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DA es rica en múltiples referencias que abarcan el arte, la filosofía, la psicología... que transforman a los integrantes de la historia, y que a la vez revelan un pensamiento multifacético sobre el ser humano. DA es una serie tan divertida como interesante, pero que está mucho más allá de una simple serie de humor. La propuesta de algunas personas que amamos esta serie para este rincón es reunir periódicamente y en forma de revista tanto ensayos de aficionados como valiosa información heterogénea ya sea original y proveniente de las fuentes de NX como la vertida ya en otros sitios de la red.

Directora de contenidos: Silvia Colominas (aka "Nikita Fleischman")
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Enlaces a ensayos traídos desde la red:

"La Cocina en Doctor en Alaska"
Manu Ruiz de Luzuriaga habla de los menús en nuestra serie, en este artículo de la revista Zapardiel

"The Girl and the Bear Facts; a Cross-Cultural Comparision."
¿Os acordais de Maggie y el Oso? Georgina Loucks analiza la fuentes culturales del mito

Opinión:

"Crónicas de una hidropesía Glaciar":
Clemente Javier Salvi comenzó sus columnas de actualidad hablando de ecologismo ... y de tele basura

La revista original también incluía un enlace a la tesis (actualmente no accesible) que incluímos

"The Myth of the Garden in "Northern Exposure"; Technology, Pastoralism ..."
"El mito del Jardín en Northern Exposure". Por Todd W. Lackey

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Original de

La cocina de Doctor en Alaska

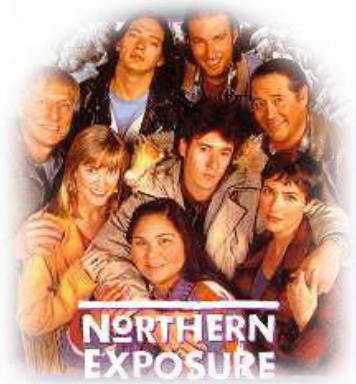
por Manu Ruiz de Luzuriaga (http://zapardiel.org.es/revista/2001/10/la-cocina-de-doctor-en-alaska/)

Introducción

Este artículo versa sobre la -en nuestra opinión- mejor serie de televisión de todos los tiempos: Doctor en Alaska (Northern Exposure en la versión original). La razón de dedicarle nuestra atención es, por una parte, un homenaje a los buenos momentos que nos han deparado sus entrañables personajes y, por otra, los constantes guiños culinarios presentes en todos los capítulos de la serie.

Breve historia de la serie

La serie fue creada para la CBS en 1990 por los guionistas Joshua Brand y John Falsey, que fueron responsables del episodio piloto y, por tanto, de la caracterización de los personajes. Para el resto de capítulos se alternan distintos guionistas y directores, pero respetando siempre la idea original.



Doctor en Alaska narra las peripecias de Joel Fleischman, un médico de New York que, como contraprestación al estado de Alaska, que ha pagado sus estudios, debe ir a prestar sus servicios, durante cuatro años, a una pequeña ciudad (Cicely) perdida en la inmensidad de Alaska. El choque que experimenta el snob y cosmopolita doctor es brutal: la naturaleza salvaje, la falta de comodidades, el carácter de la gente, el tener que valerse por si mismo; todo le aterra o le parece mal. Ã‰ste es el hilo argumental inicial, que da lugar a divertidas situaciones y es la base de los ocho primeros episodios.

Posteriormente, se van definiendo los caracteres del resto de personajes principales, diluyéndose el protagonismo de Joel, pasando a ser la comunidad de Cicely y su espíritu los verdaderos conductores de la serie.

Las serie completa consta de 110 episodios que se reparten en seis temporadas de emisión, desde 1990 hasta 1995. En España se estrenó en 1992, en La 2. Desde entonces ha habido varias reposiciones, siempre incompletas y a horas totalmente intempestivas.

En la última temporada, el doctor Fleishman, ya completamente integrado en el entorno y un tanto asilvestrado, abandona la práctica de la medicina y es sustituido por un nuevo médico: el doctor Capra.

Aunque la calidad de la serie apenas sufre altibajos, en la última temporada se va apreciando un agotamiento de las ideas y el intento de sustituir a Fleischman por Capra no tuvo buena acogida entre los espectadores. Éstas son las principales razones que llevaron al fin de la serie.

¿Por qué nos gusta Doctor en Alaska?

Resulta difícil hacer una disección de la serie y separar aquellos factores que puedan ser los responsables de su éxito. Hay que partir de que es un producto de gran calidad, pero que ha tenido y tiene un rotundo gancho comercial.

Concebida originalmente como una comedia con un protagonista bien definido, va evolucionando hacia una serie coral que incorpora elementos poéticos, filosóficos y oníricos, a la vez que va trazando una compleja cadena de relaciones entre los protagonistas, que acaban conformando un universo muy particular: el mundo de Cicely.

A nuestro entender, las razones del éxito están en la honestidad y calidad de los guiones, el magnífico reparto de actores, la exquisita selección de la música y, sobre todo, en la gran cantidad de registros que adopta la serie: si alguien quiere ver una buena comedia, la tiene servida y se reirá con las vicisitudes de los personajes; si lo que busca son guiños culturales y un cierto nivel intelectual, sin duda es su serie; si le gusta que se reflejen las relaciones humanas, los sentimientos y los

pequeños problemas cotidianos, no quedará defraudado; si le fascina el mundo onírico, las culturas indígenas, la ecología, el paisaje, la literatura, la filosofía o el cine, tiene de dónde servirse en abundancia. Y quien sólo busca seguir el devenir cotidiano de los habitantes de una pequeña comunidad, narrado con gracia y sensibilidad, quedará encantado con Doctor en Alaska.

La cocina de Doctor en Alaska

La cocina aparece prácticamente en todos los episodios de doctor en Alaska. En algunos, se le da más importancia que en otros y en algún capítulo es el tema principal.

El centro de la vida de Cicely es The Brick, la taberna local, donde se reúnen todos los protagonistas a comer, a beber o, simplemente, a intercambiar cotilleos. De los menús que se sirven en The Brick hablaremos en el siguiente apartado.

Las gentes de Cicely también se reúnen en torno a una mesa con motivo de alguna fiesta particular, un banquete o una celebración. La composición de las comidas varía desde los pantagruélicos y lujosos ágapes que ofrece en su mansión el prepotente y sibarita Maurice Minnifield a las sencillas hamburguesas de alce que se sirven en las fiestas al aire libre. En el término medio están los platos combinados, más o menos apetitosos, que se sirven en The Brick. No obstante este batiburrilo de hábitos culinarios, todos los habitantes de Cicely muestran una inclinación hacia la buena mesa y gusto por los platos elaborados y los buenos vinos; nunca desdeñan las exquisiteces cuando tienen la ocasión de probarlas.

El tercer factor culinario de Doctor en Alaska es Adam. Este genial cocinero no pierde la ocasión de lucir sus habilidades en cualquier ocasión que se le presente, aunque se haga de rogar, vuelva locos a sus pinches y martirice a los comensales con sus exabruptos.

La cocina de The Brick

The Brick es la taberna de Cicely y el centro de la vida social del pueblo. Todos los protagonistas pasan por allí en uno u otro momento del día: para tomar una cerveza, un café o llenar el estómago con los platos -más bien contundentes- que se ofrecen.

La cocina de The Brick es sencilla y nutritiva: «cocina tradicional de Alaska» en palabras del propietario Holling Vincoeur. En todos los episodios se ve a Shelly Tambo, la mujer de Holling y ocasional camarera, repartir grandes platos en los que no falta un aderezo de patata, arroz o legumbres acompañando un principio de carne o pescado. Hasta aquí nada extraño, nada que no se pueda encontrar en cualquier taberna de una pequeña localidad de Estados Unidos. También se sirve comida rápida en la barra: las tradicionales hamburguesas de alce o caribú o sandwich de queso con mayonesa, todo ello regado con cerveza de barril o café americano de pucherete.

Intentaremos reconstruir una posible carta de The Brick a través de las comandas explícitas que aparecen en la serie:

PLATO PRINCIPAL

- Hígado encebollado
- Tortilla francesa con queso
- Tortilla de camarones (según Maurice Minnifield es lo único fiable)

- Guiso de atún
- Estofado de rabo de buey
- Falda de cordero
- Cerdo envuelto en una sábana
- Empanada de queso
- Carne con chile
- Bistec de alce Solomillo
- Filetes de hígado
- Huevos revueltos

GUARNICIÓN

- Aros de cebolla
- Patatas asadas
- Judías estofadas
- Espagueti
- Ensalada de col
- Crema de col

POSTRES

- Tarta de moras
- Tarta de manzana
- Bizcocho con salsa
- Batido especial de la casa
- Pastel de mazapán

Como podemos ver, no está mal del todo y peores cosas habremos comido sin tener que ir hasta Alaska.

En The Brick se practica una curiosa variante de la cocina de temporada, que no tiene nada que ver con la estacionalidad de la materia prima. Al comienzo del invierno, los habitantes de Cicely se dedican a atracarse de comida, para acumular reservas: Walt Cooper, un antiguo broker de Wall Street reconvertido en trampero, ordena una comida compuesta de cerdo ensabanado, tortilla con queso, patatas asadas, doble ración de bizcocho con salsa y batido especial: calcula que acumulará unas 8.000 calorías.

Otra variante de la cocina de temporada es el menú especial contra los mosquitos en primavera: Pollo al ajillo y pan de ajo servidos con clavo (opcional).

The Brick tiene un período de inclinación hacia la cocina italiana, cuando Chris Stevens se asocia con Holling. Según Chris, The Brick se transforma en «la catedral de la pizza parmesana».

Pero las cosas cambian en The Brick cuando, ocasionalmente, Adam toma las riendas de la cocina. Lo que es un sencillo restaurante de pueblo se transforma en un emporio de la gastronomía, para deleite de los habitantes de Cicely. Los menús se enriquecen y la carta presenta, por ejemplo, huevos a la fiorentina, tarta de cinco cereales con sirope de grosella y bollos de queso con salsa de arándanos; o tortellini y ensalada de pato al hinojo. Todo un lujo.

Los personajes y la cocina

Joel Fleishman

Médico de Cicely y principal protagonista de la serie. Es engreído, egoista, esnob, urbanita, conservador, melindroso, con complejo de superioridad y muy pagado de sí mismo. Pero, por otro lado, es simpático, inteligente, con gran sentido del humor y un gran médico, que se interesa vivamente por sus pacientes. El espíritu de Cicely va acentuando sus virtudes y limando sus defectos.

Su actitud ante la comida es la propia del esnob cosmopolita: aprecia las cosas caras y con marca, le entusiasman los restaurantes y comidas muy exclusivas y no pierde ocasión de contar lo bien que se come en ese pequeño restaurante que-nadie-conocía-hasta-que-él-lo-descubrió. Es un gran entendido en vinos, pero según confiesa él mismo, todo lo que sabe, lo aprendió «para impresionar a los otros médicos» y no puede beber más de una copa, porque se le sube a la cabeza y «enseguida se pone tonto». Y, de todas formas, tiene lagunas en el manejo del vino: al abrir un Gran Cru, explica, didácticamente, que es necesario dejarlo respirar; pero no se le ocurre trasegarlo y lo sirve de la misma botella. A pesar de dárselas de gourmet, es un pésimo cocinero que realiza sus comidas en The Brick o tira de comida enlatada. En un convite que ofrece en su casa, cocina él mismo, pero no le parece que sea necesario clarificar la mantequilla ni usar champiñones frescos, a pesar de lo que dice el libro de recetas que usa.

En resumen, que sus hábitos culinarios reflejan muy bien el carácter del personaje: artificial, presuntuoso y que prefiere las formas al fondo.

El consejo culinario de Joel: [No es suyo (por supuesto), sino de su madre] Para hacer el pollo asado hay que procurar que quede muy crujiente y poner un poco de ajo debajo de la piel.

Adam

Un auténtico chef perdido en la salvaje Alaska. Personaje estrafalario, estrambótico y misterioso. Nadie sabe a qué se dedica ni de qué vive: él reconoce que ha trabajado como cocinero, como espía, como periodista; pero no se le puede creer porque es un gran embustero. Parece que hizo estudios de cocina en el prestigiosa Academia de Cocina de Buffalo, de la cual, por más que hemos investigado, no hemos podido obtener referencias (Â¿será otra mentira de las suyas?). Vive en una cabaña en el monte y siempre va descalzo. Puede ser que trabaje para la CIA o algún otro servicio de espionaje: aunque nadie crea esto, curiosamente, parece saber todos los secretos más íntimos de los habitantes de Cicely.

Su mujer, Eve, es un caso perdido de hipocondríaca extrema y la reina de los melindres. Adam tuvo una oferta para trabajar en La Tour d'Argent, pero se vio obligado a rechazarla porque Eve creía que los franceses eran maleducados y sentaban a los perros en la mesa.

Es un personaje grosero e intratable. Cuando el pinche de The Brick pone beicon en vez de panceta en una de las creaciones de Adam, la bronca es espectacular. Cuando algún comensal le dice que algún plato está exquisito, en vez de agradecérselo, le espeta que lo sabe perfectamente, y si ese mismo comensal le pregunta por los ingredientes del plato, prácticamente le insulta, diciéndole a ver si cree que puede hacerlo él mismo en casa como si tal cosa.

Ya hemos repasado algunos de los platos de Adam en el apartado de «La cocina de The Brick». Otras creaciones suyas son los fideos chinos al aroma de cilantro, la tripa a la parmesana y la sopa de albahaca con almejas gratinadas. La cocina de Adam tampoco es para que The Brick figure en la Guide Michelin pero este excéntrico cocinero es todo un hallazgo y uno de los personajes secudarios de la serie de más carisma y aceptación.

El consejo culinario de Adam: [No nos hemos atrevido a preguntarle]

 **Maurice Minnifield**

Antiguo astronauta, en la época de la serie se dedica a los negocios. Este millonario especulador es el cacique de Cicely, dueño de todos los servicios del pueblo (excepto de The Brick) y de la mayoría de los terrenos circundantes. Es reaccionario, militarista, homófobo (aunque sueña que hace lucha libre con David Niven), racista y evasor de impuestos. Aunque es el malo oficial de la serie, no es más que un individualista a ultranza que intenta ser íntegro y fiel a sus principios, y que a veces se revela como un ser solitario en medio de sus riquezas y sus trasnochados ideales, más digno de compasión que de odio.

Respecto a la gastronomía, es un auténtico sibarita y no pierde la ocasión de deslumbrar al resto de Cicely con sus espectaculares banquetes. Con gran alarde de vajilla, flores en la mesa y camareros de uniforme, obsequia a sus invitados con tostadas de gamba, soufflé de almejas y ternera en salsa demiglás. También es buen cocinero. En una cena sencilla que cocina el mismo, con Ruth Anne, Holling y Shelly, ofrece canapés de salmón, cordero asado y tarta de moras.

Coleccionista de vinos, tiene una impresionanate bodega, y nunca deja pasar la ocasión de alardear de ella ante sus invitados. Parece que sus vinos preferidos son los Burdeos, en concreto los de la zona del Médoc: en alguno de sus convites sirve un ChÃ¢teau Latour de 1929 (ni más ni menos) y un Mouton Rothschild de 1961. También tiene existencias de Borgoñas, pues en alguna ocasión se mencionan los Beaujolais y vinos de cepa Chardonnay. Su carácter cuadra bien con su actitud ante la cocina: exigente, exquisito, exclusivo, presumido y un poco fantasma.

El consejo culinario de Maurice: Para preparar el salmón, apagad el fuego cuando hierva el fumet, colocad el salmón y dejarlo hacerse sólo un poco, con cuidado, para que no se pase.

Maggie O’Connell

Pilota una avioneta y se encarga de comunicar a Cicely con la civilización. Atractiva, independiente, activa, comprensiva, audaz, autosuficiente y de espíritu abierto. Según transcurre la serie aparece como neurótica, insegura, quisquillosa y con bastantes complejos. Mantiene una auténtica relación de amor odio con Joel, que, según el capítulo de que se trate, adquiere tintes cómicos, dramáticos o tiernos.

Su cocina es sencilla y frugal, como corresponde a una chica aventurera, pero sabe darle un original toque femenino que hace que no sea vulgar. Para la fiesta de celebración del nacimiento del hijo de Shelly y Holling prepara sopa de queso de cabra y sandwichs de berro y pepino. En otras ocasiones, prepara paella, pavo con castañas y algún plato hindú con curry.

El consejo culinario de Maggie: Para hacer una buena paella el secreto está en no cocer mucho las gambas y utilizar un buen aceite de oliva [gracias, Maggie]

Chris Stevens

Ha pasado parte de su vida en la carcel, pero se ha reformado (gracias a Walt Whitman) y lleva el programa de radio «Chris in the morning» en la emisora local K-BHR. Autodidacta, filósofo (obsesionado con Jung y el inconsciente colectivo), poeta, excelente mecánico y gran artista. Es un personaje complejo y, quizá, el que más vida da a la serie, porque como telón de fondo a las peripecias de los personajes siempre está la música que selecciona Chris, y sus monólogos y lecturas en la radio. Su punto débil es su egocentrismo y su despreocupación, que hace que nunca se implique demasiado en los problemas de los demás.

En cuanto a sus gustos culinarios son la antítesis de la exquisitez. En The Brick suele pedir la consabida hamburguesa, y alguna vez, como excepción encarga chile con carne y pan de ajo con queso rallado y tabasco. Cuando cocina, no pasa de asar salchichas o preparar la «hamburguesa salvaje de Stevens», también conocida como Chrisburguesa. En cierta ocasión, en la que quiere conquistar a Maggie, se estira y prepara zanahorias gratinadas: todo un exceso.

En una persona con una sensibilidad como la de Chris para el arte o la literatura, nos defrauda un poco esa culinaria de «aquí te pillo, aquí te mato», pero, así son las cosas y nadie es perfecto.

El consejo culinario de Chris: Una buena Chrisburguesa debe estar carbonizada por fuera y cruda por dentro.

Ed Chigliak

Un joven mestizo que trabaja en la tienda de Ruth Anne. Es sincero, simpático, muy sociable, se preocupa por los demás y su mayor ambición es ser director de cine. Como es muy buena persona y tiende a simplificar las cosas, puede dar la impresión de que es algo retrasado, pero si se le analiza con atención, se observa todo lo contrario: una gran inteligencia disimulada bajo capas de bondad, humildad y sencillez. Su afan por ayudar a los demás, hace que se convierta en chamán, haciendo, en cierto modo, la competencia a Joel.

Ed es adicto a las hamburguesas de alce acompañadas de enormes vasos de leche. Cocina las truchas que pesca él mismo, asándolas, sin nigún aderezo ni acompañamiento. La única frivolidad que se le conoce es pedir en The Brick cereal caliente con banana. La cocina de Ed es como su carácter, sencilla y natural; en su manera de ver las cosas, no merece la pena complicarse la vida con ataduras ni engorros, y si la trucha asada está buena y además es barata, no necesita más.

El consejo culinario de Ed: La perdiz podría estar bien rellena de arroz y asada con pan de salvia y castañas.

Holling Vincoeur

Antiguo cazador y trampero reconvertido en hostelero y propietario de The Brick. Es un quÃ¨becois de ascendencia francesa. Aunque tiene más de 60 años, no los aparenta y espera vivir otro tanto, porque su familia tiene los genes de la longevidad y todos los varones llegan a centenarios. Es de gustos sencillos, buen camarada y ama la naturaleza y la vida al aire libre. Pero también es excesivamente introvertido, de ideas fijas y un poco tacaño.

Su culinaria es sencilla y no le gustan las fantasías ni las excentricidades. Para componer los menús de The Brick está más atento a la ganancia que puede obtener que a la calidad de los platos. La opinión de los clientes le importa un comino. Aunque suponemos que cocina, generalmente es el cocinero o el pinche de turno el que pone manos a la obra: Holling se dedica a supervisar. Respecto a sus preferencias en materia de comida, como come en el interior de la cocina, no las conocemos muy bien. No obstante, después de una larga temporada durmiendo (el lo llama hibernación), para recuperar fuerzas, come huevos revueltos con salmón, chuletas de cerdo y tostadas con mermelada.

El consejo culinario de Holling: Es política de The Brick no dar consejos hasta que el cliente consuma algo […] Mi madre solía hacer una ensalada exquisita a base de judías verdes, berros y una salsa de mostaza de Dijon.

Shelly Tambo

Después de ganar un concurso de belleza va a parar a Cicely, donde se convierte en la mujer de Holling. A pesar de la diferencia de edad (Shelly apenas tiene 20 años) se compenetran perfectamente. Shelly aparece como ingenua, inocente, de gustos un pelín chabacanos y un poco simple. Pero, a la vez, es sincera, leal, espontánea y tiene un gran corazón.

Ayuda en la cocina de The Brick cocinando cosas sencillas. A ella le gusta comer grandes cantidades de helado y aperitivos de bolsa. Salvo cuando está embarazada (real o imaginariamente), entonces se atraca con todo lo que tiene a mano, aunque esté en los platos de los demás.

El consejo culinario de Shelly: Ji, ji […] en este momento no se me ocurre ninguno.

Ruth Anne Miller

Una viejecita que regenta la única tienda que existe en Cicely, donde los habitantes del pueblo se abastecen de toda clase de artículos, incluidos los comestibles. En la misma tienda se encuentran el archivo y la biblioteca de Cicely, de modo que Ruth Anne es también archivera y bibliotecaria, además de secretaria del ayuntamiento y consejera imprescindible para cualquiera que tenga un problema. Ruth Anne tiene espíritu joven y es de ideas muy liberales y amplias. De su larga experiencia en la vida ha sabido extraer la sabiduría necesaria para encarar sus problemas y los de los demás. No obstante, a veces es bastante intransigente y tiene frecuentes altibajos anímicos.

Sus gustos culinarios son tan sencillos como su vestuario (generalmente viste con un chándal con la leyenda «Born to Bingo» que prestigiaría la colección de cualquier museo de arte kitsch). Ella se define como comedora de carne y patatas y confiesa que no puede pasarse sin un estofado. En su casa consume latas de la tienda que están a punto de caducar y en el Brick come un poco de todo, según su estado de ánimo: por ejemplo, cuando está intentando aprender italiano encarga espagueti a la boloñesa.

El consejo culinario de Ruth Anne: La sopa enlatada que acabo de recibir está deliciosa.

Marilyn Whirlwind

Esta india auténtica, es la ayudante-recepcionista del doctor Fleishman. Absolutamente introvertida, estoica, silenciosa, cuesta arrancarle una palabra y descubrir sus pensamientos. Desespera al charlatán doctor Fleischman, que la define como «la campeona mundial del silencio». Por otra parte tiene la sabiduría ancestral, el fatalismo y la capacidad de adaptación y de conformarse con todo de su raza.

Pasaremos por alto las delicatessen étnicas que consume cuando va a visitar a sus padres: tocino de oso, hígado de foca crudo y otras exquisiteces por el estilo. En su casa cocina cosas sencillas y tradicionales como gachas variadas, sopas de raíces, o aves rellenas con los consabidos arroz y castañas. Como el sueldo que le paga el doctor Fleischman es tan exiguo, no suele acudir a The Brick, por lo que desconocemos cuáles son sus gustos cuando va de restaurante.

El consejo culinario de Marilyn: […] [¿Marilyn? ¿Sigués ahí?]

Los demás habitantes de Cicely

Cuando se reúnen a comer, los habitantes de Cicely suelen evitar las comidas formales en torno a una mesa; éstas sólo las hace Maurice, que tiene que lucir vajilla y servicio. Generalmente, les gustan los buffets informales, donde cada uno se sirve según su apetito y necesidades: en estos convites suele haber, por ejemplo, roulade de ternera, ensalada de tacos, fideos de sésamo, arroz con guisantes y bizcochos de frutas. En las fiestas al aire libre, lo que predomina es la barbacoa, para asar costillas de cerdo, hamburguesas o salchichas.

Los habitantes de Cicely, en general comen todo lo que la naturaleza pone a su alcance: salmones y truchas procedentes de los prolíficos ríos de Alaska, la caza mayor de alces y caribús, gran variedad de aves, frutos y raíces del bosque, etc. La palma de este aprovechamiento de los recursos naturales se la lleva el trampero Walt Cooper, que transforma en filetes un mamut congelado, perfectamente conservado que aparece en las cercanías de Cicely, frustrando de paso a todo un equipo de paleontólogos que, bajo la dirección del doctor Fleischman, no contaba con la voracidad indiscriminada de los cicelyanos.

Doctor en Alaska en el mundo

El éxito de Doctor en Alaska ha sido y sigue siendo tal que se ha presentado y sigue emitiéndose en casi todos los países del mundo occidental. En los países de habla inglesa se mantiene el título original de «Northern Exposure», que libremente traducido, viene a ser algo así como «exposición al Norte» o «exposición norteña», en alusión al choque y a los beneficios que obtiene el Doctor Fleischman de sus estancia en las tierras de Alaska. En castellano se optó por el título, de todos conocido de «Doctor en Alaska», por su protagonista principal. Como curiosidad, incluímos a continuación una relación de los diferentes títulos que se ha dado a la serie en algunos países donde se ha estrenado:

- Alemania: y otros países de lengua alemana como Austria y Suiza: «Ausgerechnet Alaska», es decir, «De todos los lugares, Alaska»
- Croacia: «Zivot na sjeveru», que se traduce por «La vida en el Norte»
- Chipre «Pera apo ta oria», algo así como «Más allá del límite»
- Finlandia: «Villi Pohjola», que quiere decir «El salvaje norte»
- Francia: «Bienvenue en Alaska», aunque en otros países francófonos como Canadá, se mantiene el título de «Northern Exposure»
- Israel: «Hasifah La'tsafon», se ha mantenido el sentido del título original, es decir, «Exposición al Norte»
- Italia: «Un medico tra gli orsi», o «Un doctor entre los osos»
- Polonia: «Przystanek Alaska», el título más original: «Ãšltima parada, Alaska»
- Suecia: «Det ljuva livet i Alaska», en castellano «La dulce vida de Alaska»

Bibliografía

Weiner, Ellis. *The Northern Exposure Cookbook*. Chicago : Contemporary Books, 1993

Recetas relacionadas con platos que aparecen en capítulos de la serie o citados por los personajes. No hemos podido conseguir el libro, que está totalmente descatalogado. Si algún lector lo tiene o sabe cómo conseguirlo, le rogamos que se ponga en contacto con nosotros. Se le obsequiará con una suscripción gratuita a Revista Zapardiel.

De una crítica del libro, extraemos esta receta:

Patatas a la Marylin Whirlwind

1. Hervir las patatas
2. Añadir sal

Sin duda, le cuadra perfectamente al personaje.

Weiner, Ellis. L*etters from Cicely: a Northern Exposure book*. New York : Pocket, 1992

Se presenta en forma de cartas escritas por los principales personajes de la serie, recreando el espíritu y los caracteres de Cicely.

Chunovic, Louis. *The Northern Exposure Book: The Official Publication of the Television Series*. London : Boxtree, 1993

Es una guía de la serie, con descripciones de los personajes, el «cómo se hizo» y gran cantidad de fotos, eso sí, en blanco y negro.

Chunovic, Louis. *Chris-In-The-Morning; Love, Life, and the Whole Karmic Enchilada*. Chicago : Contemporary Books, 1993

Son los monólogos y lecturas de Chris Stevens en su programa de radio.

THE GIRL AND THE BEAR FACTS: A CROSS-CULTURAL COMPARISON

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ABSTRACT/RESUME

Stories concerning bears are common among Native peoples of North America. Here the author discusses and compares a series of similar myths about bear - human relations found among widely scattered groups, including the Tlingit, Bella Bella, Blackfoot and Cherokee.

Des récits à propos des ours sont communs aux autochtones de l'Amérique du Nord. Dans cet article l'auteur examine et compare un nombre de mythes semblables concernant les rapports homme-ours qu'on trouve chez des groupes largement dispersés, y inclus le Tlingit, le Bella Bella, te Blackfoot et le Cherokee.

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One very interesting story that appears in many parts of the North American continent is a bear story that reveals what Joseph Campbell refers to as "vestiges of a circumpolar paleolithic cult of the bear." This story, he notes, can be found in all of the north from "Finland and Northern Russia . . . [through to] Hudson Bay . . . [and down the west coast to include the] . . . Tlingit [and] Kwakiutl [tribes of B.C.] (Campbell, 1959:339). The general story is about a girl who married a bear, and utilizes at least three categories of oral narrative: that of myth, märchen and the etiological tale. Elements of the märchen include a culture hero, a youngest son, a faithful animal helper and a promise that is elicited. Most of the stories list the culture hero(ine) as a young girl, although at least one version has a hunter in this role, and in another she is a full-grown woman. As a myth, it includes the element of mythical or cosmic time, either by the beginning words, or by a comment half-way through indicating that the culture hero is not clear as to how much time has passed. Claude Levi-Strauss explains myth in this manner:

> Myth always refers to events alleged to have taken place long ago. [The] . . . specific pattern described is timeless; it explains the present and the past as well as the future . . . . The mythical value of the myth is preserved even through the worst translations . . . . Its substance lie[s] . . . in the story which it tells (Levi-Strauss, 1963:209).

This particular myth appears to explain certain rituals that different tribes observe in connection with hunting bears. The many motifs in the story that are similar in some versions, and different in others, can be understood in terms of their relationships to specific cultural observances.

As an etiological tale, this tale varies greatly as each storyteller seeks to explain certain phenomenon particular to his area. In his book, Ojibway Heritage, Basil Johnston includes an etiological tale that seeks to explain the relationship of the bear with humans and dogs, a common element in all of these particular bear myths. In the story, he relates how all the animals got angry at man for the way they were being treated. At that time all the animals spoke the same language as man, but did not like the idea that they could understand the commands that were given them to serve man. They decided to speak different languages. In their discussion, most failed to notice the dog sneaking off to warn man of what was to come. However the wolf caught him and brought him before the council. The animal's decision was given by the bear, who said:

> "Brothers . . . .to kill the dogs would be without purpose and substance. Rather let him endure his servitude. Let him serve man. Let him hunger. Let him hunt for man. Let him guard man. Let him know man's fickleness."...
>
> Turning to the dog, the bear . . . said, "For your betrayal you shall no longer be regarded as a brother among us. Instead of man,

> we shall attack you . . . (and) you shall eat only what man has left . . . and receive kicks as a reward for your fidelity" (Johnston, 1976:50-52).

The above explanation certainly corresponds with the relationship of the bear to both dog and man in the following bear myths.

The following stories are a cross-section of tribal narratives covering the Yukon, British Columbia, Alberta, and the United States. The Cherokee narrative is included because it has many similar elements to the Canadian ones, and also includes some aspects which help understand the other myths.

In comparing and contrasting the various versions of the bear myth, the ways in which it reveals the peoples' culture and their particular beliefs regarding bears, including some of the elements that appear to be referring to ritualistic practices, will be outlined. The various stories will be compared to the Tlingit version which appears to be the most complete one.

Having a choice of eleven versions in one book, it seemed to be more faithful in comparing the versions to chose not only the longest and most complete, but also to avoid the neatly combined version offered by Catherine McClellan in her book, *The Girl Who Married the Bear* (1970). The old Inland Tlingit, Jake Jackson, whose story is the most complete version included here was "probably well in his seventies when he told this story" (McClellan, 1970: 15). The date given for the story was July 11, 1949. McClellan says that "he openly stated that he was a shaman" (Ibid.), which accounts for the experiences with changing forms and visits to another world.

In the narrative an area at the mouth of a river on the coast is described. Later in the story Jackson refers to the place where the bear and the girl wintered, as being "on a high mountain . . , near a big river on the Alaska side of Chilkat" (see Appendix I). This description lends credence to the story, as the places he names do exist. The food mentioned as being gathered and prepared would describe what the people ate in that area, berries and salmon.

The first element that one suspects in describing a taboo, is the motif of the girl insulting the bear excrement. McClellan says of this matter

> Ethnographic data make it plain that body wastes are . . . of considerable concern to (these people) . . . . Many of their beliefs and stories, including this one, make it clear that excrement and urine may contain rather strong spiritual powers (Ibid. :8).

Thus, when the girl insults the bear after dropping her berries due to slipping on the bear excrement, she is breaking a taboo. One of the reasons for this taboo was that the bear could hear when anyone insulted it or its excrement. Jake Jackson includes this in his story, saying "And maybe the bear heard it". Later, Mcclellan noted that the people believed

> persons must always speak carefully of bear people, since bears have the power to hear human speech no matter where the humans

> may be . . . the bear will certainly take revenge . . . . (McClellan, 1975:127).

The Eastern Cree have a similar belief as Alanson Skinner noted. The bear was considered "the most powerful and important" (Skinner, 1911) of all of the animals. Therefore to prevent the bear taking revenge on them, the hunters endeavoured to practice rituals that would in some manner placate the animal. Not only did they worry about acting correctly, they also were concerned to address the bear in the proper manner. It was bad enough that the girl touched the excrement, but to say anything insulting was worse. Some of this belief may have been included in what Jackson was implying.

Further to this problem, was the belief that the bear had shamanistic powers. Certainly Jackson appeared to believe this fact. He states that the woman, who had a husband at home, thought that he was coming to meet her. The bear appeared to the girl in the form of her husband who "used to wear a bearskin on his back when it was raining." Campbell notes that

> where shamanism is involved, the mythological age and realm are here and now: the man or woman, animal, tree, or rock possessing shamanistic magic has immediate access to that background of dreamlike reality which for most others is crusted over (Campbell, 1959:290).

From this point on in the narrative, the "dreamlike" quality takes over. The bear leads the girl to another world through "windfalls." The "bear knows it's a mountain, and he goes under," as Jackson relates. There are two windfalls which are encountered, suggesting that there are two levels of the world which are entered.

The mythical elements that can be noted in the main part of this narrative, after the girl and the bear enter the other world, include the fact that the girl seems to take some time before she is aware that it is not her husband with whom she is travellng. Either she is under a magic spell, or the shamanistic bear is appearing to her in human form. Another possibility is that both features are involved. Another element is the employment of the number four. The girl and her bear husband "camp in four camps in four days," and the girl has four brothers. In Indian narratives the number four often has cosmic significance. The orientation is usually made to the four cardinal directions. The aspect of the dissolving of historical time is present in the comment that they camped three nights, but "it seems as though it is three nights, but really it is three months," adds Jackson. The glrl's impregnation by the bear is another mythical element, with the additional mystery that the pregnancy lasts only three and a half months. The excuse Jackson gives for this change is "because the bear has babies quicker than people."

When the babies have been born and it is spring, the brothers attempt to kill the bear who is holding their sister hostage. McClellan explains the fact that it is only the younger brother who is able to complete the task and speak to the

sister by saying that

> the interplay between the girl and her brothers is complex and subtle. (In another version by Maria Johns) . . . it is specifically stated that because of the rules of sibling avoidance she can communicate directly only with her younger brother (McClellan, 1970:7).

Thus an element of social taboo related to the cultural area of the myth is noted. In other versions different relationships may be included in this particular social taboo.

The ritual or ceremonial elements of the narrative are most often changed to coincide with the particular area to which they arise. In the Tlingit version the bear gives the girl specific instructions as to how his body is to be treated. His head is to be put in the fire and burned. McClellan notes that "Tagish and Inland Tlingit hunters sometimes burn the bear's head and then sing to it . . . It is sung explicitly so that the spirit will go back into the bear" (1975:128). Jackson included another ritualistic element peculiar to this area in an addition to his story. He said that the bear instructed the girl in this manner,

> When your brothers kill me, you call for my knee bones. And when my kids are hungry for something to eat, you put my knee bones into the fire. And my knee bones are going to show you where the bears are (McClellan, 1970:21).

These instructions draw attention to another aspect of the function of the bear, that of animal helper. Weston La Barre suggests that

> preoccupied with hunting and stories of hunter's luck the first men were needful only of a supernatural "that would help them hung . . . . Ivar Paulson . . . emphasizes the double function of the master of animals as protector of the game and helper of the hunter - both functions that shamans themselves exercise for men as protectors and supernatural helpers (1978:162, 163).

The bear was not a god, but only a "supernatural." Thus the function of the myth was to explain the ways in which the animal helper could be expected to be of assistance to the hunters, and what the hunters would have to do to encourage the animal helper to assist them. Many of the versions stress that there was very little food and the people were hungry.

McClellan finds many more cultural elements in this particular version, but for the purposes of this paper the foregoing will suffice.

The second version (Appendix II), which was recorded at Bella Bella in 1923 by George Hunt, then travelling with Franz Boas, includes the same number of children but personalizes the story by giving each one of them a name. This naming process would tend to give the story authenticity. Other

similar elements include the number four in reference to the brothers; the taboos regarding the older brother's actions which supposedly explain why the other brothers were not able to rescue the sister; and the snowball with her bear scent that the sister rolls down to the lower slopes to be found by their dogs. Again it is the youngest brother who rescues his sister.

In this version the bear is speared, differing from the Tlingit version in this respect. This would refer to a cultural difference: if one reads the other versions of the Tlingit story, one would find that only arrows and bows were used.

The greatest differences in this version appear to be in the area of ritualistic observances. The bear appears in what one might visualize to be a form of ceremonial garb that a shaman might wear in acting out this particular myth. He is referred to as "the cannibal dancer", which again suggests a ritual. Judging from the number of "as told to" stories in Boas' Bella Bella Tales (1932) that concern cannibalism, there must have been a cult of cannibalists in the mid-West Coast of British Columbia at some early time. The instructions the woman gives to her brothers regarding the cannibal dancer's "whistles and ornaments," and the elaborate description of the bear's house again suggests ritual. It is interesting to note "they do not build the sacred room," and one might conjecture that a later shaman might be allowed to build it having such a clear description.

The motif of fire could be understood in this particular narrative as indicating that the bear has power over the woman's fire. Fire was sometimes used by women when berry picking to keep away bears. Thus the people to whom this narrative was related would understand the particular significance of the bear's power over fire. In the area of power, one notes that the bear equates power with excrement, and wonders what power the woman has. Her power is explained to be "abalone shells and copper." She further demonstrates her power by "slipping off one of her copper bracelets." Again the significance of this act would have more meaning to the people in this particular culture. Boas does not go into detail regarding the cultural significance of the stories he has collected, which McClellan suggests takes away from its value to others. She states that "the importance of(the)... source of the variation is frequently underplayed because folklore collectors so often know very little about those who tell the stories" (1970:2). He never seems to indicate clearly the specific tribal background of the story teller, other than the general description of "Bella Bella" or "Rivers Inlet," that is the area in which the person lived when they told the story. With intermarriage between tribes, the story could have been passed down from a completely different tribal culture.

The next two versions of the story from the same general area were written as addenda to the second version of the bear myth. Version #3 (Appendix III) shows a taboo addition in the actions of the two eldest brothers. This time the sister was wearing the blanket described in the previous story as being worn by her "cannibal dancer" husband. The name of the blanket suggests that it enabled the bear to communicate to humans.

The description of the method the people used to transport the girl and her cubs home suggests that they were people who travelled in wider waters and needed the added support of canoes tied together and covered with planks.

Certainly the canoes would not upset as easily. Thus it becomes a culture trait.

In this version the fire motif is different. " . . . The people made a fire to deprive (the bears) . . . of their supernatural powers and they all die(d)." In the previous version the fire could be controlled by the bear, and in this version fire is used to control them, showing a different belief in the power of fire. However in Version #4 the fire is again under the control of the bear.

The fourth version (Appendix IV) appears to be the earliest version (1886), and yet it is added to the second version, which suggests that both are from the same cultural area. The time differentiation is included in this earlier version, but is not included in #2 to which it is appended, which could suggest that it became forgotten in the telling.

A greater difference is noted in the ending in which the bear sends the girl home, and there is no mention of the brothers killing the bear. This may suggest that in the Rivers Inlet area people did not eat bear. Instead the salmon is the food mentioned. A second important difference is the addition of the bear's house appearing next door to her parents, who are elderly and in need of care. The magic element of her being able to make them young again reminds one that this is a mythological narrative. It appears that once again the girl, who has gone to another world, returns with shamanistic powers. In this particular story the emphasis is on the animal being a supernatural helper, rather than cannibalistic. One might suspect that this story either was toned down to fit the listener, or is a conglomerate of stories, as the two elements of cannibalism and helping seem incompatible.

One final element worth noting is that the girl took the bearskin off the children. In the first version, when the girl came back she asked for snowshoes. However, subsequent versions differed as to this particular request depending upon the sex of the storyteller. The usual understanding is that the girl requested clothing. The reason for this was that the clothing had magical significance. When someone put on bear skin they could turn into a bear, and when they put back on human clothing they became human. Thus, in the fourth version, the woman's actions toward her children was a manner of bringing them back into the community.

The fifth version (Appendix V) of the bear myth from the Blackfoot tribe is a much more vicious version. The sister appears more as a shamanistic trickster, and there are elements of ritual in the description of the face being painted "like that of a bear, with black marks across the eyes and at the corners of the mouth." The additional comment that the young girl is protected by this magic adds to the mythical element in the story. It is stated that the older sister "was a powerful medicine-woman." The fact that the brothers kill her may also suggest a power struggle between male shamans and female shamans which this story was used to resolve. One notes that the brothers only talk to the little sister, a reversal of the pervious tales in which the older sister could only talk to the younger brother, suggesting an added sibling avoidance motif that McClellan noted in the bear myths of the Tlingit. The mention of the taboo of touching the kidneys of the older sister suggests another ritualistic observance, which may refer either to women or animals.

There are added magical elements in this story that do not appear in the other versions. The bird which speaks to the children directing them as to where they should shoot their arrows is one, and the ability of the little brother to bring his brothers to life by the manner in which he shot his arrows is another magical element.

Other differences, such as the larger number of brothers and a sister, plus the addition of a father at home with no mother, suggest cultural traits, as does the father's disapproval of the daughter's relationship with the bear which suggests this culture has monogamous marriages and a patriarchal culture. The ending differs in the fact that it becomes an etiological tale which explains to that particular culture "how the seven stars (Ursa major) came to be."

Upon further reflection it could be noted that this myth is in some respects a reversal of the previous myths, if one views the older sister as the bear-shaman. Possibly then it would refer to the temperament of the female grizzly bear, not known for its good nature at the best of times. In this manner the younger sister being with her would be a similar element, and the brothers being aligned against the older sister would be similar to the brothers endeavoring to kill the bear and rescue the little sister in the previous version. In this particular version, one notes that there is no mention of dogs. These differences could possibly be explained by the particular culture area of the Blackfoot tribe who subscribe to this particular narrative.

One final narrative is the Cherokee myth about the Bear Man (Appendix VI). This particular narrative is of interest first by its similarity to the Canadian practiced certain rituals of abstenance to ensure a good hunt before the hunt and to cleanse themselves when it was over. He says,

> A Carrier Indian of B.C. used to separate from his wife for a full month before he set traps for bears . . . neglect of . . . [this] precaution could cause game to escape (Frazer, 1963:197).

In another place he describes the ritual observed by Laplanders after the hunt, living by themselves for three days while they cut up and cook the bear's carcass. Thus it appears a general practice in those areas that look to the animal helper for assistance in their flight for survival to take care that their own actions are ritually controlled to ensure the fulfillment of their endeavor.

There are various cultural differences in this story that can be explained by the area in which the story was told. The inclusion of a Bear Council in the first world that the hunter and bear entered was an interesting addition. All the other versions that included at least two (holes, windfalls) worlds entered, left the first one empty and passed on to the second where it seems generally agreed that the bear resided. In most of the versions it is a mountain, in which his home is located. This is not only a culture trait, but also a general belief that the gods, or supernatural helpers lived in high places. The coastal-tribe bear myths appear confused as to whether it was a windfall or a mountain through which one entered the other world. This could be explained by a cross-cultural sharing of the stories, through intermarriages or trading practices.

The mention of the difference in smell between the bear and the human in some cultures is indicative of their concern for body odors, as noted by McClellan:

> A good many other Yukon stories about humans who have stayed long enough with animals to begin to acquire animal-like characteristics stress the repugnant smell that humans have and the need for the returning person to conquer this 'wild' trait by slow degrees (1970:8).

McClellan explains how in several northern Athabascan groups one could find "various remedies for body odours." Evidently they associated bad smells with evil super-humans (Ibid.). This motif, then is also a particular culture trait of certain areas.

One cannot end without making some mention of the reference to the woman as the one who makes mistakes and is, therefore, not to be part of the ritual observers. Joseph Campbell attempts to arrive at some reason for this exclusion of women from the sacred aspects of the community, and also of the political or leadership arena:

> We have already noted the role of chicanery in shamanism. It may well be that a good deal of what has been advertised as representing the will of "Old Man" actually is but the heritage of a lot of old men, and that the main idea has been not so much to honor God as to simplify life by keeping women in the kitchen (1959:339).

The words "Old Man" are naturally meant to refer to whomever will be angry if the proper rituals are not observed in the correct male-oriented manner. In the last version of the Bear Myth, not only does one note that the main character is male, but also that the hunter is not allowed to be fully integrated into the community because of the actions of his wife. One can well imagine the male attitude toward this story: "The poor woman loved him so much she couldn't wait till his separation time was up. But then women are so much morally weaker and prone to be emotional. They wouldn't understand the importance of ritual. So what can you expect?" In previous versions of this narrative it is the woman, turning into a bear, who kills her brothers: it is the girl who breaks the taboo by insulting the bear excrement. Thus, by keeping these elements in the story, they would explain to the community to whom they were related, why it is that women held the positions they did and why it was that women were not to participate in the sacred rituals of the hunters.

In summation, one must note that the common elements of the story suggest that the basic narrative was used possibly because of its popularity. The elements of ritual that cause it to become a myth or sacred story, and the etiological motifs are the main additions that would vary from culture to culture, and signify the story as belonging to a particular people.

As stated earlier, the oldest version of those narratives included in this

paper is the story from Rivers Inlet recorded in 1896. It is unfortunate that it was not included as a complete story, rather than being appended to a story related in 1923. One notes the different name for the major character, and one is led to wonder what other elements might have differed from the one to which it was appended.

Initially it was stated that some people, such as Campbell, view these myths as part of a circumpolar bear cult, which they well may have originally been. However, due to the popularity of the basic story, it has spread south as far as Cherokee country in U.S. and east to Cree country in Canada, areas that cannot be considered circumpolar. Thus one learns that many cultures may share one particular narrative, using it as a teaching tool, a vehicle for passing down ritual and ceremonial practices, or a story to be told on a winter's evening that could guide succeeding generations in the ways of their particular people.

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APPENDIX I

The Girl Who Married the Bear

Some people had been staying one day at the mouth of the river, and they were putting up dry fish - salmon. Well, they finished. They dried the salmon and stored it, and they were ready to go off to get berries. The women, just about ten of them together, went out to get berries. One young girl goes with them. There are ten women, and she is young.

She fills up a basket that big [gesture]. She fills up two baskets. Fifty pounds she has. And she puts the baskets together, one on top of the other.

When they were coming down to the camp, it was all dark. The young woman was tired of packing so much, and after a while she slipped on something. She slipped down, and she spilled all the berries from the top basket. Then she wanted to know what it was she slipped on. That's where the bear goes out [i.e., defecates]. And the girl wants to know what was on her foot. It was where the bear goes out. You know, like down on the salt water where they [bears] eat berries and go [defecate]. It's big, that big [gesture]. That's what she slipped on.

She got mad at the bear. "Where this dirty bear went out, I fell on it myself!" And she called that bear bad names because of it. And maybe the bear heard it.

So she takes the berries again that she had spilled from her basket, and some of the other ladie helped her put them back in the basket. When they had finished, she packed [carried] the baskets again.

She goes along packing the baskets one on top of the other, and after a while the pack-strap across her shoulders broke, and both baskets fell onto the ground, and the berries spilled out.

That was because the bear wished it.

But the ladies came in to help her put the berries back again. One was just about half empty, and the other is full again. And she was about half-crying. She put the berries back again, and all the ladies went again. It's dark. It's in the fall time. Everybody goes again.

They had gone only a little ways, and then the strap broke again on both sides. And then all the other older ladies were kind of cold. And it's raining - raining hard. And the old ladies are getting cold. So one old woman said,

"I'm going to go home now." And pretty soon all the other ladies want to go, and they left her alone to stay and pick up those berries all by herself. She had a husband at home, and when the last woman left her, she told her to tell her husband to come and meet her.

When the young woman started for home, she had just gone a short little way when she saw somebody coming. He had a little bearskin on his back. It was a man. She thought it was her husband. He used to wear a bearskin on his back when it was raining. And she kept crying. And when he was coming, he said,

"What's this crying for? I'm here." He wiped her eyes. "Quit crying. Let's go now!"

The husband was packing the berries. And they kept on going and going. That is a bear taking her away now.

They go and they go, and after a while he tells that young woman to walk quick. "It's getting dark on us!"

And after a while she sees a big windfall about five feet high. You know, down on the coast there are big trees. He goes under it. That's really a mountain. The lady thinks it's a windfall, but that bear knows it's a mountain, and he goes under. And then they go and go, and after a while they go under again. She thought it was another windfall. And they go under again.

And after a while they go on the side of a mountain, and they camp there.

"We're lost," he says. "We go the wrong way," he tells the lady,

Next morning she wakes up. She sleeps all right, but in the morning early, just before the man wakes up, she wakes up, and she knows it [i.e., what has happened]. She is sleeping on the ground, but in the evening she had thought she was in a house, her own house. But in the morning when she wakes up and opens her eyes, she knows it's a camp around her. And that morning she sees bear claws on her neck.

Then after a while the bear wakes up, and that lady shuts her eyes. She doesn't want to move. When the bear gets up, she looks at him, and it looks like her husband walking around. And he makes a fire and cooks. And when he finishes cooking, she gets up and eats. She doesn't see it [i.e., the cooking?]. Lunch too. But all the same, the man cooks. She doesn't see where he does it.

In the morning after they have their breakfast, the man says, "I am going to hunt for groundhog. You stay home and make fire," he tells her. He goes.

In the evening time he comes back home. He packs a big sack full of ground-hogs and gophers. He cooks it, and when they are going to leave, he packs it.

When he comes back in the evening, they go to bed again. And in the night the lady wakes up again and wants to know for good what's wrong here. Then

she knows it's a grizzly bear that sleeps with her. And then she is quiet again and goes to sleep.

Next morning she wakes up again. In the evening time he had packed home what he had gotten - groundhogs - but there is nothing left. They are all gone. And she doesn't say anything. She doesn't see anything around, but all the same the man is cooking something. And when he puts it down, it is groundhog that is cooked already. And she takes it and eats it again. [There was an interruption in the story here. Jake stopped to discuss a point in native trading.]

When they are through eating in the morning, he told her to stay home again and get lots of wood. "I'm going to kill groundhogs." And when he came back in the evening he had a big pack again full of groundhog and gophers and things like that. And he did the cooking in the same way.

And they stayed there about a month and did things that way. And they didn't save anything at all. In the fall, late in the fall, the man says,

"We are going to be late in having a winter camp, a winter home. Let's go look now for where we are going to stay in the winter time to make a home."

And then they go, and they have a big pack with dry groundhogs. She never sees it when they stop, and she never sees him drying them at all, but when they walk off from the camp, her husband has a big pack of dried groundhog just the same.

They camp in four camps in four days. They were on a high mountain. It's near a big river on the Alaska side at Chilkat. It's called tsu.m. It's the highest one.

You see where the mud comes down from the mountain, that's the place the bear found on the mountain, where all the rocks wash down and spread out in the valley below. That's where the bear dug a hole. As soon as he finished digging the hole, he told his wife to get boughs.

"Don't get them where the wind blows the boughs and the brush," he told her, "Get them down low."

So the girl goes out to get the brush, and she breaks the trees up high. She breaks the boughs off way up high . . . She brings the brush back and throws it down by her husband. The bear comes out and smells that brush and tells his wife,

"Why did you break the brush up high? Somebody is going to find us!" he said. She breaks off the brush too high, so they are going to see it. Bears break their brush over and under their arms. People break brush by turning it down.

Then he is mad. The man gets mad and slaps his wife. And he goes himself to get the brush . . . And he gets the brush and something just like roots for putting on the ground. He brings the brush and everything together for the ground. The ground is icy, and he throws roots and brush into the hole and breaks it up. That way he finishes the hole.

When he comes in the evening time, he wants to eat. He cooks something. It's groundhog meat and gopher, but the woman never sees the groundhog. All the same, the man cooks some.

Then they camp three nights. It seems as though it is three nights, but

really it is three months... The man told her, "Feel outside how soft the snow is!"

The woman is going to put up on the door place [? sic], because she is getting used to staying with the bear. The woman has begun to carry a baby. It seemed like it was only three months [since she had been with the bear?], but the baby seemed like six months. She feels the baby already. That's because the bear has babies quicker than people. She has a big body showing she is having a baby.

After a while, when she is going to feel the snow outside, first she feels her husband all around his body like she is loving him. She hugged her husband and stroked his hair all over.

Then she moved outdoors and felt the snow. Then it's soft. She makes a big snowball with her hands, and she knows the snowball will slide down. She knows that the den is high above a snowslide. She throws the ball down to the bottom of the hill to the creek.

The girl has four brothers staying at the mouth of the river.

After a while, in April when the fourth month comes, the girl feels sick because she is going to have a baby. In the middle of the night which was really half a month, two little baby boys are born to her. In three and a half months she has babies. When they are born, the palms of their hands are like a person's [indicates smooth], but the backs are all hairy. It is all hairy on their backs too, but their stomachs are like humans'. Their feet were the same way.

In April when there first began to be a crust on the snow is the time that the brothers would want to go hunting bear with their dogs. The oldest brother has two dogs, bear dogs - big dogs - good hunting dogs.

For a long time her brothers and all the townspeople had known that the girl was really taken by the bear when she was out berrying. The four brothers went out together. The youngest one was only a kid. The other three have wives.

The oldest brother tries first, but he never gets any bear. Next time the second oldest one tries to get the bear. He comes back home in the evening, and he has got nothing. The next day, the third one tries it. He doesn't get anything.

The youngest kid is always sleeping. When the oldest brother comes back and his kid brother is sleeping yet, he says,

"You're no good! Do you think you are going to get your sister?"

Well, he just wished to himself that he would try it; he knows he is going to get his sister.

So the third one tries. And the next day that youngest boy never sleeps. After a while he puts his moccasins on. And he goes, and keeps on straight to the high mountain. He keeps on to where they used to go in the summer, and he has those two dogs with him.

After a while, he sees that snowball. And the dogs get into the place and smell the bear. And he follows them to where the snowball came down. And the two dogs run up the mountain. And after a while he hears the dogs barking up there. And he walks up and up. And after a while he sees there is a bear. He sees the hole, and the dogs are in it. He sees the two dog tails in it. They are

barking and barking.

He has no way to hit the bear. He has a bow and arrow, but he has no way to shoot it, because the dogs are in the way. He tries to pull them out. And after a while he hears somebody talking inside that hole. The voice was talking to the dogs. One dog's name was calsq w a [?, Tlingit]. The other's name was kusadago ic [kucda k[kl]ic, little otter, father, Tlingit?]. The person said,

"You ought to keep quiet now! You can never quit barking!"

She knew her brother's dogs. She is inside. And then the dogs go out.

And the man told his wife, "Those are your brothers. They are going to kill me, but when they do kill me, see that you get my skull! Get my whole head. You go get it. When they stretch my skin, make a fire right along where they are stretching it, and put my head in the fire and burn it up."

That day when the brother came to kill him, he did not fight back. He never threw him down the creek. He never rolled down. He just lay there quietly. The three brothers below came to meet the fourth one, because they heard the dogs barking up on the mountain. They went to meet the youngest brother.

When they were skinning the bear, the oldest brother told the youngest one to go into the cave and get the arrow he had shot in there. When he went into the bear hole the girl was way in the back holding her two babies - one on each side. She tells her brother,

"You skin the bear good. That's your brother-in-law, i kani! [your brother-in-law, Tlingit] Treat him good. It's good to use to eat," she said.

When they skinned him, they cut one side of the ribs out to roast it. When they finish, the sister is sitting on the bear nest.

[At this point Jake declared that the story was too long to tell in full, "so we can change it. Wrong here," - i.e., he was going to condense it.]

When the youngest brother saw his sister inside the den, he came out. He tells his oldest brother,

"I see my sister in the bear hole."

And they don't believe him. "You're no good! You're no good to your sister [sic]."

"I know I see her good! She has two babies. On both sides she has a baby. I see it!"

So the oldest brother says, "Let's go look at them! All right, go ahead."

Then they go fast. The first thing, the oldest [sic] brother looks in the back of the bear hole. And then he starts to cry when he sees his sister. He cries and cries, and his sister keeps still. Then she says,

"Keep quiet, brother! I'm not going to be lost much longer!"

Then the man stops crying, and the girl says to him, "When you go back home, brother, ik [.younger brother, Tlingit], tell my mother to come meet me and bring snowshoes for me."

So just as though it's nothing, they go back home without packing anything. They want to get home quick.

Just as soon as they see the camp, they holler out, "We got our dlUk [sister, Tlingit] !"

Nobody believes them. They tell their mother, " 'ax dlUk [my sister], she calls for you to come with snowshoes." Their mother doesn't believe them either. When they say that, she too doesn't believe them. All the same, she puts on her moccasins and goes, and she packs an extra pair of snowshoes. And she walks and goes to where her daughter is.

When the girl starts to walk out from the hole, she starts to cry and cry to be back at home. She tells them,

"Someone can fix a camp for me, out of the way, way out from where the townspeople stay."

She wants to camp alone.

And they fixed the camp there already, She came home and stayed in there.

That same spring she tells her youngest brother who got her that she wants to have a good time bear hunting. She tells her brother,

"I see smoke, ik [younger brother, Tlingit], bear smoke." [Jake explained as an aside: "The bear has a camp in winter time. But the bear lives just like a person. He has a fire, and it smokes right in his den."]

"Where?" her brother asks.

"Out there. You see that tree standing up? Right there. You go there and look for it." He goes and he sees a bear right there every time she says that. Anytime when he is lonesome he asks his sister,

"Can you see any bear smoke?"

"Wait," she says. "I'll see some!" Then she looks across at the hill, and after a while she sees some. And she tells her brother, "There's a bear there!" She can tell how many bears there are too. Just the woman can see the smoke. Nobody else can see it. She tells them to look by the tree.

After a while it is summer again, and they fish again. And after a while in the fall, they go to get berries again. And they hunt bear again in the fall time. They see three grizzly bears coming out of the side of the mountain. A family. There is a female with two cubs about a year and a half old. She sees them first, and she tells her brother,

"There are more bears up there," she says. "There are three of them. First thing when you clean them up [kill them], don't fool with them," she tells him. If you fool with them when you kill them, they are going to take me away," she said.

And then they go up there, and they kill the bears - all three of them. And they skin them, and they bring the feet and the skin. And they eat some in the evening. Before the sun goes down they finish their eating somewhere.

Then they tell their mama,

"Mama, can you tell our sister? Let's play with her. We want her to put on the big bear skin, and the cub skins are for our sister's sons!"

And the mother starts crying and crying. And they keep on telling her they want to play with their sister. After a while the mother goes to the daughter and tells her,

"Your brothers tell me they want to play with you. You put on that bear-skin and walk just like a bear coming out on the side of the mountain."

And the girl starts to cry. And she gets mad and sore, and she says, "How

can they talk that way? I am going to be a bear forever now!," she says.

And the girl is crying and crying. And after a while the men folk come themselves. They tell her.

"dlUk [sister, Tlingit], we want to play with you. We want you to put this bearskin on. And these here are for our nephews."

"What for do you say that? I used to tell you not to fool with those bears! Now I am going to put the skin on. You come quick and see us in the mountain!"

She takes the bear skins with her. And she takes the little one, and she shakes it on the child. She turns the little kid around this way and puts the bear skin on the baby's back. She puts it on four times that way, and then it fits right on. She grabs the other kid and does the same way again. And a real bear comes out again. Then she picks up the big skin and puts it on herself that way and walks out. She's a bear.

The oldest brother told his sister, "dlUk [sister, Tlingit], we are going to shoot our bow and arrows, but we are going to use spruce bark for the arrow heads instead of iron points."

When the brothers were sneaking up to where their sister was eating berries like a bear, the youngest brother looked at her, and it didn't look like a person, but just like a bear. When he saw that his sister looked just like a bear, he took off the spruce and put a bone [sic] point on. A strong one too. When he saw her, the oldest brother hit her first. She goes right behind a tree. The other two watch. The youngest brother has a good arrow. When they shot their bows and arrows, the bear turned around and just grabbed the three brothers. And those young bears come behind and just tear them up, the three brothers.

The younger brother that is behind, he hits the bear sister good - right in the throat. He does it because his sister has turned into a bear. The arrow goes through and stays in the bear's collar bone -- just as big as a finger. That is where the younger brother shot the bear.

Then the bears went away from their home forever. They never came back to the camp any more. They had killed the three brothers. Only the youngest brother was left. He was all right. This is the end of the story.

APPENDIX II

The Bear Who Carried Away A Woman

There were four brothers and one sister, the children of *G·î'ltagawè*^{e} (the very first). The name of the eldest son was *G·à'lasta*^{e}*wak*^{u} (Leader), that of the second *L!à'lba* (Spouting ahead). Next came a daughter *L!ā'qwaats!ėgas* (Copper Receptacle Woman). The next son was named *Aik·!ā'lalis* (High-on-Beach) and the youngest one *L!ā'lElsEla* (Spouting-out-of-House). [The girl] . . . while picking berries steps on the dung of bear and insults it. The bear appears elaborately dressed in black bear skin with thick cedar-bark head and neck rings and also arm and leg rings, and a man's face carved on the shoulders of his

blanket. The name of the blanket is *bė'bak!wà'lasgEm* (man's voice blanket). He is the cannibal dancer of the bear. He asks her what sort of excrement she has that would give her the right to scold him, and she says her excrements are abalone shells and copper. He tells her to sit down and show him, which she does, slipping off one of her copper bracelets. He says, "You are the first woman I ever knew to do this, and now I will make you my wife." They go to the foot of a steep hill and the man opens the door of a great house. Outside the house there is a stream and the man tells her that he will get salmon every morning and she must make a fire of waterlogged burls for drying his blanket. The next morning she finds a dead tree and breaks it up. It is burning up well but when her husband comes in he shakes his blanket so that the water running down from it puts the fire out. But he does not get angry. Every night the woman gives birth to a bear. She announces that she has four brothers who may come to get her. The bear announces that the three oldest will not succeed, for the first one uses the knee of his wife for a pillow, the second fails to turn his face away when a menstruating girl walks past, and the third breaks his toilet sticks. The youngest is clean, however, for his bed is off the ground. The next morning the youngest brother goes hunting with his dogs. The dogs take the scent of the bear and his sister indicates her whereabouts by a snowball on which she makes two fingerprints. He follows the trail of the snowball and enters her house. His sisters run in ahead of him and she calls her children to sit close to her. The cannibal dancer bear sits in the rear of the house and the four dogs attack him. The man spears him and the two cubs. The other two escape. The bear's house is called *k·!à'wats!^{e} gòx^{u}* (carved box house). Each rear post is a *hō'x^{u}hōx^{u}* sitting on a bear's head; each front post, a thunderbird sitting on the head of a *k·!à'waq!a*. The beams are flat. On the front of the sacred room is painted a toad sitting on the room. Then the woman tells her brother to take the cannibal dancer's whistles and ornaments and to put them into the carved box which contains other kinds of cedar bark ornaments. He does so and both return home. The woman advises the brothers to move to another place because all the bears will come to revenge the death of their head chief. The move to *^{e}nō'lo* and build a house like that of the bear, but they do not build the sacred room. Then *L!àlElsEla* tells his eldest brother and his sister to disappear and they come back as cannibal dancer and *Q!âminâgas*. The name of the cannibal dancer is now *K!wà^{e}g·îls* (sitting behind on the ground).

APPENDIX III

Version #3

A young girl named *L!à'qwats!Eqs* went up the mountains to pick salmon berries. While she was walking along she stepped on bear's dung. Then the story continues like the preceding version. The bear husband says, "I believe your brothers are coming to find me." She says, "My eldest brother will find you." But the bear replies, "He will not be able to do so, for he does not purify

himself and when he sees a woman he turns back to look at her." Then she says, "My second brother will find you." The bear replies, "He does not clean the fern roots which he is eating, he cannot see far." Nothing is said about the two other brothers. The youngest brother finds her as described before. His sister was wearing a blanket, "Speaking-with-a-Man'svoice"... She went down with her brother and the young bears to A'lku. They were met by the people who tied canoes together and covered them with planks. After some time the young bears were crying and when asked why they cried, they said they wish to play on the sand beach. They called an enormous rock-slide a sand beach. After sometime the people made a fire to deprive them of their supernatural powers and they all die.

APPENDIX IV

Version

A woman named La'Ixemil steps on bear dung and scolds the bear. A man appears and the same conversation follows as in the previous version[s]. She is taken into the house of the bear who marries her. When she makes a fire with dry wood it is extinguished when her husband shakes his blanket over it. When she finally takes wet wood the fire is not extinguished. She has two sons and two daughters. She thinks she has been there four days, but these were actually four years. She wishes to go home and the bear sends her home with her children. The young bears are catching salmon; in a river where they are found by the brothers of La'Ixemil. She explains to them what has happened to her. She takes off the bearskin of three of her children but her youngest daughter runs back into the woods as a bear. The bear's house appears next to the house of her parents who have become very old. She washes them and they became young again. (Sagen 226)

APPENDIX V

The Bear-Woman (Blackfoot)

Once there was a young woman with many suitors; but she refused to marry. She had seven brothers and one little sister. Their mother had been dead many years and they had no relatives, but lived alone with their father. Every day the six brothers went hunting with their father. It seems that the young woman had a bear for her lover, and, as she did not want any one to know this, she would meet him when she went out after wood. She always went after wood as soon as her father and brothers went out to hunt, leaving her little sister alone in the lodge. As soon as she was out of sight in the brush, she would run to the place where the bear lived.

As the little sister grew older, she began to be curious as to why her older sister spent so much time getting wood. So one day she followed her. She saw the young woman meet the bear and saw that they were lovers. When she found

this out, she ran home as quickly as she could, and when her father returned she told him what she had seen. When he heard the story he said, "So, my elder daughter has a bear for a husband. Now I know why she does not want to marry." Then he went about the camp, telling all his people that they had a bear for a brother-in-law, and that he wished all the men to go out with him to kill this bear. So they went, found the bear, and killed him.

When the young woman found out what had been done, and that her little sister had told on her, she was very angry. She scolded her little sister vigorously, then ordered her to go out to the dead bear, and bring some flesh from his paws. The little sister began to cry, and said she was afraid to go out of the lodge, because a dog with young pups had tried to bite her. "Oh, do not be afraid!" said the young woman. "I will paint your face like that of a bear, with black marks across the eyes and at the corners of the mouth; then no one will touch you." So she went for the meat. Now the older sister was a powerful medicine-woman. She could tan hides in a new way. She could take up a hide, strike it four times with her skin-scraper and it would be tanned.

The little sister had a younger brother that she carried on her back. As their mother was dead, she took care of him. One day the little sister said to the older sister, "Now you be a bear and we will go out into the brush to play." The older sister agreed to this, but said, "Little sister, you must not touch me over my kidneys." So the big sister acted as a bear, and they played in the brush. While they were playing, the little sister forgot what she had been told, and touched her older sister in the wrong place. At once she turned into a real bear, ran into the camp, and killed many of the people. After she had killed a large number, she turned back into her former self. Now, when the little sister saw the older run away as a real bear, she became frightened, took up her little brother, and ran into their lodge. Here they waited, badly frightened, but were very glad to see their older sister return after a time as her true self.

Now the older brothers were out hunting, as usual. As the little sister was going down for water with her little brother on her back, she met her six brothers returning. The brothers noted how quiet and deserted the camp seemed to be. So they said to their little sister, "Where are all our people?" Then the little sister explained how she and her sister were playing, when the elder turned into a bear, ran through the camp, and killed many people. She told her brothers that they were in great danger, as their sister would surely kill them when they came home. So the six brothers decided to go into the brush. One of them had killed a jack-rabbit. He said to the little sister, "You take this rabbit home with you. When it is dark, we will scatter prickly-pears all around the lodge, except in one place. When you come out, you must look for that place, and pass through."

When the little sister came back to the lodge, the elder sister said, "Where have you been all this time? .... Oh, my little brother mussed himself and I had to clean him," replied the little sister. "Where did you get that rabbit?" she asked. "I killed it with a sharp stick," said the little sister. "That is a lie. Let me see you do it," said the older sister. Then the little sister took up a stick lying near her, threw it at the rabbit, and it stuck in the wound in his body. "Well,

all right," said the elder sister. Then the little sister dressed the rabbit and cooked it. She offered some of it to her older sister, but it was refused: so the little sister and her brother ate all of it. When the elder sister saw that the rabbit had all been eaten, she became very angry, and said, "Now I have a mind to kill you." So the little sister arose quickly, took her little brother on her back, and said, "I am going out to look for wood." As she went out, she followed the narrow trail through the prickly-pears and met her six brothers in the brush. Then they decided to leave the country, and started off as fast as they could go.

The older sister, being a powerful medicine-woman, knew at once what they were doing. She became very angry and turned herself into a bear to pursue them. Soon she was about to overtake them, when one of the boys tried his power. He took a little water in the hollow of his hand and sprinkled it around. At once it became a great lake between them, and the bear. Then the children hurried on while the bear went around. After a while the bear caught up with them again, when another brother threw a porcupine-tail (a hairbrush) on the ground. This became a great thicket; but the bear forced its way through, and again overtook the children. This time they all climbed a high tree. The bear came to the foot of the tree, and looked up at them, said, "Now I shall kill you all." She took a stick from the ground, threw it into the tree and knocked down all four of the brothers. While she was doing this, a little bird flew around the tree, calling out to the children, "Shoot her in the head! Shoot her in the head!" Then one of the boys shot an arrow into the head of the bear, and at once she fell dead. Then they came down from the tree.

Now the four brothers were dead. The little brother took an arrow, shot it straight up into the air, and when it fell one of the dead brothers came to life. This he repeated until all were alive again. Then they held a council, and said to each other, "Where shall we go? Our people have all been killed, and we are a long way from home. We have no relatives living in the world." Finally they decided that they preferred to live in the sky. Then the little brother said, "Shut your eyes." As they did so, they all went up. Now you can see them every night. The little brother is the North Star (?). The six brothers and the little sister are seen in the Great Dipper. The little sister and the eldest brother are in a line with the North Star, and the little sister being nearest it because she used to carry her little brother on her back. The other brothers are arranged in order of their age, beginning with the eldest. This is how the seven stars [Ursa major] came to be.

APPENDIX VI

The Bear Man [Cherokee]

A man went hunting in the mountains and came across a black bear, which he wounded with an arrow. The bear turned and started to run the other way, and the hunter followed, shooting one arrow after another into it without bringing it down. Now, this was a medicine bear, and could talk or read the thoughts

of people without their saying a word. At last he stopped and pulled the arrows out of his side and gave them to the man, saying, "It is of no use for you to shoot at me, for you cannot kill me. Come to my house and let us live together." The hunter thought to himself, "He may kill me," but the bear read his thoughts and said, "No, I won't hurt you." The man thought again, "How can I get anything to eat?" But the bear knew his thoughts, and said, "There shall be plenty." So the hunter went with the bear.

They went on together until they came to a hole in the side of the mountain, and the bear said, "This is not where I live, but there is going to be a council here and we will see what they do." They went in, and the hole widened as they went, until they came to a large cave like a townhouse. It was full of bears - old bears, young bears, and cubs, white bears, black bears, and brown bears - and a large white bear was the chief. They sat down in a corner, but soon the bears scented the hunter and began to ask, "What is it that smells bad?" The chief said, "Don't talk so; it is only a stranger come to see us. Let him alone." Food was getting scarce in the mountains, and the council was to decide what to do about it. They had sent out messengers all over, and while they were talking two bears came in and reported that they had found a country in the low grounds where there were so many chestnuts and acorns that mast was knee deep. Then they were all pleased, and got ready for a dance, and the dance leader was the one the Indians call . . . "Long Hams," a great black bear that is always lean. After the dance the bears noticed the hunter's bow and arrows, and one said, "This is what men use to kill us. Let us see if we can manage them, and maybe we can fight men with his own weapons." So they took the bow and arrows from the hunter to try them. They fitted the arrow and drew back the string, but when they let go it caught in their long claws and the arrows dropped to the ground. They saw that they could not use the bow and arrows and gave them back to the man. When the dance and the council were over, they began to go home, excepting the White Bear chief, who lived there, and at last the hunter and the bear went out together.

They went on until they came to another hole in the side of the mountain, when the bear said, "This is where I live," and they went in. By this time the hunter was very hungry and was wondering how he could get something to eat. The other knew his thoughts, and sitting up on his hind legs he rubbed his stomach with his forepaws so - and at once he had both paws full of chestnuts and gave them to the man. He rubbed his stomach again - so - and gave the man both paws full of blackberries. He rubbed again - so - and had his paws full of acorns, but the man said that he could not eat them, and that he had enough already.

The hunter lived in the cave with the bear all winter, until long hair like that of a bear began to grow all over his body and he began to act like a bear; but he still walked like a man. One day in early spring the bear said to him, "Your people down in the settlement are getting ready for a grand hunt in these mountains, and they will come to this cave and kill me and take these clothes from me" - he meant his skin - "but they will not hurt you and will take you home with them." The bear knew what the people were doing down

in the settlement just as he always knew what the man was thinking about. Some days passed and the bear said again, "This is the day when the Topknots will come to kill me, but the Split-noses will come first and find us. When they have killed me they will drag me outside the cave and take off my clothes and cut me in pieces. You must cover the blood with leaves, and when they are taking you away look back after you have gone a piece and you will see something."

Soon they heard the hunters coming up the mountain, and then the dogs found the cave and began to bark. The hunters came and looked inside and saw the bear and killed him with their arrows. Then they dragged him outside the cave and skinned the body and cut it in quarters to carry home. The dogs kept on barking until the hunters thought there must be another bear in the cave. They looked in again and saw the man away at the farther end. At first they thought it was another bear on account of his long hair, but they soon saw it was the hunter who had been lost the year before, so they went in and brought him out. Then each hunter took a load of the bear meat and they started home again, bringing the man and the skin with them. Before they left the man piled leaves over the spot where they had cut up the bear, and when they had gone a little way he looked behind and saw the bear rise up out of the leaves, shake himself, and go back into the woods.

When they came near the settlement the man told the hunters that he must be shut up where no one could see him, without anything to eat or drink for seven days and nights, until the bear nature had left him and he became like a man again. So they shut him up alone in a house and tried to keep very still about it, but the news got out and his wife heard of it. She came for her husband, but the people would not let her near him; but she came every day and begged so hard that at last after four or five days they let her have him. She took him home with her, but in a short time he died, because he still had a bear's nature and could not live like a man. If they had kept him shut up and fasting until the end of the seven days he would have become a man again and would have lived.

HIGH STEEL

In 1907 on August 29th
There were 36 Indians killed.
Some people were trapped under the steel.
The workers lived in Chaugnawaga.
It happened at Quebec Bridge.

Billy Monias

THE BEAVER

The beaver are gone.
And those who saw the beaver are gone.
Those who saw the beaver by hundreds
and how they live with the water
their great head down
Those who saw the beaver are gone
And the beaver are gone.

Zack Flett

Crónicas de una hidropesía glaciar.

By Clemente Javier Salvi

En esta sección podrás disfrutar de artículos de opinión y crónicas de lo más variadas, a veces rigurosas y otras veces divertidas, pero siempre y ante todo, relacionadas y basadas en la serie de TV "Doctor en Alaska".

Con estos relatos, yo como autor, pretendo realizar críticas constructivas para un mundo codificado, comentar cualquier tipo de experiencia vivida, noticias de actualidad, realidades de una vida cotidiana, perspectivas de una sociedad globalizada, matices propios de la serie, bajo el curioso y particular punto de vista de un "ciceliano" en España, que como muchos otros, sufre los devastadores efectos de la enfermedad llamada "Hidropesía Glaciar", típica de los habitantes de Alaska. Dado que este mal del Norte se presenta bajo los síntomas de una brusca alteración de la personalidad, fuertes fiebres y una distorsión de la misma realidad..., aquí podrás encontraras textos inspirados en la metafísica de Chris Stevens, los tintes revolucionarios y contrarrevolucionarios característicos de la piloto Maggie O'connell, la incredulidad y el escepticismo empírico del Dr. Joel Fleischman, la enorme experiencia del curioso tabernero Holling Vancoeur o el misticismo que envuelve la figura de los nativos americanos como Ed Chigliak o Marilyn Whirlwind...

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1 - Nos vamos de caza.

7:00 AM de una fría y oscura mañana de Noviembre. Camino, o por lo menos eso intento, torpe y adormecido por entre la espesa y contundente vegetación típica del Norte de España. El continuo roce al caminar, con las hojas cubiertas de gotas de agua puede ser peor que la más intensa de las lluvias monzónicas, lo más probable es acabar empapado y cubierto de barro hasta la cintura, pero bueno, que se le va a hacer. Sigo caminando y van pasando las horas. Un arma de caza puede resultar ligera la primera vez que la sostienes pero cuando llevas cierto tiempo caminando con ella, tiende a convertirse en un objeto muy pesado y molesto aunque para darse cuenta de estos no hace falta ni coger una, bueno, que se le va a hacer... sigo caminando. El tedio lo invade todo, es como si el monte estuviera completamente desolado, nada más lejos de realidad. De repente el apocalipsis llena el aire, alguna pobre ave ha cometido la imprudencia inevitable de ser sorprendida por unos perros que son de todo menos condescendientes con los seres alados. Se oyen disparos por todos sitios, gente corriendo de un lado a otro. Eh?, Eh!. Joder, que pasa aquí. ¿Se a abierto la veda del cazador despistado?. Entre la confusión acierto a disparar un par de disparos, más que nada para disimular, porque por lo que es por mí, esas pobres gallináceas van a seguir volando unos cuantos años más. Tras el alboroto, la situación vuelve a una manoseada tranquilidad con el resultado de dos o tres piezas aniquiladas y dos o tres felices cazadores orgullosos por haberlas abatido. Aunque, entre tú y yo, te confieso que la ecuación no es del todo equitativa para ambos lados. Digamos que la

balanza no está muy equilibrada en este falsamente pretendido milenario desafío entre el hombre y la naturaleza. Que yo sepa, a los pájaros todavía no se les permite la obtención de una licencia de armas...

Una extraña pero conocida sensación de asqueo me ahoga la mente. ¿Qué hago yo aquí?. Maldita sea, todo estaba muy bien antes de que yo llegara. Varios comentarios arrogantes se dirigen hacia mi persona. Pienso: "...pero que me está contando este tío". Me limito a asentar con la cabeza aguantándome las náuseas que su relatar me producen. Hay que joderse... Mírame, si parezco el hijo bastardo de Rambo con estas ropas de camuflaje que casualmente no sirven para camuflar la rabia que me produce el ser espectador de una cordial jornada de "maltrato y abuso de los animales".

A pesar de que este pequeño relato ha sido "suavizado" en gran medida, esta puede ser la típica escena de un día corriente de caza, pero lo triste es que suele ser bastante peor... peor para los animales, claro. Quien necesita esta mierda, yo no, eso desde luego.

¿Nunca os habéis preguntado por qué Holling Vancoeur, tras largos años de intensas y emocionantes jornadas de caza, un día se planteó el no volver a matar un ser vivo. ¿Qué pudo motivar que este curtido canadiense, de Québec para ser más exactos, mostrara , repentinamente y de enérgica manera, su más sincera repulsa y desaprobación para con cualquier evento relacionado con la actividad cinegética?. ¿Qué se esconde tras esa fobia?. ¿Cual es el mensaje que nos pretende mostrar "Doctor en Alaska" para con este peliagudo tema?.

Valiéndome del argumento esgrimido por Holling y de mis desagradables vivencias en este campo, pretendo dar mi opinión personal a cerca de una de las actividades lúdicas más reprobables. De igual manera, mi intención con estas palabras no se fundamenta en un radical alegato anti-caza, dado que en la mayoría de los caso es la propia legislación vigente la que ampara y protege este tipo de actuaciones más o menos lícitas, sino aportar argumentos provenientes de mi propia experiencia, para así poder apoyar la postura de Holling y justificarla de alguna manera.

Aunque bien es sabido que Holling disculpaba su súbita falta de "interés" hacia la caza con una entretenida y en cierta medida romántica historia en la que en un sueño se le aparecían todos los animales que en su día había cazado y que le perseguían y acosaban hasta matarlo, de igual manera que el mismo hizo antes con ellos, es de mi intención desconfiar de tan fantasioso y apasionado relato y pensar en motivos más corrosivos y oscuros.

Al enfrentarme con la historia de Holling, no puedo más que pensar en una solapada crítica hacia el irracional exterminio de todas aquellas especies cinegéticas (es la denominación que se aplica a las especies animales consideradas aptas para la caza) y no tan cinegéticas, producto de los creadores de la serie.

De sobra conocemos la marcada tendencia que tiene "Doctor en Alaska" en respaldar cualquier argumento ecologista y que los creadores de la misma apostaron en su día por dotarla de los valores propios de una serie con un especial respeto por el medio ambiente. Si bien, como acertadamente señala nuestro amigo Carlos, el ecologismo que emana de la serie no puede ser tildado de activista o exacerbado, sino más bien se trata de un ecologismo humanista. En mi opinión, este es ecologismo al fin y al cabo y como tal se

opone a la caza indiscriminada, que es ni más ni menos sobre lo que se basa la historia de Holling.

Yo diría que Mr. Vincoeur sirve de vehículo, a los creadores de la serie, para mostrar a todo el mundo que hasta un rudo trampero canadiense, con más derecho y tradición para el cobro de piezas que la inmensa cantidad de yuppies frivolizantes que se lanzan al campo los fines de semana con el único pretexto de tener algo que contar a sus amigos por la semana, puede reconocer el error de su proceder y transformarse en una persona que ama su entorno y lo respeta, sin tener por ello que considerarse menos hombre que los que esgrimen un rifle y prefieren someter a la Naturaleza bajo la tiranía de las armas de fuego.

En resumen y finalizando, se podría decir que dentro de la serie "Doctor en Alaska" tenemos a la voz de Cicely como denuncia y la persona de Holling como ejemplo de viabilidad ecologista. Bajo mi perspectiva personal, añadiría que entre lo siniestro y lo cómicamente patético de esta actividad campestre yo me quedo con la frase "Que cacen ellos" que bien podría firmar el propio Unamuno.

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2 - Adiós a la tele.

Curioso el episodio "Goodbye to all that". Hasta en la remota Cicely uno puede caer en las manos del invento del siglo, porque la tele es el invento del siglo, no me cabe duda. Para lo bueno o para lo malo, la tele llegó para quedarse, nos guste o no. Maravilloso y narcótico ingenio, generaciones y generaciones rinde culto a las ondas hertzianas. Tan fácil como sentarse y ver, tan absurdo como siempre oír y callar. Este inofensivo trasto tiene puede resultar la peor de las amenazas. ¿Es Shelly una víctima más del implacable imperio televisivo?¿Quién tiene el mando sobre el mando? ¿Cuál es el prisma de un Ciceliano ante un mundo que cabe dentro de una caja de plástico? Empachado de tanta programación y contraprogramación, solo cuento con unas líneas para mostrar mi más sincera repulsa...

"Pasen y vean". Bienvenidos a la cultura del mal gusto. Infestadas ya las pantallas de nuestros televisores por toda una colección de selváticos "freakies", perennes galas que exaltan lo vulgar como único garante de la felicidad y de "cultos" oradores de la más infame y despreciable realidad cotidiana. Nos encontramos indefensos y rodeados por este circo pagano donde lo antes bueno ahora resulta aburrido y lo malo es el paradigma del éxito ante una sociedad que no deja de retroceder para poder avanzar.

Yo me pregunto, ¿es la innegable dualidad del hombre la que nos hace caer, una y otra vez, en tan deprimente espectáculo o es simplemente nuestro primitivo gusto por lo grotesco?. Porque lo grotesco y hortera es lo que sobra hoy en día en las cadenas de televisión. No nos entendamos mal, todos estamos de acuerdo en que si hay algo peor que la burla de la tele, eso es la privación de la libertad del individuo, y de la propia Shelly, para ver lo que quiera. Pero nunca confundamos una crítica constructiva con una censura "caudillista". Porque en estos triste días, la demagogia es el deporte nacional por excelencia. De esta manera, es preciso reconocer y denunciar que, hoy por hoy, la piedra filosofal del "Prime Time" es el vago contemplar de las miserias (distorsionadas en la mayoría de los casos) del mundanal mundo. "Pan y circo" que dirían algunos "aburridos" eruditos de la más clásica de las épocas. Y digo "aburridos" porque matar cristianos a mordisco de león ya no vence ni convence a una población ávida de emociones y austera de sensaciones. ¿Qué puede hacer un obsoleto anfiteatro ante una academia del éxito?. Prácticamente nada. Y me explico, en la drástica

arena de Roma tu único destino era una más o menos rápida y una más o menos dolorosa muerte a manos del león o gladiador de turno y ahí acaba todo, mientras que en una "reality show" arena tu vida deja de ser tuya, enfrentándote a las peor de las muertes como pueda ser el escarnio público ante millones de telespectadores. El pueblo ya no quiere ver un simple derramamiento de sangre, el pueblo pide vejaciones, el pueblo pide tu vida las 24 horas 365 días al año, el pueblo quiere estar ahí contigo para lo bueno y, no nos engañemos, sobre todo para lo malo. Porque ver la paja en el ojo ajeno vende, señores, la aberración del sentido del ridículo vende. El "tú antes que yo" vende y también nos vende a nosotros mismo, pobres visionarios.

¿Qué fue primero, una cadena de televisión necesitada de beneficios, aunque sea a costa de los principios éticos de una sociedad o una plebe deseosa y predispuesta al tráfico y saqueo del alma?. Yo opino que ambas cosas van de la mano. Es una cadena del autodeterioro. Llegará un momento en que lo que ahora nos pueda parecer escandaloso se convierta en un mero ejercicio de tedio, y así seguirá dando vueltas hasta que alguien se dé cuenta de que ya basta o de que el "show" ha dejado de ser rentable. De que existe una creciente parte de la población que está dispuesta a ver otra cosa, cansada de que le inventen todos los días el mismo invento del corazón. Serán las mismas personas, que hoy nos engañan con ferias de la intimidad ajena, las que promuevan el "beneficioso" ejercicio de una programación sana, porque como reza el dicho, "no hay nada más antiguo que el periódico de ayer"... No me cabe duda, el caso es convertir en nuevo lo viejo, y en atractivo lo que antes parecía falto de interés. De eso se trata, de tenernos entretenidos.

Como dijo un gran "tertuliano" griego, "Aura Mediocritas". Observa lo que quieras observar pero no caigas en la vana idolatración del títere (fácil decirlo). Compra lo que quieras comprar sin que nadie te imponga lo que debes hacer o no hacer. Todo es malo y es bueno dependiendo de la cantidad de emisiones hertzianas que recibas.

En mi caso personal, procuro siempre poner suficiente mar de por medio entre los cantos de sirenas triunfadoras y mis débiles pabellones auditivos, no vaya a ser que caiga en sus garras y no se vuelva a ser más de mí. Pero, ¿quién sabe?, quizás algún oscuro día decida forrar las pastas de "El tercer hombre" con las pegatinas del Bustamante de moda o del torero mujeriego de más rabiosa actualidad, que la vida da muchas vueltas y hay que ver como marean las condenadas. No se, ya veremos... Porque quien esté libre de pecado que tire el primer descodificador de Canal+. Que hasta el que esto arriba subscribe, en más de una ocasión se ha quedado paralizado ante la pantalla plana de alta resolución y sonido digital, como ciervo deslumbrado por los faros de la desidia, esperando que Jesulín me desvelara los misterios del universo o el sentido de la vida. Arrrggg, fueron solo eternos segundos, quizás minutos, me parecieron horas, de confusión y condescendencia y, al igual que en el caso de Shelly Marie Tambo, caes en la cuenta de que ante el mercado de las cámaras de televisión, a uno no le salen las cuentas.

¿Venderé mi alma al diablo por cable?. Puede ser, ¡si paga bien!. Probablemente ya lo he hecho. Que tampoco hay que considerarse un hereje por no haber leído el último libro de Sánchez Dragó. Que todo cansa...y Shelly no es más víctima que el que vive ajeno al mundo que le rodea.

A la deriva en un mar de canales patéticos y rodeados por los tiburones del chiste fácil, solo tenemos como salvavidas nuestra propia autoestima y sentido común. ¡Que "Doctor en Alaska" se apiade de nosotros!

"The Myth of the Garden in 'Northern Exposure': Technology, Pastoralism, and the Evolving Role of Community"

By Todd W. Woods

About the author: Todd Woods wrote this as a thesis to complete a M.A. in Communication in '97 from the University of Arkansas. He also holds a B.A. in English and Communication and a M. Ed. in Educational Technology. He currently lives in Fayetteville, AR and is available by email at twoods@uark.edu or dr.happy@rock.com

The Community of Cicely really added a special quality to Northern Exposure. The Northern Exposure fans also have a wonderful community that keeps Cicely's spirit alive.

This is dedicated to the Northern Exposure fans. May the magic of Cicely always be a part of your lives!

Todd Woods

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In 1990 an idea for a television series was pitched to CBS executives as the following: ?New York doctor goes small town in Alaska."[1] The idea was negotiated between Jeff Sagansky, head of entertainment programming for CBS, and John Falsey and Joshua Brand, the creators of the series, and the series was accepted for the summer season, as *Northern Exposure*.[2] The network scheduled the series for the summer only, a time when networks are busy preparing for the fall and not as much attention is given to ratings: there were no long range plans for *Northern Exposure*, and the series was not constricted with expectations from CBS or the viewing public.[3] The series producers Joshua Brand and John Falsey quickly assembled a cast and crew. They looked for a location to film that would resemble Alaska. They decided to film interiors in Seattle and the exteriors in Roslyn, Washington, a small town eighty miles outside of Seattle. The show debuted in April of 1991 on Wednesday nights and ran through August. That could have been the end of the series; it had fulfilled its original eight episode contract and served its purpose of filling up the airwaves until the fall line-up was introduced.[4] However, there was a significant response to the series from the public and critics. Kasindorf notes:

> The Television critics loved the show. *The New York Times*' John J. O'connor called it ‹irresistibly original,

> offbeat and disarming.' Marvin Kitman of *New York Newsday* called it ‹one of the five shows I'd kill to keep on the air.' *The Detroit Free Press*' Mike Duffy called it ‹sublime.' And the *Chicago Tribune's* Rick Kogan said it ‹has the potential to join the ranks of TV's best comedies.'[5]

CBS executives responded in August by asking for more shows. Falsey and Brand said they needed more time. New contracts were negotiated and eight months later, in April, the series was back on the air. The series soon became one of CBS' most popular and successful programs until its final episode in 1995, winning ?multi-Emmys"[6] and becoming known as ?the most heavily praised and awarded show of the ‹90's."[7]

The series has received significant popular response. The critics responded to various aspects of the program: country cousin teaching city cousin ways of the world, the community vs. the outsider, its zaniness, the music, the popular cast, the intelligent writing.[8] In *Commonweal*, Frank McConnel noted the theme of the pastoral, or the garden:[9]

> The great name for the kind of story we're talking about is ‹pastoral.' And what all pastorals have in common--since

> the form was invented by the Alexandrian poet Theocritus in the third century B.C.--is the myth of the Special Place--the Secret Garden, if you will--where you can take all your everyday cares and, by playing at a simpler, more natural life, have them clarified and healed. That place can be anywhere: the Forest of Arden, the dance floor in Astaire-Rogers films, the bar in ‹Cheers,' or of course Cicely. It becomes the holy place, the Greenwood, when you believe it is, or better, when you make believe it is. The glory of pastoral is that it recognizes play as a profoundly religious act; the Special Place is not just ‹where everybody knows your name'--but where, stunningly, you do, too. Just remember your eighth-grade class picnic, and you'll be able to read *The Tempest*.

Rhonda V. Wilcox explicates the reintegration of Self that occurs in the tension between two characters and the community.[10]

> So in the yin and yang division of female lunar cold from male solar warmth, Mary Margaret of Alaska [since she has not achieved the peacefulness of self union] is the yin to Fleischman's Yang (Campbell *Masks* 2.24, 94). And the Jewish man from the Big Apple represents the male–

> dominant, rationalistic, patriarchal society whose achievement of dominance, Campbell explains, is depicted mythically in the story of the Garden of Eden at the expense of a prehistoric matriarchal society with the tale of the apple which justifies the subjugation of the female (Campbell *Masks* 3.16-17, 20-22, 28 30).

Although critics have recognized Northern Exposure's place in pastoral literature, they have not placed the show's representation of the garden in the context of American culture nor noted the relationships our culture has with the ideologies behind the garden. When this is done, the show reveals that it is more than just any pastoral. The significance of *Northern Exposure* is its manifestation of America's most cherished myth and the current status of that myth in American culture.

The desires to escape from the problems and complications of civilization, find oneself in a natural paradise, and exist peacefully with every living thing in that paradise, are motives that have existed since the first civilizations were created. Those motives are the foundations for the myth of the garden, and they have influenced thought and behavior from the Hebrews to the Romans to the English. From *Genesis* to Virgil's *Eclogues* to Shakespeare's *The Tempest*, most civilizations have established their own garden myth. In the late 1700's, this myth became the template for the discovery and development of America.

The Eurocentric idea that America was ?discovered" helps to explain the ideologies that embrace the definition and development of this nation. ?Discovery" suggests finding something valuable, and to the European discoverers that value was a continent rich in natural resources and unspoiled by political, religious, and social corruption--a paradise. Now, after two centuries of immigration and development, America is no longer the setting of a paradise. However, we still espouse the early template of America. From political themes to artistic expressions, this nation is composed of people who regularly return to ideologies of America as ?The Garden." The garden as the defining principle of America can be traced as a narrative. From the early stages, when the nation was beginning until the 1960's, this narrative has been well documented in the themes of our cultural ideologies by the following authors: Annette Kolodny, *The Lay of the Land*; Leo Marx, *The Machine in the Garden*; R.W.B. Lewis, *The American Adam*; Henry Nash Smith, *Virgin Land*. Therefore, in explicating the narrative of the garden as it relates to *Northern Exposure*, this paper will rely upon the foundations built by these authors.

America's recent history is in many ways incompatible with the concept of the garden. In fact, it is easy to look at the 1980's as an era characterized by antithesis to the myth. The 80's were nicknamed the ?me" decade because of an overwhelming drive for financial success

and material possessions. At the end of the 80's, however, America's culture expressed a desire to ?return to the simple life" or a need to cleanse itself from materialistic corruption. This desire was well documented in an article from Time that stated, ?the 80's showed how ugly this country can be."[11] When faced with this corruption, America once again remembered the defining principle of its nation, discovery, and all the ideologies that have been fundamental to its development. This return to the myth of America as ?The Garden" is summarized well by Castro:

> After a ten year bender of gaudy dreams and godless commercialism, Americans are starting to trade down. They want to reduce their attachments to status symbols, fast track careers and great expectations of having it all. What matters is having time for family and friends, rest and recreation, good deeds and spirituality. For some people that means a radical step: changing one's expectations, living on less, or packing up and moving to a quieter place.[12]

The response to this exigence has been overwhelming. According to Stephen Warner, ?The movement is pervasive. This is not something simply happening to the burnouts from Wall Street. There is an American phenomenon going that crosses all social lines."[13] From

rallies around the American farmer with such events as Farm Aid, to the dethroning of popular power mongers such as Donald Trump and Michael Milken, our culture recognized the immediate need to reestablish the ideologies of the garden. This phenomenon was also prevalent in the products of the culture's imagination as noted by Castro: ?the pop-culture machine is rushing to catch up with the times. Gilded 80s show's such as *Dynasty* and *Falcon Crest* are gone, swept away by a wave of proudly downscale fare."[14] In other words, television reflected the ?return to the simple life" theme that is characteristic of the garden, suggesting that this response was the solution to the overbearing social problems the culture faced. Critics such as J.J. O'Connor have recognized this response:

> Television entertainment these days is going out of town, quite literally. Urban America on prime time's plethora of law enforcement shows is infested with crime and social problems. Suburbia isn't much better. Television does, in its own way, reflect reality. Now, more and more, weekly series are fleeing to out-of-the way towns and villages. The farther away from a big city, it seems, the better.[15]

Within this movement, *Northern Exposure* established the greatest distance between itself and the American cities, or the heart of the

social problems, with a setting in Alaska. As noted earlier, this narrative of the garden has been well documented from its development to the late 1960's. There has, however, been little attempt to relate the garden, as it surfaced in the 80's, to the earlier ideologies developing this narrative. Placing the garden's most significant expression, *Northern Exposure*, in a broader historical narrative of American culture would show how this myth has changed over time to resurface in a potent cultural exemplar. This is the purpose of this thesis, which will examine *Northern Exposure*, a product of our culture's imagination, as a representation of this myth in relation to its historical development in America, thus explicating the garden of the 1980's.

I will accomplish my purpose in the following chapters. Chapter Two will explain the traditional motives of the American garden myth as they have been documented by Annette Kolodny, R.W.B. Lewis, Leo Marx, and Henry Nash Smith, and this chapter will also address recent criticism of this research. Chapter Three will explicate the exigencies of the current era that eventuate in the resurrection of the garden myth, and examine the narrative itself as it surfaces in the setting, conflict, and conflict resolution of *Northern Exposure*. Finally, Chapter Four will summarize the thesis and review its implications.

The American Garden Myth

The purpose of Chapter Two is to explicate the traditional motives of the American garden myth. These motives have been well documented by Annette Kolodony, R.W.B. Lewis, Leo Marx, and Henry Nash Smith. However, because these theorists are part of an American Studies program studying ?myth," there have been recent criticisms of their work--even by the theorists themselves. These critiques emanating from the field of cultural studies are important, although I will argue that they do not discredit mythic studies. This chapter will first address the criticisms, acknowledging their strengths and weaknesses, then develop the traditional qualities of the American garden myth as supported by the aforementioned authors.

Ideology and Myth

The arguments of cultural studies against myth are well developed in *Crusoe's Footprints* by Patrick Brantlinger. In this work, Brantlinger provides the following criticism of myth:

> In the anthology of essays edited by Sacvan Bercovitch and Myra Jehlen, *Ideology and Classic American Literature*, the general emphasis is on replacing the less critical term

with the more critical, supposedly demystifying term ‹ideology.' Various pioneers of the American Studies movement--Henry Nash Smith, Leo Marx, and others--confess that they were naive to use ?myth" and have now been convinced that ‹ideology' is a better term. Smith's depiction of the exploration and settling of the West in *Virgin Land*, for example, now appears to him too innocent about violence--to native Americans, of course, and to slaves, Mexicans, and others, but also to the land, nature, animals. Thus Smith now believes he neglected the ‹tragic dimensions of the Westward Movement,' in part because these dimensions have been ideologically occluded or mystified by, among others, the early practitioners of American Studies. Citing this and other examples, Bercovitch points to a new ‹ideological awareness among Americanists' (‹Problem' 637). And Jehlen writes that the American Studies movement is now characterized by two developments: ‹The first is an increasing recognition that the political categories of race, gender, and class enter into the formal making of American literature such that they underlie not only its themes, not only its characters and events, but its very language. The ideological

> dimension of literary works has emerged, therefore, as integral to their entire composition.' This leads her to the question of ‹ideological criticism,' as opposed to the older ‹myth and symbol' school of American Studies. The second development has been ‹the education of American critics in European theories of culture including a complex tradition of ideological theory' (Jehlen 1-3). Thus American Studies is today shifting ground from literary criticism and a patriotic, traditional, wanly Hegelian form of cultural history to kinds of work that try to be oppositional in Said's sense, though whether such work will also be politically effective--in reforming ‹American life' or just in reforming the curriculum--remains to be seen.[16]

Thus, the current arguments against myth are that the word itself is mystifying and has contributed to a failure in recognizing the effects or ‹tragic dimensions' of dominant myths, and that the subjects of American Studies have not been ‹oppositional enough.' Therefore, there is a movement toward using the term ?ideology," and studying oppositional works as well as the oppressive aspects of dominant myths.

The criticism that mythic studies have not paid enough attention to the issues of race, class, and gender, nor have they focused on the

consequences of these issues, is well taken. I accept this criticism of myth but also understand that changes have been made since the writings of the early practitioners of American Studies: current emphasis on gender conscious language, and the progression in American culture during the last thirty years towards acknowledging the issues of race, class and gender is having positive effects on many forms of criticism, including but not limited to mythic criticism.[17]

But to suggest that the term ?myth" should be replaced with another term, such as ideology, that is less ?mystifying" ignores what myth actually is. All of the authors upon whom this thesis relies use the term myth because of its unique ability to persuade by presenting a fiction, or picture of how things could be. Whereas ideology has commonly held connotations of systematic or dogmatic sets of principles,[18] American Studies critics conceive of myth as an ideology that presents fictive possibilities and not as a falsehood or erroneous belief. None of the American Studies critics suggest that myth accurately reflects reality, but they acknowledge myth's deep ability to influence human behavior; thus, if ?ideology" is substituted for the term ?myth," ideology would be less effective in addressing this rhetorical dimension of myth. Mythic critics all suggest that this ‹mystifying' quality of myth is a significant reason to study it. For example, Marx writes:

> In recent years several discerning, politically liberal

historians of American thought have traced the gradual attenuation, in our public life, of the ideas once embodied in this cherished image [the garden myth]. I am thinking especially of the work of Richard Hofstadter, Marvin Meyers, and Henry Nash Smith. These writers have not been concerned, to be sure, with the relation between this body of thought and pastoralism as a literary mode. Nor for that matter do they often invoke the word ‹pastoral.' But whether they refer to ‹agrarianism' (the usual term), or to the hold of ‹rural values' upon the national consciousness (Hofstadter), or to the ‹agrarian myth' (Hofstadter), or to the ‹Old Republican idyll' (Meyers), or to the ‹myth of the garden' (Smith), they all seem to agree that for some time now this tendency to idealize rural ways has been an impediment to clarity of thought and, from their point of view, to social progress. Anyone who shares their assumptions is likely to find this judgement persuasive. They demonstrate that in public discourse, at least, this ideal has appeared with increasing frequency in the service of a reactionary or false ideology, thereby helping to mask the real problems of an industrial civilization.[19]

From this perspective, one can see that Marx suggests the purpose of studying myth is to reveal its potentially false ideology by focusing on the images in public discourse. In this passage he is concerned with what has previously been acknowledged as the masking of the ideological consequences of American myths in a solution, such as the garden myth, that becomes an oversimplification when it fails to recognize ?the real problems." Consequently, the ‹mystifying' connotations inherent in mythic criticism, and problematic to cultural studies, are a major concern of and problematic to the practitioners of American Studies. Consider Smith's acknowledgement of these problems in the ?Preface To The Twentieth Anniversary" of *Virgin Land* in 1978:

> Nevertheless, one problem does demand comment. It grows out of the following statements about ‹symbol' and ‹myth' in the original preface: ‹I do not mean to raise the question whether such products of the imagination accurately reflect empirical fact. They exist on a different plane. But as I have tried to show, they sometimes exert a decided influence on practical affairs.' Several critics, beginning with my former student Barry Marks, have pointed out that these sentences are not borne out in the book itself, which deals repeatedly with the

> relation of symbols and myths to empirical fact. What then did my disclaimer mean? Although the phrasing was clumsy, I was trying to make a valid point: I wanted to protest against the common usage of the term ‹myth' to mean simply an erroneous belief, and to insist that the relation between the imaginative constructions I was dealing with and the history of the West in the nineteenth century was a more complicated affair. My idea was sounder than I realized. For on rereading the book now I am forced to the chastening realization that I was guilty of the same kind of oversimplification I ascribed to others. Although I had gained some theoretical perspective on the nature of fictions from Bergson, Levy-Bruhl and Vaihinger, my attitude toward popular beliefs about the West was in practice often reductionist. I tended to conceive of them simply as distortions of empirical fact and to regard this as their most interesting characteristic.[20]

Thus, the mystifying connotations that can present ?false ideologies" have been a concern of the American Studies critics, as evident in Marx's discussion and Smith's admitted mistake of presenting myth as a false ideology. This leads to two questions: first, what, then,

is myth; and second, should the myth and symbol school of American Studies follow Jehlen's suggestion to become ‹ideological criticism?' All of the authors relied upon in this chapter acknowledge that myth is an ideology revealed through symbols or images, but myth is also more than that. Anthropologically, myths have always gone beyond ideologies in terms of their significance to human life. For example, Janice Hocker Rushing posits that myths are ideological, or rhetorical, and psychologically and spiritually meaningful:

> My understanding of myths begins with the conviction that they are central to the meaning of life; as Alasdair MacIntyre says, ‹The unity of human life is the unity of a narrative quest.' Thus, myths are not simply aesthetic fictions nor perpetrators of false consciousness. Myths that endure over time and place have both archetypal and rhetorical aspects. The archetypal imagery of a myth expresses what Carl Jung calls a universal psychic truth; it is addressed to what Joseph Campbell terms ‹ultimate questions'; and it includes, but is not reducible to, a biological drive or a psychological function. Its purpose is not unconscious wish fulfillment, but the expression of spiritual meaning.[21]

In light of the present controversy, this passage suggests that if the term

?mythic criticism" were rejected, then myth would be reduced to ideology, and thus very easily considered ?false." The perspective of this thesis is that myth of course contains ideology, but it also holds psychological and spiritual meaning--both of which are better explicated from a mythic perspective.

Smith summarizes the American Studies perspective on myth well in the following quote:

> These illustrations point to the conclusion that history cannot happen--that is, men cannot engage in purposive group behavior--without images which simultaneously express collective desires and impose coherence on the infinitely numerous and infinitely varied data of experience. These images are never, of course, exact reproductions of the physical and social environment. They cannot motivate and direct action unless they are drastic simplifications, yet if the impulse toward clarity of form is not controlled by some process of verification, symbols and myths can become dangerous by inciting behavior grossly inappropriate to the given historical situation.[22]

This suggests that the purpose of the American Studies mythic critic is to discern the images superimposed upon the human experience to

create meaning. The experiences are complex and cannot be reduced soley to ideology, and subsequently to ideological criticism. Furthermore, the early work of the American Studies critics expressed a concern with an ideology that was a ?dangerous" oversimplification in its potential to overlook the real problems of a civilization. Thus, it appears that the current criticisms blaming American Studies for universalizing a worldview that neglects such issues as race, class, and gender should be tempered by an acknowledgement that American Studies critics were concerned with these issues, but progress towards solutions must be achieved through an understanding of the problems. And at that point in our culture it was first necessary to document these issues, which is what the American Studies critics achieved. Thus, it could be argued that their work has led to the current recognition of the ideological consequences of the dominant myths in American culture; furthermore, there is evidence that the myths have evolved with this progression in American culture, as I will argue is exemplified by *Northern Exposure*. Consequently, the work of the American Studies critics provides the best framework for understanding the American myths; thus, the remainder of this chapter will review their mythic/narrative criticism and organize it as the methodology I apply to *Northern Exposure* .

The Garden

The first way that these beliefs have manifested themselves is in what I will call the setting of the myth. Marx summarizes this well in the following:

> Evidently, it [pastoralism, which is the garden myth in literature] is generated by an urge to withdraw from civilization's growing power and complexity. What is attractive is the felicity represented by an image of a natural landscape, a terrain either unspoiled or, if cultivated, rural. Movement toward such a symbolic landscape also may be understood as movement away from an ‹artificial' world, a world identified with ‹art' using this word in its broadest sense to mean the disciplined habits of mind or arts developed by organized communities. In other words, this impulse gives rise to a symbolic motion away from centers of civilization toward their opposite, nature, away from sophistication toward simplicity, or, to introduce the cardinal metaphor of the literary mode, away from the city toward the country.[23]

Here Marx makes a fundamental distinction between a sign and the signified: the sign is nature, or the country as opposed to cities, and the signified is simplicity. Once the escape has been made to the

garden, the setting provides a milieu much different from the cities. In the garden, characters can become reborn, exist without evil motives, and a strong sense of community can support their existence. Marx writes:

> In its simplest, archetypal form, the myth affirms that Europeans experience a regeneration in the New World. They become new, better, happier men--they are reborn. In most versions the regenerative power is located in the natural terrain: access to undefiled, bountiful, sublime natural terrain. Nature is what accounts for the virtue and special good fortune of Americans. It enables them to design a community in the image of a garden, an ideal fusion of nature with art. The landscape thus becomes the symbolic repository of value of all kinds--economic, political, aesthetic, religious.[24]

Thus, this myth became the template for the discovery and development of America. What America promised was the potential to actually realize the garden, and this time to get it right--to take the ancient literary device as a sign, and secure its signification in the new world. Annette Kolodny describes how this myth was still a dominant mode of thought in 1969 and relates it back to its original roots. In doing so, she explicates the original idea of discovery, the propaganda

to settle the garden, and she highlights the traditional qualities of the garden as feminine, or nurturing. For example, she ties these original principles to the ?Battle for People's Park" that occurred in May of ‹69 at the University of California (Berkeley). The University was attempting to turn the park into a parking lot, and those who opposed relied upon the following rhetoric:

> The earth is our Mother
>
> the land
>
> The University put a fence around
>
> the land-our Mother.[25]

Kolodny then relates the traditional motives of the garden to the signification expressed by American culture:

> In fact, the advocates of People's Park had asserted another version of what is probably America'a oldest and most cherished fantasy: a daily reality of harmony between man and nature based on the land as essentially feminine–that is, not simply the land as mother, but the land as woman, the total feminine principle of gratification--enclosing the individual in an environment of receptivity, repose, and painless integral satisfaction. Such imagery is archetypal wherever we find it; the soul's home, as the People's Park Committee leaflet and three hundred years of

> American writing before it had asserted, is that place where the conditions of exile--from Eden or from some primal harmony with the Mother--do not obtain; it is a realm of nurture, abundance and unalienated labor within which all men are truly brothers. In short, the place America had long promised to be, ever since the first explorers declared themselves virtually ‹ravisht with the . . . pleasant land' and described the new continent as a ‹Paradise with all her Virgin Beauties.' The human, and decidedly feminine, impact of the landscape became a staple of the early promotional tracts, inviting prospective settlers to inhabit ‹valleyes and plaines streaming with sweete Springs, like veynes in a naturall bodie,' and to explore ‹hills and mountaines making a sensible proffer of hidden treasure, neuer yet searched."[26]

Once again, what made America ?The Garden" was the potential to realize the traditional relationship between sign and signification. The land provided the potential to cleanse the settlers of the European failures, and the opportunity to actually realize the ancient literary promises:

> If the initial impulse to experience the New World landscape, not merely as an object of domination and

> exploitation, but as a maternal ‹garden,' receiving and nurturing human children, was a reactivation of what we now recognize as universal mythic wishes, it had one radically different facet: this paradise really existed, ‹Whole' and ‹True,' its many published descriptions boasting ‹the proofe of the present benefit this countrey affords.' All the descriptions of wonderful beasts and strangely contoured humans not withstanding, the published documents from explorers assured the reader of the author's accuracy and unimpeachable reliability. No mere literary convention this; an irrefutable fact of history (the European discovery of America) touched every word written about the New World with the possibility that the ideally beautiful and bountiful terrain might be lifted forever out of the canon of pastoral convention and invested with the reality of daily experience."[27]

These are some of the qualities inherent in the concept of a garden: the natural landscape; the landscape as feminine; rebirth; possibility to exist w/out evil motives (or what Kolodony calls brotherhood); and finally the community that is forged from these images. These qualities are the inchoate ideas associated with the myth--or what Marx would call ?sentimental pastoralism," and it is

important to note the difference between the sentimental and what Marx refers to as ?complex pastoralism:"

> The work of Faulkner, Frost, Hemingway and West comes to mind. Again and again they invoke the image of a green landscape--a terrain either wild or, if cultivated, rural-- as a symbolic repository of meaning and value. But at the same time they acknowledge the power of a counterforce, a machine or some other symbol of the forces which have stripped the old ideal of most, if not all, its meaning. Complex pastoralism, to put it another way, acknowledges the reality of history.[28]

Marx refers here to the tension between the qualities inherent in the garden and the acknowledgement of the machine at its later stages; however, the tensions, or conflict, are inherent in the image. These surfaced early when this image was being tested on ‹New World' soil. These problems, or what will be referred to from here on as conflicts, were between primitivism, the image of the garden, and the myth of the West. To begin with, what is a garden? Is it an untouched state of nature or is it a controlled state of nature? Marx Writes:

> To depict the new land as a lovely garden is to celebrate an ideal of immediate, joyous fulfillment. It must be admitted, however, that the word ‹immediate' conceals a

> crucial ambiguity. How immediate? we may well ask. At times the garden is used to represent the sufficiency of nature in its original state. Then it conveys an impulse-centered, anarchic, primitivistic view of life. But elsewhere the garden stands for a state of cultivation, hence a less exalted estimate of nature's beneficence.[29]

Kolodny describes this dialectic between the ?primitivistic" and the ?state of cultivation" as an inevitable paradox and notes that there are consequences to the image:

> The success of settlement depended on the ability to master the land, transforming the virgin territories into something else–a farm, a village, a road, a canal, a railway, a mine, a factory, a city, and finally, an urban nation. As a result, those who had initially responded to the promise inherent in a feminine landscape were now faced with the consequences of that response: either they recoiled in horror from the meaning of their manipulation of a naturally generous world, accusing one another, as did John Hammond in 1656, of raping and deflowering the ‹naturall fertility and comeliness,' or, like those whom Robert Beverley and William Byrd accused of ‹slothful Indolence,' they succumbed to a life of easeful regression,

> ‹spung[ing] upon the Blessings of a warm Sun, and a fruitful Soil' and ‹approaching nearer to the Description of Lubberland than any other.'[30]

The reactions Kolodony is describing are the results when the qualities inherent in the garden are not realized, and the garden is transformed from its original state to ?complex pastoralism." The land then becomes the ?feminine object of domination and exploitation" in the forging of a nation. Thus the original relationship with the land as ?a maternal garden receiving and nurturing her children" is forgotten for the fruits of progress. When this happens, it is possible to view this abandonment of the original principles as a base and immoral act, or as the land fulfilling its promise of riches; the reaction is arbitrary and dependent on one's image of a garden.

There is, however, one more factor that plays into this image--nature as savage, something that demands transformation. That is, in this setting one could view nature in one of three ways. First, nature was blessed in its original state and provides plenty without the need to change. Second, we could change nature a little, manipulate it into giving its best to us, thereby producing that ?ideal fusion of nature with art," the ?middle landscape," and America's identification with the myth.[31] And finally, nature is savage and malevolent and must be dominated. The second two beliefs led to the myth of the West, which

manifested itself early in the settlement of this continent by Europeans. As Marx puts it,

> To describe America as a hideous wilderness, however, is to envisage it as another field for the exercise of power. This violent image expresses a need to mobilize energy, postpone immediate pleasures, and rehearse the perils and purposes of the community. Life in a garden is relaxed, quiet, and sweet, like the life of Virgil's Tityrys, but survival in a howling desert demands action, the unceasing manipulation and mastery of the forces of nature, including, of course, human nature. Colonies established in the desert require aggressive, intellectual, controlled, and well-disciplined people.[32]

Accordingly one realizes that the two myths, the garden and the West, worked hand in hand in the settlement of the ?middle landscape" or the American garden. The West paved the way for the garden in the colonization process. Colonization was westward expansion, which requires control over nature to first cross the Atlantic, and then to build settlements. And, from this example, one can see that technology is a product of the West; i.e., the control of nature requires technology, and technology becomes synonymous with the West. Then, in a desire for the original motives of the garden, America has continually tried to find

some balance between these two myths to define itself. The conflict between the two constitutes what Marx described as ?an ancient literary device. It is a variation upon the contrast between two worlds, one identified with rural peace and simplicity, the other with urban power and sophistication, which has been used by writers working in the pastoral mode since the time of Virgil."[33] In relation to the American experience, this conflict was developed with the industrialization of the nation. Marx gives examples of writers such as Hawthorne, Melville, Irving, Frost, and Twain, who employed the contrast in creating the narratives of America. Symbolically, this contrast has been represented by trains and their whistles, textile mills, and steamboats. The effect of this contrast is an acknowledgement of the opposing state of mind to the garden motives. Marx presents this metaphorically with the following structure: a rural state of no tension; the interruption of technology into the setting; and the ?simple pleasure fantasy is transformed by the interruption of the machine into a far more complex state of mind."[34] As this contrast is played out in the American narrative, there are attempts to make technology, or the machine, an integral part of the garden--not only as supportive but also as necessary for the garden's existence. This rhetoric was created to support technological progress. However, there is also rhetoric that acknowledges the opposing viewpoint: technology, or the machine, is

viewed as the downfall of civilization and nature. Therefore, the conflict resolution is addressed, not in a unified cultural decision, but in the rhetoric that expresses the tension. Marx notes:

> The radical change in the character of society and the sharp swing between two states of feeling, between an Arcadian vision and an anxious awareness of reality, are closely related: they illuminate each other. All of which is another way of accounting for the symbolic power of the motif: it brings the political and psychic dissonance associated with the onset of industrialism into a single pattern of meaning. Once generated, of course, that dissonance demands to be resolved.[35]

Once again, this conflict, or dissonance, is expressed in the rhetoric that addresses it. Marx provides excellent insight into the beginnings of this rhetoric in the American experience by describing Nathaniel Hawthorne's reaction to a train that invaded a serene landscape and relating that reaction to an ancient literary device.

> Hawthorne, in seizing upon the image of the railroad as counterforce, is re-shaping a conventional design to meet the singular conditions of life in nineteenth century America. To understand his response to the machine we must appreciate the intensity of his feeling for the

> opposite, the landscape. The same may be said of many American writers. Their heightened sensitivity to the onset of the new industrial power can only be explained by the hold upon their minds of the pastoral ideal, not as it had been conceived by Virgil, but as it had been adapted, since the age of discovery, to New World circumstances.[36]

Summary

It seems then, the conflict between the garden and the West is addressed, or given a voice, through the cultural dialogue, thus attempting, and perhaps cathartically achieving, a resolution. And all of these factors--the garden, the conflict, and the conflict resolution--are the integral parts that form the American garden myth. These aspects have been well documented by mythic critics of the American Studies program. Granted that the criticisms of their work are important, but overall the American Studies critics provide a good foundation for understanding the American garden. Consequently, to examine any representation of the American garden it is necessary to place the representation in the context of their work. Chapter Three will do so, explicating the garden of the 1990's as represented in *Northern Exposure*.

The American Garden In *Northern Exposure*

The purpose of Chapter Three is to explicate the exigencies of the current era that eventuate in the resurrection of the garden myth and to relate those to the narrative of the American garden as it surfaces in the setting, conflict, and conflict resolution of *Northern Exposure*.

The Setting

If one aspect of the garden myth is foremost, it would be the setting. As noted previously, the underlying principle of the garden is the escape from social corruption. In descriptions of the literary development of the garden myth, this is known as ?pastoralism," and it recognizes the ?urge to withdraw from civilization's growing power and complexity,"[37] and ‹head for the country.' The ‹country' of *Northern Exposure* is a fictional town named Cicely. This town is located one thousand miles away from the largest city in Alaska, and Cicely has a population of only 849.[38] This location is important to the current status of the garden myth in American culture: at this point in America's development, there are few locations as untouched by civilization as Alaska. Furthermore, from the exploration of America's eastern coast

by European explorers, the garden has moved westward with the development of new settlements.[39] In the 1980's, Alaska serves as the only ?untamed" land remaining, which gives *Northern Exposure* the traditional characteristic of a natural landscape, and Alaska represents the continual westward expansion of the garden.

Once the escape has been made, the garden setting provides a milieu much different from the cities. In the garden, characters can become reborn, exist without evil motives, and a strong sense of community can support their existence.[40] These qualities are what give the town of Cicely its appeal to viewers. None of the dilemmas that the nation struggles with in the 80's are present; crime, disease, and violence are non-existent in Cicely. This is not by chance, according to Joshua Brand, one of the creators of *Northern Exposure*, who claims, ?the show is a non-judgmental universe. The only thing that is judged is malice--the intent to inflict harm is unforgivable".[41] This relates to the traditional narrative of the American garden in what Kolodony describes as the ?feminine" landscape. She writes:

> just as the impulse for emigration was an impulse to begin again (whether politically, economically, or religiously), so, too the place of that new beginning was, in a sense, the new Mother, her adopted children having cast off the bonds of Europe...If the American continent

> was to become the birthplace of a new culture and, with it, new and improved human possibilities, then it was, in fact as well as in metaphor, a womb of generation and provider of sustenance.[42]

Of course, this metaphor of the feminine land, or nature, defined by the garden as nurturing, was countered by the West's image of the land. Kolodony describes this as ?the success of settlement that depended on the ability to master the land, transforming the virgin territories into something else--a farm, a village, a road, a canal, a railway, a mine, a factory, a city, and finally an urban nation."[43]

This contrast between the two ideologies was present in Cicely's development. In the third season of *Northern Exposure*, the series aired an episode that explored the contrast between the two competing myths.[44] The episode provided the town's historical ties by portraying a struggle for the community between a rough individual who promoted and enforced a self-serving law, and two lesbians. And in this battle between the West and the garden, the garden prevailed. The feminine succeeded in controlling the West and was accepted as the credo of the community, thereby establishing the relationship between the community and the ‹nurturing' qualities of the garden. Thus, when America is struggling with cultural issues in the 80's such as gay rights, there is less ?social corruption" surrounding these issues in Cicely; the

town acknowledges its founding ?fathers" were lesbians, Roslyn and Cicely, and they had a vision for the town: ?a utopian society, a colony of free thinkers and artists. And they put their dream into practice, establishing a literary salon with readings from William Butler Yeats and Rainer Maria Rilke, not to mention Cicely's modern dance evoking a matriarchal pagan society honoring the earth goddess."[45] This setting is the foundation for the diverse themes that *Northern Exposure* has explored. Furthermore, the themes of a community supporting social groups such as homosexuals also suggest the desire of America's culture to include the ?other," those who have been traditionally excluded from the garden in American narrative. Betsy Williams notes that this is something of an anomaly on television by giving the following reaction from a gay magazine regarding the introduction of two gay characters:

> Unlike so much television, it's not the gay people who are depicted as having the problem...Thank the producers of *Northern Exposure* for this wonderfully fair and humorous show. Encourage them to bring back the gay couple as ongoing characters...Let's make sure this popular program continues presenting positive gay images.[46]

Williams goes on to support this unusual presence on television by stating ?it is likely that this reaction is shared by many groups

somewhat marginalized by much of network fare."[47] For example, many of the characters in Cicely are of Native American descent, and they are allowed to preserve their heritage as a vital part of the community. The show presents cultural issues such as shamanism and The Day of the Dead Parade, which takes place on Thanksgiving to honor the demise of Native American culture. And it is not only the Native American characters who organize the parade, but it is the entire community; consequently, the community is including the ?other" in the garden. To illustrate this, consider how the following legend gives value to Native American mythology and also secures the characteristics of the garden. One of the Native American characters, Marilyn Whirlwind, often provides advice and explanations to characters with European heritage, such as the legend told by Marilyn to a Jewish lady visiting Cicely. Marilyn noticed the lady had a very open and kind spirit, and the Jewish lady, Nadine Fleischman, expressed a fascination for the wildlife in Cicely, especially an eagle she had viewed. Marilyn, who had just briefly met this woman from New York, offered to take her to a place where the eagles soar. As Marilyn led Nadine to a mountain top, their conversation was one-sided because Nadine never listened to Marilyn. Whenever Marilyn spoke, Nadine never heard but instead was thinking of what she would say next. Furthermore, once they reached the summit the serenity of the place was disrupted by Nadine's continual

chatter. Marilyn finally stopped Nadine's talking by offering this advice.

Marilyn: The eagle wasn't always the eagle. The eagle before he became the eagle was Yucatangee, The Talker. Yucatangee talked and talked. It talked so much it only heard itself. Not the river, not the wind, not even the wolf. The raven came and said: ?The wolf is hungry. If you stop talking, you'll hear him. The wind too. And when you hear the wind, you'll fly."

Nadine: So he stopped talking.

Marilyn: And became its nature, the eagle. The eagle soared, and soared and its flight said all it needed to say.[48]

Nadine stopped talking. That day, not only did she hear the wind and see the eagle, but she also reevaluated her life. The simple legend that Marilyn told Nadine helped her improve her relationships with her family. Before the legend, Marilyn had problems with her family members that were a direct result of her inability to listen. After she learned to listen, she was able to resolve the conflicts with her family. This is just one example of how Native American philosophies are given value; however, it is important to relate this example back to the larger context of the setting. In Cicely, *Northern Exposure* has re-established the garden for the exigencies of the 80's. The social corruption of the cities is void;

people exist without evil; those people who relocate to the garden can experience a rebirth; the natural landscape as nurturing creates the possibilities; and a sense of community supports the individuals in their lives. These are the traditional qualities surrounding the ?garden myth," and they are the foundations for the series *Northern Exposure*. The representation of these qualities in *Northern Exposure* and the overwhelming desire of America's culture to ?return to the simple life" are the responses in regard to the challenges of America's ideologies as a nation that surfaced during the 1980's.

Conflict

As *Northern Exposure* has established the narrative of the American garden of the 80's as related to the traditional qualities, the show also explores the role that the West currently plays in this narrative. It does this not only through the expansion of the frontier, and its historical representation, but also through a character who is the ‹western hero'[49] in this narrative: Maurice Minnifield. Maurice was born and raised in Tulsa, Oklahoma. He experienced ranch life early, and he still remembers the first time he and his grandaddy butchered cattle.[50] Maurice had an exceptional life. He was a Marine Corp fighter pilot who became an American astronaut. He is westward expansion. He is the patriarch of Cicely, who has amassed a fortune of $68 million, and owns most of the town. He is also the individual who fought Roslyn and

Cicely for control in the historical episode, ?Cicely." Maurice often confronts the community's position. For example, Maurice is adamant on his position on homosexuality in the early episodes. He wants to keep the ?lesbian" issue suppressed, and in the episode ?Brains, Know-How and Native Intelligence" Maurice, who owns the local radio station as part of Minnifield Communications, fires and gets in a fist-fight with the D.J., who mentions rather indirectly the rumor of Walt Whitman's homosexuality. Then, against the town's wishes, Maurice takes on the role of D.J., and makes the following comments:

> We all need heroes. My favorite was John Wayne--didn't matter what kind of movie it was, cowboy picture, war movie. I was with him all the way. Except for *The Quiet Man*, that one bored the hell out of me. By the time I was nine years old, I was walkin' and talkin' like the duke. Then one day the walls came crashin' down. I was playin' army with the Marshall boys, Jed and Jeff in Bailey's woods, and Jeff said kind of offhandedly that John Wayne didn't do his own fighting. Didn't throw his own punches, didn't take his own hits, didn't take his own falls. Well, I kicked the hell out of the Marshall boys and ran all the way home and asked my daddy if it was true that John Wayne didn't do his own fighting. He said yes. John Wayne was

> my hero. The Marshall boys gave him feet of clay. I don't give a damn if Walt Whitman kicked with his right foot or his left foot or that J. Edgar Hoover took it better than he gave it, or that Ike was true blue to Mamie, or that god knows who had trouble with the ponies or the bottle. We need our heroes. We need men we can look up to, believe in. Men who walked tall. We cannot chop them off at the knees just to prove they're like the rest of us. Now, Walt Whitman was a pervert, but he was the best poet that America ever produced. And if he was standin' here today and somebody called him a fruit or queer behind his back or to his face or over these airways–that person would have to answer to me. Sure were all human. But there are damn few of us that have the right stuff to be called heroes. And that closes the book on that subject.[51]

The series continued confronting Maurice on issues that challenged his western hero character, and homosexuality played a significant part when the two gay men, who became owners of a local Bed and Breakfast, were written in as regulars for two seasons. Therefore, one can see that Maurice doesn't exactly give the garden its qualities--he doesn't display the peacefulness inherent in the concept. However, because he is the West, he has a fundamental relationship with the

garden. That is, because the ?middle" concept of a garden--the ideal fusion of nature with art--was accepted as America's identity[52] and the primitivistic garden was devalued, the garden needs the West for establishment and conversion of the frontier. Then, however, the values of the two ideologies often contrast. This is the tension between the two myths, one valuing independence and exploration, the other valuing community and settlement.

The tension is heightened when the machine, or technology, enters the garden. This relationship between the machine and the West is fundamental to the traditional myth of the garden and its development in American narrative. The West uses technology in the exploration and development of the new frontiers, and it is Maurice Minnifield, in his interest in developing the frontier, who is responsible for bringing the machine to Cicely. The narrative of *Northern Exposure* begins with the entry of a medical doctor from New York City, Dr. Joel Fleischman, a recent graduate from Columbia Medical School, who had his education financed by the state of Alaska. In return for the expense of the education, he has agreed to four years of service to the state as a general practitioner. Originally, he had agreed on a position in Anchorage; however, there were no openings, and he was sent to Cicely, as arranged by Maurice.

In relation to the garden myth, Dr. Fleischman and his medical

profession represent the conflict that occurs when technology enters the garden. This conflict is the ?ancient literary device" described by Marx, and adapted to America's narrative by writers such as Hawthorne, Melville, Irving, Frost and Twain through symbols such as trains, their whistles, textile mills, and steamboats.[53] In relation to the American narrative, this conflict was developed with the industrialization of the nation. The effect of this contrast within *Northern Exposure*, provided by Dr. Fleischman, is an acknowledgement of the opposing state of mind to the garden motives, ?transforming the simple pleasure fantasy into a far more complex state of mind," and the creation of the dissonance that demands to be resolved.[54]

In *Northern Exposure*, Dr. Fleischman's metaphoric purpose is to provide better lives to the residents of Cicely through scientific progress. He is benevolent; however, he creates an imbalance in the garden. He believes his knowledge is superior, a result of progress. He continually threatens the economic, political, and religious values of the setting. For example, Dr. Fleischman's scientific training doesn't allow him to accept interpretations of causal relations that occur in Cicely. In one episode, the residents of Cicely are attributing unusual behavior to some strong winds that occur every year. Dr. Fleischman is reluctant to accept the occurrences as wind related. However, at the end of the episode he concludes that the winds changed his relation with Maggie

O'Connel: they went from fist-fighting to love-making. This is a common theme in *Northern Exposure*, i.e., the machine makes incorrect judgements. In another episode, Dr. Fleischman begins to display some signs of an illness. Every resident that he encounters informs him that he has ?dropsy"--an illness that is common to that region; furthermore, the residents of Cicely know how to cure the illness. Dr. Fleischman will not accept their diagnosis because there is no medical proof--the illness hasn't been documented. After researching through his medical journals, he concludes that his symptoms are indicative of an illness attributed to a tick bite. He is wrong, and the residents of Cicely nurse him back to health.

There is also an ongoing tension between his medical practice and shamanism, a Native American spirituality that is often used for medical purposes. Once again, the less scientific explanations for causal relations often prevail. This theme, of the machine's insufficiencies as compared to less scientific explanations, is related to the current status of the myth; i.e., because of the prevailing desire to return to the simple life, the garden of the 80's devalues the machine. Furthermore, there is some recognition that the machine is dependent upon its environment--Dr. Fleischman is forced to accept the garden's explanations. In regard to the exigencies of the 80's, many of the problems the nation has faced are in direct relation to the machine's

refusal to acknowledge its dependence: through the development of this nation, progress has threatened the environment, and during the 80's there was a widescale attempt to acknowledge our dependence on the environment and the damage the machine has done.[55]

The significance of Dr. Fleischman as machine is heightened by his reluctance to stay in Cicely. Dr. Fleischman is continually looking forward to the day he can return to the city, what he regards as civilization. He wants out! In relation to the social context following the 80's, Dr. Fleischman is antithetical to the ?simple life" ideologies; his ongoing goal is to return to the site of ?fast-track careers and commercialism." This is not antithetical to the traditional relation of the machine in the garden: the dissonance demands to be resolved.

Conflict Resolution

There are three ways this dissonance is resolved. First, after five years of service to Alaska--another year was added to his contract because of inflation--Dr. Fleischman leaves Cicely and embarks on a journey that eventually takes him back to New York, a path that promises to resolve the dissonance. But before Dr. Fleischman reenters the city, he has an experience that will forever change him. That is, after five seasons, Dr. Fleischman leaves Cicely and lives ‹in the bush' among a Native American tribe. During this part of his life, Dr. Fleischman experiences a ‹rebirth'; i.e., he has a paradigm shift. He

recognizes the value in the ‹simple life,' learns to live with nature's provisions, and accepts a new philosophical outlook on life. He even begins to practice medicine with acupuncture and herbs--two simpler types of medicine than his previous Western practice.[56] However, after less than a season, Dr. Fleischman leaves for his native New York, and the last time he is seen, he is on a ferry in Staten Island Harbor. Fleischman has completed the hero's journey: he has separated from civilization, learned the practices of a new culture, and returned to his homeland as a wiser person who has the opportunity to give the knowledge back to his culture.[57]

Before the machine leaves Cicely, there is another character who continually attempts to resolve the conflict. In *Northern Exposure*, the role of narrator is critical to the relation between the machine, the West, and the inhabitants of the garden because it is the narrator who defines the garden. This is accomplished not so much as a direct challenge and submission of the machine, or the West, as it is in giving the opposing state of mind. This opposing viewpoint is best presented in *Northern Exposure* through Chris Stevens, the D.J. of Cicely's radio station. Many episodes open with a radio program known as ?Chris in the Morning," and Chris introduces the theme of that episode. The introduction is only a brief foreshadowing, but it challenges the viewer to consider the topic. Then, the characters develop the theme, and as stated previously,

many times the theme is conflict surrounding Dr. Fleischman, the machine, or Maurice the West.

Chris' life is marked by one major event--he spent time in prison for Grand Theft Auto. However, while in prison Chris experienced a ?rebirth." He began to read extensively, and he has never stopped. After he was released from the West Virginia prison, he made the pilgrimage to the garden, and there is no conflict among the community members in Cicely surrounding his background. Furthermore, he is one of the strongest supporters of the community in his role as D.J.: he often makes public service announcements; he serves as the town's minister (he was ordained by The Church of Worldwide Truth and Beauty through an ad in the back of Rolling Stone); and when he was fired from his job, the community organized itself against Maurice in an attempt to get Chris back.

The character of Chris parallels the development of the narrative surrounding the American garden. The writers of this narrative have changed their position over the years, as discussed earlier, in their attempt to make the machine supportive and or necessary to the garden, or the representation of the machine as the downfall of civilization and/or nature; however, the one common thread is that they always address the conflict. In *The American Adam*, R.W.B. Lewis documents the changes in this narrative through American history. To

understand Chris' correlation with this role, however, it is not necessary to follow the changes; although aspects of Chris' role can be traced throughout the drama, the motives in *Northern Exposure* are present in the stage of the narrative as recorded in the prose of Henry David Thoreau.

To begin with, the conflict created by the machine does not constrict either the cultural relationship with the garden or the potential for the individual to live in accordance with the principles of the garden. Lewis writes:

> Miles of post roads and millions of tons of domestic export did not convince Thoreau that the first principles ought to be overhauled; but a close interest in these matters did convince him that the first principles had been abandoned. Probably nobody of his generation had a richer sense of the potentiality for a fresh, free, and uncluttered existence.[58]

Lewis is referring to the original principles of the garden. Development or ?progress" is the machine, and it is the impetus for Thoreau's *Walden*. As noted by Lewis, Thoreau survives the conflict without the usual consequences of the machine: he lives a ?fresh, free, and uncluttered existence." As stated in Chapter One, this attempt to live the ‹simple life' was the cultural solution to the exigencies of the 1980's. In relation

to *Northern Exposure* , this defining principle is always secure with Chris; no one lives as free from the consequences of the machine as he does. He has no obsessions for material possessions (he lives in a trailer that has been set beside a pond or a river) and no ties to a ?fast-track" career, whereas many of the other characters who relocated to Cicely have: Dr. Fleischman, Maurice Minnifield, and Maggie O'Connel, a pilot who owns and rents property. Chris' freedom is a result of the rebirth he experienced in prison with books and his continual dedication to reading. This quality is what Lewis describes as ?internal improvement":

> The trouble with railroads--was that so few persons who rode on them were heading in any definite direction or were aware of a better direction than Boston; quite a few persons were simply run over, while the building of the railroads crushed the heart and life out of the builders. The trouble, in general, with expending one's strength on ‹internal improvement' was that the achievement, like the aim, was partial: there was nothing internal about them. The opportunity that Thoreau looked out upon from his hut at Walden was for no such superficial accomplishment, but for a wholeness of spirit realized in a direct experience of the whole of nature.[59]

Chris has not been ?run over by the machine"; he has not had his ?heart and life crushed by the builders." No matter what theme *Northern Exposure* explores, Chris is able, as narrator, to re-establish at the end of the episode that ?wholeness of spirit." If he can't resolve the conflict with his own words, he draws upon his vast literary resources to bring peace to the garden. When every episode ends, it's possible that Chris will be reciting a passage from one of the following works:

Edna St. Vincent Millay, *Renascence and Other Poems*

Joseph Campbell, *The Power of Myth, Hero With a Thousand Faces*

the complete works of Shakespeare

Stephen Hawking, *A Brief History of Time*

Hegel, *Early Technological Writings*

Kierkegaard, *Sickness Unto Death*

Emmanuel Kant, *Critique of Pure Reason*

the complete works of Whitman

Nietzsche, *Logic*, and *The Metaphysics of Morals*

Tolstoy, *War and Peace*

Maurice Sendak, *Where the Wild Things Are*

The Papers of Thomas Jefferson

Alexis De Tocqueville, the complete works

Baudelaire, *Flowers of Evil*

Jack London, *Call of the Wild*

Holling Clancy Holling, *Paddle to the Sea*

Herman Melville, *Billy Budd*

Robert Pirsig, *Zen and the Art of Motorcycle Maintenance*

Raymond Chandler, *Red Wind*

Gabriel Garcia Marquez, *One Hundred Years of Solitude*

E. B. White, *Charlotte's Webb*

The Portable Jung

Genesis

Henry David Thoreau, *The Maine Woods* [60]

These are Chris' means to resolve the conflict. He opens the show with the introduction of the themes, and at the end of the episode he resolves whatever conflict has evolved with the role of narrator that has been established in the narrative of the American garden. Betsy Williams, noting this aspect of the series, describes it as ?self-consciously ‹bardic'--aware of its role in the ‹transmission of culture and mediation of language' that, according to Fiske and Hartley, characterizes the medium."[61] Williams then notes Chris' role in defining the garden by providing the voice for the community:

Chris is this community's philosophical troubadour: he

> narrates the town and its stories, and by extension, ours, invoking centuries-old traditions in which culture is transmitted orally and thereby continually recontextualized, a tradition in which television itself now plays a part.[62]

For example, in an episode that revolved around a mayoralty race in Cicely, the major conflict the show addressed was the democratic process--is democracy a good system of government, and does it adequately represent the populace? The machine, Dr. Fleischman, held the viewpoint that the election in Cicely was trivial: the election was ‹small-town,' therefore, of no importance, and the race was for an office that no one cared about. Dr. Fleischman had been involved in the major mayoralty races of New York. However, the narrator of the garden held the position that it was the democratic process that was important. Chris opened the show with the following statements.

> Friends, Romans, registered voters, lend me your ears. Holling Vincouer has picked up the gauntlet thrown down by Edna Hancock. We have a mayoralty race folks, to which I can only add--the die is cast. The battle is joined. Hold on to your hats Cicely. We're about to bear witness to that sacred rite, when each and every one of us become acolytes before the altar of the ballot box--

> our secular shrine. Fellow Cicilians, my heart is pounding, dancing to the drum of a free people, a city on the hill. I feel at one with Whitman--shepherd of the great unwashed: ‹O Democracy neared hand to you a throat is now inflating itself and joyfully singing.'[63]

After the plot has been played out and a change has been made in Cicely's government, the narrator closes the episode by reassuring the garden of the value of its chosen government.

> It's not perfect, but it's the best system anybody has come up with. Like Justice Holmes said, ‹The constitution is an experiment like life is an experiment.' Applicable to that, the final words tonight belong to Thomas Jefferson, third president of these United States, who gave us this to chew on. ‹Sometimes it is said that a man cannot be trusted with the government of himself. Can he then be trusted with the government of others, or have we found angels in the forms of kings to govern him? Let history answer that question.'

In these brief examples, there are the relations that represent America's attempt to return to its early ideologies as a nation: Dr. Fleischman, as machine, represents cynicism towards democracy in the garden; Chris, as narrator, re-establishes the traditional qualities of the

garden as displayed in the American narrative; the series, as an expression of a culture's imagination, represents the desire to return to the foundations of the garden.

In this episode, there is also the attempt to adapt the myth to the exigencies of the 80's, which suggests the current status of the myth in the American narrative. At the mid-point in this episode, Chris sat in his studio as the ?Battle Hymn of the Republic" played, and as he looked out his window he provided the following adaptation to the myth in the American narrative.

> Friends, today when I look out over Cicely, I see not a town but a nation's history written in miniature-inscribed in the cracked pavement, reverberating from every passing flatbed. Today every runny nose I see says America to me. We were outcasts--scum: the wretched debris of a hostile Asian world. But we came here, we paved roads, we built industries, powerful institutions. Of course, along the way we exterminated untold indigenous cultures, and enslaved generations of Africans. We basically stained our star-spangled banner with a host of sins that can never be washed clean. But today, we're here to celebrate the glorious aspects of our past--a tribute to a nation of free people, the nation that Whitman exalted: ‹The genius of the

> United States is not best or most in its executives or legislators, nor in its ambassadors or authors, or colleges, or churches, or parlors, nor even in its newspapers or inventors, but always most in the common people.' I've never been so proud to be a Cicilian. I must go out now and fill my lungs with the deep clean air of Democracy.

This statement displays some recognition of the ideological consequences of the American garden, which suggests that at this stage of its development the myth is ready to accept these consequences and adapt to include both the consequences and those who have been excluded by them.[64] Williams also noted these adaptations, as expressed in *Northern Exposure*, to ?our nation's foundation myths that are currently undergoing revision in a climate of multiculturalism and accompanying changes in the ways we see and (re)write history(s)."[65] And, finally, the conflict between the machine and the ideologies of the garden is resolved in this episode when Chris' viewpoint prevails; i.e., when Chris read the closing statement that reassured the garden in its chosen government the machine's values were subverted. Both of these aspects of the series, the acceptance of the consequences and the subversion of the machine's values, are what Williams called ?recontextualization."[66] That is, the machine's

knowledge is not capable of subordinating Chris's role because Chris, as narrator like Virgil and all who follow, is the person who provides the voice for the community, thus giving the garden its qualities: the possibility for rebirth, no evil motives, and a strong sense of community. Compare Chris' resolutions to Thoreau's *Walden,* as described by Lewis:

> Thoreau liked to pretend that his book was a purely personal act of private communion. But that was part of his rhetoric, and *Walden* is a profoundly rhetorical book, emerging from the long New England preaching tradition; though here the trumpet call announces the best imaginable news rather than apocalyptic warnings.[67]

Thus, one can see that both Chris and Thoreau are announcing the possibilities, or potential, of a culture to cleanse itself from the corruption and be reborn, and they both are given the insight to make this announcement from their act of communion. They both ‹go to the woods,' so to speak, in their lifestyle choices and purposively reject the materialistic corruption that the culture is struggling with. Furthermore, Chris has experienced the ?internal improvement," through his continual dedication to reading, that Thoreau states allows a ?wholeness of spirit." It is this internal improvement that secures his rebirth and allows him to be a role model for achieving this goal, whereas the setting makes the other characters' rebirths possible. In relation to the myth of the garden,

this quality is described in the following quote: ?A major test of the visionary hero must always be the way he can put his experience to work for the benefit of others."[68] When Chris resolves the conflict created by the machine, or the West, his experience is serving the community.

The final way this conflict is resolved is through the community. The community in Cicely is the most important aspect of the series. It is also the garden as was defined early in the American narrative--that ideal fusion of nature with art, the middle garden, not uncontrolled nature (primitivism), nor the city, but the community with nurturing feminine qualities that make it a garden. The primary characters that represent this are Ruth Anne Miller and Marilyn Whirlwind. Ruth Anne is the town's matriarch, in her age, wisdom, and her relationship with the town's ?child," Ed Chigliak.[69] Ruth Anne relocated to the garden from Portland after her husband died and her children had moved. She owns the town's store, is very active in the community, and often confronts the town's patriarch, Maurice. Marilyn, on the other hand, is a Native American who was born in Alaska. Marilyn is given value through her representation as the wise-philosopher Indian.[70] She is more reserved or calm and can communicate, to Dr. Fleischman, for example, with facial expressions. Thus, in her wisdom, she establishes the value of both the Native American, and along with Ruth Anne Miller,

the feminine.

The other significant female characters, Shelly Tambo Vincouer and Maggie O'Connel, in contrast to Ruth Anne and Marilyn, may seem at first to have less significance in defining the garden. For example, Shelly at times appears to be too lost in being a ‹chick,' but she is an important character to the community. She is the female character who values, more than any of the others with the possible exception of Ruth Anne Miller who has an active relationship with a trapper named Walt Cupford, both the feminine and the masculine. Before she relocated to the garden, Shelly was a Miss Northwest Passage pageant queen and a self-proclaimed hockey-player groupie. After relocating to Cicely, she married Holling Vincouer, who was a trapper-hunter,[71] and now he owns and manages the town's favorite restaurant and bar, The Brick. She has helped to transform him and in doing so is transforming the West into the garden. Holling has given up hunting animals and sometimes goes bird-watching with Ruth Anne. This, of course, is in rejection of his old ways, the West. Before his transformation, he and Maurice were best friends, and this change in Holling disgusts Maurice, who responds, upon learning of his bird watching ventures with Ruth Anne, with the following: ?You used to kill things, for godsake Holling." However, not only is Holling changed by the community, but Maurice also, in the final episodes, gives evidence that his future may be

different with the acceptance of the feminine. But of course, Maurice is too hardened in his ways for much change--his significant other is a state trooper who is tougher than nails, and many times she gives evidence of the more masculine one in the relationship. However, the theme is still closer to the qualities of the garden than the West because Maurice, the western hero, is accepting the feminine.

The other significant female character, Maggie O'Connel, appears for most of the series, to be rejecting traditional feminine qualities. She is a pilot, a mechanic, and is good with power tools and home repairs such as plumbing. She wears her hair short, and what could be considered male clothes.[72] She also has problems with relationships. All of her male lovers meet some unusual death: freezing on a glacier, hit by a falling satellite, etc. Furthermore, she has a love-hate relationship with the machine--Dr. Fleischman.[73] After the fourth season, and just before the machine's exit, they seem to find some equilibrium and get engaged. That doesn't last long, however, and conflict occurs. It is because of this conflict that Dr. Fleischman leaves and lives with the Native American tribe. They do, however, repair the friendship and find peace. And in the final episode with Dr. Fleischman, the two embark on a mythical journey that leads Dr. Fleischman back to New York. In a final chance for a union between the two, she tells Fleischman, after he has asked her to enter the city, that she won't go

with him.

> New York City–the thing you've dreamt about day and night for the last five years. The one sustaining constant in your life. Whatever that is, it is for you. That's your place, it's not mine. I used to ask myself, if Fleischman leaves and he asks me to go with him, will I? I know now. This is my place. This is where I belong.

And they part. However, this wasn't the end of the series; in the final episodes Maggie has achieved what appears to be a lasting and peaceful relationship with the narrator, Chris Stevens. Thus, the one feminine character who rejected what is considered feminine, in her choice of an occupation and subtle aspects of her appearance, has had what appears as a return to some of the feminine qualities of the garden in a relationship that affects both Maggie and Chris. They both appear, at the end of the series, different from their original character. Maggie displays a more caring and softer character, who happens to have decided to wear a longer hairstyle, and Chris, whom the series presented as a sex-object with a promiscuous lifestyle,[74] admits his acceptance and value of monogamy. Thus, their union provides each with a relationship that develops the more nurturing qualities of the garden. However, there is still significance in their individual roles, Chris as narrator and Maggie as a pilot and mechanic. Furthermore,

Maggie adds a new role in the last season: she becomes the Mayor of Cicely. Thus the garden has elected a leader who has the potential to ensure that the feminine qualities continue to prevail, and *Northern Exposure* has provided a closure to the series--in the establishment of the relationships and the exit of the machine--that suggests Cicely will continue to be the supportive community that is characteristic of the American garden.

Summary

In Cicely, *Northern Exposure* has re-created that setting known as the American garden. This garden was adapted from the literary tradition of pastoralism which recognizes the desire to return to the simple life. This desire was expressed in American culture in the late 1980's as a result of the extreme prominence enjoyed by the machine and the West in American culture. Considering the popularity and success of *Northern Exposure*, their representation of this myth was on target with many who tuned in each week to see how the community of Cicely resolved the conflicts the viewers may have faced. Even though the series was primarily a comedy,[75] it's possible that *Northern Exposure* helped a culture identify with its original inception. This occurred at a time when the concept has faced many challenges, and these challenges were incorporated into the myth by *Northern Exposure* ; thus,

in the adaptations discussed in this chapter the series displayed the status of the myth in the 1990's.

Conclusion

Noting the absence of community that has troubled many postmodern writers, Janice Hocker Rushing and Thomas S. Frentz comment that:

> Some seem to have given up the possibility of true community altogether, seeing merely nostalgia for its loss in the cultural productions of fragmented individuals who can summon only mass conformity as a poor substitute. Even our less dour prophets concede that the ideal of responsible human community has atrophied from tribal intimacy into small, unstable local collectivities who, if they resist at all the spatially dispersed multinational corporate structures that govern our lives, as Vivian Sobchack puts it, from an ‹everywhere' that seems like ‹nowhere,' do so in guerilla-like attacks that ultimately prove absurdly impotent. The tone is ominous; communal

> closeness, once the crucible of a meaningful life, is fading from view until the isolated individual is forced to acknowledge, with Kris Kristofferson, that ‹freedom's just another word for nothin' left to lose.'[76]

Obviously, the challenges to community are omnipresent. However, the community has not been completely forgotten. As recently as the 1990's, in an ever increasingly fragmented and technological world, the community resurfaced as a major influence on American culture as part of the ‹back to the simple life' theme that influenced American writing, politics, television, and music.[77] Furthermore, that theme is part of the ideological foundations of our nation in the American garden myth; thus, the cultural dialogue of that myth continues, and it resurfaced in exemplar fashion in *Northern Exposure*. In Cicely, Alaska, the series created a setting that is a community based upon the American garden myth. That myth was rooted in the literary mode of pastoralism and then modeled to fit the exploration and development of America. The myth has faced many challenges, such as the West and technology; however, the garden is still an important discourse in American culture. Furthermore, *Northern Exposure* illustrates the myth's evolution to meet current exigencies: the inclusion of ?other" or the acknowledging of the consequences of race, class, and gender which have recently been articulated in insightful criticisms of myth. Finally, the victories of the

garden over the West and the machine, as presented in *Northern Exposure's* portrayal of the community's victories over Maurice and Dr. Fleischman, are not merely figments of a creative imagination--as argued in this thesis, there was cultural evidence to support these adaptations. Thus, *Northern Exposure* contributed a significant expression to the dialectic of the American garden.

Implications

Myth and mythic criticism often carry numinous connotations, as, for example, when Joseph Campbell suggests that ?myth is the secret opening through which the inexhaustible energies of the cosmos pour into human cultural manifestation,"[78] and consequently, some give myth less credibility as an understanding of human behavior. Of course it is important to keep the debate about myth and its criticism open, but the dialogue doesn't always have to highlight the abstract, ?cosmic" nature of myth, subsequently devaluing mythic criticism. Take, for example, the garden myth, which comments on the fundamental relations between humans and nature. This thesis suggests that there are three primary outlooks towards nature: primitivism, the ?middle concept" or the ?ideal fusion of nature with art," and finally the complete domination and control of nature; these same relationships have been noted by

others, such as Daniel B. Botkin, an ecologists who discerns three primary metaphors for understanding nature: the organic metaphor, the metaphor of divine order, and the metaphor of the machine.[79] These beliefs determine our relationships with nature and are expressed in most of our activities; therefore, mythic criticism could be applied more towards concrete problems. For example, this mythic debate concerning our relationship with nature could lead towards more acceptable solutions to the current environmental battles being fought in the West, as noted by Sharman Apt Russell who states that ?in the range war between cowboys and environmentalists, stories and myths are clearly as important as facts."[80] Botkin suggests that in ecological research ?myth is more influential than empirical data in policy decision making."[81] Tarla Rai Peterson noted in a land management study that farming, which was ideologically founded on Jefferson's Yeoman or garden image and faced great challenges in the 1980's, was active in a similar debate about this myth, and that ?solutions to agricultural problems that are integrated into cultural traditions as articulated by farmers are more likely to succeed than (even technologically superior) alternatives that remain outside farmer's systems of values."[82] Likewise, Peterson and Horton looked at a specific environmental conflict, between the United States Fish and Wildlife Service and Texas ranchers, in a habitational battle for the golden-cheeked warbler, and

explored how the mythology inherent in this conflict determined both relationships between humans and the non-human environment."[83]

Peterson and Horton further suggest that ?although human interaction with the natural environment plays an increasingly central role in both local and global politics, few analyses of environmental conflicts appear in communication journals."[84] If there were more analyses of this dialectic, then perhaps there would be more evidence for the evolving relation between the garden, the West, and the machine that was presented in *Northern Exposure.* This relationship is evident in Botkin's argument that ?the literalizing of the machine metaphor has contributed to human isolation from the earth and that this sense of isolation dominates policy decisions;"[85] and, if one sees isolation from nature as isolation from community, this dilemma contributes to the fragmentation of which many postmodern critics write. Botkin further notes that there are now attempts to use technology against this isolation:

> Ecologists are dissatisfied with the machine metaphor and are struggling to find a new metaphor that blends the older organic image with a new technological image that corresponds more closely to the contemporary experience with nature, and this is being enhanced with tools like computers that allow for the randomness of nature that

> encourage a focus on uncertainty and change.[86]

This is just one of the ever-increasing possibilities for application of myth to solve problems in the expanding technological world, and this example is also evidence for the current increase of the garden dialectic in American culture. Thus, the ?blending" of the two metaphors, the organic image and the machine, is another attempt to reconcile our relations with nature.

The combining of the older organic view with the newer technological image seems to be a popular representation in what many are calling a new mythology. Russell writes:

> We need, as well, new ways to live in the West. We need new myths, and new role models, ones that include heroines as well as heroes, urbanites as well as country folk, ecologists as well as individualists. Ranchers need these things as much as anyone if they are going to be ranching in the twenty-first century.[87]

Part of the new mythology Russell is proposing is the inclusion of nature into the American community.

> The conservationist Aldo Leopold wrote, ‹We abuse land because we regard it as a commodity, belonging to us. When we see land as a community to which we belong, we may begin to use it with love and respect.' Optimistically,

> our battle over the public lands could include this transition, from commodity to community.[88]

Roderick Frazier Nash, in *The Rights of Nature*, suggests a similar communal relationship between humans and nature, and he looks further to an expansion of rights, in much the same way that humans have rights, to nature.[89] This evolving attitude toward nature is currently affecting areas as diverse as social philosophy, psychology, and religion. Diane Dreher provides a very thorough compilation of the efforts that are being made to support the natural community, the larger community that the individual lives within, and finally the global community.[90] And in a number one national bestseller, Robert Bly encouraged men to get in touch with the ?nature" of their psyches, which will enable them to withstand the forces that fight community:

> For men an unnamed god of duty holds down the surface of the earth; and all stock markets, all football fields, all corporation parking lots, all suburban tracts, all offices, all firing ranges, belong to him. There a man makes a stand, makes a farm, makes an impression, makes an empire, but sooner or later, if he is lucky, the time comes to go inward, and live in ‹the garden.' The Wild man here is like Persephone. It is in the garden that a man finds the wealth of the psyche. We could say that in the walled

> garden, as in the alchemical vessel, new metals get formed as old ones melt. The lead of depression melts and becomes grief. The drive for success, and insistent tin, joins with Aphrodite's copper, and makes bronze, which is good to make both shields and images of the gods. The enclosed garden then suggests cultivation as opposed to rawness, boundaries as opposed to unbounded sociability, soul concerns as opposed to outer obsessions, passion as opposed to raw sexuality, growth of soul desire as opposed to obsession with a generalized greed for things.[91]

Thus, although technology has drastically changed our lives and the environment that we live in Bly still proposes that the garden, or nature, is within each person. It is the cultivation of the garden in the technological world that many are urging, and consequently attempting to adapt the older myths to meet these current exigencies.

In looking at the films of popular culture that express our cultural fascination with the machine derived from our hunter/frontier mythology, such as *The Terminator*, Rushing and Frentz note that:

> The mythic legacy of the frontier hunter is that, with the loss of the spiritual context for the hunt, the ego came to substitute for the Self and the myth of male initiation was transformed from a sacred enactment of social

> identity to a profane ritual of individual power. The scene was thus set for the fragmentation of male identity, the proliferation of weapons, and the rape of the (feminine, Indian) earth.[92]

They then suggest that the solution, or what they discuss as ?reclaiming the technological, overdeveloped shadow," to this problem is when the hunter/frontier hero undergoes the following changes:

> contacting elements of the inferior shadow--the feminine, the dark other, the beast–either in dream or waking experience, that begins the process of ‹getting himself together' by integrating the subjugated elements of himself that he has rejected. This process of centering seems to make him stronger for the confrontation with the severed technological self that is now more powerful than he. Von Franz notes that only the heroes who have the anima or the animals on their side have a chance to survive.[93]

Accordingly, even the mythology of the frontier/hunter, typically characterized by the complete control and domination of nature in an attempt to secure the frontier for others, must come to a reconciliation with nature to survive the increase of technology. Furthermore, the myth even adapts to allow, or ensure that this reconciliation occurs:

> Fairly late in the myth, however, the woman begins to transcend her subordinate status and emerge as a cultural leader in the human struggle against technological takeover. At this point in the story, the female character may be better suited for heroism than the male; because she is Other, she is less identified with technology and more identified with the ‹inferior' elements man and technology have teamed up to oppress.[94]

In their analysis, it is suggested that even our most profane cultural expressions of the machine, films that portray the merging of technology and humans that result in the eventual control or takeover by technology, must attempt in their dialectic a reconciliation with nature; furthermore, Rushing and Frentz suggest that this reconciliation may be the key to avoiding an apocalyptic end to humanity. Thus, the warnings to avoid a siren song of technology are also being heralded in the realm of science-fiction, and the possibility exists that these warnings are finally combining with the increasing garden dialectic to have a synergistic effect in the efforts against fragmentation and subversion of nature.

Religion is also coming to terms with nature. Russell notes inherent conflicts between the primary Western religion, Christianity, and nature:

> Traditionally, cowboys in the American West are rooted in a Judeo-Christian heritage that places ‹mankind' between the animals and the angels. God is not in nature but above nature. Nature itself has no inherent value. Rather, separate parts of nature--the wolf, the cow, the lily--are assigned value by God or by humans. Made in God's image, human beings have a special place in this hierarchy of earthly creation. Earth, of course, is only a halfway house. Heaven is the goal. In the Bible, Genesis 1:28, God blessed Adam and Eve and, said unto them, Be fruitful and multiply, and replenish the earth, and subdue it: and have dominion over the fish of the sea and over the fowl of the earth, and over every living thing that moveth upon the earth.' In Genesis 9:2, God redirects Noah, ?And the fear of you and the dread of you shall be upon every beast of the earth, and upon every fowl of the air, upon all that moveth upon the earth, and upon all the fishes of the see; into your hands are they delivered.' Thus the branding iron, whip, and spur.[95]

Russell further notes, ?over the last thirty years, [this God] has been accused of being sexist, dualistic, static, and ecologically unsound."[96] This criticism has led to a movement that some are calling ‹the

greening of Christianity' or what others are calling Christian ecotheology. The main characteristics of this movement are ?the marriage of science and religion, the belief that nature has some intrinsic right to exist, and in the movement's extremes it is considered feminist, mystic, pantheistic, and profoundly ecumenical in a celebration of diversity."[97] Thus, one of the main religions in American culture is attempting both the inclusion of those who have been traditionally excluded from its community, and the communal relationship with nature. There is also growing interest and popularization of the worldviews offered by many Native American philosophies. The spiritual relationship with nature encouraged by many tribes is in accordance with the overall attempts of reconciliation that characterize this culture's reconsideration of nature and community.[98]

Although community is a challenged concept, there are still those who believe in and are promoting communal relationships. Many of these proponents are looking at our relationship with nature as a national ideology that developed from our founding mythologies and suggesting the most important aspect of that ideology was our recognition of community that originated in our concept of the garden. Furthermore, there are attempts to extend the idea of community in new directions that are more inclusive of nature in efforts to survive technology and fragmentation, thus giving new life to the American

garden.

1. Kasindorf, Jeanie. ?New Frontier: How ‹Northern Exposure' Became the Spring's Hottest Show." New York 24 May 27, 1991: 45-49.

2. Kasindorf, 46.

3. Kasindorf, 48.

4. Chunovic, Louis. The Northern Exposure Book. New York: Citadel, 1995:7.

5. Kasindorf, 45.

6. Chunovic,6.

7. Korman, Kenneth. ?North To Alaska." Video July 1993: 8.

8.. For examples see: Kasindorf. Korman. Waters, Harry F. ?Of Beauty and Mooseburgers." Newsweek. July 16,1990:64. Fried, Stephen. ?Moose Music." GQ. 61 November 1991. Kaplan, James. ?TV's Nice Jewish Boys." Mademoiselle. September 1991. Lamanna, Dean. ?On the Set of Northern Exposure." Ladies Home Journal. 109 April, 1992. Kutzera, Dale. ?Adjusting for Northern Exposure." American Cinematographer. March, 1992. Rabkin, Joel. ?Their Alaska and Mine." Television Quarterly 25 (1992). Leonard, John. ?Thawing Out: Lunatic Juxtapositions of History and Literature." Television Quarterly 25 (1992). ?Over ‹Exposure'". New York. 24 Oct. 28, 1991. Di Salvatore, Bryan. ?City Slickers." The New Yorker. 69 March 22, 1993. Ciih, Tony. ?Paging Dr. Joel of the Yukon." People Weekly. 35 July 8,1991. O'Connor, J.J. ?New Doctor Adrift in Alaska." N.Y. Times 139:C22, Jul.12, 1990. Parles, J.. ?Radio Days in Cicely, Alaska: Anything Goes." N.Y. Times 141:29, May 3, 1992. ?Town Goes Alaskan for Northern Exposure." N.Y. Times 140:C11, Jun.17, 1991.

9.. McConnell, Frank. ?Follow That Moose: Northern Exposure's Pedigree." Commonweal. 120 November 5, 1993.

10.. Wilcox, Rhonda V. ?‹In Your Dreams, Fleischman': Dr Flesh and the Dream of the Spirit in *Northern Exposure*." Studies In Popular Culture.

11.. Castro, Janice. ?The Simple Life." Time. V.137 n14, April 8, 1991: 58-63.

12.. Castro, 58.

13.. Castro, 58.

14.. Castro, 61.

15.. O'Connor, J.J.,139.

16.. Brantlinger, Patrick. Crusoe's Footprints: Cultural Studies in Britain and America (New York: Routledge, 1990) 32-33.

17.. See Margaret L. Anderson and Patricia Hill Collins, eds., Race Class, and Gender 2nd ed. (New York: Wadsworth, 1995) xii, who suggest ?the movement to promote diversity has made people more sensitive and aware of the intersections of race, class, and gender."

18.. See for example Jeff D. Bass and Richard Cherwitz, ?Imperial Mission And Manifest Destiny: A Case Study Of Political Myth In Rhetorical Discourse," The Southern Speech Communication Journal 43 1978: 213-219.

19.. Leo Marx, The Machine in the Garden (New York: Oxford UP, 1964) 6-7.

20.. Henry Nash Smith, Virgin Land (Cambridge: Harvard UP, 1978) VII-VIII.

21.. Janice Hocker Rushing, ?Evolution Of <The New Frontier' In *Alien* And *Aliens* : Patriarchal Co-Optation Of The Feminine Archetype," The Quarterly Journal of Speech Feb. 1989:75.

22.. Smith, IX.

23.. Marx, 9-10.

24.. Marx, 228.

25.. Annette Kolodony, The Lay of the Land: Metaphor as Experience and History in American Life and Letters (Chapel Hill: Univ. of N. Carolina Press,1975) 3.

26.. Kolodony, 4.

27.. Kolodony, 5-6.

28.. Marx, 363.

29.. Marx, 42.

30.. Kolodony, 7.

31.. Marx supports this as the most popular image, and thus the American garden. He shows how this ?middle landscape" allows ?one to enjoy the best of both worlds--the sophisticated order of art and the simple spontaneity of nature" which was used by writers such as: Robert Beverly, *History and the Present State of Virginia* (1705); Richard Price, *Observations on the American Revolution* (1785); J. Hector St. John de Crevecoeur, *Letters from an American Farmer* (1783); Thomas Jefferson, *Notes on Virginia* (1785).

32.. Marx, 43.

33.. Marx, 19.

34.. Marx, 15.

35.. Marx, 30.

36.. Marx, 32.

37.. Marx, 9.

38.. For general information about the series, see Chunovic.

39.. Not only did the garden traditionally move westward, but there were also those who gave prominence to the myth of the West, further

developing the tension between the two. Smith discusses rhetorical address of the West, for example, by Thomas Hart Benton, a Missouri senator, newspaper columnist, artist, and businessman who saw the East as ?the English seaboard" that ?stifled the American personality by imposing deference to precedent and safe usage." By contrast, Benton believed ?the course of the heavenly bodies, of the human race, and of science, civilization, and national power" followed westward expansion. (23-25)

40.. Marx, 228.

41.. Parles, pp.29, sec.2.

42.. Kolodony, 9.

43.. Kolodony, 7.

44.. ?Cicely", written by Diane Frolov and Andrew Schneider, directed by Rob Thompson, and first aired 5/18/92.

45.. O'Connor, pp.18, sec. C.

46.. Williams, 148, as quoted from Scott Sherman, ?Glaad Tidings: CBS's *Northern Exposure*," Outweek, June 26, 1991, pp.22.

47.. Williams, 148.

48.. From the episode ?Birds of a Feather," written by Robin Green and Mitchell Burgess, directed by Mark Horowitz, and first aired 11/1/93.

49.. Smith 90-111.

50.. ?The Big Feast", written by Robin Green and Mitchell Burgess, directed by Winn Phelps, and first aired 3/22/93.

51.. From the episode ?Brains, Know-How and Native Intelligence" written by Stuart Stevens, directed by Peter O'Fallon, and first aired 7/19/90. It is also significant that Walt Whitman was a ‹western poet' who championed manifest destiny and the symbolism of the machine into America's narratives in poems such as ?Passage to India,"see Marx.

52.. The ?ideal fusion of nature with art" became the foundation for the agrarian social philosophy adopted by America and applied to government by many influential leaders such as Ben Franklin, Thomas Jefferson, and Andrew Jackson. They argued that the small farmer was the moral backbone of the nation, and should be the model for American life. Thus, they took the simple life theme of pastoralism and applied it to American politics. Marx, 34, 73-144. Smith,121-173. Kolodony, 26-70.

53.. Marx, 19.

54.. Marx, 15-30.

55.. *Northern Exposure* explored this with the character of Mike Monroe (first introduced in ?Blowing Bubbles" written by Mark Perry, directed by Rob Thompson, and first aired 11/2/92). Mike moves to Cicely to live in a geodesic dome and seek relief from an allergic illness that is a result of multiple chemical sensitivities--the chemicals produced by the machine and used on the environment make him sick. His efforts to avoid these chemicals continually made a statement about their effects on the environment, and this was part of *Northern Exposure* until 3/15/93 (see the episode ?Homesick," written by Jeffrey Vlaming and directed by Nick Marck), when Mike overcomes the illness and leaves Cicely on an environmental crusade: he joins Greenpeace to investigate unsafe nuclear reactors.

56.. The debate about the ?medical revolution" or ?healing partnership" between Western medicine and the Eastern or Native American practices has been an ongoing dialogue during the years of *Northern Exposure*. For example see George Howe Colt, ?See Me, Feel Me,

Touch Me, Heal Me," Life Sept. 1996: 35-50. Also, see the Alternative Medicine Digest, (Tiburon, CA: Future Medicine Publishing).

57.. The traditional hero's journey as described by Joseph Campbell, The Hero With A Thousand Faces (Princeton: Princeton UP, 1968). Also, Marx suggests that the American myth of a new beginning is a variation of this myth, pp.228.

58.. Lewis, 20.

59.. Lewis, 21.

60.. as recorded by //www.Alaska.edu/AlaskaNEX. except for*Genesis* and *The Maine Woods* which were used on ?Old Tree" written by Diane Frolov and Robin Green, directed by Michael Fresco and first aired 5/24/93.

61.. Williams, 151.

62.. Williams, 151.

63.. ?Democracy In America" written by Jeff Melvoin, directed by Michael Katleman, and first aired 12/24/92.

64.. It is also significant that the narrator's best friend is a Native American, Ed Chigliak. And, *Northern Exposure* further explores the racial aspects of the American garden when the D.J./narrator, Chris, learns that he has an African-American half-brother (see ?The Aurora Borealis", written by Charles Rosin, directed by Peter O'Fallon, and first aired 8/30/90). Subsequently, the series often had guest appearances by Chris' brother, Bernard Stevens, who either helped Chris or assumed the role of narrator himself. Thus, *Northern Exposure* is making adaptations to the myth by giving the voice of the community to those who have been ideologically excluded. This adaptation is representative of some of the progress that has occurred in American culture since the American Studies movement.

65.. Williams,148.

66.. Williams, 151.

67.. Lewis, 21.

68.. Lewis, 21.

69.. The character of Ed Chigliak is very complex and makes for a difficult analysis. He is given an IQ of 180, but at times because of his comic qualities he is made to appear what some might consider an idiot. His character is further complicated by his ?eternal boy" qualities; see for example, Marie-Louise von Franz, Puer Aeternus, 2nd ed. (Boston: Sigo Press, 1981). Finally, he represents a major cultural difference from the other characters: he is a Native American orphaned youth. Stemming from this, the series made some insightful criticisms of class differences in American culture. Ed works as a houseboy for Maurice, the patriarch (a relationship that often parallels the Crusoe and Friday metaphor used by Brantlinger to signify hegemony), and as a shopkeeper for Ruth Anne, the matriarch, while slowly pursuing an artistic dream and a calling to be a shaman. The series often presented him with the opportunity for success, and perhaps the potential to move beyond his lower class; however, he never achieved that success, and many times this failure was a direct result of his lower class. Thus, he appears to be caught in a never ending cycle. Therefore, the series presents a very accepting community for the Native American youth, but no opportunity for advancing beyond his lower social class. This in many ways is representative of the challenges the Native American culture faces: how do they try to find a balance between remembering their heritage while at the same time succeeding in American culture? In relation to the criticism of myth from the cultural studies movement, that myth has not paid enough attention to race, class, and gender, *Northern Exposure* makes an important statement about class by presenting this character and his challenges. That is, the series has not ignored the consequences by glossing over Ed's dilemmas.

70.. see Smith, 71.

71.. Aspects of Holling's character can be found in Smith's description of Leatherstocking and the Mountain Man. 51-70, 81-89.

72.. Aspects of Maggie's character are seen in the dime novel heroine, who acquires the qualities of a Leatherstocking, such as Calamity Jane. See Smith 112-120.

73.. For a good discussion of the significance of their relationship see Wilcox, Rhonda V. ?‹In Your Dreams, Fleischman': Dr Flesh and the Dream of the Spirit in *Northern Exposure*." Studies In Popular Culture.

74.. For example, in the episode ?Only You," written by Ellen Herman, directed by Bill D'Elia and first aired Sept. 30, 1991, Chris emits a scent that causes all the women to lust after him except for a visiting optometrist--he even has groupies that gather outside his trailer. It is then explained that this scent is a family trait that occurs periodically, and Chris tries to understand why this one woman, the optometrist, can resist him.

75.. See Chunovic, 7.

76.. Janice Hocker Rushing and Thomas S. Frentz, Projecting the Shadow (Chicago:Chicago UP,1995) 212.

77.. In addition to the examples discussed previously, in 1992 Bill Clinton, ‹the man from Hope, Arkansas' was elected president, and one of the top singles was Elton John's ?Simple Life."

78.. Campbell, 3.

79.. Tarla Rai Peterson, ?Review," rev. of Discordant Harmonies: A New Ecology For The Twenty-First Century, by Daniel Botkin, The Quarterly Journal of Speech 78 (Aug. 92): 394-396. Peterson also presents a

similar argument by Mills, W.J. (1982). ?Metaphorical Vision: Changes in Western Attitudes Toward the Environment." Association of American Geographers Annals, 72, 237-253.

80.. Sharman Apt Russell, Kill the Cowboy: A Battle of Mythology in the New West. (New York: Addison-Wesley, 1993) 123.

81.. Peterson, Review, 394.

82.. Tarla Rai Peterson, ?Telling the Farmer's Story: Competing Responses to Soil Conservation Rhetoric," The Quarterly Journal of Speech, 77 (Aug. ‹91):289.

83.. Tarla Rai Peterson and Cristi Choat Horton, ?Rooted In the Soil: How Understanding The Perspectives Of Landowners Can Enhance The Management Of Environmental Disputes," The Quarterly Journal of Speech 81 (May ‹95) 139-166.

84.. Peterson and Horton, 141.

85.. Peterson, Review, 395.

86.. Peterson, Review, 395.

87.. Russell, 12.

88.. Russell, 11.

89.. Roderick Frazier Nash, The Rights of Nature: A History of Environmental Ethics (Madison: Wisconsin UP, 1989).

90.. Diane Dreher, The Tao of Inner Peace (New York:Harper, 1990).

91.. Robert Bly, Iron John (New York:Vintage, 1990) 130.

92.. Rushing and Frentz, 62.

93.. Rushing and Frentz, 76.

94.. Frentz and Rushing, 214.

95.. Russell, 148-149.

96.. Russell, 152.

97.. Russell, 153-155. See also, Matthew Fox, Creation Spirituality (New York: Harper Collins, 1991).

98.. Russell 158-169.