one must first come to recognize their own internal flaws and make efforts to correct those flaws before they can enact any type of social reform.

Like Blake, Jordan has numerous historical reasons why he would call for revolutionary, progressive tempers and actions in society. Ann Swinfin, in a critique of fantasy fiction, lists many specific historical markers beyond the major wars that influence postmodern fantasy fiction:

> the disintegration of urban life with the rise in crime and the decline in general moral values [,] failure of Communism to achieve utopia [,] the loss of religious faith and of inherited cultural values [and] the discovery of nuclear

> power with its proved and potential horrors of maiming and wholesale destruction. (191)

These historical events are seen as warnings to many people that the world is coming to an end. Not only are these types of issues involved in Jordan's social critique through the use of his secondary realm, but the apocalyptic temper spawned from the events validate the revolutionary attitudes that hope to invert the current dystopia. Dewey writes that American apocalyptic literature is central to "present concerns: a generation, caught by the surprise of history, striving to create a workable if radical method to respond to the intolerable evidence of its own history—a culture asserting [. . .] a reason and a way to hope" (11). Fantasy is more capable of creating hope than realist fiction because it indirectly shows how a society can progress towards a utopia. Postmodern fantasy, since it forces readers to clear their minds of prejudices and preconceptions, allows an objective view of social progress. And, as discussed with Blake, the apocalypse is the most efficient way to propose such progressive ideologies.

Dewey validates, perhaps unknowingly, the tendencies of fantasy fiction to shape itself as apocalyptic literature by writing, "[f]or all its technological wizardry, the nuclear age had returned people to a most medieval mindset" (7). The return to this mindset can be considered both as a response to the Cold War and, as discussed previously, man's natural anxiety about increased mechanization. Either way, Jordan's medieval mindset is one that both critiques history and contemporary American society, ultimately resulting in a revolutionary and apocalyptic temper.

Like Blake's, Jordan's apocalypse is internal. Heather Attrill, in an essay discussing Jordan's Wheel of Time series, writes that Jordan is generally "concerned with the epic universals of Power, Fear, Loyalty and Hope" (76). His concern, much like Blake's, stems from

the evaluation of historical revolutions, wars, and tyrannical sociopolitical ideologies. Also, Attrill notes that he writes not merely about many of history's failed attempts for social progression, but also that "his work is an exploration of the dilemma of the late 20th century humanity—an increasing absence of world order, and the unscrupulousness of the many" and that he "suggests that the human moral dilemma is eternal and persistent" (72). Jordan hopes that individuals will learn to replace materialistic and personal gain with a moral code of conduct.

This moral code, Attrill writes, should include "a person's ability to put his or her gifts to the betterment of ourselves, our community, our society, and ultimately, the world" (76). Jordan, much like Blake, suggests that one should reform the self before participating in any higher stage of reformation. Yet Jordan, like many postmodern fantasists, takes the mystical Romantic notion of individual reform and mental apocalypse one step further by re-envisioning them as both internal and external forces that characters must face.

When describing society, Jordan immediately sets the apocalyptic tone of his novel by describing the chaotic "Breaking of the World" in the prologue. Yet, right after the prologue, Jordan reveals a vision of hope to counteract the Breaking of the World. He employs a sibylline voice to prophesy the return of a savior: "O Light of the Heavens, Light of the World, let the Promised One be born [. . .]. Let the Prince of the Morning sing to the land that green things will grow and the valleys give forth lambs" (xv). Thus, Jordan follows the negative, destructive prologue with a glimmer of hope before introducing the messianic protagonist, Rand. Jordan also uses this image of hope as a foundation to inform readers that his world's despair will come to an end.

However, the brief image of hope dissipates as Jordan carries the reader into his secondary realm: a dystopia where whispers of an oncoming apocalypse flutter throughout the

land. As the characters travel across Jordan's vast terrain, they run into many examples of the world's pending doom. For example, when Rand enters the capital city and reserves a room at a local inn, the innkeeper reminds him of the dangerous changes occurring throughout the area: "'There's got to be some changes. This weather, the crops failing, cows drying up, calves and lambs born dead, or with two heads. Bloody ravens don't even wait for things to die. People are scared'" (441). The inhabitants of Jordan's societies are worried that the Dark One is manipulating their world. Fear of the Dark One's power and the apocalypse are persistent themes throughout the novel.

It is not only the average faithful citizens, usually of the working class, who are worried about the looming end, but also the main characters. Lan, Moiraine's warder and a seasoned soldier who has consistently fought the Dark One's forces, shows fear as well. After Lan and others rescue Perrin and Egwene from the Children of Light, a sect of religious fanatics, Lan says to Perrin, "'In these times many things are dissolving, and breaking apart. Old barriers weaken, old walls crumble [. . .] This may be the end of an Age. We may see a new Age born before we die. Or perhaps it is the end of Ages, the end of time itself. The end of the world'" (487). Lan's speech shows that even the most experienced members of society, who are knowledgeable about the Dark One's abilities, are still worried and unsure of what the future entails.

As Blake uses Zoas and the apocalypse as a way to critique the status of religious thought in his contemporary society, Jordan, to meet the needs of a multicultural, postmodern American society, re-envisions the Romantic use of religion by incorporating aspects from various religions into his narrative. His goal is to show that ultimately all religions fulfill the same purpose: they provide visions of eternity and hope for a utopian future to people suffering through a dystopia.

To reach his goal of revealing a common theme in various religions and philosophies, Jordan draws from Islam, Taoism, Buddhism and Christianity. The blending of these ideologies is Jordan's way of showing that religious differences should not separate cultures; he wants to show how all religions fulfill the same purpose: hope. From Islam, Jordan takes the word Shaitan—which is an evil spirit analogous to Satan in Christianity—as the name of the Dark One, "Shai'tan." From Taoism, Jordan uses the Yin-yang symbol to signify Aes Sedai; the symbol represents the two powers that make up the True Source: the male "saidin" and the female "saidar." The symbol for Aes Sedai, much like the symbolism behind the Yin-yang, shows how the two powers complement each other, as well as work against one another, reflecting the innate duality of things in nature. Jordan also draws from Taoism the philosophy he calls "The Way of the Leaf" (Eye 312). This philosophy asserts that one should live in harmony with nature, while it encourages passivity.

The Wheel of Time itself is based on the Buddhist concept of reincarnation. As the Wheel turns, and new Ages come about, heroes are reborn. It is during this Third Age, as Jordan calls it, that the Dragon is reborn. The original Dragon is Lews Therin Telamon, the male Aes Sedai who initiated the Breaking of the World. Rand al'Thor, the most important of the protagonists, is clearly revealed as the messianic figure who takes the role of Dragon Reborn. He is a blend of Tyr, the Nordic god of justice, and Christ. Jordan's use of Christianity is easily identifiable: there is only one higher power called the Creator; there is the savior who returns in flesh to smite the Dark One; and of course, he appropriates the Christian Book of Revelation to structure his apocalypse.

The time gap between Romanticism and postmodern fantasy fiction seems to be bridged when we see that Jordan and Blake both use Revelation as a foundation for their apocalypses.

Although the design of Night IX of Zoas is his creation, "Blake drew detailed hints from Revelation" (Bloom, "Commentary" 964-65). For example, Blake's line "[f]olding like scrolls of the Enormous volume of Heaven & Earth" (14, E. 386) corresponds to "[t]he sky receded like a scroll, rolling up, and every mountain and island was removed from its place" (Revelation 6:14).[8] Also, Blake writes,

> The Cloud is Blood dazling upon the heavens & in the cloud
> Above upon its volumes is beheld a throne & a pavement
> Of previous stones. surrounded by twenty four venerable patriarchs
> And these again surrounded by four Wonders of the Almighty [. . .]
> (33-36, E. 393)

This image corresponds to chapter four of Revelation: "before me was a throne in heaven with someone sitting on it. And the one who sat there had the appearance of jasper and carnelian [. . .] Surrounding the throne were twenty-four other thrones, and seated on them were twenty-four elders" (4: 2-4). Blake uses Revelation to show that, although there are many other creations of his own, there is still a connection between his own version of the apocalypse and the Christian apocalypse.

Jordan uses the Christian apocalypse in the same manner that Blake does; he draws images from certain chapters of Revelation to integrate into his version of apocalypse. For example, in Jordan's secondary realm, every thousand years seems to end with some appearance of the Dark One, or at least some devastation caused by the Dark One's forces. In the case of his narrative, at the close of the New Era (the current Age, or current span of one thousand years), the Dark One has been sealed in the mountain "Shayol Ghul" for close to a thousand years. The binding of the Dark One corresponds to the binding of Satan in Revelation: "He threw [Satan]

into the Abyss, and locked and sealed it over him, to keep him from deceiving the nations anymore until the thousand years were ended" (20:3). If one follows the timeline of Jordan's secondary realm's history, it is apparently time for the Dark One's release.

The Dark One's being released after a specific time span clearly echoes another passage from Revelation: "When the thousand years are over, Satan will be released from his prison and will go out to deceive the nations" (20:7). Satan's release is important because Jordan shows how the Dark One's prison is slowly opening. Towards the end of the novel, the characters discover fragments that, when put back together, form "'one of the seven seals on the Dark One's prison'" (647). Therefore, the reader now knows that the Dark One's strength is gaining, and he will soon be released from his prison, which indicates that the apocalypse is coming.

To return to the glimmer of hope he uses to close the prologue (the return of the Dragon), Jordan shows how Rand is the messianic Dragon Reborn by having Rand emulate the Rider on the White Horse from Revelation. To first make this connection, the statement made by the Green Man, the guardian of the Eye of the World (where Rand is revealed as the savior), says to Rand, "'Strange clothes you wear, Child of the Dragon. Has the Wheel turned so far? Do the people of the Dragon return to the First Covenant? But you wear a sword. That is neither now nor then'" (622). Here, as the reincarnation of Lews Therin Telamon, the male Aes Sedai who enacted the Breaking of the World, Rand bears both the ability to channel the male half of the One Power and the ability to wield a sword. The Rider on the White Horse from Revelation is the image Jordan uses to portray the duality of Rand's abilities: "The armies of heaven were following him [. . .] Out of his mouth comes a sharp sword with which to strike down the nations" (19:14-15). The People of the Dragon correspond to the armies of heaven, and Rand

echoes the White Rider through his status as a physical and spiritual savior who wields a sword to strike down the opposition.

Jordan's overall purpose for using the allegorical apocalypse is to first and foremost show that humanity must be united in order to progress as a society. Reformation is needed on both personal and social levels. Humanity must first reform the self through embracing a moral code of conduct which would eventually influence society in a positive manner. After personal reformation, humanity should reform social issues including the labor force, distribution of wealth, gender equality, and religious tolerance. Jordan also uses the apocalypse to signify that after humanity reunites, and all peoples have worked towards reformation, a revolution can take place to begin the transformation from a dystopia to a brighter, utopian society. And it is through the use of Revelation and many other ideologies that comprise America's religious diversity that Jordan portrays his version of the apocalypse.

There are many similarities between theology and both Blake's and Jordan's use of apocalypse; a detailed inventory would be beyond the scope of this analysis. But, the two authors' use of religion, along with their similar purposes for using the apocalypse, clearly shows traditional mystical Romantic characteristics and how Jordan re-envisions these characteristics when applying them to postmodern fantasy fiction. One can see that Jordan and Blake both use the ultimate spiritual and social revolution located in Christianity to disguise their own revolutionary ideologies in order to meet the needs of their respective societies.

CONCLUSION

If both Blake and Jordan adopted an apocalypse closely resembling that in Revelation, then salvation would be achieved in something like the coming of a New Jerusalem. The New Jerusalem is eternity, a holy utopia where "[t]here will be no more death or mourning or crying or pain, for the old order of things has passed away" (Revelation 21:4). Since the apocalypses previously discussed lack an actual resulting utopia, it is clear that the apocalypse in both Blake and Jordan does not lead to a direct world transformation from dystopia to utopia. Because of the apocalyptic temperaments in mystical Romantic poetry and postmodern fantasy fiction, neither author knows what the future may bring due to technological developments and wars that took place during their lives. The images Blake and Jordan base their narratives on could offer possible explanations as to why they don't grant readers a utopian end to their narratives. Blake's Circle of Destiny from Night I and Jordan's Wheel of Time are images that signify the repetition of man and history. Both cyclic images are foundations for the structure of the narratives; humanity falls, reforms, and reunites, only to repeat the process.

Blake's apocalypse is not a release from dystopia, but merely a "prelude to a new fall" (Damrosch 344). Influenced by the revolutionary temper of his time, and especially the outcome of the French revolution, Blake emphasizes the importance of self reformation. If exercised over a lengthy enough span of time, self reformation can eventually lead to a better society. However, for the time being, Blake shows that "the apocalypse can never come permanently [. . .] therefore, lest we fall still further into the Satanic void, Los must rouse himself again and again to keep the Divine Vision" (Damrosch 348). Blake's apocalypse is included in a narrative entailing the unification and reformation of Albion, the Universal Man. Self reformation, the crux of this narrative, is necessary for man to enact a revolution that brings society closer to a

utopian state. Blake's vision is not only a way to cope "with a hostile, unyielding [. . .] public universe" (Behrendt 262); it is also a vision of hope, a guide post on the long path to salvation and eternity.

Jordan's apocalypse, like Blake's, is also not an immediate transformation from dystopia to utopia. Jordan's apocalypse is merely a stage in a process of universal reformation. The Prophecies of the Dragon emphasize the duality of Jordan's apocalypse: the Dragon Reborn "will be both destroyer and savior of the world" (Jordan, World 293). The apocalypse is merely a transition from one Age to another. There are seven Ages, and seven spokes on the Wheel of Time. Each Age is capable of returning the world to the Age of Legends. However, for the Wheel to turn to a new Age, something drastic and dramatic must take place, such as an apocalypse.

Another reason why Blake and Jordan do not offer the traditional Christian ending to their apocalypses is demythologication, or "the practice of detaching the Christian faith from the mythical world picture of the first century so that it could be re-imagined in more modern terms." Both authors must find ways in which readers will not draw a direct connection between the apocalypse and Christianity, since readers must detach themselves from reality to fully understand the narratives. Romantics, specifically Shelley, Byron, and Blake, undermine the typical vision of Christianity and reinterpret it through images and allusions. For Blake, the goal is not only to criticize "the deformed Christianity that had become the national religion of Britain" (Ryan 154), but also to disassociate Christianity from social hierarchy and to present it to the reader in nonlinear fragments. By breaking apart religion, Romantics let people reinterpret the Bible in their own ways, not merely the way that society sees it.

Many postmodern fantasists—such as C.S. Lewis, Tolkien, and Donaldson—also use demythologication. These and other authors distort the linear narrative of Christianity and other religions. Their purpose is similar to that of mystical Romantic poetry; they need to distort any aspect of reality in order to break mental barriers between the secondary realm and the reader. In the case of Jordan, Attrill finds it interesting that "for an author who presents a society with no formal structure of religion [Jordan] employs so much biblical allusion" (58). Yes, Jordan does employ biblical allusion, but, as mentioned in chapter three, he does so through fragmented images intertwined with allusions to other religions and philosophies. Jordan separates Christian theology from America's social perspective and then fragments the linear narrative to meet the needs of his secondary world and its prophecies. Again, in a manner similar to that of Blake, Jordan presents Christianity to the reader in a new way, showing that it, and all the other religions he draws from, are important in defining postmodern American culture.

Demythologication seems crucial to any use of secondary realms if the text incorporates allegorical elements. George Aichele, Jr., in a study of literary fantasy and theology, proposes that fantasy offers a power "of transformation, the ability of the secondary world to invade and conquer the primary world—psychologically, socio-politically, or theologically" (324). Aichele's idea also relates to the mystical Romantic use of secondary realms because both postmodern fantasists and mystical Romantic poets use secondary realms for the same purpose: to critique society through allegory.

If both mystical Romantic poets and postmodern fantasists want to comment on religion in society, in either positive or negative ways, demythologication is essential. In order for readers to consistently suspend their personal bias and beliefs, detach themselves from the primary world, and enter a secondary realm with an open mind, the authors have to distort every aspect of

the primary world that is mimicked or critiqued. Authors in these genres disguise revolution with apocalypse, technology with magic and mysticism, and, most importantly, human nature with personification.

Stephen R. Donaldson comments on fantasy's allegorical appearance and the effect of personification on the fantasy narrative: "Personification is the central communicative tool of allegory, and fantasy deals in personification by dramatizing internal forces and process as external characters and events" (6). Donaldson argues that fantasy authors use personification to externalize the duality of human nature. Not only is a fantasy narrative about the archetypal conflict of good versus evil; but it is also about the journey of the self and a battle for morality, a battle that hopefully leads one to personal, progressive reformation.

Allegory, personification, and humanity's morality are all aspects of mystical Romantic poetry as well. One can easily turn to Keats, Byron, and Coleridge to see allegory and personification used to help exemplify mystical Romantic poetry's concerns for human nature and morality. The case study of Blake and Jordan shows that allegory and personification provide yet another link between postmodern fantasy fiction and Romantic prophetic texts.

Blake's cultural issues and personal beliefs are personified in Zoas. Urizen is the personification of Enlightenment thought, Orc of revolution, Los of art and imagination, and Tharmas of man's original innocence. One can look to Jordan's work and see that the Dark One is the personification of immoral power. Rand's confrontations with the Dark One represent his internal struggle over using his power either for personal gain or the betterment of society. Since Rand is able to "channel," the obsession with power becomes pivotal: he can either use this power to free society from the presence of the Dark One or to oppress the people of Jordan's world by serving the Dark One.

As Blake personifies imagination and art (innate aspects of human nature) through Los to battle society's obsession with reason and industrialism (Urizen), Jordan personifies Rand's dark side to show the internal struggle of the individual, the struggle to obtain or retain morality. Blake and Jordan are primary examples of writers working in certain primary genres in their respective ages. Through observing the two in this case study, one sees that certain visions of mystical Romantic poetry and postmodern fantasy fiction are interrelated thematically and through their social purposes. In times of strife, alienation, and immorality, mystical Romantic poetry desires to hand humanity the ability to reform society by returning it to individual people, regardless of faith, gender, and socio-economic status. To keep literary traditions alive, postmodern fantasists re-envision mystical Romantic poetry and its push for reform and apply it to contemporary America.

NOTES

1. Postmodern fantasy fiction differs from Modern fantasy fiction through the notion that the protagonists are humans. Postmodern fantasy fiction still maintains the magical and mystical secondary realms, yet the human protagonists are capable of realistic human error, and share many natural characteristics of humans in reality, even though they may be capable of using supernatural powers. For example, see David Edding's The Belgariad and The Mallorean series, as well as George R. R. Martin's A Song of Fire and Ice series.

2. Mystical Romantic poetry pertains to the visionary and prophetic poems of the English Romantic period, such as works by Keats, Shelley, Byron, Coleridge, and Blake. These works normally use spirituality and the supernatural to allegorize and critique the surrounding society.

3. From 1947 to the late seventies, Northrope Frye, Geoffrey Keynes, Harold Bloom, and Kathleen Raine created the foundation for Blakean scholarship and focused heavily on new historicist and psychoanalytic readings. Current scholarship depends on this foundation for referencing symbolism in Blake's texts.

4. My definition of re-envisioning for this study includes a contemporary interpretation of a historical aspect of literature. Since a contemporary author or critic cannot correctly perceive literary themes and devices as original authors intended without the aide of subjective historical analyses, the contemporary author must offer a new interpretation which can be applied to the contemporary author's society and culture.

5. I do not go into great detail about the specific symbolization of the Zoas. For more detail on what the Zoas fully represent, see to Northrop Frye's Fearful Symmetry: A Study of William Blake. Hazard Adams explains the lack of current criticism targeting the symbolism behind the Zoas when he writes about Frye's text: "[w]e know a great deal about the interrelations of Urthona, Tharmas, Luvah, and Urizen [. . .]. There is no need to go over ground so eloquently treated" (196).

6. The citations for excerpts from *The Four Zoas* include the Night, line numbers, and the corresponding page number in Erdman's edition.

7. This chapter in my argument does not employ a straightforward psychoanalytical, nor straightforward feminist, critical analysis of each author's work. The following chapter examines the progression of the female character in both mystical Romantic poetry and postmodern fantasy fiction via Blake and Jordan. Instead of applying psychoanalytical and feminist theories, I focus more on comparing the narrative strategies of both authors with regard to the role of the female. Also, the chapter compares how both authors promote the notion of an androgynous social consciousness.

8. All biblical references are to the New International Version of The Holy Bible.

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BIOGRAPHICAL SKETCH

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