

CARTOGRAPHY OF THE SKIN: MAPPING QUEEQUEG'S IDENTITY THROUGH
THE EYES OF OTHERS IN *MOBY-DICK*

by

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DEDICATION

This dissertation is dedicated to the family and friends who believed in my journey. I thank my dissertation team for taking the time to guide my work: V. Mitchell, L. Menson-Furr, L. Cohoon and A. Thevenot. For his technical expertise in editing, I thank my friend Dale Dean. I also thank my husband, Blake McVey, for his support and making the world manageable during this long stretch of concentrated work. Special thanks to Herman Melville for making the journey a pleasure with his fantastic characters.

ABSTRACT

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This dissertation deeply explores characterization within Herman Melville's novel *Moby-Dick*. Specifically, this study focuses on the heavily tattooed character Queequeg and his treatment throughout the novel. Sentence by sentence, words and their connotations are analyzed to determine if words associated with Queequeg are positive, negative or neutral. The findings of the study lead to a gathering of words into groups, some groups having overlapping features. Word groups discovered and listed from negative to positive are titled: 1) violence 2) animal 3) negative wording 4) cultural ignorance 5) debatable language 6) positive/negative combinations 7) male gaze 8) Queequeg others 9) contextual dichotomy 10) neutral/factual 11) tone change 12) positive wording and 13) cultural understanding. When each word group is counted we find positive wording outnumbering negative wording by more than two-to-one.

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Introduction

Moby-Dick

This dissertation deeply explores characterization within Herman Melville's novel *Moby-Dick*. Specifically, this study focuses on the heavily tattooed character Queequeg and his treatment throughout the novel. *Moby-Dick* was written between 1850 and 1851. Melville had been traveling on a ship, *The Independence*, just before beginning his novel. He was great friends with Nathaniel Hawthorne at the time and letters remain in which Melville shares his fevered writings with his friend. Ideas for the book were "conceived soon after the Mexican War and just as the laws known as the Compromise of 1850 were enacted to restore the fragile balance of power between North and South, the events on board the *Pequod* act out the problems of a democracy in conflict with capitalism, racism, and imperialism still relevant today" (Bryant and Springer xvi). Melville was reading works by James Fenimore Cooper, a precursor who also explored the tattooed other. Melville was also reading such things as *The Holy State, and the Profane State* by Thomas Fuller and Plutarch's *The Philosophy Commonly Called the Morals*. Native Americans were an area of interest and he had various dictionaries on hand. Melville's library during the time of *Moby-Dick*'s creation had an impact his writing. For further analysis, explore Melville's readings lists composed by Merton Sealts and Mary K. Bercaw. The action within the novel takes place between 1830s and/or 1840s. Melville had begun a bit of sea travel and used his experiential knowledge to write this novel, yet he also called New York home until he moved to the Berkshires.

Moby-Dick is variously described as: a precursor to modern literature, a political novel, a critique on America and a fluid text. John Bryant and Haskell Springer, editors of the Longman Critical Edition of *Moby-Dick*, point out problems in the novel such as racism and capitalism remain today. Modern readers can apply queer analysis to the characters of Ishmael and Queequeg, while war, totalitarianism, and insanity continue to act as talking and writing points in classrooms today. This story is still relevant, for even terrorism by the whale and Ahab's obsession can easily parallel with the modern world. Our interpretation of the text makes both—the novel and its analysis—fluid, with new cultural markers of identity and comparison for each new generation (xvii). Despite these benefits, the novel only later became a classic of American literature. Bryant and Springer describe a classic as being “defiant, iconoclastic, irreverent, and full of doubt; because it is delivered in a mingling of voices and genres; because it pulls you in and tangles you in a world of thought, feeling, and conflicted minds that both delights and terrifies, and because as some writers today attest, it gives you courage to write yourself” (xiv).

Despite being considered a classic today, the novel has always had its critics. Readers then expected stories of family conflict and love affairs, yet what Melville delivered was something quite different. The world was experiencing a paradigm shift with the age of science rising to challenge faith in Christianity. Melville troubled ideas of religion that rubbed British editors the wrong way; this idea will be mentioned from time to time within the textual analysis. Many others, like Melville supporter Evert

Duyckinck, appreciated the novel for its irreverence (xiv). Bryant and Springer see the novel as a combination of vastly different genres: tragedy, comedy, a play, a poem, essay, myth, and encyclopedia. “Above all, it is language” (xv). For further analysis and reviews of Melville’s works see Higgins and Parker, *The Contemporary Reviews*.

Whaling

Much of *Moby-Dick* is, of course, dedicated to whaling and all the particulars thereof. Since time is not taken during language analysis to discuss the whaling industry, we will allow a brief overview here. Famous zoologist William John Dakin (1883-1950) has written extensively on the culture and world of the whaling ship. In chapter five of his *Whalemen Adventurers* Dakin explains that being a crew member aboard a whaling ship requires an amalgam of unique skills. Qualities such as courage, ingenuity, navigation and, above all, thrift, were needed during long spans of traversing unexplored waters. In the early days of whaling (1800-1825) the crew was a rather hegemonic grouping of New Englanders. During the golden days of shipping expansion (1830-1860) the horrible conditions in the forecastles became a deterrent to many who then turned to work on land or with the Merchant Service. “The forecastles of the Yankee whalers thus came to be inhabited by the most mixed collection of nationalities, with a big sprinkling of Portuguese—Cape Verde and Azures islanders; the rest were pretty bad” (Dakin). Men of various cultures on the ship were known as “sealers” as well as being “amongst the vilest of men.” As the whaling industry grew it became a daunting way to make a living; few men actually turned much of a profit beyond the owners, captains and officers.

Although there were rough men aboard, as with any large crew, there were also those of differing persuasions; in this case, some with “more than a touch of Quakerism in them, and more than one whale-ship was well spoken of by missionaries” (Dakin). With this mixing of races and cultures, stereotypes were constantly being exploited and explored. It was most difficult for three groups in particular to advance: African-Americans, Cape Verdeans and Pacific Islanders (New Bedford Whaling Museum).

Blocking advancement points to whaling ships’ structural hierarchy. From information gleaned from whalingmuseum.org, we learn the order of this hierarchy. The number one man was the owner of the ship. His right hand was the captain whose closest working partners were three or four officers. Each officer was in charge of a smaller whaleboat. Each whaleboat had boatsteerers, also known as harpooners. These men enjoyed more privileges than the rest of the crew. Rounding out the crew was a blacksmith, carpenter, cook, cooper (caskmaker), steward and, on the lowest rung, the foremast hands. Most foremast hands only shipped out in this position once, moving up next trip or never returning. The focus character we will be exploring, Queequeg, is a harpooner. His main job is to be the first to anchor his harpoon within the tough skin of the whale. He must be strong enough to throw a heavy dart tens of feet away into a moving target. From information found on gironawhaleship.org we learn that “[h]arpooners came from varying backgrounds...They had served on whale ships before, and could demand greater shares of the lay depending on how successful they had been in

the past. The [h]arpooner was a skilled hand and received a lay or share of the profits ranging from 1/75 to 1/90.”

Whaling was a multi-racial enterprise. For the majority of the duration of whaling in America, captains searched far and wide for crew members which led to cultural variation. Martha’s Vineyard Museum shares information that whalers usually carried a mix of Yankees from New England and Long Island; Gay Head Indians from Martha’s Vineyard, and African-Americans. In those days, islanders from Cape Verde troubled notions regarding race. They were a mix of Portuguese and West African who would sometimes settle in American port towns only to confuse census takers who did not know whether to categorize Cape Verdeans as black or white. If one studies journals and letters of sea-faring men they should not be surprised to find that many became more culturally aware and understanding after working alongside a racially-mixed crew. After returning to shore, they often displayed a new way of thinking. “Abolitionists were able to recruit many young, white seamen to their cause. Whaling communities that supplied mixed crews also tended to nurture anti-slavery leaders” (Martha’s Vineyard Museum).

What this dissertation is *not* doing

This dissertation is neither a review of *Moby-Dick* in its entirety nor a psychoanalysis of Melville. We are not weighing the value of the text. We are only examining the text as it relates to one specific character. Many scenes, even chapters, are left out of the discussion because Queequeg is neither present nor mentioned. One must

read the entire novel to become familiar with all the players, settings, and themes. Here, we only focus on the tattooed character and his portrayal in the novel. We are not including a literature review on deep examinations of the marked nature and Othering of Queequeg because this is a unique inquiry; there are no other studies in this particular line of thought with whom to argue or respond. For alternative examinations of Queequeg see Bartolomé and Parra (2007), Brashers (1962), and Sanborn (2005).

What this dissertation is doing

Cartography of the Skin is an apt title describing the focus of this dissertation. We are mapping the way Queequeg's skin influences those around him. What does his appearance prompt others to do and say? We engage in very close, deep reading in order to examine specific adjectives and identifiers used to describe the tattooed character. We examine any related material that speaks to the relationships and thoughts relevant across color lines. We explore thoughts and feelings expressed by the tattooed character, staying closest to those issues that are linked to his appearance and culture. Does the tattooed character undergo any changes in order to fit in more seamlessly with his unmarked peers? Conversely, does Queequeg perform behaviors that make him stand apart more completely from the surrounding culture? Do the characters surrounding Queequeg change over time? Does their relationship with the tattooed character grow and change, and if so, how? This discursive and digressive exploration that looks within and without at every opportunity lends this close reading a multi-layered approach. This dissertation is based in close reading: to inspect each word very carefully, often from many possible

angles in order to analyze the significance of the word, image, or scene. Our character study also involves ethnomethodology, or the sociological study of the rules and rituals underlying ordinary social activities and interactions.

Theory

One theory at work in this dissertation is a form of structural criticism. We view Herman Melville and his creation of *Moby-Dick* as structured in a way that reflects Western culture and values. We examine how Melville uses the structure of the novel, along with characters and words, to create a system of signs that display to the reader what is familiar, unfamiliar, and how we deal with both. The thoughts and actions of the narrator structure the reader's interpretation of the Native and situate us within the Western world and its interpretation of the exotic. Famous structural critic Roland Barthes views much of language as a series of codes. A lecturer at the National University of Singapore and expert on Barthes, John Phillips, explains we are utilizing, in part, Barthes Connotative (or Semic) code which addresses the voice of the person. Narrator Ishmael provides us with an "accumulation of connotations" regarding Queequeg and his actions. The "sequential thoughts, traits and actions" of Ishmael not only build his character, but constructs the character of Queequeg as readers are forced to view the Native through the narrow lens of information provided and edited by our narrator. The native other becomes Barthes "proper noun surrounded by connotations" (17). There is no doubt that we also employ Barthes's cultural or referential code, but even more so his idea of the symbolic code that involves binary oppositions or themes.

That Queequeg works as the antithesis to Ishmael sets up the organization of how culture is coded throughout the text and structures much of the narrative, especially the beginning. We see the text promoting the reader's intimate knowledge of the white Yankee Ishmael and shunting Queequeg to a secondary role in support of our deep relationship with the narrator.

This dissertation also explores post-structural criticism as we search for ways the text reads against itself. Are ideas on the surface contrary to the actual performance of the text? In *Moby-Dick* we will find this to be true. We will learn of Melville's affinity for the islanders with whom he spent time during his young sailing days. We will see how the author came to view Christian missionaries as colonial powers bent on tamping down and re-structuring the lives of island natives who appeared to lead much happier lives before the arrival of white explorers. We will see the loving care with which Melville crafts the character of Queequeg and easily understand that he desires the audience to love this sharp-toothed cannibal, yet the structure of the novel uses Queequeg in ways that colonial powers and missionaries would do themselves. Post-structural criticism also explores various features of words and what they bring to the surface--or obscure--as a way of stitching together the meaning of the overall text. We will closely parse single passages for intense analysis that will often split into a multitude of meanings. We will find words and phrases that allow multiple interpretations and invite the audience to read and re-read passages in order to offer their own analysis.

New Historicism is also at play in this dissertation. This work proves Bryant and Springer's claim of *Moby-Dick* remaining fluid. We now take Melville's magnum opus and defamiliarize and detach it from the weight of former criticism to view it with fresh eyes. The world in which Melville was creating had yet to be influenced by vast and deep multi-cultural engagements. No internet or television were available for people to become familiar with cultures on the other side of the world. Political sensitivity was far in the future; colonization and domination remained the goal. We now live in a world where tattoos are quickly becoming mainstream and people of the same gender are allowed to marry. Melville uses discursive practices to trouble dominant social structures of his day. We now examine the text through new discursive practices within the social structures of today.

Marxist Criticism lurks underneath the surface of this dissertation although we will not make the assumption that Melville was blind to these implications within his text. Knowing that Melville accompanied his father on a midnight escape from the debt collectors had to have shifted young Melville's concept of his family's place in the world. The transition from upper middle class to lower middle class is a painful decline. Being unable to keep the family comfortable may have contributed to senior Melville's mental illness, eventually killing him. Let us not forget that Melville retired from work life as a Customs Inspector, not a world-famous fabulously rich author. Melville creates in Ishmael a character that we first meet wandering from place to place unable to afford a night in a well-respected inn. There are also scenes within *Moby-Dick* that involve a

critique of Queequeg's clothing through the eyes of Ishmael. A deeper analysis of Marxist theory could be used to examine the scene in which Queequeg takes all the money from his pockets, carefully divides it in half and gives fifty percent to Ishmael. This gesture is a customary ritual on Queequeg's island meaning the two people are now lifelong friends; they are equals. First Encounter tales from early American explorers such as Álvar Núñez Cabeza De Vaca reveal that some Native Americans engaged in this custom as well. "...the one who is visited rises and gives his visitor all he has. The latter accepts it and, after a while, carries it away, often without a word" ("The Malhado Way of Life" 43). We can hypothesize that Melville gives credence to such customs by having Ishmael respond with deep affection to Queequeg's gesture of sharing. We also learn that whaling is an extraordinarily difficult way of making a living—and for those lower in the hierarchy—not a very good living. What do these conditions tell us about the men onboard the *Pequod*? How did readers of the day view the particular class of men that sailed upon these ships for years at a time? Discovering Ishmael's assumptions and expectations regarding his own social and economic class is one of the delightful discussions we find in the text.

This dissertation also pays a debt to Cultural Materialist Criticism by using the lens of historical context: we are viewing *Moby-Dick* in a way often ignored by major critics. Tattooing in America has never been more popular, but what have our literary traditions reflected regarding the marked other? What did we think and feel about the tattooed person in the past? What were early American fiction writers sharing with us

about culture and compassion, prejudice and violence? Who was to be avoided; who was to be included? Are there roots of stereotypes regarding the marked other that we have been perpetuating or transcending ever since our American writers began putting pen to paper? Under the guise of Cultural Materialist Criticism there is also a political commitment on the part of Melville who troubled the waters of the heretofore conservative Christian framework that dominated the time of his writing. We will see Ishmael's internal struggles with understanding Queequeg's religious rituals and his devaluing of behaviors he finds irrational. We will see Ishmael's instructions to Queequeg regarding religion as Ishmael is simultaneously made a mere babe in the woods regarding his level of understanding of his own church and heart. There is religious questioning and debating; a taking up and a throwing away. We employ textual analysis to a great degree by using a canonical work that continues to perpetuate a great amount of critical research. This textual analysis uses as its base a well known and deeply discussed classic tale, yet employs a fresh lens by focusing on tattoos and our collective history regarding our views on those who are marked.

Grammar, punctuation and spacing

One may become confused while reading Melville's sub-introduction to see the last name of the author with two different spellings. At a certain point there occurred a change in the family's last name. For a time, father Allan had an import business that thrived but eventually went into decline around the year eighteen thirty. Subsequent to this failure, the elder brother of the family, Gansevoort, assumed the leadership role of

the family. Herman, meanwhile, worked for a spell as a bank clerk then moved on to assist his uncle Thomas on his farm. Later, Herman joined his brother in the family business during the time Herman's branch of the family altered the spelling of its name. For clarity's sake, let us agree that when referring to the elder father Allan, we will use the original spelling of the family name: Melvill. All other members (in their brief introduction) will be addressed with the adopted spelling of the family name.

The reader will experience many odd spellings within the dissertation as well. Because this research is a deep examination of language, quotes are first used then broken down into pieces and examined. There are many unusual spelling techniques employed by Melville throughout *Moby-Dick*. The words within the quote marks have been double checked and verified. In order to avoid an inordinate amount of [sic] notations indicating misspellings within the primary text, let us agree that all words within quote marks are Melville's intended spellings and we will accept this as true. Please admit an additional note on quote marks: The wording examined within *Moby-Dick* appears on the page as quoted material. Subsequent parsing of the quoted material will include quote marks around a word or phrase in question meaning Melville uses that *specific* word or phrase within the quote. Anything *outside* quote marks will be original observations regarding language. The absence of a page number after a quote indicates the quote is from the same page of *Moby-Dick* as the previous quote. A changing page citation indicates we have moved to a further page in the primary text. In addition, most research that discusses the idea of "othering" or the "other" does not capitalize the word itself. Throughout the body of the dissertation, we will always capitalize the term "Other"

to perpetually keep our focus on the question: to what extent is the character Queequeg being Othered?

The Longman Critical Edition of *Moby-Dick*

Research for this dissertation focuses on this particular primary text: A Longman Critical Edition of *Moby-Dick*. It was printed by Pearson/Longman, copyrighted in 2007. The editors are John Bryant and Haskell Springer. On the first (un-numbered) page of the text, we learn that John Bryant is a Melville expert having published *A Companion to Melville Studies* along with many other publications on the topic and has also edited *Leviathan: A Journal of Melville Studies*. Bryant also wrote *The Fluid Text: A Theory of Revision and Editing for Book and Screen* and is a professor of English at Hofstra University. Bryant “prepared the text, determined its emendations and revision sites, and is principal writer of the revision narratives and the introduction” (xxv). Haskell Springer is an expert in American literature and edited *America and the Sea: A Literary History* and *Studies in Billy Budd*. He co-edited *Melville and Women* and was a Fulbright Professor in Rio de Janeiro. Springer is currently professor emeritus of English at the University of Kansas. Springer “is principal writer of the footnotes, explanatory notes, and glossary, and he assembled the illustrations” (xxv). The text used in this Longman Critical Edition (LCRE) of *Moby-Dick* is from the first American edition currently residing in the Taylor Collection at the Alderman Library, University of Virginia (xxvii). The editors employed the electronic transcription of the Taylor volume, proofed and

corrected in 2002. The LCRE includes annotations and four other features: footnote, explanatory note, glossary, and graphic illustration (xxviii).

Melville contracted with Harper and Brothers to publish in America, but had it typeset by an independent printer: Craighead of New York City. Was this to avoid censorship or to save money? No one really knows, yet this means that the American edition, with Melville as his own copy editor, “is free of editorial censorship and expurgations” (xviii). He made more changes on the hard copy he sent to Britain. The British version of *Moby-Dick* is more heavily censored than the version with which Americans are familiar.

Definitions and Dictionaries

When we think about language used in the past, we must also recognize definitions may have changed over time. When reading a text written in the mid-1800s we may accidentally give meanings and connotations to words based on modern-day usage. If a word appears to have a usage that differs from today, I have utilized a specific well-known dictionary that was in use in Melville’s day. Noah Webster’s *An American Dictionary of the English Language, Exhibiting the Origin, Orthography, Pronunciation, and Definitions of Words* (1846) was in print during the time of *Moby-Dick*’s creation and is listed as one of Melville’s sources in the *Longman Critical Edition*. Even though many of these definitions have not changed, it is proper to check a word’s usage in Melville’s day rather than our own to get the most accurate picture available of the usage

intended. A second dictionary frequently used in this dissertation is a modern day version of Webster's: *Webster's New World Dictionary: Third College Edition*. This edition was printed by Simon and Schuster in 1988 and has proven useful in dissecting words for deeper understanding.

Early American Writers

What types of texts regarding the Other were being created in America prior to Herman Melville's writing career? The editors of *The Norton Anthology of American Literature* (Volume A) give us a sense of American written history when the printing press was in the early stages of its ability to mass produce proclamations, propaganda, religious tracts and reports. From New York (Melville's home) there were written indications of a desire for cross-cultural interaction between whites and Native Americans which drove the forces of colonialism. There were notes on conferences held between governors and Indian nations. The Iroquois were the people of this region and white males would regularly visit the tribes to listen to and record their concerns. The Iroquois and the English, for a while, were allies and attempted to work together. In the 1690s the Native Americans often got caught in the fray of unravelling relations between the battling French and English empires. Documents worth examining are those like "Propositions Made by the Five Nations of Indians" of 1698 which was sent to the governor of New York requesting protection for the Iroquois against natives the French were recruiting to raid villages in Iroquoia areas (Franklin, Gura and Krupat 13). In the 17th century there appeared a genre called "captivity tales" involving white people

captured and held for various reasons by Native Americans. Mary Rowlandson, in 1682, and Cotton Mather in 1697, contributed to this genre followed by such works as *A Narrative of the Life of Mrs. Mary Jemison* in 1824, and *Narrative of My Captivity Among the Sioux Indians* by Fanny Wiggins Kelly in 1874. The literary world was rife with fascinating tales of kidnapping, escape and vengeance. Soon there were fictional tales describing westward expansion, exploration, hunting, and a combination of integrating with, or fighting against, the Native Americans. One fictional tale involving tattooed characters appearing before the arrival of *Moby-Dick* was James Fenimore Cooper's *The Last of the Mohicans*. The evidence indicates that Melville lived within a time and place where high-drama tales involving the restless natives proliferated and he aimed to add his voice to the American experience.

Language Effects Perception

Without citing psychological or sociological studies of language and its effect on our everyday thinking and activity, consider how information affects behavior on a day-to-day basis. If we hear the weatherman say it will rain we will change our shoes or coat before going out for the day. If a friend tells us that we simply must see the new Oscar-nominated movie, we may try to catch the show as soon as our schedule allows. These are simple examples of the way language can affect thinking and action. At a deeper level, politicians would have zero power if not for the adept use of rhetoric. The way a parent speaks to a child during their formative years can make lasting impressions that the growing offspring must shake, transform or pass on to the next generation. It is the

weight of words that is examined in this dissertation. We examine the specific words Melville uses to build and discuss character because those very words are also shaping the reader. When close examination is taking place in the body of the dissertation we will see that much of what Melville “says” about Queequeg (the targeted tattooed character) is actually not *said* at all; the words merely remain thoughts held within the mind of the narrator. In this way, any negative or prejudicial thoughts toward Queequeg are not thrown in his face, yet the reader sees things from a different perspective. We are captives inside the mind of the narrator and, by agreeing to go on the journey, we travel within the space of Ishmael’s mind, experiencing his every thought about Queequeg and, eventually, his ever-expanding world. While Queequeg is not under constant verbal scrutiny, the audience feels the weight of Ishmael’s true thoughts. These thoughts have the ability to sway the reader to feel or believe one way or another. In his work “Learning to Think Like an Adult: Core Concepts of Transformation Theory” Jack Mezirow explains that the learning process for adults is multi-dimensional. Our beliefs are couched within the context of our experiences, “seeking informed agreement on their meaning and justification, and making decisions on the resulting insights” (4). Making meaning of our world, words and the words of others is a multi-layered process balancing intersubjectivity, connecting utterances to actions, constructing particulars in context such as standards and deviations, and employing rules of the symbolic, syntactic and conceptual. Throw in some inference and logic along with such distinctions as “whole-part, object-attribute, and identity-otherness” (Bruner 1996) and one can understand just how complex meaning-making can become. Mezirow points out that Transformation

Theory involves one more important mode of meaning-making which we will need while interpreting *Moby-Dick*: “becoming critically aware of one’s own tacit assumptions and expectations and those of others and assessing their relevance for making an interpretation” (4). We must be aware of our own, sometimes unconsciously held, assumptions about the way aesthetics of the Other shapes our thinking about them.

The Male Gaze

Areas of study such as film, literature and sociology take into consideration what has become known as the *male gaze*. The male gaze assumes a binary of control/power versus vulnerability/weakness. Man becomes the audience through which everything is filtered; a tacit male-centric point of view is the base of *all* viewing. This is very true in *Moby-Dick* where women play no role whatsoever. The reader *only* sees the world through the eyes of Ishmael who narrates his impressions, assumptions and beliefs *upon* the reader who is subject to his fancies and whims. Because Melville is such an adept author, being inside Ishmael’s mind does not feel restrictive; in the main, we are highly entertained. A feminist reader might interject here: that is the way they fool us! Being entertaining still does not lessen the fact that this world is totally male with Ishmael the sole proprietor of the male gaze. This dissertation will also touch upon the outdated and subtle art of phrenology (which, incidentally, is also mentioned in *Moby-Dick*). Italian criminologist Cesare Lombroso (1835-1909) lived during Melville’s time and wrote a great deal about how physical features, very plain to the eye, could be evaluated in order to predict criminality. That this hypothesis did not hold up under scrutiny is not as

important as the idea actually existing and being debated at the time. To look at someone and take the part (perhaps tattoos or skin color) for the whole as a way of determining character is a strongly encoded tenant of colonialist philosophy. This supports the belief that if you look different from me then I can guess at what evils might be forthcoming. There will be further information about the male gaze in the conclusion, for it is one of the word-grouping categories. For deeper philosophical readings on the topic of the male gaze and its supposed powers, see Simone de Beauvoir's *The Second Sex* and Jean-Paul Sartre's chapter "The Look" in his seminal 1943 work *Being and Nothingness*.

Categories of Language

In order to make sense of what the targeted language regarding Queequeg is doing within the text of *Moby-Dick*, we must give each type of utterance an identifier. After examining each sentence in which Queequeg is addressed or mentioned I began searching for patterns. Once patterns were identified I created categories. Because language is slippery and imbued with layers of connotation, some word groupings overlap and can be organized into a Venn diagram. For example, the category of violence is considered negative wording but is been separated into its own category. Likewise, cultural understanding is considered positive wording, yet has been extracted from the positive wording category into its own space for examination. There are thirteen categories of words identified. In the conclusion the word categories are examined and discussed in an order that represents the most negative to the most positive wording combinations. The following categories of words have been identified: violence, animal, negative wording,

cultural ignorance, debatable language, combinations, male gaze, Queequeg others, contextual dichotomy, neutral/factual, tone change, positive wording and cultural understanding. Words are deemed to fall into each category based on judgment to the best of my ability; the task lies with future literary analysts to present opposing data and opinion.

Sub-introductions

In order to make this dissertation accessible to those yet to read *Moby-Dick*, I have included three sub-introductions that follow this proper dissertation introduction. The body of the dissertation jumps right into examining language regarding Queequeg without describing extraneous details. Because the focus is sharp and narrow, some readers may need short primers on the author, Herman Melville, and the two characters we most discuss: Ishmael, the narrator, and Queequeg, the Native. The sub-introductions are meant to orient the reader to the personality and experiences of the author, the times during which the novel was created, and basics regarding our two main characters of interest.

Herman Melville

It is neither within the scope nor need of this dissertation to review all the biographical information on the life of Herman Melville. The focus of this sub-introduction is to explore the life of *Moby Dick*'s creator in order to hypothesize why Melville showcases a tattooed character. Can we find life events that explain why he

developed tattooed characters with certain skills or personality traits? Most of the biographical information in the Melville section reflects the work of Hershel Parker, the H. Fletcher Brown Professor Emeritus at the University of Delaware. He is co-editor, with Harrison Hayford, of the *Norton Critical Edition of Herman Melville's Moby-Dick*. He has been nominated for the Pulitzer Prize for Biography and has won the Guggenheim Fellowship for the Humanities in both the U.S. and Canada. Although our focus concerns the fictional tattooed character, a more detailed and nuanced picture will likely emerge by also examining the author's background, personality, sensibilities, and the era in which he lived and worked.

Herman Melville was born August 1, 1819 in New York City. In his expansive work, *Herman Melville: A Biography, 1819-1851*, Hershel Parker notes that although Melville's parents "had been financially secure in late colonial society" (5), the family experienced financial insecurity after this period. Young Melville spent the first decade of his life in a secure, loving environment that included a large family, servants, and teachers. During these flourishing years Melville's family lived in Manhattan and his grandfather owned a large estate in the Berkshires (Parker 22).

These blissful childhood years came to an abrupt halt when Herman's father, Allan, fled with his son in the middle of the night to escape the fate of debtor's prison; they joined family in Albany where Allan began to lose his grasp on reality. Though it is inconclusive what Herman may have seen or heard, it is known that the young son was not attending school. In this case, biographer Parker suspects he was at least witness to the "throes of unrestrained grief" (59) experienced by the family. The emotional and

psychological impact such a change of circumstances might have on a young adolescent deserves exploration. Parker reports that Melville was given little opportunity to enjoy his father's undivided attention. Having to share a father with four siblings can starve a relationship between child and father. According to licensed clinical psychologist and author Seth Meyers, single children have the advantage of being the focus of the parents' attention fostering feelings of love and support. Parents with "more time and energy to become and stay attuned to the child shouldn't be overlooked, because attunement to the emotional needs of a child is crucial for positive emotional and cognitive development in children" (*Psychology Today*).

Not only was young Herman unable to attain his father's undivided attention, the image of father Allan changed dramatically over time as Herman observed the disintegration of the family patriarch. Not only did Allan Melvill lose his sanity, but he also lost the family fortune. Allan did not want to concern his children with financial changes. In order to save face, Allan used other people's money to fulfill immediate desires while enduring the stress created by these underhanded dealings. An experience such as this may lead a young child to re-build the father's image to a state grander than his father's best self. Occurring during his formative years, Hershel Parker writes Melville's reaction was to see his father's memory as "a cosmopolitan gentleman in whose veins coursed the blood of the earl of Melville House and the blood of remoter noble and even royal ancestors" (59).

As Melville matured, it is suspected that he learned more about his father's malfeasance and the impact of the emotional toll his illicit enterprises sustained. All of

these early experiences conflate to form life's dichotomy: some have attentive fathers, some do not; some fathers are healthy and live to old age, some do not; some adults plan for financial security, some do not. Once a youth observes life's dichotomy, he may have a stronger sense of reality because he no longer has the luxury of believing in a perfect world. The ideal and the imperfect, along with both the highs and the lows, comprise the full story of life. It is within reason to conclude these experiences left Melville open to exploring more than one way of life.

As Melville entered his working years, he did not have many options. He worked with family both in a bank and in a store, but no one ever asked the young man what he would like to do. According to Parker, "These years of relentless confinement left Herman Melville with a lifelong smoldering restlessness" (97). As an outlet, Melville, along with other friends his age, joined one of the popular debate clubs. The club appeared to fulfill a need for attention and gave Melville a conduit to funnel his excess energy. Yet many members of various debate teams began to complain that Melville simply did not know when to stop. This acting out became so aggressive that several debate clubs refused to compete with the unwieldy teen. It was at this age that Melville began to write.

Hershel Parker reveals that Melville began teaching, traveling and writing between 1839 and eighteen-forty. Melville's first sailing trip was only to Liverpool, yet, the trip piqued the young man's interest enough that he later transferred some of his experiences into *Redburn*, a novel. It was in writing that Melville began to explore the seedy side of life; where one could commoditize every service and every living thing.

During his trip to Liverpool, he witnessed drunkenness and prostitution and began to write about poor characters from rich families. During the golden age of American Pacific whaling (1830–1860), conditions aboard ship deteriorated to such an appalling degree the more delicate, educated and sophisticated men were unwilling to sacrifice their comfortable lives. The forecastles of whaling ships housed various nationalities. The image of sailors began to deteriorate into crass, loud, tattooed drunkards with too much worldly experience. These explorations show us Melville's discovery of life at the lower rungs of the social ladder. He began to write about people all along the social and economic strata: how they earn money, how they interact, and how others view them.

As a young adult Melville cultivated a disheveled appearance and allowed his whiskers and hair to grow wild while wearing shabby clothes; unkempt became part of his persona. With jobs difficult to find back home, Melville's brother, Gansevoort, disapproved of his brother's messy appearance. A person who desires that another dress or present themselves in a "more dignified" manner often projects on to the apathetic relative their view of what society must think about the oddity of their unkempt appearance. The rule enforcer seems to take on the expectation and stress of conforming to a civilized, clean and normative Christian ideal they imagine society expects. They often attempt to enforce these rules upon family and friends in an effort to keep up appearances. As Herman's appearance enters family debate, he must have learned what it felt like to be on the outside of familial and societal expectations regarding appearance.

While the Melvilles debated why Herman refused to comb or cut his hair, what else was going on America? During the mid-1800s naturalistic science was emerging

through such works as Darwin's *Origin of Species*, which appeared in 1859. Travel between continents was becoming more frequent. Melville transitioned from young adulthood to the world of husband and father and transitioned from romanticized Christianity to modern science. Melville preferred to weigh and analyze ideas rather than blindly accept the tenets of philosophical and religious belief.

Another area of transition (for America and beyond) was the growing popularity of tattooing. From information found on The World's Largest Online Tattoo Museum, we learn that the earliest tattoos are found on sailors, especially those who visited the South Seas. C.H. Fellowes made his living as a tattoo artist by following fleets and tattooing sailors in shipping ports. Some artists worked during the Civil War and tattooed armed forces on both sides while Samuel O'Reilly opened one of the first tattoo studios near the Bowery in 1875. "By 1900 there were tattoo studios in every major American city" (*The World's Largest Online Tattoo Museum*). In the Pacific islands, tattooing was still being practiced in the traditional manner by using primitive tools to accomplish traditional patterns. According to Kathleen E. Kier's book: *A Melville Encyclopedia: The Novels*, "Tahitians were tattooed almost everywhere but on the face...[with] an individual marking chosen by those marked" (603). Because traditional tattoos were created by way of tapping sharp bone and lamp black into the skin, the tattoo would be painful for weeks and sometimes lead to infection and death. Americans were being introduced to the electric tattoo gun, which made tattooing safer and quicker. It is therefore easy to envision traditional island tattooing methods as barbaric when viewed through a colonizing European lens.

Melville's America was also one of abolition, freedom, slavery, and violence. Since the author enjoyed colorful and cultured exoticism, was he fighting for African American rights on his home soil? In her book, *Shadow Over the Promised Land: slavery, race, and violence in Melville's America*, Carolyn Karcher feels from Melville's first sailing expedition to Liverpool he was exposed to extreme working conditions side-by-side with men from the lowest rungs of the economic ladder and thus gained intimate knowledge of what it may have been like to work as a slave. Karcher's hypothesis gains resonance when reinforced with Melville's observations that a free and formerly untroubled native society only begins to splinter and deteriorate after coming into contact with western Christians. These experiences gave Melville a unique perspective regarding what it meant for one sector of society to impose its will upon a perceived inferior race. With Melville's powers of observation and keen intelligence, "he [began] to reexamine his own society through the eyes of savages" (Karcher 2). Melville did not approve of slavery, yet he also did not believe simple solutions were readily available. While writing *Moby-Dick*, he was "profoundly stirred by political developments" (Heimert 533), which translated into political symbolism in Melville's novels. In his work, "Moby-Dick and American Political Symbolism," Alan Heimert feels that within the pages of Melville's masterpiece, the author was able to "codify...the nation's political rhetoric" (533). Melville was sensitive enough to see "the hidden--even ultimate--meanings of the political drama."

Melville introduced exotic, tattooed cannibals and islanders at a time when suspicion of anything or anyone different often led to violence. Melville understood that

regardless of the reaction a human's physical presence might produce in an observer, it did not predict the subject's character. Melville had learned through personal experience that to look a bit out of the ordinary did not make one any less human. In *Moby-Dick* we find the outrageous-looking Queequeg is the owner of a sublime soul. With America stumbling into its final decade of slavery, American writers had plenty of material to illuminate the inhumanity of humans towards one another. During the course of writing *Moby-Dick*, Melville wrote Captain Ahab, a Caucasian, as a grotesque mockery of ambition with obsessive characteristics. Can one see a Caucasian male authority figure bent on destroying his foe (no matter the consequences to his crew) as anything but symbolically prescient? How about writing the tattooed cannibal savage character, who remains centered behind a language barrier veil, as one being experienced and skilled?

As a by-product of inter-continental travel, America also extended Christian-based mission projects. In 1843, Melville encountered Christian missionaries on two Hawaiian Islands. By this time the first Congregationalist, Dutch Reformist and Presbyterian missionaries from New England had been working the islands for almost a century. From information found on the history of Hawaii website, we learn that a Reverend Hiram Bingham was one of the first to begin attempting a written transcript of the Hawaiian language. "They were the first to give the spoken Hawaiian language a consistent written form and set up the first island printing press at the Mission Houses in Honolulu" (*Hawaii History: A community learning center*). Over the years more missionaries arrived, placing their stamp upon everything from education, entrepreneurship, government, and of course, religion.

The missionaries' role loomed large in Melville's imagination; it is easy to see how he associated the energy, freedom, and sexuality of island natives with the idea of untamed nature. Untouched island life was one Melville could daydream as being uninterrupted by religious judgment and colonizing organization. As an observer of human behavior and body language, Melville felt he was witness to something similar to death as missionaries protested traditional dance and active sports they believed enhanced sexual vigor. "For Melville one of the foulest sins of the missionaries was the creation of this premature sedateness in Hawaiian boys, from whom joy had been driven in the name of the crucified Jesus" (Parker 250).

As a writer, Melville did not keep his feelings about missionaries a secret. After the release of his native exploration book, *Typee*, the Christian right and the media pummeled Melville's first work as being too sympathetic to native islanders and taking sidelong swipes at the civilized world. Critics felt Melville could not find his moral compass, so therefore his work should not be read as realistic. For example, an unnamed author for *The Christian Parlor Magazine* wrote an article for the 1846 July issue excoriating Melville's account of time he spent among the Marquesas islanders. The critic's problem was that Melville found beauty in natural island life while "the cause of MISSIONS is assailed, with the pertinacity of misrepresentation and degree of *hatred*, which can only entitle the perpetrator to the just claim of traducer" (84). In an 1846 version of Noah Webster's dictionary, the word "traducer" meant "to represent as blamable; to condemn." The second meaning is "to vilify; to defame; willfully to misrepresent" (847). Subsequent editors of *Typee* were, themselves, edited when it came

to information about missionaries. The blasphemy accusations and editing made Melville bitter toward Christians. The budding author had to decide if he cared more about being seen as authentic or about debating the Christians. He compromised and allowed the editing of anti-missionary and sexually explicit content from subsequent editions of *Typee*.

This first experience did not tame Melville; rather, he directed his angst toward the missionaries more deeply into the fabric of *Omoo*, his next novel. What Melville observed in Tahiti appeared flavored and shaped by the missionaries. He was not going to let their colonizing actions escape so easily. In his observations, Melville turned the alleged native cannibals into world champions. When Melville began his stint as island explorer, the Marquesas Islands were resistant to European missionary reform. The natives were comfortable with their minimal clothing, sexual expression and practices, and did not view Christianity or modes of the Western world as superior. Charles Roberts Anderson, Guggenheim fellow (1965-66), and author of such works as *Emily Dickinson's Poetry: Stairway of Surprise* and *Melville in the South Seas* wrote that "Almost half a century of futile evangelism followed before they accepted [any missionary philosophy], even then it was only nominal acceptance induced by the bristling broad sides of the French squadron in the summer of 1892, on the eve of Melville's arrival" (86). Melville preferred island life to remain unmolested.

Melville came to understand Marquesan island life through first-hand experience. Before visiting ships reached land, young island women would welcome sailors with transracial orgies. When it came to exotic free sex, sailors who had previously expressed

racial bias suddenly had none. In 1842, Melville, along with shipmate Greene, decided to desert ship to explore island life and seek adventure. Although Greene returned to ship, Melville stayed behind to recover from a leg infection. According to Parker, this is when Melville met “the elaborately tattooed and splendidly bedecked Chief Mehevi” (Parker 214). Tattooed natives neither prepared Melville for a cannibal feast nor held him hostage. After recovery from the infection (on his 23rd birthday), the islanders escorted Melville to catch the next ship, the *Lucy Ann*.

By way of these adventures, Melville’s identity began to transform. He delighted at the crew’s questions about his time on the island. During the encounter, Melville fashioned himself the exotic; he had all but gone native and became an ambassador for island life. Instead of traipsing his neighborhood as a bank clerk he was now part of a fascinating foreign culture--purportedly cannibal. Melville transformed from the observer (of crew, family, islanders and peers) to the observed. On the island we can fashion Melville as director of the male gaze, transforming himself from the sea-faring young man looking on in discovery, to the older, more experienced male viewed as a novelty by new peers. Melville cemented his seafaring status and role as the white exotic when he visited Tahiti and a neighboring island. By the time he boarded the *Charles and Henry* (1843), his new shipmates were “intensely eager to gain information about such mutually improving topics as the cannibal propensities of his hosts in the Typee valley...about customs governing tattooing and taboos” (Parker 231). Therefore, not only was Melville’s body the object of his new shipmates’ curiosity, but his newly gained

knowledge was also a source of fervid interest. These transformations made Melville the Caucasian exotic: from store clerk to island hopper.

Of course a young novelist would enjoy sharing stories, tragedies and triumphs at sea. Melville heard of an unlucky ex-whaleboat captain named George Pollard, Jr., whose boat, the *Essex*, had gone down after being attacked by an estimated eighty-five foot sperm whale. The *Essex*'s demise was only the beginning of problems for the crew who estimated the closest land to be the Marquesas Islands, but avoided the island because they believed the inhabitants were cannibals. Cannibals, doomed ships, exotic islands and killer whales hijacked Melville's literary imagination. In the early pages of *Omoo* Melville describes a similar scene in which the sailors of English vessels emit surprise and wonder at seeing a bedraggled white man among the natives. Melville wrote, "my own appearance was calculated to excite curiosity. A robe of the native cloth was thrown over my shoulders, my hair and beard were uncut" (*Omoo* 7). According to biographers, Melville relished misperceptions regarding his origins as he came alongside other vessels. He enjoyed looking odd--perhaps a bit threatening--since he obviously had embraced identifying with the natives.

Melville wrote *Moby-Dick* in New York between 1850-1851. He had a huge thirst for reading and was knowledgeable about much of the world beyond his immediate experience. Other writers in his time reflected narrow sensibilities and wrote family dramas or flowery romances. When *Moby-Dick* was presented, readers were neither looking for, nor hoping to find, tattooed Polynesian headhunters or sensual versions of male-on-male bed sharing and kinship. So many paradigms in America were shifting

during the decades of 1840–1860 that some readers and reviews saw Melville’s opus as contributing to a crumbling faith in God or, conversely, opening clear eyes toward the rise of science. Because Melville was breaking new literary ground, *Moby-Dick* is known as a precursor to modern literature.

Ishmael

Now let us turn our attention to the narrator Melville created to take us on the *Pequod*’s epic journey. The famous opening line is: “Call Me Ishmael.” Who is Ishmael and how does he shape Melville’s narrative as well as the reader’s perception of our target character, Queequeg? Narration by Ishmael deprives the audience of choice regarding hearing the story from any other point of view. He frames characters by filtering them through his unique perspective in a way that makes us accept him as our guide through the great unknown. In many ways, Ishmael is everyman: seeking adventure, somewhat alone, sometimes naive, and often fearful.

Let us first examine Ishmael by way of his primary function, that of narrator. Ishmael presents as a friendly young gentleman who views the world through laughing eyes. Melville uses the cloak of Ishmael’s character to cover himself in this fictionalized whaling expedition. In a collection edited by Richard Chase, R. P. Blackmur contributes an essay entitled “The Craft of Herman Melville: A Putative Statement.” It is Blackmur’s contention that Melville develops Ishmael to serve as the author’s veil (83). Some critics complain Ishmael can see more than he can actually know and is everywhere at once. Blackmur agrees and adds Ishmael’s character needs a modicum of stupidity to stay in character and not reveal too much of Melville’s actual experience.

While Blackmur understands Ishmael serves as Melville's alter ego, he feels Melville does not keep Ishmael sufficiently in the proverbial dark to fully form a shadow.

Not only is Ishmael our narrator, he is the best kind: endowed with a sense of humor. Because *Moby-Dick* is a long novel incorporating historic overtones and the minutiae of the whaling industry, Melville rightly supposes that the reader of his time would enjoy a traveling companion who is light of heart and sees things from a bemused perspective. Alan Heimert, in an article for *American Quarterly* (1963), feels Ishmael is one of the only members of the crew "sufficiently detached to perceive the ambiguities [and]...to sense the comic over-tones in the high tragedy of Ahab's career" (527).

Ishmael's sense of humor is a key element in the novel-reading experience. For example, at the novel's beginning, the narrator quickly morphs from unknown stranger to funny boon companion. Melville wastes no time setting a light-hearted tone by giving Ishmael a comedian's timing. The first paragraph reads:

Some years ago—never mind how long precisely—having little or no money in my purse, and nothing particular to interest me on shore, I thought I would sail about a little and see the watery part of the world. It is a way I have of driving off the spleen, and regulating the circulation. Whenever I find myself growing grim about the mouth; whenever it is a damp, drizzly November in my soul; whenever I find myself involuntarily pausing before coffin warehouses, and bring up the rear of every funeral I met; and especially whenever my hypos get such an upper hand of me, that it requires a strong moral principle to prevent me from deliberately stepping into the street, and methodically knocking people's hats off—then, I account it high time to get to sea as soon as I can. This is my substitute for pistol and ball. With a philosophical flourish Cato throws himself upon his sword; I quietly take to the ship. There is nothing surprising in this. If they but knew it, almost all men in their degree, some time or other, cherish very nearly the same feelings towards the ocean with me. (21)

When examining his apparent melancholy, one can see the tone is self-chiding, self-knowing, and contains seemingly detached humor.

Our narrator may possess a sense of humor, but he does not have much money. Ishmael's financial status is pertinent; economic status has the potential to educate, shape beliefs, and expand or contract one's view regarding society. Melville reveals in chapter two that Ishmael is not a man of substantial financial means. As Ishmael traverses a northeastern sea town on foot, he clomps in patched boots and must bypass the more comfortable and expensive inns. Although Ishmael looks longingly into the windows of these festive, well-lit places, he tells his broken boots to not block the way. He goes on to say that his rank aboard ship is of the level of those who are ordered about; he goes to sea as a worker, not a sight-seeing passenger: "[f]or to go as a passenger you must needs have a purse, and a purse is but a rag unless you have something in it" (22). It is not until Ishmael finds a quiet, dilapidated house that "looked as if it might have been carted here from the ruins of some burnt district" (27) that lodging appears cheap enough for his light rag of a purse.

With a sense of humor and little money in his pocket, our narrator is also adventurous and curious. Ishmael is seeking a whaling ship because he is "formented with an everlasting itch for things remote" (25) which leaves little doubt that our man seeks excitement. For example, when Ishmael is told there are no beds at the cheap inn he selects, he is offered an alternative: why not bed with another who is bound for a whaler? Ishmael waffles momentarily before accepting. Today, this would be much like traveling overseas and not only sharing a hostel room with others, but a bed with someone you

have never met. Ishmael accepting this offer means we can identify him in a variety of ways: absurd, absurdly brave, or extremely adventurous. Ishmael says his leap of faith is spurred by thoughts of the “undeliverable, nameless perils of the whale; these, with all the attending marvels of a thousand Patagonian sights” (25). Soliloquy further on this page reveals Ishmael’s desire to seek dangerous lands and seas. Our narrator assures us he is quick to spot trouble, but feels it best to embrace the disturbance if one must share living quarters. Another example of Ishmael’s curiosity occurs when he is settling into his room at the Spouter Inn. As he organizes his belongings he begins to examine the possessions of his absent roommate. He spies a type of poncho the style of which he has never seen. He notes the texture and shape of the garment and notices it is damp as he places the poncho upon his own shoulders. Although he rips the garment off the moment he sees his own image in the mirror, we are viewing a character open to experience. We can also see that Ishmael is the curious sort by the plethora of questions he pelts upon the innkeeper while awaiting the arrival of his absent roommate. The adventure unnerves him to the point he cannot sleep; he wants to see this mystery man and take measure of his disposition before attempting to rest.

Within Ishmael also lies a prejudice that comes with naiveté. The reader may well begin to wonder about Ishmael’s beliefs when, within the initial setting of the tale, he happens upon an African-American church and deems it “wretched entertainment” (26-7). On the other hand, being new to the adult world can also work as a sponge-like characteristic giving one the ability to see unusual things for the first time with the assumption that they are normal. If naiveté leaves Ishmael as a *tabula rasa* upon which

characters and events can form a first impression, then he can play the role of ideal roommate to a tattooed Polynesian native. To the novice, everything appears exotic, which he must then integrate into his experience as normal for that person, place or setting because he has nothing to which to compare. When Ishmael examines Queequeg for the first time, he wonders if the native had been kidnapped and forcibly tattooed as some sort of adoption or adoption ritual. While the Europeans were attempting to settle America there were many kidnapping tales related to the Native Americans. Ishmael cannot fathom that a person would voluntarily present himself as Queequeg does; he must have been forced into looking this way. That tattooing could be linked to culture and ritual is even further outside the realm of Ishmael's experience.

For all his adventurous qualities, Ishmael is also (at least early on) a nervous sort of gentleman. Can being a nervous creature make one more accepting of others? Common sense says that it could go either way. If one is skittish and unsure of his environment and the people in it, he may develop a desire for protection. Nerves could make one shy, retiring, and less willing to reach out to others and enjoy new company or experiences. Conversely, a Nervous Nellie may cling and seek connections to any sort of attention given by others who possess a more confident nature. In their cloak of insecurity they search for those who seem secure within them selves, perhaps in hopes they will learn the secrets to a more confident approach to life. Is this why Ishmael is first repelled by, then attracted to, Queequeg? Not once during the novel does Queequeg display anything but calm confidence. When Melville places these two characters together they symbolically represent the yin and the yang: the flighty with the centered,

the nervous with the calm. Queequeg possesses the characteristics that Ishmael unknowingly longs to possess.

Before Ishmael has been introduced to his roommate, the landlord begins to stoke Ishmael's diminishing sense of ease by making ominous jokes about the harpooner. The innkeeper tells Ishmael his prospective roommate has a dark complexion and eats only rare meat. With this information the reader witnesses Ishmael's capacity to allow others to disturb his peace of mind. Instead of preparing, shaving, and washing for the busy day, Ishmael spends hours waiting for the roommate, imagining the worst and beginning to twitch and shake. He sounds like a mother hen when he states, "it was getting late, and my decent harpooner ought to be home and going bed-wards" (34). Ishmael calls the landlord and says that he has changed his mind about sharing a room with the stranger; he will instead sleep on the short wooden bench in the hall. Ishmael briefly considers bolting the door and locking the unknown man out, but fears violence may befall him if this tactic is employed. Ishmael sounds like a petulant child who blames the landlord for his nervous fit. "I tell you what it is, landlord...you'd better stop spinning that yarn to me—I'm not green" (35). When the landlord ignores Ishmael's request and mentions the harpooner's temper, Ishmael panics and threatens to expel violence by his own hand, even though he never displays one remote tendency toward violence for the duration of the epic novel. Ishmael concludes that he is set up to room with a positively evil man. The landlord suggests that, it being so late, perhaps the harpooner does not plan to return for the night. This is the only reassurance that eventually leads Ishmael back to his room. Will these nerves allow Ishmael to ever gaze upon this rumored roommate with anything

but fear? A funny thing happens between lights out and sun up. Ishmael's extremely nervous nature at the beginning of the novel is the netting upon which the humor is displayed. Melville has Ishmael work himself into extremes of emotion so the reader can get to know him and have a laugh at the same time. Nonetheless, the narrative is disparaging about a mystery man that later we find out is the tattooed Other.

Ishmael is jumpy at the beginning of the tale, but he also possesses a deep capacity for self-analysis. One of Ishmael's most endearing qualities is that he can have a thought, reflect upon it, then examine the thought from perspectives other than his own. This quality of self-analysis is one that absolutely *must* be in use if one is to openly engage the Other—the people and things that live and grow beyond our immediate realm of experience. To avoid the unexamined life is definitely on Ishmael's agenda and is one of the ways that many critics feel Ishmael represents the spirit of Melville the man. To analyze an initial belief, thought, or philosophy; to scour for falsities, holes and weaknesses, nods to the emerging evolution of the scientific method of Melville's day. To propose a hypothesis means very little unless one can set up systems of examination and testing to see if the argument is sustainable under a variety of outside pressures. If Ishmael can have a narrow thought or prejudice, but then asks himself if that proposition is valid, then we have an analytical, thinking man who can examine the complexities of life beyond his own narrow scope of experience. We find a man who can challenge his own thoughts and debate what is merely assumed from habit versus where reality may take him. Ishmael realizes but for sharing a bed with an unknown man, he would be out

on the street with no bed to even share. Upon this thought Ishmael calms “I began to think that after all I might be cherishing unwarrantable prejudices” (34).

The Republicans of Melville’s day favored abolition and helping the newly emancipated eventually gain the right to vote. Is there any evidence of Ishmael’s political affiliations that indicate how he would view certain social problems or debates? In his article “Moby-Dick and American Political Symbolism,” Alan Heimert points out that Ishmael views Queequeg as a cannibal version of George Washington—the man that attempted to divest himself “of the civilized veneer laid on him by Whig eulogists” (528). Heimert feels Ishmael’s salvation from the shipwreck at the end of the novel represents democracy’s hopefulness. Melville pairing Ishmael with Queequeg is, in Heimert’s estimation, a way for the author to establish ties to the primitive and natural democracy (528). Heimert notes an early scene in which Ishmael, now on the *Pequod*, approaches a structure resembling “nothing so much as the famous symbol of Tammany, and Ishmael is quickly located within the Democratic Party” (528). Heimert feels that if Melville approaches the novel as a metaphor of political fables then Ishmael can be defined as a “Barnburner or Free-Soiler” who favors ending slavery (529). The Barnburners went on to become something of a third party with resistance to everyone resisting them. For this reason, they somehow became fanatical Ishmaels who challenged the two-party structure. Men in curious political positions might also have been known as Ishmaelites.

Some readers and critics may feel Ishmael’s role as narrator is pushed so far that he ceases to be a nuanced, layered character. Is he merely a mouthpiece for the reader to experience the story? We do not get to know Ishmael’s past or future and we learn of no

lost loves or future romantic prospects. He does not discuss family, friends or children. The idea of a tabula rasa was mentioned earlier: a blank slate upon which one may draw anything that the open entity will then incorporate into identity. Whether Ishmael is too shallow a character to stand on his own can be debated, but the story he tells becomes one of America's first sea epics.

Queequeg

The star of this dissertation is the last character for which we need a bit of background. Queequeg is the center of investigation as the exotic "Other," the South Sea Islander who works as a conduit through which we get to know the narrator and the plot. There will soon be a discussion examining how Queequeg becomes an integral part of the story before physically arriving in the setting. Due to Ishmael's cultural fears and naiveté, the idea of a feared, foreign Other is pressed forward early in the text. Once Ishmael begins his adventure and needs his first night's rest away from home, he experiences anxiety at having to share a room with a stranger. We do not know it yet, but as the story progresses we begin to see Queequeg as what Ariel Dorfman (essayist, playwright and novelist) describes as a helper who is a "*socially and politically subordinate character*" (*Patos, elefantes y heroes: la infancia como subdesarrollo* 135). The fanfare and wonder Queequeg brings to *Moby-Dick* is really in deference to exploring the inner workings of Ishmael. The reader is neither in the mind of, nor experiencing the story from, the point of view of the Native. Conversely, the reader is allowed to become intimately knowledgeable with the inner workings of Ishmael's mind, for the story evolves through the processing of his inner thoughts and feelings. The buddy team of the central hero who

takes on a less civilized companion can be observed from one of the world's earliest fictional tales: *Gilgamesh*. In this literary tradition, there is a protagonist who goes on a journey and, along the way, befriends a "savage helper" (Bartolome and Parra 201) who teaches the hero needed lessons. In his role, the helper may lend muscle, knowledge of nature, or some type of ancient or cultural wisdom that is shared with the hero over the span of the story. In *Moby-Dick*, the reader has been interacting with Ishmael for three chapters and has gotten to know him a bit, which lends a bonding element, before Queequeg is brought into the plot and setting. This places Queequeg in a supporting role, one that creates a backdrop upon which Ishmael can act and react. As a matter of fact, Queequeg was not originally written as Ishmael's companion. In *The Writings of Herman Melville*, Harrison Hayford asserts that a character named Bulkington originally plays the role of Ishmael's companion. It is only during a later revision that Bulkington is eliminated and Queequeg takes on the famous role in which readers know him today (Hayfor 658).

Queequeg's main function is to provide a glaring counterpoint to everyone around him. Our narrator treats these points of comparison by turns with a mixture of confusion, horror, humor, and later, love. In *Twayne's Masterwork Studies Moby-Dick: Ishmael's Mighty Book* by Kerry McSweeney, the author states that although "Queequeg is frequently present in the early chapters...he is always seen from the outside in relation to either Ishmael or other members of civilized, Christian society" (81). In this way, Queequeg is used as an unusual counterpoint to other Americans or white men in the story. He stands as the dark side of the yin to Ishmael's yang. Further, Queequeg's exotic

presence, with his dark skin, filed teeth and tattoos, cues the reader that she is about to enter uncharted territory. This reflects historical events of Melville's time when sea travel was becoming more reliable and affordable. Shipping and whaling industries were booming and over-seas travel for pleasure was an escape for the wealthy.

One will notice during the early deep reading of the text that Queequeg is given attributes, and decisions are made about him, before he physically enters the scene. This is a deliberate decision made by the author to call attention to Othering; having the reader focus on a mysterious individual whom we must wait in anticipation to meet. This technique is ripe for further investigation in the world of tattooed characters. How many American fictional tattooed characters get such a wealth of page time before they enter the setting? What does this say about the significance of the tattooed character? What do discussions about the tattooed character *before* their appearance in the story do to the audience? Is this talking and wondering behind the tattooed character's back used to sway the reader's sympathy in one direction or another? What groundwork are these words laying for future discussions about the Other? Are we to later find out that misgivings and worry were warranted or unnecessary and untrue? José Bartolomé (University of Alcalá de Henares, Madrid) with translator Mary Parra (Georgia State University), feels that one reason Queequeg is discussed before his entrance is to narratively set up his role as "*opposite and complementary* to those of the *hero*, capable of *giving* his superior (in exchange of some *counter-gift* agreed upon by both) actions, powers, or knowledge indispensable to bringing about a happy end to the epic *journey*."

The authors also note that if the hero is human, his helper will be an animal or “that of a *savage*” (198).

When Queequeg ultimately enters the setting, his physical appearance prompts a strong reaction from Ishmael, the protagonist with whom we have been traveling, by whom we have been entertained, and to whom we are now bonded. Analyzing body language and behavior, Bartolomé makes a distinction between open and closed body types that play a distinguishing role between the two characters. The narrator is very active and talkative in the hours leading up to Queequeg’s arrival. His pacing about the room, his movement from upstairs to downstairs, his talking to himself and others give us clues to Ishmael’s identity and are a conduit of the *open body* that is loquacious with arms spread. In contrast, the “silent, austere (that is, *closed body*) savage Queequeg” (Bartolomé 204) is Ishmael’s opposite in every way: culturally, emotionally, physically and verbally. Given this, it is amazing the so-called savage “quickly takes on the role of companion, protector, and guardian angel to his civilized friend” (Bartolomé 204). Even though opposites clearly exist, the two men connect on a plane deeper and more important than their differences. Just as strong as Ishmael’s fear of the stranger before Queequeg’s entrance, the friendship that grows seems to emerge of a whole and is almost fully bloomed by the next day. The words “bosom friend” are used to describe their relationship that oftentimes feels like it stops just short of sexual. From Melville’s travel history, we know that he spent many enjoyable hours with Marquesan cannibals during his time in the South Sea Islands. For this reason, Queequeg is a symbol of “a prelapsarian goodness, a noble savage who possesses the same naturally wholesome

characteristics” that Melville had experienced (McSweeney 81). Although a positive view of the Islander is a good thing, McSweeney observes that Queequeg is also represented as a savage who lacks self-awareness. “Because of the unreflective simplicity of Queequeg’s being there is no reason for Ishmael the narrator to offer inside views of him” (81). Thus, for most of the text, we do not see the world through Queequeg’s eyes.

Even though readers do not have the privilege of seeing the world through Native eyes, we can view Melville’s humanization of the cannibal. In a frequently cited chapter entitled “Call Me Ishmael, or How to Make Double-Talk Speak,” literary scholar Carolyn Porter observes that as our nation exposed native worlds to a new Christian dawn, Melville created an unlikely duo to reflect the budding relationship between civilized and savage, between the beige and the colorful. “He situates Ishmael and Queequeg by a double process; as the alien grows familiar, the familiar grows alien, so that Queequeg is no longer a startling, multicolored savage but a man with a biography, and one that resembles Ishmael’s in key respects” (Porter 141). Porter sees the highlighting of this pair as a “rhetorical strategy” by the author to humanize and sharpen our view and understanding of the unfamiliar.

Some believe that Melville’s humanizing Queequeg is a sign of his personal response to slavery. Queequeg represents the noble savage, one who works in harmony with nature and resides within a type of peace that only surrender provides. Although Queequeg’s character is subdued during most of the novel, a representation of him emerges at the end of the saga just in time to rescue the character of Ishmael. When Queequeg becomes deathly ill in the novel he requests the construction of a coffin. When

he recovers, he offers his coffin as a substitute for a get away craft should the need ever arise. As Ahab wrestles the ocean, his shipmates, and the whale, Queequeg remains one with nature and “represents a kind of instinctive charity and adjustment to the world that is the antithesis of Ahab’s madness” (Bewley 109). In “Melville and the Democratic Experience,” Marius Bewley recalls the designs carved into Queequeg’s coffin represent nature incarnate, the earth and heavens as nature’s truth. Bewley sees Ahab as the destroyer of nature while Ishmael, as he floats with Queequeg’s tattooed coffin, embraces what nature has to offer and clings to it for life. It is as if the uniquely carved coffin represents the lost Queequeg who has returned to sea. Bewley feels Ishmael floating on the coffin helps him accept Queequeg’s natural ways. By allowing the maddening Ahab to die, Melville displays that acceptance of the savage, natural way can be a path to salvation.

Once they have made each other’s acquaintance, Queequeg and Ishmael begin a bonding ritual that takes many forms over many days, but mostly emerges quickly, during the beginning stages of their relationship. Because of crowding and economics, Ishmael is given three options: pay more for a single room in another lodge, sleep outside, or share a room with a stranger. His desire to escape frostbite or worse, forces Ishmael to share a room and a single bed. This becomes the first bonding experience between the two characters which is complicated by Ishmael’s cowering under the covers during Queequeg’s preparing for bed. The Native’s discovery of a stranger hunkering under the covers and Ishmael’s great fear of lit tobacco near bed clothes are all rich fodder for the reader’s laughing entertainment. By morning Ishmael awakes to find

Queequeg's arm carelessly thrown over his body and describes the situation as akin to a lover's embrace. It is not long before they are sharing a pipe, a breakfast table and a stroll. They share the room a second night and Queequeg introduces Ishmael to Yojo, his pagan wooden idol. We begin to associate the two as always being together and the townspeople delight in their physical differences. Because Queequeg is an old hand at whaling, he becomes Ishmael's guide, patron and protector. Much later in the novel, Ishmael speaks of his own tattoo; the markings that initially set them apart metamorphose in to a contemplation of design. In the chapter "The Mariner's Multiple Quest" in Richard H. Brodhead's essay collection, *New Essays on Moby-Dick* (1986) James McIntosh notes that later in the book Ishmael "avers that he means to cover his own body with a tattooed poem and claims that he is himself a savage, 'owning no allegiance but to the King of the Cannibals.' These boasts are not only whimsical posturings for the reader but also gestures of fraternity for Queequeg [who] represents for the soul a possibility of pagan health, of unalienated savage ease in nature. His fantasy voyage directs him toward a heaven indivisible from his familiar ocean world" (23).

Further bonding comes in the form of gifts. Early on, Queequeg takes all the money from his pockets and, with Ishmael as witness, begins to count. Once complete, Queequeg then divides the money in two giving half to Ishmael. In Queequeg's culture, it is customary to divide earnings with those near and dear. The Native is showing Ishmael his faith and allegiance. Anthropologists Annette Weiner and Maurice Goderlier have advanced "theories on why man is a creature who builds his social and cultural networks by giving and receiving *gifts*. Thanks to this activity of sharing, distribution, and

receiving, man creates alliances and hierarchies that completely condition his personal life, his social position, and his cultural behavior” (*Inalienable Possessions: The Paradox of Keeping-while-giving* 192). Queequeg sharing his earnings with Ishmael works as meaning on many levels: acceptance, economic freedom, future commitment and trust. Another gift Queequeg frequently shares is his pipe and tobacco. Although Ishmael initially reprimands Queequeg for smoking in bed on the grounds it is not safe, it is not long before the two men are using the pipe ritual to accompany their long conversations. Whether in bed, after a meal or during a break, Queequeg often offers his pipe to Ishmael as a gift and ritual of bonding that continues throughout the novel.

Queequeg also represents what many critics call the “grotesque” in Melville’s works, yet just as with slavery, Melville uses the character to different effect than originally assumed by readers of the day. Melville uses Queequeg, the grotesque character, as a symbol of energy, generosity, love, and strength. With *Moby-Dick’s* islander, Melville creates Queequeg as the feared unknown: he writes him as both black in color and heavily tattooed over his entire body. This character’s shocking appearance is a double whammy for Ishmael who has never been far from home. How much farther from societal norms could one imagine beyond the skin of Queequeg? While the innkeeper enjoys keeping these facts about Queequeg’s appearance from Ishmael, he is aware of two things: that Ishmael will jump out of his skin when he finally meets Queequeg, and that Ishmael will be safe while rooming with the man. The innkeeper trusts safety is assured for any traveler who ends up in Queequeg’s bed despite the fact

that Melville has designed Queequeg with a double layer of color. More importantly, he wrote his character as one of the most noble of the ship's crew.

Melville also weaves religion into the fabric of Queequeg's character. At times Ishmael becomes overwrought by what he perceives to be Queequeg's primitive and irrational religious practices. Religious rituals are another way Melville can contrast the two characters and have Ishmael learn lessons of acceptance. McSweeney sees religion here as "satirical observation or implied ironic comment on New England Christianity" (*Moby-Dick* chap. 17). McSweeney views Ishmael as firmly placing tongue in cheek when he calls his own people "good Presbyterian Christians" (*Moby-Dick* chap. 17). Ishmael does not understand Queequeg's practice of Ramadan and goes to great lengths to have the Native cease his behaviors. Not only are we viewing Ishmael's naiveté, we see a genuine concern for the Other's safety. Ishmael does not necessarily desire Queequeg cease his ritual, he just wishes the Native would eat, stretch and rest so he does not wear himself out. McSweeney writes "Sometimes the result of these encounters points a moral as well as entertains, as when Ishmael is led to make some ironic contrasts between civilization and savagery and between the Christian and pagan religions" (81). Queequeg's religion also allows Melville to explore issues of idol worship and superstition.

Queequeg is also a character of competence and courage. He accepts a stranger for a roommate without whining like Ishmael. He peddles his own wares around town and is not afraid to be out alone at night. He looks completely different than anyone else yet always walks with confidence and does not allow anyone to make fun of or take

advantage of him. He does not mind others' interpretations of his identity. He cannot speak or read English well, yet he regularly interacts with other cultures to meet his goals. He does not have a companion who shares his religious rituals, so he does them alone. He is chosen by the captain as one of the lead spearmen; he is experienced. "In chapter 18, for example, there is a mixture of satire and entertainment when Captains Peleg and Bildad make an issue of the religious persuasion of Queequeg until he demonstrates his remarkable expertise with a harpoon, after which he is signed on with no further questions asked" (McSweeney 81). More than once he jumps into the ocean to save someone from drowning. There are many ways in which Queequeg is able to show he is confident and capable. In Chapter 33 of *Moby-Dick* entitled "The Specksynder" Melville spends some time describing "the harpooner class of officers, a class unknown of course in any other marine than the whale-fleet" (143). In this chapter we learn that the captain is not the sole person in charge of the ship; he works hand-in-hand with the lead harpooner. While one is in charge of navigation the other is in charge of spotting and acquiring the whales. The success of the voyage has a lot to do with how well the lead harpooner conducts himself. Melville writes that due to the importance of his position as lookout, lead harpooners are encouraged to separate themselves from the bulk of the crew, yet for all intents and purposes they are seen as social equals. They usually eat in the captain's cabins and sleep nearby so communication is made easy. In a chapter entitled "The Mariner's Multiple Quest" by James McIntosh, he discusses how Queequeg's journey represents that of the mariner's quest. "He deflects sickness and madness, contrives a strategy for dealing with death, makes material objects and articles

pertaining to the work of a whaler into vehicles of meaning, and adopts a particular stance toward the strangeness of nature” (35). Queequeg is seen as brave and has many situations in which to prove his mettle. Even when he becomes ill he does so with a zen-like calmness. McIntosh writes that as Queequeg becomes weaker he “seems to bring a preternatural serenity to his pagan mind” (34). Queequeg does not see death as a departure, but as a transition in the course of nature, and not one to be feared.

In this and other ways, Queequeg can be categorized as a smart character. It does not matter if he is literate and versed in English when he has the knowledge of generations in his bones. He has the entire “theory of the heavens and earth” (*Moby-Dick* chap. 110) on his skin suggesting “he possesses a primal knowledge” (McIntosh 34). Queequeg understands the comings and goings of the world; whether or not he can describe the meanings behind his tattoos means less than knowing the meaning of the universe. At the same time, the reader can relate to Queequeg as a human who will die and pass into the great beyond. Even though the Native approaches his end with calm equanimity, he plans to sail off in a rudderless canoe...the way all of us will sail into the great divide between life and death.

In many ways, Queequeg remains a mystery. We do not hear the tale from his point of view. We do not know his inner thoughts, longings or loves. We neither begin nor end the tale with Queequeg. For a great deal of the text he recedes into the background while Ishmael moves on to describe other things in minute detail. In his essay “The Craft of Herman Melville: A Putative Statement,” American literary critic and poet, R. P. Blackmur, feels Melville only works on layering Queequeg’s character in the

beginning of the novel while Ishmael's character remains at the story's center as recorder and nuanced character. Melville pulls Ahab and Queequeg forward, when needed, then relegates them to background stock jobs and speeches. Because of Melville's pawn-like movement of characters in and out of play within the story, Blackmur feels Melville is either using each character to display a side of Ahab while keeping the captain busy, not paying attention to the need for the character's continuous action, or not very good at creating these characters if they are only employed under certain conditions (*Melville: A Collection of Critical Essays* 83).

Where does Queequeg go during the time we are without him? Presumably, he is doing his job, enjoying his time with fellow crew members and later becoming ill. It is almost as if Melville exhausts the usefulness of Queequeg then places him outside the frame of action until he needs to wrap up the tale. McIntosh writes, "The narrative returns to Queequeg after neglecting him for many pages. The occasion for bringing him in is, as usual, the work of a whaler; but from an account of workaday business the narrative slides easily into a symbolic evocation of Queequeg's being and his imaginative needs" ("The Mariner's Multiple Quest" 33). Mystery is reserved for the character who speaks little but contributes much (Bartolome and Parra 200). While Queequeg is absent from the narrative it allows other characters, like Captain Ahab, to come to the fore. It is McSweeney's contention that because Melville creates Queequeg with such an uncomplicated unconscious nature that it is easy to fade the character out of the main narrative (81). Going back to Enkidu, the savage in Gilgamesh, the helper "dies, disappears, is sacrificed in the service of his master" (Bartolomé and Parra 202). The

colossal shipwreck of the *Pequod* leaves only Ishmael to tell the tale and, by way of being the sole survivor, becomes the hero of Melville's magnum opus.

Moby-Dick

Readers familiar with *Moby-Dick*, especially ones who take special note of the tattooed character Queequeg, will notice that although the character is well established at the beginning and interacts with Ishmael and others mid-narrative, he is absent for much of the novel. For this reason, this dissertation is organized into four distinct discussions: establishing (Queequeg's) character, his brief disappearance, Queequeg's re-appearance and his final departure. Chapters that do not feature Queequeg are absent from analysis.

The first movement of Melville's novel is spent establishing character: first Ishmael, then Queequeg. There will be further discussion of Ishmael, our narrator, as he reacts and relates to our targeted tattooed character, Queequeg. Since Ishmael is the eyes and ears of Everyman (and perhaps a version of Melville himself), it is important to examine Ishmael's interactions with Queequeg to see how Melville would have us, the readers, perceive such an unusual character. Let us pause here to reflect upon the general American zeitgeist of the time. Between the years in which Melville turned ten and when he published *Moby-Dick*, there occurred the golden age of American Pacific whaling (1830-1860) along with the publication of Charles Darwin's *Origin of Species* leading to the rise of science and its contention with religion. There was an evolution regarding slavery with the Civil War (1861-1864), abolition, and Reconstruction. There was the rise of the grotesque in literature and the fall of the U.S. economic empire with the Great Depression. States were added to the union while some were seceding. Huge historical

shifts led to cultural shifts as well. How would Herman Melville's introduction of a head-to-toe tattooed native fare with the readership in this environment of rapid change? For example, if the tattooed character is shunned, should we assume that Melville approves of this action? We would have to examine the character doing the shunning. If the character performing the act of exclusion is the one with whom we identify, then yes, the author could make a case that the main character's actions are defensible. The opposite would also be true. If our hero is accepting and friendly toward the tattooed Other, then the author is seemingly sending a message of acquiescence and peace.

Establishing Character

It is not until chapter three, "The Spouter-Inn," that the idea of a mysterious character is introduced. Poor Ishmael cannot afford a fancy inn and the one he can afford has no vacancies. Ishmael states that he does not prefer sleeping two-to-a-bed, but if that is his only option, he will accept the occupied room. Landlord Coffin, who is well acquainted with Queequeg's appearance and character, uses his exclusive knowledge to agitate Ishmael. The landlord does not undertake this prank with malice; he simply finds pairing a young white newbie with a more experienced heavily tattooed Polynesian harpooner too juicy to ignore. "The harpooner is a dark-complexioned chap. He never eats dumplings, he don't—he eats nothing but steaks, and likes 'em rare" (32). Our narrator's fear regards an unusual man, not a tattooed man. Ishmael considers the sheets, having been slept on by the harpooner, might be dirty or that the man could fall upon him in the darkness and "how could I tell from what vile hole he had been coming" (34)?

Ishmael's main concerns are the harpooner's late hours and his (imagined) low level of cleanliness.

Ishmael is skittish enough to allow these smaller concerns to derail his comfort. He considers sleeping on the bench outside the door, or perhaps bolting the door from inside. Finally, Ishmael thinks that if he blocks the unknown man from sharing the room he might experience a physical altercation upon exiting the next morning. In Ishmael's mind, the Other is associated with violence. A dark-skinned man who favors raw meat and keeps all hours surely must be aggressive and unkempt. He could rap upon the door in an angry manner or take exclusive ownership of the room. These thoughts are a combination of Ishmael's inexperience and his fear of the unknown as well as the hints dropped by the landlord regarding the absent man's appearance and tastes.

After scaring himself, Ishmael begins what is to become his customary mode of self-analysis. He examines his emotions and thoughts and attempts to scrutinize them from another angle. Ishmael reflects upon there being no other beds and begins "to think that after all I might be cherishing unwarrantable prejudices" (34). He calms himself by picturing the glass half full: the harpooner may soon arrive, and once he gets a good look at him, they "may become jolly good bedfellows" (34). That Ishmael will decide about sharing the bed *after* he sees the man indicates his decision to remain in the room hinges upon the harpooner's physical appearance. Ishmael's thoughts raise the idea that the body can be viewed as a billboard, an advertisement upon which others make decisions. To decide to stay in bed or not merely by looking at the fellow suggests that the outside can be more important than the inside. David Horn's book *The Criminal Body: Lombroso and*

the Anatomy of Deviance, examines an early practice of criminology called phrenology. The basic idea is that certain physical features of a man can predict his criminal proclivities. Cesare Lombroso, an Italian criminologist and physician, was living and working simultaneous with Melville. The idea that criminality could be inherited and that one could carry congenital signs of deviance were a part of the zeitgeist.

Ishmael's ability to self-soothe is short lived; he inquires of the landlord "what sort of chap" he is dealing with and does the man always keep such late hours? Here, Ishmael appears as a mother-hen very concerned with an arbitrary curfew. When the absent harpooner does not adhere to Ishmael's preferred sleeping schedule, it causes Ishmael concern, discomfort, and sleeplessness. Not only can we see Ishmael as symbolically playing the role of parent, but also substitute the identity of colonizer in his place. Assumed modes of behavior are being broken; assumed characteristics of the Other are unacceptable. Notice too that Ishmael's question of what sort of person he is anticipating is a more meaningful question than the man's appearance. Without meeting Queequeg, Ishmael creates a separateness—the Other must be less than, uncouth and unstructured.

Let us take a moment to discuss Melville's purpose in having Ishmael worry so desperately about a man he has yet to meet. Ishmael carries the narrative and is alone. He has time to kill before he ships out, so Melville directs Ishmael with action. Within a small physical space, Melville decides to go into Ishmael's mind; the action is internal rather than external. The purpose of Ishmael's worry is to fill the time with internal action.

Another purpose to Ishmael's floundering is character development. Melville can take his time and explore minutia within Ishmael's mind because he has such a substantive space in which to draw out the details. The novel is five hundred pages with one hundred and thirty-five chapters, so why would Melville *not* use the space to explore the main character's psyche? The reader must get to know Ishmael intimately to become invested and feel the *desire* to accompany him to the whaling boat.

Dithering back-and-forth helps build suspense and provides a third purpose for Ishmael's behavior. There is a mysterious harpooner at large whom we have only heard about, but never seen. Queequeg plays an important role in the narrative, so the time taken with Ishmael's worry works as a type of drum roll while we await the entrance of this mysterious character.

A final purpose for Ishmael's extreme discomfort is that it sets the tone for the novel. It is only chapter three, so the reader may still be wondering if he/she wants to accompany Ishmael on this journey. The tone during this episode, with Ishmael alone in his rented room in the Spouter Inn, and with sporadic interactions with the landlord, is a humorous one, allowing the reader to relish Melville's turns of phrases and nonsensical amusements. The landlord antagonizes Ishmael just short of our narrator jumping out of his own skin; the scene is extremely humorous and sets the tone of the narrative.

The harpooner's reputation preceding him is intriguing. What is it about this man that the landlord finds such humor in withholding? Should we all be afraid? The landlord is filled with glee when Ishmael inquires about Queequeg's character. Just as the stranger eludes Ishmael's understanding of his identity, so too, are words of the landlord meant to

befuddle poor Ishmael. This illustrates the idea that the Other is beyond our comprehension with ways and means we cannot trust or understand. The landlord admits the harpooner is normally an early-to-bed type, but tonight “he went out a peddling” and may be so late returning because “he can’t sell his head” (35). The landlord doles out only enough information to keep Ishmael on edge.

The landlord’s unusual method of description matches the unusual description warranted by Queequeg’s character. If the stranger in question were of the usual sort there would be little to tell. Note the interesting use of the word “peddling” by the innkeeper. Peddling brings to mind beggars who cannot establish a shop due to lack of funds. Since they have to sell their wares on foot or in a mobile fashion, the wares, by necessity, must be small. This does not exactly mean the wares are cheap, although robbery would be a constant threat. Peddling also brings to mind the door-to-door vacuum or encyclopedia salesman struggling through foul weather for miles with little luck. Peddling may also bring to mind less savory characters employing the door-to-door salesman persona in order to cover a grift. Think of Ryan O’Neal’s bible salesman, Moses Pray, in the movie *Paper Moon*, or Manley Pointer in Flannery O’Connor’s “Good Country People.” In most of its definitions and iterations, “peddling” has a negative connotation.

The idea of color (and the differences between) comes to the fore again when Ishmael, exasperated, insists the landlord stop spinning tales because he knows what is up: “I’m not green” (35). The innkeeper, while casually whittling a toothpick, replies, “May be not, but I rayther guess you’ll be done *brown* if that ere harpooner hears you a

slanderin' his head" (35). The italics are original to the text. Ishmael uses a color to describe his sense of knowing—his worldliness: he is not green. The landlord's retort indicates Ishmael will be educated if schooled by the harpooner; so much so that Ishmael will no longer be green, but, in fact, a darker color. The stranger will teach Ishmael a lesson. Also note the color brown more closely resembles Queequeg's skin color than it does Ishmael's. Brown can also refer to the tanning of one's hide. If so, then the threat of violence has been raised again. Ishmael rises to the occasion by threatening to return the violence. Transferring the reference from the peddled shrunken head to that of the absent roommate, Ishmael retorts, "I'll break it for him" (35). The impending entrance of the stranger combines with the landlord's antagonistic and humorous word play to entice Ishmael to physically fight the man before he has set foot in the bedroom. The Other is not only someone to stand up to, but someone to defend against.

Ishmael comes to understand the landlord is merely having a bit of fun, perhaps playing a mind game to entertain himself. Nonetheless, Ishmael feels the innkeeper's jokes are "mystifying and exasperating stories, tending to beget in me an uncomfortable feeling towards the man whom you design for my bedfellow" (35) which Ishmael considers an "intimate and confidential" situation. Ishmael demands the landlord tell him if he will remain physically safe for the night. Under these circumstances, it is quite reasonable of Ishmael to suspect or believe his safety is in danger. Even though he is not quite sure what "peddling heads" means, it certainly does not sound above board. Ishmael wonders if he will make it to dawn alive if he sleeps with this particular bedfellow. Will the stranger want to add Ishmael's head to his peddling collection? Sensible questions all,

yet, we see that life and limb have now come into consideration based upon stories of an unknown person.

Ishmael begs the innkeeper to “unsay” the bit regarding the harpooner peddling heads because, if true, the man must be “stark mad, and I’ve no idea of sleeping with a madman” (35). The Other has now become not only a physical threat, but a mentally unstable individual implying a level of chaos and unpredictability. The stranger being mad separates Ishmael and Queequeg into opposing worlds. Ishmael threatens the landlord with “criminal prosecution” for knowingly placing him in danger prompting the landlord to finally explain the harpooner brought the embalmed heads up from the south sea to sell them as “great curios.” This explanation calms Ishmael somewhat but points out how he has been verbally misled: “what could I think of a harpooneer who stayed out of a Saturday night clean into the holy Sabbath, engaged in such a cannibal business as selling heads of dead idolators” (36)? The landlord tells Ishmael he disapproves of the harpooner’s peddling of heads on a Sunday.

Tacit in Ishmael’s agreement is a double negative against the stranger: it is wrong to sell shrunken heads. Further, it is wrong to sell shrunken heads on the Sabbath. When Ishmael asks “What could I think...” the true answer is: anything he wants. Only he can decide his own interpretation of the words given second hand by an uncontested, unknown, and untested source. Ishmael can choose to believe anything he wants, but the way he phrases the question indicates he is left with no choice but to think negatively of the stranger. Without ever meeting him, and telling the landlord as if he is certain, Ishmael states: “Depend upon it, landlord, that harpooneer is a dangerous man” (36). The

die is cast before the stranger even enters the room's playing board. Ishmael speaks as if he knows more about the stranger than Landlord Coffin. Though Ishmael is short on evidence, he is sure he can make a solid determination of the stranger's true character. The landlord follows up with the characteristic of Queequeg most important to him: "He pays reg'lar" (36).

The landlord suggests the late hour may indicate the harpooner will not return, so Ishmael goes back to his room and begins to examine the roommate's things. Our narrator ruminates upon a poncho-like garment and questions its viability as outerwear. "But could it be possible that any sober harpooneer would get into a door mat, and parade the streets of any Christian town in that sort of guise" (36)? Ishmael assumes a "sober" man is above wearing such a garment that qualifies more closely as a doormat than a poncho. This follows European-colonial beliefs that indigenous people do everything backwards out of ignorance and a less-evolved state rather than viewing others as different, yet equal. Saying the poncho looks like a doormat connotes multi-level negatives. A doormat is something placed on the ground to scrape mud and garbage off shoes before entering indoors. A doormat can also represent a person's behaviors of weakness; it could imply that the doormat allows others to walk over him and lacks the strength or will to defend himself. Ishmael imagines the harpooner getting "into a door mat," implying the stranger sticks his head right in the middle of a place no one wants to be caught—in the dirt. Ishmael imagines the stranger publicly "parading" himself in this abominable wear as a proud, unwitting imbecile. Ishmael's allows the stranger no common sense. A "Christian town" is defined as a place where only sober people enjoy

their well-ordered lives free from drunken barbarians who live outside the norms of a civilized and well-ordered environment.

Ishmael uses the word “guise” to describe what the harpooner must take on while wearing the doormat. Although the word “guise” can simply mean customary garb or outward appearance, it can also infer a facade or intent to deceive through one’s appearance. An early British meaning would be “to go in a disguise” (*Webster’s New World Dictionary* 600). Our narrator’s wording implies the harpooner is attempting to trick people or attempting to alter his outward appearance for personal gain. Ishmael is a victim of Eurocentric norms since he is unable to examine the poncho as native and normal, a piece of everyday or ceremonial apparatus worn as a representation of another culture and climate. In other words, if clothing does not appear as something familiar, then it falls outside the expectations of normal boundaries.

The harsh critique of the poncho brings about a surprising behavior by Ishmael, yet it points to his sense of adventure: Ishmael pulls the poncho over his head. The poncho is described as “shaggy,” “thick,” and “a little damp.” Our narrator is simultaneously fascinated and repelled by the unfamiliar garment; he says it “weighed me down like a hamper” (37). The word “hamper” is explained in the footnote as acting like a shackle. To hamper one’s movements would fit this definition. The poncho is not light, freeing or empowering, but heavy, as if forcing one’s weight to the ground. When considering the dampness of the poncho, Ishmael assumes the garment has been worn in the rain; he does not consider if the dampness is from the man’s sweat, which now touches his own shoulders. If bodily fluids have seeped into the poncho and been placed

upon the shoulders of Ishmael, we can imagine the two men now sharing a bond: one's Otherness and essence being placed on top of and around the white man. There is a co-mingling as the white man wears the outerwear of the islander, but it all comes to an abrupt halt when Ishmael sees himself in the mirror.

The co-mingling of black and white, foreign and domestic, barbaric and civilized, comes to gruff departure when Ishmael deliberately seeks his own image (costumed as the Other): "I never saw such a sight in my life. I tore myself out of it in such a hurry that I gave myself a kink in the neck" (37). The audience is privy to a curious combination: Ishmael wanting to experience what the unknown man may look like when wearing the garment, yet being repelled by what he sees. This feeling can be likened to people who are drawn to scary movies: they want to be scared, but while in the midst, they may cover their eyes and/or scream. There is a push-pull going toward the grotesque while being repelled.

Ishmael wants to see his appearance and its metamorphosed visage; curiosity brings him to the glass, yet he is so stunned by his monstrous appearance that he frightens himself and quickly rips the garment from his body. He claws the clothing with such desperation that he injures his neck. That he has never seen such a thing illustrates the exotic nature of the clothing and one gets the impression Ishmael hopes never again to see such a frightful sight. That he tears himself out of the piece shows his disgust with any semblance of association with such a garment. To see himself in the guise of the Other is too much for Ishmael's young identity—as if the very clothing will regress his nature into something wildly beneath him. The mere visual aspect of embodying the

Other for even one second cannot be understood by Ishmael. The image Ishmael sees in the mirror makes him appear a savage. Is it that Ishmael has so little sense of himself that an outer piece of clothing has the power to make him less civilized? Is Ishmael's personality such that his trying on another's clothes can make him question his own identity? Or is the way Ishmael sees exotics and the Other so frightful and horrendous that any reasonable facsimile will undermine his own self-possession? Just because one tries on another person's clothes does not mean one *becomes* another person. What transience in Ishmael's self-knowledge exists that he cannot examine himself in the mirror while wearing Queequeg's poncho? Ishmael tearing off the garment strips away his ability to put himself in the shoes of the Other.

Introducing the tattooed person's character before he enters the story is an interesting concept. Ishmael is told that the peddling Queequeg perhaps "can't sell his head" (35). This bit of information lends an air of violent mystery. Not many people, including Ishmael, have ever had the pleasure or misfortune (we know not) of meeting an actual cannibal head hunter. Ishmael concludes that his unknown and unseen roommate is a dangerous man. The tattooed person has neither uttered one syllable nor stepped one foot upon the narrative stage, yet Queequeg is already causing trouble. The Other, as himself, is used as humorous fodder in order to amuse the reader with all the chaos he can cause before even entering the story. Is it a positive when a person's reputation is such that an inside joke can be played upon another in order to unnerve and frighten? It is wonderful that the narrative is humorous, yet let us put ourselves in Queequeg's position. Would we appreciate a roommate being scared out of his/her wits to meet us, especially if

say, we spend time cultivating friend and family relations, worship fervently and are experts in our chosen field? Queequeg does nothing to deserve this treatment and is powerless to contribute to or squash the joke because the fun is taking place without him (or the more common phrase “behind his back”).

Not only is Queequeg’s reputation being used as material for a joke the landlord plays on Ishmael, the joker also makes it a point to use Queequeg’s cultural practices as a means to instill fear in the white man. Although it is true that Queequeg is absent due to working his shrunken head trade, the landlord wants Ishmael to know that this guy prefers rare meat and that he has dark skin. These pronouncements produce fear and set up an automatic boundary between what Ishmael thinks is and is not acceptable. Using Queequeg’s cultural heritage as joke fodder and Othering is a classic tactic: first Othering the Native Americans and later Othering African slaves. If rhetoric is used to propagate laughter about the Other while simultaneously instilling fear, then we have the perfect storm of Othering by distancing ourselves through jokes and placing a covering of uncontrollable violence over the intended victim.

All of the above may be true, but consider two ideas: The multiple markings upon Queequeg’s body is never mentioned by the landlord. Ishmael reacts to what little information about Queequeg he is given, but he is not told that the South Sea Islander is marked from head to toe. Also, the landlord is merely pulling a prank on the young green newbie. The landlord himself has no problem with Queequeg and has successfully dealt with him in the past. Although Queequeg is being Othered and given a certain reputation

before his physical appearance in the story, these issues are multiple, layered, and unaccompanied by the troubling of body modification.

Just when Ishmael gets comfortable with the thought that the harpooner may not return for the night, Queequeg comes into the room with only a candle. Ishmael is dying to see his face, yet the room is too dim. Queequeg goes through his baggage until “[H]e turned round--when, good heavens! what a sight! Such a face! It was of a dark, purplish, yellow color, here and there stuck over with large, blackish looking squares” (37).

Footnote 6 of the “The Spouter-In” chapter explains: “blackish looking squares: Facial tattoos of the Marquesans, with whom Melville spent a month in 1842, typically include large geometric areas of black inking on the cheeks and across the eyes” (503).

Obviously, Ishmael is terrified. The face and its colors are the first things perceived and described. “[W]hat a sight! Such a face” connotes neither negativity nor positivity--the phrase is neutral. We can imagine a man being captivated in this way by a beautiful woman’s face and uttering the same words. There is certainly excitement and surprise. The face is then described using colors and shapes. In the candle light it is not certain how Ishmael makes out these details, but the colors on the face are threefold, with some sort of geometric decoration laid over the top; a layering of color. Dark and purple can often melt into each other without there being a clear demarcation between the two. Was the face dark because the room was dark, or was the skin itself a dark hue? Yellow is a different story. Were the harpooner’s eyes yellow? Did the candlelight give the man a yellowish glow? Nonetheless, Ishmael’s immediate reaction is “Yes, it’s just as I thought, he’s a terrible bedfellow; he’s been in a fight, got dreadfully cut, and here he is, just from

the surgeon” (37). The word “terrible” is a negative connotation; one that indicates the character of someone with whom one would rather not share a bed. Ishmael begins to try and parse the meaning of the marks upon the man’s face. His immediate assumption is that the stranger has been up to no good--perhaps a knife fight, the end of which the stranger lost the upper hand. Ishmael thinks the squares must be bandages. Once the man turns toward Ishmael more fully Ishmael realizes that the squares can’t be bandages, “They were stains of some sort or other” (37). We must examine the word “stain,” its definition, connotations and how it is used. Note that the word “markings” or “designs” would have worked just as well, but the word used is “stains.” The first definition of the word *stain* as a verb is telling: “to spoil the appearance of by patches or streaks of color or dirt; discolor; spot” (*Webster’s New World Dictionary, Third Edition* 1304). Does Ishmael mean that the stranger’s face has been spoiled by its marks? Definition number two is also relevant: “to bring shame upon (character, reputation, etc.); taint; disgrace; dishonor.” Does Ishmael believe that the stains bring shame upon the person who is marked? Is the stranger’s reputation besmirched by the markings upon his face--a reputation that Ishmael, first hand--knows nothing about? Conversely, Ishmael may have been using the third definition: “to change the appearance of...by applying a stain or pigment.” This is a more neutral example: an appearance that was once one way and--after application of the stain--now appears another way with no judgment placed on either appearance. As a noun there appears one definition (of three) that is more troubling: “a moral blemish; dishonor; guilt; taint [a stain on one’s reputation]” (1304).

Upon close reading, the text gives no indication of the specific definition Ishmael intends. We will bequeath the benefit of the doubt and categorize the comment as neutral.

Quickly after this thought Ishmael recalls what he feels may be “an inkling of the truth.” He heard a story once of a white whale man “who, falling among the cannibals, had been tattooed by them. I concluded that this harpooner, in the course of his distant voyages, must have met with a similar adventure” (37). In this early section of the novel we are given the very word of our investigation: tattoo. Melville, drawing upon his time in the Marquesas Islands, brings an exotic into the world of the American novel. Recall that Melville caused quite an uproar by showing island natives in a positive light while reflecting poorly upon the Christian missionaries’ role in taming them. Tattooing was also mostly relegated to sailors and we have learned that sailors on whaling ships were a mixed group, mainly from lower socio-economic strata. Not only that, Melville gives us one of the most enduring and memorable tattooed characters to date. Ishmael believes very unusual and permanently life-changing events can occur while being held captive by cannibals, but for that a man cannot be blamed; he was working under duress. Since Ishmael had heard that a man was tattooed by cannibals before, he has a point of reference to frame the new situation with the stranger. Past experience obviously will lead to current beliefs and assumptions. Here, the tattooing is blamed on the cannibals, not on the non-cannibal being tattooed. The balance of power lies within the cannibal society, not the person being held captive. The one held hostage must do what is asked in order to survive. Ishmael concludes that the cannibal must have fallen upon the same fate in his “distant voyages” which is also coupled with the term “adventure.” Ishmael himself

is interested in gaining his own adventures and, in fact, is in the midst of his first. To be involved in adventure implies a type of bravery, a willingness to take risks. If Ishmael's assumption is correct, then he has stumbled upon a way in which he and this stranger are alike, not dissimilar.

As thoughts turn toward the stranger being an adventure seeker like himself, Ishmael deepens his charitable thoughts: "And what is it, thought I, after all! It's only his outside; a man can be honest in any sort of skin" (37). While at the University of Missouri-St. Louis, Richard M. Cook wrote an article entitled "Evolving the Inscrutable: The Grotesque in Melville's Fiction." In it he writes, "Ishmael recognizes in his bewilderment and fear the blinding power of...hypocrisies...which keep men from understanding one another. He comes to see...how a man, acting out of unquestioned expectations and assumptions, prejudices what he has never tried to understand" (547). Ishmael's sentence brings the men together by understanding that no matter how one appears, one may still be honest, which Ishmael believes of his own self. From textual evidence, the audience accepts that, so far, Ishmael is indeed an honest man telling his own truth. Ishmael feels he is pre-judging his roommate without really knowing anything about him and that looks can be deceiving. We may also think here of the image of Jesus living without possessions and wealth but remaining an icon of honesty.

Ishmael then turns back to the actual color of the man's face and cannot understand its dark hue. "But then, what to make of his unearthly complexion, that part of it, I mean, lying round about, and completely independent of the squares of tattooing. To be sure, it might be nothing but a good coat of tropical tanning; but I never heard of a hot

sun's tanning a white man into a purplish yellow one" (37). Ishmael is able, rather quickly, to surpass the facial tattoos to return to the color of the stranger's skin. How did it become so dark? Because the Other's face is of darker complexion than Ishmael's something must have *happened to* or *been done to* the man's skin. This evokes Eurocentricity--one that sees the non-white world as the one that is different and the white world as the one upon which to base all comparisons. It would not occur to Ishmael (or to many for that matter) to ask why his own skin is not dark like the stranger's. Ishmael does not question his *lack* of color. The question lies in why the stranger is darker and that there must be some explanation. Ishmael has to admit his ignorance and being open to what the answers may be by the next line: "However, I had never been in the South Seas; and perhaps the sun there produced these extraordinary effects upon the skin" (37). Still seeking explanation, Ishmael accepts that there is much he does not know so that he is open to the experience of learning about new people and places. It also lends the stranger an air of experience and knowledge; he imagines everything this stranger has endured and encountered on the high seas. There is a hint of admiration when Ishmael admits that, through experience, the stranger may be more knowledgeable than himself.

Ishmael calms himself a bit by picturing the stranger on exotic adventures, but the moment the man takes off his beaver hat, shocking visions again arise. "He now took off his hat...when I came nigh singing out with fresh surprise. There was no hair on his head--none to speak of at least--nothing but a small scalp-knot twisted up on his forehead" (38). Although the term "scalp knot" does not appear in Webster's dictionary from 1846, we do have a reasonable facsimile in the 1988 version of Webster's with the word "scalp

lock: A lock or tuft of hair left on the shaven crown of the head by certain North American Indian warriors” (1197). Even though it sounds as if Ishmael is indeed about to fall out of bed at this jolt of new information, the language itself is excited, but neutral. There is “fresh surprise” which is followed by a straight description of the stranger’s hatless head. Next Ishmael narrates: “His bald purplish head now looked for all the world like a mildewed skull” (38). To look like a skull would be accurate since that is factually what is under the skin, but a “mildewed” skull connotes decomposition, one with mold and fungus bent to disease. At the first sight of this decomposing skull Ishmael states: “Had not the stranger stood between me and the door, I would have bolted out of it quicker than ever I bolted a dinner” (38). The sight of the stranger’s shorn head not only puts Ishmael in mind of something crumbling, but scares him so much that he immediately wants to quit the room. Fight or flight response is engaged, but his escape is blocked. He does not even know if the stranger has noticed him under the covers. It does not seem to be the tattoos that give Ishmael the impetus to leave, it is the scalp-knotted shorn head that puts him over the top. We can only speculate as to why a bald man would be more frightful than a tattooed man. It may be the combination of all the unique characteristics Queequeg encompasses that work together making Ishmael want to flee.

When Ishmael cannot escape by the door he considers the window, but recalls he is on the second floor. “I am no coward, but what to make of this head-peddling purple rascal altogether passed my comprehension” (38). Here Ishmael wants the audience to know that he is not one to scare easily; please comprehend him as a rather brave fellow. The problem is that the stranger’s appearance has now pushed Ishmael’s considerable

endurance to the edge. How many could keep quiet as the stranger arranges himself in the room? How many would cower under the covers without a peep? Remaining silent and still may speak to Ishmael's bravery, but one could look at it from another point of view. If he were brave wouldn't he speak? If he had courage would he not hop out of bed upon the stranger's arrival and introduce himself? This behavior can therefore be read either way by the audience. Notice too that many negative adjectives are strung together in this instance. "Head-peddling purple rascal" is a wording that compounds all the unusual features of the stranger into one epithet. From Ishmael's point of view, head-peddling is an activity normal people do not do, purple is a color that most people are not, and a rascal is one to be watched at all times. This phrasing lends itself to the idea that a person can be quickly summed up in just a few choice words. One wonders if Ishmael could describe himself in three words, but he would probably stumble during his answer. Ishmael also categorizes the stranger as "passed [his] comprehension." Whoever this stranger may be, Ishmael lacks the capacity to explain. The characteristics of the Other come from so far out of Ishmael's life experience that he has no words, no ideas as to how the stranger exists.

As he has done before, Ishmael begins to reflect upon his thought process--and the shortcomings thereof--at least for a moment: "Ignorance is the parent of fear, and being completely nonplussed and confounded about the stranger, I confess I was now as much afraid of him as if it was the devil himself who had thus broken into my room at the dead of night" (38). Ishmael reveals an understanding: humans fear what they do not know. As long as we are ignorant of something it retains the power to frighten. It is this

very ignorance, the non-knowing, that makes the stranger appear so frightful. Being “completely nonplussed and confounded” explains the extent of Ishmael’s ignorance. There is not one shred of familiarity in the embodiment of the stranger. If there were one or two characteristics of the man to which Ishmael could relate, the fear would not be so complete. In this situation, Ishmael feels the man is completely alien and perhaps unknowable. He compares the Other to a devil who has been caught in the act of breaking and entering. Simply to be a devil is bad enough...the opposite of an angel and antithetical to God. The devil is a personification of evil itself. The devil, once embodied, is not one we would want to meet under any circumstances due to a capacity for viciousness and his desire to tempt and harm. Ishmael takes this thought a step further: the stranger is compared to a forceful devil that, uninvited, breaks into rooms in the middle of the night--a concept even more horrifying. An unknown person in one’s room in the middle of the night embodies the unfamiliar and uncontrollable; we know not why he is there, but we are certain it is not good.

Following, Ishmael confesses: “In fact, I was so afraid of him that I was not game enough just then to address him, and demand a satisfactory answer concerning what seemed inexplicable in him” (38). At once Ishmael wants to reassure his readers that he is “no coward” while at the same time he tells us he is “not game enough” to take control of the situation. The Other has, without saying a word or doing anything unusual, rendered Ishmael impotent. No matter how scared or filled with pressing questions, Ishmael does not speak; he is stunned into silence. The stranger does not know Ishmael is cowering in the bed, and our narrator would like to keep it that way. In the above sentence Ishmael

wishes for the capacity to speak in order to do one thing: have the Other answer his questions about his Otherness. The implicit assumption within Ishmael is that he has the right, could actually demand, this stranger explain himself. Our narrator wants Queequeg to explain why his physical self is displayed in this manner. The narrator thinks, wishes, that how the Other physically displays himself should be a valid topic of conversation during which, we can only believe, the Other defends his decorative choices. To whom? To the white Other? One recognizes the incongruity of the dark stranger questioning Ishmael about his light skin and the hair on his head. The latter part of the sentence hinges upon one small word: in: “inexplicable *in* him.” The inexplicable, that is, “that which cannot be understood, explained, or accounted for” (*Webster’s* 691) is actually *inside* the Other. The body itself becomes a living compartment for all that is illogical and backwards. Inside this Other are things that cannot be explained or justified. The inexplicable is actually a part, as if a limb, of this living, breathing entity that moves about and has thoughts and feelings. Ishmael wishes to be “game” enough to question the stranger as if it is the Other’s purpose and pleasure to defend his very being to the white man who asks him questions about his physical self.

The stranger continues to ready himself for bed by undressing. Ishmael now views the man’s chest and arms. “As I live, these covered parts of him were checkered with the same squares as his face; his back, too, was all over the same dark squares; he seemed to have been in a Thirty Years’ War, and just escaped from it with a sticking-plaster shirt” (38). Ishmael discovers that the stranger is covered all over--not just his face--in tattoos, yet this particular sentence does not pass judgment; it makes an

observation. There are so many tattoos that the man appears to have been in an extended war during which he sustained many wounds that are now bound up with a “sticking-plaster shirt.” War heroes float within a haze of (sometimes ambiguous) positive connotations in America, yet the point here is more to explain the vast number of tattoos, not to compliment the man’s bravery in gathering them.

Ishmael also views the lower portion of the individual now undressing. “Still more, his very legs were marked, as if a parcel of dark green frogs were running up the trunks of young palms” (38). This simile is simply used, in a humorous way, to describe Ishmael’s impression of the designs upon the legs of the stranger. We do not know if frogs represent fond or repulsive memories inside the narrator’s head, but the use of the word “young” to describe the legs is quite complimentary. After viewing the Other’s body, he feels qualified to make this statement: “It was now quite plain that he must be some abominable savage or other shipped aboard of a whaleman in the South Seas, and so landed in this Christian country” (38). The conclusion assumes the Other, due to his body appearing quite opposite of the one Ishmael inhabits, must therefore be an “abominable savage” far from home in this Christian country. Once the body has been fully realized as outside the realm of Ishmael’s limited knowledge, it becomes something otherworldly and bizarre. Abominable means something is “nasty and disgusting; vile; loathsome” along with incorporating those characteristics that are “highly unpleasant; disagreeable; [and] very bad” (*Webster’s* 3) while “savage” renders the man wild and crude. The Other’s body is now in a state of claiming and naming by the European white male--he knows a barbarian when he sees one--anyone who looks different from himself.

He may not be able to confront or conquer this bewitching Other, but he can label and identify him with alacrity and no qualms.

Ishmael continues: “I quaked to think of it. A peddler of heads too--perhaps the heads of his own brothers. He might take a fancy to mine--heavens! look at that tomahawk” (38)! Knowing that the man sells shrunken heads compounds the foreign nature of the stranger, making his character worse. If the stranger is this wild then he may go as far as to slaughter his own kin in order to make a profit. Ishmael pushes himself forward in the land of imagination, conjuring the worst from the unseen phantoms that go bump in the night. If a man can cut off and sell the heads of his own brothers then what would keep him from doing the same to a perfect stranger? Ishmael adds evil intent to the stranger who has yet to speak a word; his own head is at stake while contemplating the unknown man’s motivations. Ishmael follows with: “But there was no time for shuddering, for now the savage went about something that completely fascinated my attention, and convinced me that he must indeed be a heathen” (38). The stranger takes from his overcoat “a curious little deformed image with a hunch on its back, and exactly the color of a three days’ old Congo baby. Remembering the embalmed head, at first I almost thought that this black manikin was a real baby preserved in some similar manner” (38). Although Ishmael and Queequeg’s story begins in the upper eastern portion of the United States, the practice of voodoo was quite prominent in lower Louisiana. In the online *Encyclopedia of Louisiana*, scholar J. Bradshaw writes that refugees and slaves helped create a blend of West African spiritual beliefs. “The influx of voodoo practitioners from Saint-Domingue in the early 1800s added another layer of

voodoo culture, which became more prominent in the mid-1800s under priestess Marie Laveau and her daughter.” A well-read man such as Melville would have been aware of such changes in the religio-cultural aspects of the United States. Also, the thought that the stranger can embalm and handle such a thing as a preserved baby is surely thinking the worst of the person. Ishmael eventually realizes it is “nothing but a wooden idol” (38). There is no judgment here, although it is up to the reader if a wooden idol represents false religious icons which could contribute to the idea of heathenism. Queequeg proceeds with his ritual and Ishmael comments to himself that “The chimney jambs and all the bricks inside were very sooty, so that I thought this fire-place made a very appropriate little shrine or chapel for his Congo idol” (38). Interpretation of this comment is slippery because Ishmael seems to respect the idea that the man is making a shrine or chapel, but this sentence is also linked with the grit and grime of the fireplace—as if a Congo idol would only be appropriate in such a place.

Ishmael begins to feel “ill at ease” due to the unpredictability of the unknown. Queequeg seems to be acting without reason, rhyme or structure. The native then sacrifices a biscuit to his idol. In a factual manner Ishmael concludes with this: “then blowing off the heat and ashes a little, he made a polite offer of it to the little negro” (39). He makes fun that the idol does not seem to accept the offer because it stays silent. “All these strange antics were accompanied by still stranger guttural noises from the devotee, who seemed to be praying in a sing-song or else singing some pagan psalmody or other, during which his face twitched about in the most unnatural manner. At last extinguishing the fire, he took the idol up very unceremoniously, and bagged it again in his grego

pocket as carelessly as if he were a sportsman bagging a dead woodcock” (39). During the creation of *Moby-Dick*, the word “pagan” meant “a heathen; a Gentile; an idolater; one who worships false gods” (*An American Dictionary of the English Language* 584). In Ishmael’s mind the idol is an item of worship, yet he sees the stranger handle the idol with carelessness and cannot understand the dichotomy. He recognizes Queequeg’s behaviors are religious ritual, but note the negative wording that begins the description: “strange antics.” This indicates Ishmael is not respectful of Queequeg’s religion. From the same mid-eighteenth century dictionary, we learn that “antic” means “a buffoon, one that practices odd gesticulations” (40). These words indicate Ishmael’s dismissal of the seriousness of Queequeg’s religious practices.

“All these queer proceedings increased my uncomfortableness, and seeing him now exhibiting strong symptoms of concluding his business operations, and jumping into bed with me, I thought it was high time, now or never, before the light was put out, to break the spell in which I had so long been bound” (39). These observations appear rather neutral; although a “spell” alludes to the idea of voodoo a heathen would perform. At the same time it could be positive in that the Queequeg is so fascinating that Ishmael is totally entertained, (yet, is entertainment a proper way to interpret the Other’s religious practices)?

“The next moment the light was extinguished, and this wild cannibal, tomahawk between his teeth, sprang into bed with me. I sang out, I could not help it now; and giving a sudden grunt of astonishment he began feeling me” (39). When Ishmael says he “sang out” it is not a musical performance but sheer fright. Finally, Ishmael comes into physical

contact with the unknown Other who, in turn, begins to explore Ishmael...an equally unknown entity. The two men now become more equal since neither knows the other, although Ishmael has had more time to observe the stranger than the other way around. This level of intimacy, and perhaps, equality, contributes to Ishmael's increasing discomfort. He stammers and rolls away from "whoever or whatever he might be" (39). Queequeg may be a person, but he is also something more: a "what." Either way, Ishmael's first reaction is to distance himself from the native. At this point Ishmael comes to understand there is an even larger chasm between them: a language barrier. It seems natural for Melville to create the language of the native as one with very broken, basic English. He makes a point of separating the two men as being from completely different worlds. Queequeg grew up in his native culture, then took to the sea without spending much time in American ports. Outside his area of expertise, the Native may feel learning English is a low priority. We must also remember that before the rise of political sensitivity in America, other cultures were represented in any way the author saw fit to represent them, pressing to the fore their Otherness while keeping the "superior" culture bonded through color and European normative behaviors.

It is fascinating to see the question that opens Queequeg's dialogue: "Who-e debel you" (39). [Who the devil are you?] Ishmael has just been wondering if the stranger is some sort of devil. Queequeg's sentiment appears as true question, for he does not say *you must be* a devil. Queequeg wants to know the identity of Ishmael and uses the term "devil" as an indication of surprise. Gaining of equitable ground grows because the stranger is acting the same way toward Ishmael as Ishmael has been acting toward the

stranger. The exotic is scared, surprised and uncomfortable. In fact, Queequeg becomes so unnerved by the intruder that he states: “you no speak-e, dam-me, I kill-e” (39). [If you don’t speak, damnit, I’ll kill you.] In the dark Ishmael can see the light of Queequeg’s pipe and feels the native is “flourishing [it] about” which makes Ishmael feel as if he is under threat of bodily harm. This prompts him to yell outright, calling for the landlord and the police. All sense of community and safety has been abandoned; our narrator becomes raving mad.

“Speak-e! tell-ee me who-ee be, or dam-me, I kill-e” (39)! When Queequeg utters these words Ishmael considers it a “growl;” a term that feels animalistically threatening. Ishmael’s thinks of Queequeg as “the cannibal” while “his horrid flourishings of the tomahawk scattered the hot tobacco ashes about me till I thought my linen would get on fire” (39). Ishmael’s evaluation involves a negative feeling regarding the Other who seems to have no more sense of concern for Ishmael’s safety which is proven by carelessly throwing about hot coals. The landlord, has so much fun tormenting Ishmael with lurid images of his absent roommate, is called in to make peace. Already knowing Queequeg and his gentle nature, Landlord Coffin is able to say with surety: “Don’t be afraid now,’ said he, grinning again. ‘Queequeg here wouldn’t harm a hair of your head’” (39). With Ishmael completely scared out of his mind, the prank has been properly administered. Coffin also reveals Queequeg’s name which is usually one of the first things that people learn about each other. Sharing the tradition of having a name binds the two together, however tenuously, in that they can call each other by name and not by monikers which denote strangeness such as *cannibal* or *devil*. The man that knows

Queequeg speaks for him saying that he is not violent. Note that the positive statements are only made by the person who knows the Other--the foreign spell between Ishmael and Queequeg has to be broken by the landlord who knows more about both parties than they know about each other.

The prank has exasperated Ishmael long enough: “‘Stop your grinning,’ shouted I, ‘and why didn’t you tell me that that infernal harpooneer was a cannibal?’” Ishmael wants what he considers critical information about the Other; his focus remains on the ways in which the stranger is different from himself. Our narrator feels he has a natural right to *own* the information. The idea is that if Ishmael had known the man was a cannibal he would never have roomed with the stranger...but who would? The landlord says that cannibalism was implied when he told Ishmael the man was out peddling heads—“but turn flukes again and go to sleep” (39). This command is a positive one from Coffin whose characteristic maneuver is to minimize: Queequeg may or may not (for we have no evidence) partake of human flesh; Coffin projects the situation into the agreeable.

To make things even more cozy, Queequeg immediately turns to Ishmael and says, “‘You gettee in’, he added...throwing the clothes to one side” (39). Ishmael does not take these words as a command or threat because he goes on to illuminate the audience regarding the way Queequeg makes the statement. “He really did this in not only a civil but a really kind and charitable way...For all his tattooings he was on the whole a clean, comely looking cannibal” (39-40). Words of reassurance have been given

by the (white?) landlord and from the Other himself: no harm will come to you; this islander has been vetted.

It is a bit strange how quickly Ishmael goes from anger, exasperation and fear to agreeable adjustment. One reason for this may be that Melville has milked the humorous situation for all it is worth and now it is time to move on. The action naturally shifts from expectation to meeting and talking. Another reason for Ishmael dramatically shifting his position could be that he is worn out from protesting or that he has allowed his analytical and philosophical mind to come to the fore. Ishmael notices Queequeg's words in conjunction with his actions indicate a kindness and Ishmael is willing to take it as such. Yet our narrator's change of heart goes even further by commenting on Queequeg's looks. When examining the last quote--"For all his tattooings"--could be translated as *despite*, or *even though* the Native has many tattoos he is clean and handsome. Ishmael says nothing regarding a problem with an unfortunate-looking roommate, but he definitely mentions not admiring anyone who is dirty. On page thirty-four Ishmael remarks, in a sentence excised from the European version, that due to the roommate being a harpooner "his linen or woolen...would not be of the tidiest." There is also a definite change in the tone of the word "cannibal" in Ishmael's last statement. In this sense, "cannibal" has been rendered neutral by the circumstances. The term is now used to inject humor (rather than distance) between the two characters. Ishmael is now using the same formerly-threatening word to show how funny it is that a cannibal can be so hospitable. Ishmael inwardly chides himself by asking what is behind all the fuss he has been making. "The man's a human being just as I am: he has just as much reason to fear

me, as I have to be afraid of him” (40). What a break-through! Not only has Ishmael come to shine a light on the big picture by recognizing the humanity of them both, he is taking the Other’s point of view and recognizing that in these circumstances his own white self can be seen as a threat. The next line has to read to be believed: “Better sleep with a sober cannibal than a drunken Christian” (40). Recall what we learned about the islanders’ experience with censorship once Christian missionaries arrived. We can see a direct link between the experiences of Melville and the words of Ishmael in this one line and it cements the base of future friendship growth between Ishmael and Queequeg.

Perhaps due to the language barrier, Ishmael then asks the landlord to instruct Queequeg to put out his pipe. For one to extinguish all smoking materials before going to sleep is a logical request and does not have to do with prejudicial differences. “This being told to Queequeg, he at once complied, and again politely motioned me to get into bed--rolling over to one side as much as to say--I wont touch a leg of ye” (40). It is reassuring to Ishmael that a reasonable request can be made of Queequeg and he not only understands, but willingly complies. Ishmael’s faith grows that communication can work and reasonable expectations will be met. Queequeg extinguishes his pipe and Ishmael dismisses the landlord. At this point Ishmael’s comfort level is restored to equilibrium. Note, though, that Ishmael’s sense of comfort increases as the people around him conform to his wishes. Although this is true of all people, we must note the white authority in Ishmael attempting to control and direct the actors within his environment. The chapter is sealed with Ishmael commenting: “never slept better in my life” (40). The act of sleeping is one of our most vulnerable states. While temporarily unconscious to our

physical world we lie exposed to those who are awake and scheming. Ishmael lays right next to a dark, tattooed male from another country—a man whom he has never met—and sleeps the sleep of the content and exhausted (from putting up such a fuss).

In Chapter Four: The Counterpane, we find the night is spent without incident. Ishmael awakes with an exceedingly positive attitude. “I found Queequeg’s arm thrown over me in the most loving and affectionate manner... Indeed, partly lying on it as the arm did when I first awoke, I could hardly tell it from the quilt, they so blended their hues together” (41). Recall Ishmael being repulsed by the wearing of Queequeg’s poncho; he could not conceive, at that point, of touching the Native. We can assume (by evidence of the setting and tone) that Queequeg’s outstretched arm is initiated during an unconscious state. Sharing the sleep state of unconsciousness provides a link of similarity between the men. During those few hours no negative repercussions take place; both men wake up not only safe, but refreshed. For Ishmael, fright has now dissipated, so much so that he actually feels the opposite of his initial repugnance: affection and love. Does this transformation have to do with the power of human touch? Does Ishmael feel lonely and particularly in need of love? This transformation related to touch is reminiscent of studies performed by Harry F. Harlow with rhesus monkeys in the 1950s. When given the choice between a wire “mother” with a milk bottle and a terry cloth “mother” with no milk, the baby monkeys would consistently choose the warm and soft mother due to their need of comfort and warmth. These experiments led Harlow to hypothesize the need for attachment between babies and caregivers. From the psychological experiments and knowledge we have today, we know the human touch is essential to well-adjusted growth

and security. We can assume that Queequeg's unconscious touching contributes to Ishmael's sense of safety and well-being.

Ishmael then notices the patchwork design of the bedspread and finds similarities between it and the tattooed designs on Queequeg's arms. There is descriptive detail in this scene that focuses on the intricacies of the tattoos and Ishmael's contemplation of the rhetorical situation in which they evolved: "and this arm of his tattooed all over with an interminable Cretan labyrinth of a figure, no two parts of which were of one precise shade--owing I suppose to his keeping his arm at sea unmethodically in sun and shade, his shirt sleeves irregularly rolled up at various times--this same arm of his, I say, looked for all the world like a strip of that same patchwork quilt" (41). In the *Longman* footnote we learn that a Cretan labyrinth is a "mythical maze built by Daedalus on the island of Crete, imprisoning the Minotaur." Note how the tattoo's design prompts Ishmael to think of a magical place built to hold a monster. Do Queequeg's tattoos enchain an animal such as the maze does the Minotaur? Queequeg's slumber allows Ishmael an unhurried look at the tattoos and he does not appear disturbed by what he sees. He makes neutral, factual observations regarding how the patchwork of the quilt and the patchwork of the tattoos mirror each other in form and pattern. When speaking of shading, again Ishmael is neutral in his ponderings: perhaps the different shades of Queequeg's arm have to do with the way he rolls his shirtsleeves up or down while working. These observations are made in an easy, casual way, without the social misstep of staring being an issue. It is as if Ishmael is observing a painting and making various notations of its form and pattern.

Close readers will notice a sentence cut from the preceding quote—it is rearranged here next to a nearby sentence that expresses bonding thoughts Ishmael has regarding Queequeg’s arm being placed across his body in the night: “You had almost thought I had been his wife...and it was only by the sense of weight and pressure that I could tell that Queequeg was hugging me” (41). The former-stranger’s arm placed comfortably across Ishmael’s body reminds our narrator of the intimacy of marriage, for how many lovers have awoken entwined by morning? Ishmael does not express repulsion or regret, and there is no hint of homophobia to sully the feelings of relaxation with which Ishmael awakens. Also, note use of the word “hugging.” Other word choices could have been made: caging, confining, trapping, weighing. Instead, the positive connotation of hugging connotes a familiarity, a behavior enacted by friends and family when wanting to express their positive emotions; when wanting to love, reassure or to express great pleasure.

Directly after these positive emotions are expressed, Ishmael is reminded of an unnerving childhood event involving feeling an unknown person’s hand touch his own during a dark night. He has never worked out if the incident were dream or reality, but while being grounded by his stepmother Ishmael suddenly awoke during the night to the unmistakable feeling that someone was holding his hand which lay upon the bed cover. We must note here that the positive feelings that were expressed just a paragraph before suddenly turn to a scary childhood memory. Following the anecdote, Ishmael brings forth this thought: “Now, take away the awful fear, and my sensations at feeling the supernatural hand in mine were very similar, in their strangeness, to those which I

experienced on waking up and seeing Queequeg's pagan arm thrown round me. But at length all the past night's events soberly recurred, one by one, in fixed reality, and then I lay only alive to the comical predicament" (42). After experiencing the negative memory from childhood, Ishmael no longer attaches it to Queequeg; he remembers, then lets go.

Our narrator comes back into his body, back into the room and back into the moment to find himself in a "comical predicament." For the audience, Ishmael has been in a comical situation all along, but now Ishmael himself is able to lighten up and experience the humor first hand. Also, note here that the humor Ishmael finds is in being awake under a sleeping man's arm; it has nothing to do with the tattoos upon the arm, the ethnicity of the man, or their newness to each other. Trying to escape from under another's sleeping limb without waking the owner asks one to act like a quiet acrobat. Ishmael continues attempts to resolve his predicament by using striking word combinations: "For though I tried to move his arm--unlock his bridegroom clasp--yet, sleeping as he was, he still hugged me tightly, as though naught but death should part us twain" (42). "Unlock" can be viewed as negative with Ishmael held captive. On the other hand, "unlock" is most likely used for humor rather than a true feeling that Queequeg is the jailer and Ishmael an actual prisoner. We sense the lighter mood when Ishmael uses the word "bridegroom" which invites an amorous connotation, one that includes intimacy. Bridegrooms are usually present in a situation that celebrates a union with the one they love and cherish. The word also works well with the idea of hugging because they easily appear together in the mind. Note here that in the British version of *Moby-Dick* the word "bridegroom" was changed to the phrase "unlock his clasp." Seems

the British were more conservative when it came to censoring this scene as it had to do with two men sharing a bed. The phrase “Naught but death should part us twain” also reflects on the bridegroom’s promise to love until death does part. Would this be a negative or positive connotation in this context? The wording keeps with the marital theme as well as the humorous tone of the meeting of these two characters. If Ishmael is feeling lost in the world and bereft of kith and kin, then having a bond that could only be severed by death would be desirable.

Next, Ishmael initiates the task of trying to awaken Queequeg, but the Native continues to snore. When Ishmael attempts a rolling-away movement, he feels a scratch. “Throwing aside the counterpane, there lay the tomahawk sleeping by the savage’s side, as if it were a hatchet-faced baby. A pretty pickle, truly, thought I; abed here in a strange house in the broad day, with a cannibal and a tomahawk” (42-43)! With this quote one senses betrayal. Ishmael makes clear the night before that he did not want to sleep with someone who is smoking. Instead of putting the pipe away completely, it appears Queequeg snuffed the flame then placed the pipe by his side. Ishmael assumes he is the only entity of importance in the bed; now he finds Queequeg symbolically cheats on him by keeping his pipe tucked between them. Yet, the wording and effect work together to give the reader a different impression: look how far Ishmael has come in one night: from upright Christian to downright heathen. In this situation, the word “cannibal” is used more for comic effect to emphasize the difference in Ishmael’s circumstances rather than to judge or separate; the use of this word has changed tone since the beginning.

Ishmael continues attempts to awaken Queequeg. “At length, by dint of much wriggling, and loud and incessant expostulations upon the unbecomingness of his hugging a fellow male in that matrimonial sort of style, I succeeded in extracting a grunt; and presently, he drew back his arm, shook himself all over like a Newfoundland dog just from the water, and sat up in bed, stiff as a pikestaff, looking at me, and rubbing his eyes as if he did not altogether remember how I came to be there, though a dim consciousness of knowing something about me seemed slowly dawning over him” (43). Ishmael states hugging another man in this intimate sort of way is “unbecoming,” but one feels no heat in this denouncement. A bit more troubling is when Ishmael compares Queequeg’s shaking himself awake to a dog shaking himself fresh from the water. When coupled—the homosexual reference and the resemblance to a dog--Queequeg’s image seems in decline. Is Ishmael still wanting to paint himself as the more civilized of the two? Are his metaphors and similes simply poorly chosen? They could be if he were not being written by an iconic American writer. Melville may have wanted to show his readers old habits die hard or have Ishmael gradually change over time as he gets to know Queequeg. Melville gives us a hint of an answer in the next sentence: “Meanwhile, I lay quietly eyeing him, having no serious misgivings now, and bent upon narrowly observing so curious a creature” (43). From our mid-nineteenth century dictionary, the only definition for “curious” here is number 10: “rare; singular” (214) which can be determined as neutral. Now that Ishmael no longer has any serious misgivings regarding Queequeg, he feels comfortable enough to take the time to seriously study the Other who is now fully awake. Although the situation of observer and the observed does have an

audience/performer vibe, we can also find a bit of ourselves in Ishmael's desire to study "so curious a creature." In today's world we are bombarded with images meant to capture our attention and imagination. When we come upon an image particularly hypnotizing we tend to stop, stare, and study; especially when we are safely removed from the object being observed. For example, a woman in a magazine or a man on television can be held in space and time for as long as we want to study their clothes, face, or body. Ishmael is experiencing these feelings, although, the curious specimen is moving before him and sharing space. What to make of the wording "curious creature"? This idea could be negative or neutral. We have heard beautiful women described as angelic creatures, yet, there is also the late night creature feature as well as an animal or insect creature. Which type of creature is Queequeg?

Next, readers experience how language works between these two characters. "When, at last, his mind seemed made up touching the character of his bedfellow, and he became, as it were, reconciled to the fact; he jumped out upon the floor, and by certain signs and sounds gave me to understand that, if it pleased me, he would dress first and then leave me to dress afterwards, leaving the whole apartment to myself" (43). We see the first signs that Ishmael and Queequeg may be able to traverse the language barrier. Once the Islander comes to understand that he is actually touching a stranger, he immediately stops and jumps from the bed. This gesture is re-assuring to our narrator who pondered homosexual intent, even if just in passing. The language barrier is mentioned in a neutral manner with body language, and Queequeg makes an amenable suggestion to Ishmael. There is even the phrase "if it pleased me" which defers the action

to Ishmael's wishes. Ishmael shares his thoughts on Queequeg dressing first: "Thinks I, Queequeg, under the circumstances, this is a very civilized overture, but, the truth is these savages have an innate sense of delicacy" (43). One wonders how Ishmael would know about the "innate sense" of a foreigner? What evidence is Ishmael calling upon to make this statement? Could it be a white man's instinct that he knows what others are *about*? What gives Ishmael this sense of knowing? On the surface, it sounds like a compliment, but if Ishmael does not have experience with Queequeg's particular culture, then he is most likely working off stereotypes picked up from others. Either way, it seems to be an all-encompassing Eurocentric pronouncement that is assumed to be true of all men such as Queequeg; that they all share some essential quality. Since 1927 *essentialism* has been defined as (definition 3) "the practice of regarding something (as a presumed human trait) as having innate existence or universal validity rather than as being a social, ideological, or intellectual construct" (*Merriam-Webster.com*). The same goes for the statement to come: "say what you will; it is marvelous how essentially polite they are. I pay this particular compliment" (43). Whether Eurocentric assumption or not, (and noting problems with essentializing) in Ishmael's mind, he is sincerely paying a compliment to Queequeg.

The next quote arrives: "because he treated me with so much civility and consideration, while I was guilty of great rudeness; staring at him from the bed, and watching all his toilette motions; for the time my curiosity getting the better of my breeding" (43). There is more than one positive comment in the previous quote. Ishmael uses both "civility" and "consideration" when describing Queequeg's behaviors then

situates his own behaviors in a dichotomous comparison to his roommate's. In this way the tables are turned: it is not Queequeg acting as a brute, but Ishmael who has temporarily lost his civility. Ishmael desires to stare and gaze upon Queequeg out of sheer curiosity, making a performance out of the natural doings of the native. An example of this type of behavior can be seen through archival materials from the 1893 Chicago World's Fair. There were displays of "cultural villages" with actual people "working" within the cordoned-off space. "Anthropologists and the general public's approach to non-Western cultures reflected the time, and was quite different from today" (fieldmuseum.org). There were also hucksters who would set up travel dates for locals to come and view tattooed oddities from their own and other lands while these enterprising showmen would turn a profit along the way.

Ishmael goes on to explain his desire to stare at Queequeg: his physical being displays much differently from the average man-in-the-street found at this time in history. Ishmael thinks, "Nevertheless, a man like Queequeg you don't see every day, he and his ways were well worth unusual regarding" (43). Elements of the tattooed body are subjugated to one of display, but then again, the act of staring and being captivated and/or fascinated is not one of pure rudeness or derision. Just as one gesture or act can be interpreted in a plethora of ways, Ishmael's staring can also be interpreted in a positive light. As we grow and interact with the world there are many instances during which we are stunned or delighted by someone or something that captures our attention so completely that we stop and stare in wonder. Think of pausing to soak in the colors of a sunset or watch a spring butterfly balance upon the petal of a flower. With humans we

can also capture moments (please excuse gender-coding for just a moment) such as females deeply studying the fabric and cut of a new fashion style or males re-playing an unusual sports moment over and over. These close and consuming observations are taking place because the object being studied is a source of great positive interest. The object of observation causes the observer to focus attention and home in on specific elements that one can later describe in great detail or emulate at a later date. The objects, people or actions observed may produce a feeling of desire, even longing, within the observer, along with a feeling of desire to see that object, person or behavior again. So, although the discussion of seer and seen can hinge upon a code of negative connotations with the observer being the one in power, judgment, or control, we must also keep in mind that observing, staring, studying and can also be an action of delight and happy admiration.

Next, Queequeg puts on his hat and grabs his boots...but in quite an unusual manner. "What under the heavens he did it for, I cannot tell, but his next movement was to crush himself--boots in hand, and hat on--under the bed; when, from sundry violent gaspings and strainings, I inferred he was hard at work booting himself; though by no law of propriety that I ever heard of, is any man required to be private when putting on his boots. But Queequeg, do you see, was a creature in the transition state--neither caterpillar nor butterfly" (43). When the quote begins we see that Queequeg's behavior seems so bizarre that Ishmael is unable to fathom the reasons behind the actions. Then Ishmael describes a movement in a factual way: Queequeg crawls under the bed. Ishmael then hazards a guess: Queequeg crawls under the bed as an act of "propriety." Ishmael

assumes that if he has not heard of the rule of a man pulling his boots on in private then it probably does not exist. A footnote on page 504 discusses the phrase “neither caterpillar nor butterfly” by saying Melville draws upon the same metaphor in discussing the transformation of young boys into men in *The Confidence-Man*, Chapter twenty-two. Further explanation of this phrase is meted out when Ishmael observes, “He was just enough civilized to show off his outlandishness in the strangest possible manner. His education was not yet completed. He was an undergraduate” (43). Ishmael seems to imply here that Queequeg is not yet whole; he had not graduated to being a fully civilized (and humanized) being. Ishmael continues: “If he had not been a small degree civilized, he very probably would not have troubled himself with boots at all; but then, if he had not been still a savage, he never would have dreamt of getting under the bed to put them on.” Can we say that being civilized, yet only to a small degree, is negative or neutral? To be able to practice a desirable civility seems to be headed in the right direction, but to perform it to a less-than-admirable degree appears to detract from the serviceability of the characteristic. When Ishmael uses the words “just enough” he seems to be implying that Queequeg’s civility is practiced in an amount adequate for Ishmael to accept the gesture; yet the term “small degree” seems to negate the praise making the assessment come off as a neutral observation.

Next, Ishmael notices trouble with Queequeg’s boots, devaluing Queequeg’s style in economic terms by commenting the boots are “probably not made to order” (43). This judgment of Ishmael’s is not only negative, but brings up the issue of class. There are people with the economic power to order boots and clothes made to fit their particular

body dimensions; this would take the dedicated work of a seamstress or tailor. On the other hand, there are those who shop off the rack, at second hand stores or wear hand-me-downs from family and friends. In this case, one takes what is given and will self-adjust, making small modifications in order to make the clothes or accessories work for the individual. To judge a man on his lack of bespoke boots is quite a high-class distinction. From information found on the Old Sturbridge Village website, we learn that “In 19th-century New England most people bought their shoes from a store... There were, however, custom shoemakers who made better quality shoes to order. Such custom-made footwear cost more than ‘store shoes,’ however.” As further fashion observation, Ishmael continues: “observing more and more the indecorous figure that Queequeg made, staving about with little else but his hat and boots on; I begged him as well as I could, to accelerate his toilet somewhat, and particularly to get into his pantaloons as soon as possible” (43). Are Ishmael’s wishes here negative or neutral? Ishmael is worried about neighbors seeing a nude male in the window. The discomfort lies within Ishmael and his modesty. In this case, the neutral thought would pertain more to Ishmael than Queequeg. On the other hand, we could interpret Ishmael’s feelings about Queequeg’s toilet as negative; these behaviors appear disorganized and unaware. Or it could be that Ishmael views Queequeg as not intelligent enough, but is savage enough, to walk about naked and not care if others see him. When it comes to behaviors that would normally make a white man appear civilized—his toilet, clothing and dressing rituals—Queequeg is made out to be the fool, not knowing what to do or performing the ritual poorly. Ishmael does not consider Queequeg’s native form of dress. Linda B. Arthur, in her article “Pacific Island

Dress: Pre-Contact” (*LoveToKnow.com*) writes “Generally, only the lower body was covered with loincloths...Throughout Polynesia, skirts made of various fibers and leaves were worn by both men and women.” That both men and women often covered only their lower body would make Queequeg much more comfortable with the naked body than Ishmael.

Queequeg complies with Ishmael’s request. Note the compliance is in accordance with what the white man finds proper and perhaps an expectation that his logical and sensible suggestions will always be followed. Queequeg then proceeds to wash himself. “At that time in the morning any Christian would have washed his face; but Queequeg, to my amazement, contented himself with restricting his ablutions to his chest, arms, and hands” (43-4). Ishmael’s assessment reveals a negative connotation; there are class and cultural distinctions pertaining to personal hygiene. That Melville uses the word “amazed” to describe Ishmael’s reaction to Queequeg’s toilet seems overzealous. Was Queequeg’s toilet techniques “perplexing” Ishmael through “fear or wonder” (*Webster’s Third Edition* 30)?

Queequeg continues his ritual. “And taking up a piece of hard soap on the wash-stand centre-table, dipped it into water and commenced lathering his face. I was watching” (44). We feel the effects of the male gaze once again; a sense that Queequeg is an object of study in a zoo or as part of a performance. This gazing is reminiscent of parents watching their newborn or their puppy for hours just to see what she will do. To gaze or stare at a new focus of entertainment is amusing, but is it also condescending? Ishmael wants to see where Queequeg keeps his razor, “when lo and behold, he takes the

harpoon from the bed corner, slips out the long wooden stock, unsheathes the head, whets it a little on his boot, and striding up to the bit of mirror against the wall, begins a vigorous scraping, or rather harpooning of his cheeks” (44). Although this maneuver appears barbaric to Ishmael, the language is factual and non-judgmental. Melville uses the image “harpooning of his cheeks” for comic effect, yet only because that is indeed the implement Queequeg is using for this particular task. Ishmael feels that Queequeg “is using Roger’s best cutlery with a vengeance.” A footnote here states that “Roger’s best cutlery” was well-known American tableware. “With a vengeance” can be seen as thorough action and uncommon energy and/or meditation on the task. “Vengeance” could also have a negative connotation as in the vengeance of the savage; a repaying of past wrongs. “Afterwards I wondered the less at this operation when I came to know of what fine steel the head of a harpoon is made, and how exceedingly sharp the long straight edges are always kept” (44). The first part of Ishmael’s wondering is positive as he gains knowledge of the tool in use which has logical qualities for shaving. There is importance in the phrase “when I came to know.” In this scenario Ishmael is learning through observation, and the more he knows, the more the Native’s actions make sense. Coming to know the Other transforms him into the known, the human, the *like me*.

Ablutions come to a close: “The rest of his toilet was soon achieved, and he proudly marched out of the room, wrapped up in his great pilot monkey jacket, and sporting his harpoon like a marshal’s baton” (44). Noting the quickness of Queequeg’s toilet is a positive nod to capability and efficiency. Yet this positive statement is followed by one less so: Does Ishmael find it ridiculous for Queequeg to act proud and “march

out” because he is a tattooed native? Is Ishmael being facetious when he senses an inner pride in a man wearing a “monkey jacket?” Melville used the term “monkey-jacket” in his novel *Redburn* as well. Dictionary.com explains that the garment is “a short, close-fitting jacket or coat, formerly worn by sailors.” During Melville’s time the piece was “so called from its resemblance to a jacket worn by an organ-grinder’s monkey.” One can easily see how interpretation of this term could become convoluted. On the one hand we have a sailor, which is true of Queequeg. On the other we have a monkey. This leads to a dichotomous combination of images unless one concludes that sailors *are* monkeys. Note also that the word “proudly” can indicate a dichotomous action or silliness on the part of the actor who believes himself to be stately but is really the opposite. Ishmael describing Queequeg’s carrying his harpoon “like a marshal’s baton” indicates the Native is taking on the body language of an authority figure; he acts with assurance that the baton, or the harpoon, is the signature tool of the actor—a man with authority—an object that defines him. A marshal is one of authority, control, knowledge and power. Still, this could be interpreted as a ridiculous gesture by Queequeg. He dons the accoutrements of an authority figure as Ishmael views Queequeg falling far short of the role. Comparing Queequeg’s tool to a marshal’s tool is comparing the Other to the known. In this instance we find, again, that white authority is the basis of comparison.

Chapter Five: Breakfast brings us to the next morning in the Spouter Inn where Ishmael gives an account of all the sea men who are around the breakfast table. He goes beyond his normal descriptive strengths when describing Queequeg: “But who could show a cheek like Queequeg? which, barred with various tints, seemed like the Andes’

western slope, to show forth in one array, contrasting climates, zone by zone” (45). The description of Queequeg’s cheek is neutral; it is a fact that his cheek is more decorative than most. At the same time, the word “barred” reminds one of jail, or being locked out of a place one wishes to enter. A bar is a cold steel implement used to construct or suspend, yet sometimes used in defense or to hit. It also gives a hint regarding the actual shape of Queequeg’s facial tattoos--perhaps small, rectangular dark shapes—similar to a narrower, shorter domino. The footnote on page 504 says of the Andes’ western slope: “As a seaman on the U.S. frigate *United States*, Melvill walked about Lima, Peru while on liberty in 1843, in sight of the Andes mountains. References to Lima and the Andes recur throughout Melvill’s work, as early as *Omoo* and as late as his poem ‘Pebbles,’ in *John Marr*.” With this information we can interpret the quote as possessing a ring of pride and wonder in Queequeg--that no one could possibly have a cheek such as his--he has no peer. Whether this is handsome or simply different to Ishmael we can only guess. That Melville uses the Andes as a touchstone throughout his works gives one the impression that the Andes held a type of wonder and beauty for the author, in which case the analogy would have a positive connotation.

Ishmael is confounded that all these brave seamen sit around the table in total silence looking sheepish. “But as for Queequeg--why, Queequeg sat there among them--at the head of the table, too, it so chanced; as cool as an icicle” (46). Queequeg at the head of the table seats him in the place of honor--the head of the household--yet this placement is mitigated by the next phrase: it so chanced. Our narrator is letting us know that it is not a conscious decision or sign of respect by the other members of the party that

Queequeg sits at the head of the table. It is by pure coincidence--unplanned--that he sits in the seat of honor. While the other guests seem embarrassed and sheepish, Queequeg appears self-confident and comfortable. He is unruffled by the silence. Then again, being cool as an icicle can be threatening; an icicle can be sharp and used to harm others. Being cold can give others the message that one wants them to stay away. On the whole, Ishmael's language indicates he believes in Queequeg's comfort within his own skin.

This positive connotation is followed by a negative: "To be sure I cannot say much for his breeding" (46). Ishmael wants to re-iterate his personal, more advanced, evolution by using Queequeg as the negative half of the comparison. His ancestors, childhood and family must have lacked essential manners. This sentence re-traces the line of demarcation between the narrator and the harpooner. Ishmael continues: "His greatest admirer could not have cordially justified his bringing his harpoon into breakfast with him, and using it there without ceremony; reaching over the table with it, to the imminent jeopardy of many heads, and grappling the beefsteaks towards him. But *that* was certainly very coolly done by him, and every one knows that in most people's estimation, to do anything coolly is to do it genteelly" (46). Ishmael says even Queequeg's best friend would agree his behavior is unusual and/or uncivilized. When Ishmael speaks of Queequeg casually tossing the javelin about the table as one would never attempt with even a much smaller sharp object, Ishmael gives the impression that the Native is one who engages in this dangerous behavior all the time, to the point of normalcy. Queequeg might even wonder why every other man at the table does not use his harpoon in the same way. Our narrator also points out that a well-known American practice of table

manners is to avoid reaching across others. Queequeg is one who does not abide by this rule, making him stand out as the breaker of a social taboo—and what is more—he is unaware of his misstep. We are reminded that the standard of comparison is to *American* table manners, rendering the Native's behavior the one that is curious. Queequeg's ignorance of white table manners is played for humorous effect by the author and narrator, yet still gives the impression Queequeg has no innate sense regarding how he could accidentally harm another person. He is so wrapped up within his own custom he does not see that he could cut someone with his sharp tool; the discounting of others' safety is less than admirable. If we flip the coin we could assume that the Native is *so attuned* with this sharp tool that he would never even graze an object that was not his target. This would point to Queequeg's adept handling of a tool that almost works as an extended appendage.

This observation is followed by Ishmael deeming Queequeg's behavior cool and genteel. From *Webster's* 1846 dictionary, "cool" is defined as "not hasty; deliberate; calm" (191). It is also possible that one could be aware of his/her odd behavior, but, to stave against admonishment, perform the behavior in a deliberate and modulated manner that, on the surface, would suggest one is acting without care or reserve. Ishmael compares coolness to gentility within the actor. The coupling of these two words gives "cool" a positive connotation. The word "genteel" to describe Queequeg's manner suggests high born breeding which Ishmael contradicts all in the same observation. The mixing of positive and negative words to describe Queequeg and his behavior illustrates Ishmael is still working out what he truly believes about Queequeg as a human. In this

early stage, Ishmael experiences mixed emotions as he tries to tip the judgment scales from negative to positive. In fact, these mixed emotions may have everything to do with how the two men meet. Because Mr. Coffin, the landlord, sets Ishmael as the butt of a joke and terrorizes him half the night by talking about a dark-skinned meat-eater, Ishmael is now re-adjusting his beliefs about Queequeg as he gains knowledge of the Native through his own experience. How far along the positive end of the scale would Ishmael's thoughts be if his introduction to Queequeg had been handled with delicacy, diplomacy and understanding? If this had been the case, perhaps Ishmael would not be so schizophrenic in his inner dialogue when he describes and observes Queequeg.

Ishmael continues: "We will not speak of all Queequeg's peculiarities here." The word "all" clues the reader that the Native's eccentricities are many--so voluminous in fact—that the narrator does not have time to describe them all. Yet Ishmael gives it a go: "How he eschewed coffee and hot rolls, and applied his undivided attention to beefsteaks, done rare" (46). The tone seems neutral, although our narrator feels these behaviors are at least different from the breakfast table norm. Pointing out Queequeg preferring rare meat does not allow the reader to forget that the Native has been labeled a cannibal. "Enough that when breakfast was over he withdrew like the rest into the public room, lighted his tomahawk-pipe, and was sitting there quietly digesting and smoking with his inseparable hat on, when I sallied out for a stroll" (46). "Withdrawing like the rest" can be viewed as neutral, a nonjudgmental description of movement, yet it seems that by encompassing this movement with that of the others Queequeg becomes one of the crowd; he is acting

normal like the other men in the group. Queequeg's assimilation into the group brings him into the realm of normalcy prompting Ishmael to lose interest and step outside.

In Chapter Six: The Street, we learn that it sometimes takes a stroll about town to understand that perhaps your roommate is not so strange after all. "If I had been astonished at first catching a glimpse of so outlandish an individual of Queequeg circulating among the polite society of a civilized town, that astonishment soon departed upon taking my first daylight stroll through the streets of New Bedford" (47). It appears Queequeg has now been released from the top spot among those who are unusual. As a matter of fact, it appears everyone in town is quirky. Queequeg's ascendancy in Ishmael's estimation is compared to the strangeness of others; they are all viewed upon the bell curve of oddity. Ishmael goes on to describe the people he sees. He finds many things strange and unusual which the reader may take into account as worthy of dampening his first strong feelings about Queequeg. If Ishmael is astonished by *everything*, then Queequeg is no different from Ishmael's regular routine of observation.

On his walk, in Chapter Seven: The Chapel, Ishmael comes across a Whaleman's Chapel. He says that sailors visit this church before going to sea. Ishmael takes a seat and is "surprised to see Queequeg near me" (50). The word "surprised" seems neutral, as it can be applied to anyone, yet Ishmael may be surprised because Queequeg is the *last* person he thought he would see inside a church although close reading does not reveal such a feeling. "Affected by the solemnity of the scene, there was a wondering gaze of incredulous curiosity in [Queequeg's] countenance" (50). This observation feels positive couched within Ishmael's frequent mention of Christian towns or societies; he would

most likely deem Queequeg's curiosity within the church a positive action. "This savage was the only person present who seemed to notice my entrance; because he was the only one who could not read, and, therefore, was not reading those frigid inscriptions on the wall" (50). Ishmael appreciates that someone notices his presence. The tone then turns neutral. The instincts of a textual analyst might say Ishmael pointing out Queequeg's inability to read is a negative, yet close reading only states the fact and not a judgment upon Queequeg's lack of literacy. By including the terms "frigid inscriptions" it seems that Ishmael does not deem the words worthy of attention even by those who *can* understand them.

Chapter Ten is entitled "A Bosom Friend." Although the term "bosom friend" has not changed much in definition, over the years the word *bosom* has taken on a stronger sexual connotation. In *Webster's* 1846 version we find the meaning of Melville's day: (verb) "to inclose [sic] in the friend; to keep with care;" (and noun) "the tender affections; kindness; favor" (99). The adjective from the 1988 version includes "cherished; intimate" (*Webster's* 163). With the definition of this chapter's title in mind, let us explore the contents.

"Returning to the Spouter-Inn from the Chapel, I found Queequeg there quite alone; he having left the Chapel before the benediction some time" (61). Ishmael uses neutral terminology and does not castigate Queequeg for leaving the church early. "He was sitting on a bench before the fire, with his feet on the stove hearth, and in one hand was holding close up to his face that little negro idol of his; peering hard into its face, and with a jack-knife gently whittling away at its nose, meanwhile humming to himself in his

heathenish way” (61). Queequeg whittling in a “gentle” fashion allows the capability of a docile nature. On the other hand, Queequeg’s humming (even to himself) is described as being done in a “heathenish” manner. What is a heathen way of humming one might ask? Let us consider manners of the day. From information found on *Foundations Magazine*’s website, we learn that George Washington was so taken with a set of manners created by French Jesuits (1595) that he copied them all by hand. Fourth in the rule book of one hundred and ten entries states “In the presence of others sing not to yourself with a humming noise, nor drum with your fingers or feet.” Modern manners maven Emily Post suggests rising above one who hums and ignoring the behavior. Nonetheless, it is safe to assume that humming in the mid-nineteenth century could still be considered a poor habit to indulge around others, although Queequeg is alone until Ishmael enters the room.

“But being now interrupted, he put up the image; and pretty soon, going to the table, took up a large book there, and placing it on his lap began counting the pages with deliberate regularity; at every fiftieth page--as I fancied--stopping a moment, looking vacantly around him, and giving utterance to a long-drawn gurgling whistle of astonishment” (61). Ishmael describing Queequeg’s look as vacant intimates a type of stare that occurs while devoid of thought. This could indicate stupidity, or in another way, a meditative relaxation; a needed break from active movement and intellectual action. “Gurgling whistle” sounds like an offensive utterance, but the exact language does not judge. “He would then begin again at the next fifty; seeming to commence at number one each time, as though he could not count more than fifty, and it was only by such a large number of fifties being found together, that his astonishment at the multitude

of pages was excited” (61). Ishmael is guessing through observation that Queequeg cannot count beyond fifty. Ishmael fails to assign the counting behavior a positive or negative, yet it would still be quite an accomplishment to be able to count to fifty (or more) in a second language, if, indeed, Queequeg is using English to perform his counting of the pages.

“With much interest I sat watching him.” Ishmael is so positively attracted to Queequeg’s behavior that he continues his observation. Again we see the male gaze encompassing the agent (or watcher) and the object. The gazer produces observations regarding his target: “Savage though he was, and hideously marred about the face—at least to my taste—his countenance yet had a something in it which was by no means disagreeable” (61). There is much to observe in this sentence. The word “savage” is negative, yet the phrase “though he was” somewhat mitigates the negative term; Ishmael is saying *even though* he was a savage he....(fill in the blank with an elevated, more civilized behavior). Yet, Ishmael brings us crashing down again with the harsh phrase “hideously marred.” In *Webster’s New World Dictionary*, *mar* is “to hinder, spoil...to offend...to disturb...to injure or damage so as to make imperfect, less attractive...spoil; impair; disfigure” (825). “Marred” means that, once scarred, the object cannot be repaired; it is marked for life. The mitigating phrase “at least for my taste” has the feeling of recognition on the part of Ishmael that although Queequeg’s face is hideous *to him*, it possibly may not be to others. This is one of Ishmael’s first utterances that Queequeg’s culture and traditions could actually be beautiful to other people whom Ishmael has never known. The Islander’s countenance having something about it that is “by no means

disagreeable” can be neutral, but may be argued as positive. The phrasing--not using positive words, but contrasting Queequeg’s countenance from the word “disagreeable”--is still not saying it is lovely, or likable, or amenable. It is neither bad nor good. Further, Ishmael thinks, “You cannot hide the soul.” Here Ishmael acknowledges that Queequeg, the savage, has a soul that is manifest.

Ishmael continues, “Through all his unearthly tattooings, I thought I saw the planet traces of a simple honest heart; and in his large, deep eyes, fiery black and bold, there seemed tokens of a spirit that would dare a thousand devils” (61). Using the term “unearthly” indicates that the markings themselves are from another world, foreign. When Ishmael speaks of Queequeg’s “honest heart” it is tempered by the word “traces.” The heart Ishmael finds in Queequeg is not *wholly and completely* observed as honest; there are only “traces” of this quality. A positive characteristic is seen, but only in a small quantity. The description of Queequeg’s eyes seems positive, but with caveats: the words “fiery” and “bold” are both strong, yet “fiery” could indicate an uncontrolled emotion and connotations of burning flames that destroy. “Bold” could also be seen as strength and bravery or an overstepping of proper boundaries. In context, it seems that Ishmael is giving these words positive meaning. In reference to Queequeg’s eyes, “there seemed” does not mean *is* or *appears*. With the word *seemed* one could be mistaken as seeing one thing when they actually may be seeing another. “Tokens of a spirit” continues in the same manner as the preceding sentence. A *token* is a small remnant of, not a bounty or an extraordinary amount. Because we know how much stock Ishmael puts in a Christian

way of life, to “dare a thousand devils” connotes a bravery that a strong Christian would need in order to ward off evil spirits.

Let us proceed with Ishmael’s thought: “And besides all this, there was a certain lofty bearing about the Pagan, which even his uncouthness could not altogether maim” (61). A “lofty bearing” gives the image of one lifted above...heavenward. Perhaps the word “pagan” here is used specifically in discussion containing religious overtones. To be “uncouth” is, of course, a negative; uncivilized behaviors or beliefs could not outweigh his “lofty bearing.” Also do not discount the word “even” in this context. The phrase “could not altogether maim” appears negative, but with caveats: Queequeg’s uncivilized mean could not *completely* overwhelm the loftiness of his bearing, yet that leaves some ground upon which to negotiate and battle. Then we must consider the choosing of the term “maim”: “to deprive of the use of some necessary part of the body; cripple; mutilate; disable...an injury causing the loss or crippling of some necessary part of the body; mutilation; disablement: see MAYHEM” (*Webster’s* 815). This is a very descriptive word that is different from *tear down*, *crush* or *destroy*. To maim is a violent act that can often lead to permanent damage. Does word choice harken back to the way Ishmael views what the tattoos do to Queequeg’s face? “He looked like a man who had never cringed and never had had a creditor” (61). This sentence breaks the positive/negative combination by being a double positive: “a man who never cringed” would be a man of bravery, and one who never “had a creditor” would be a debt-free man...one who had never owed anyone anything. Reflect back upon Melville’s own life, when in his childhood he had been witness to his father’s constant struggles with money,

once having to flee in the middle of the night to avoid debtor's prison. For Melville to use these particular words carries significant weight in praise of the way he chose to portray Queequeg. Next we see Ishmael describe the native's hair by using factual statements rather than judgment: "Whether it was, too, that his head being shaved, his forehead was drawn out in freer and brighter relief, and looked more expansive than it otherwise would, this I will not venture to decide; but certain it was his head was phrenologically an excellent one" (61). A footnote here states that phrenology is a pseudo-science linking personality and mental ability to the shape of the skull. That this particular term is used (as far as Ishmael is concerned) is to link Queequeg's fine head to the fineness in his personality and his mental capabilities. Recall the work of D. Horn in his book *The Criminal Body: Lombroso and the Anatomy of Deviance*. Phrenology was an interesting debate in Melville's day. "It may seem ridiculous, but it reminded me of General Washington's head, as seen in the popular busts of him" (61-62). When Ishmael says his description may sound "ridiculous" he is including a caveat that in other words says *you may find this strange* or *I know how this must sound*. Rebounding from the caveat, we have a positive: comparing the head of Queequeg to an outstanding American. "It had the same long regularly graded retreating slope from above the brows, which were likewise very projecting, like two long promontories thickly wooded on top" (62). The "same" slope means that Queequeg's forehead is normal, something seen many times before. "Thickly wooded promontories" appears a neutral descriptor. "Queequeg was George Washington cannibalistically developed" (62). Here we see another positive/negative combination. Queequeg reminds Ishmael of a great man--pressed into a different mold--

one of a scary native. Queequeg *does* invoke the image of a revered American, yet these features are degraded by working against the negative features of a cannibal.

Ishmael continues employing the male gaze: “Whilst I was thus closely scanning him, half-pretending meanwhile to be looking out at the storm from the casement, he never heeded my presence, never troubled himself with so much as a single glance; but appeared wholly occupied with counting the pages of the marvelous book” (62). Ishmael makes a passing attempt to appear as if staring at the storm outside the window; in actuality he is cognizant of the rudeness of his staring. Ishmael acknowledges that his staring may be off-putting and that it is considered rude within his peer group. Ishmael admits his poor manners in this instance. An interesting dynamic exists in which the civilized white man is obsessed with watching the native while the native takes zero interest in watching the white man. Could this be a comment suggesting that the native is infinitely more interesting than the white man? White bread = boring? Is Ishmael in any way hurt or disappointed that Queequeg pays him no mind? Can we surmise that Ishmael (to whatever degree) is hurt by Queequeg’s lack of eye contact? These assumptions appear justified by the following quote: “Considering how sociably we had been sleeping together the night previous, and especially considering the affectionate arm I had found thrown over me upon waking in the morning, I thought this indifference of his very strange” (62). Ishmael finds their bunk-time sociable, which is a positive assessment, as well as feeling the body “affectionate”, but he goes into neutral mode by using the word “strange” to describe Queequeg’s indifference. Here, the word “strange” may simply mean unexplainable without the weight of negative connotation. Recall that when

Ishmael found Queequeg's arm draped over him upon waking, he interprets the situation as tender. In reality, when one is sleeping through the night one's movements are unconscious. Is Ishmael in need of love in such a way that leads him to interpret Queequeg's unconscious body language as loving? Queequeg's arm being draped over Ishmael during sleep can be interpreted in many different ways, but Ishmael *chooses* to see it as a loving gesture. He continues: "But savages are strange beings; at times you do not know exactly how to take them" (62). Note the double negative here with "savage" and "strange" being linked. At least the positive word "beings" is used instead of *animals* or *creatures*. We most often hear the word "being" following the word *human* which may be the intended connotation. Nonetheless, the use of the word "being" indicates one with its own thought process and motivations; a breathing, living, thinking body. The word "being" *almost* endows Queequeg with humanity, but Ishmael stops short. This sentence has a sense of Ishmael understanding the cultural differences between himself and the Native. Ishmael ponders that since some people come from a different culture than his own, the members of his culture will inevitably be perplexed by the action of the Others. This is a statement of fact rather than judgment.

Ishmael goes on to comment upon those first moments, hours or days when one encounters a native, and the level to which they can capture one's attention (like a new baby or puppy discussed earlier in this text): "At first they are overawing; their calm self-collectedness of simplicity seems a Socratic wisdom" (62). It is positive that Ishmael describes the natives as creating in the white man more awe than one can stand. Their possessing a natural calmness is also a positive, followed by yet another: a "self-

collectedness.” Is “simplicity” also a positive? Perhaps...as one could view the way of the Buddha as simple; a supreme disregard for the extraneous. On the other hand, “simple” can mean dumb; unable to comprehend higher thinking. Still, Ishmael does make a direct connection between the simplicity of the native and Socratic wisdom. A footnote states that Socratic wisdom refers to the oracle of Delphi declaring Greek philosopher Socrates to be the wisest of men (62). In this case, we can view Ishmael’s compliment to be of the highest order. “I had noticed also that Queequeg never consorted at all, or but very little, with the other seamen in the inn. He made no advances whatever; appeared to have no desire to enlarge the circle of his acquaintances. All this struck me as mighty singular; yet, upon second thoughts, there was something almost sublime in it” (62). From the lack of consorting to the avoidance of growing his friend circle and striking Ishmael as “mighty singular,” these statements are made in a matter-of-fact and neutral manner. It is not until the next comment that Ishmael lands on a positive in saying that all of Queequeg’s behaviors of self-containment seem to possess something of the “sublime.” Ishmael begins to process the real-time, real-life situation that Queequeg inhabits: “Here was a man some twenty thousand miles from home, by the way of Cape Horn...thrown among people as strange to him as though he were in the planet Jupiter; and yet he seemed entirely at his ease; preserving the utmost serenity; content with his own companionship; always equal to himself” (62). Ishmael notices that the Native being so far from home and so far outside of his own culture can create a strong sense of discomfort, an imbalance between the known and the unknown that some people relish and some people assiduously avoid. As far out of his comfort zone as he may be, Ishmael

recognizes that Queequeg seems “at his ease” and appears to not seek out or rely upon the company of others. The phrase “always equal to himself” is quite poetic. Using the term “equal” is key. On the one hand, to be equal to one’s self seems a nonsensical play on words; how could one be *other* than equal to what *is* already? On the other hand, being equal unto one’s self could mean that there is no sense of lack—nothing is subtracted from the equation. To carry on with the poetic tone: to be equal to one’s self could mean being equal to each man again and each individual is his own summation of humanity. In the following line we have the positive/negative conjunction once again: “Surely this was a touch of fine philosophy; though no doubt he had never heard there was such a thing as that” (62). Ishmael cannot long consider that Queequeg conducts himself by a paradigm of philosophical rules because (in his mind) native islanders do not know of such things. Not only, Ishmael assumes, must they not have the book learning to know about Aristotle and Plato, but they have probably not come far enough along to have their own philosophers, great leaders, and paradigms of advanced thought. Right after this assumption based in ignorance, Ishmael continues with a rebuttal to his own erroneous thinking: “But, perhaps, to be true philosophers, we mortals should not be conscious of so living or so striving. So soon as I hear that such or such a man gives himself out for a philosopher, I conclude that, like the dyspeptic old woman, he must have ‘broken his digester’” (62). During this passage Melville has the reader wait for the conclusion of Ishmael’s thoughts. Does Ishmael find Queequeg’s aloneness to be positive or negative? The facts are laid out regarding the native’s behaviors that allow him to be alone. Next we have a strong, empathetic recognition of Queequeg’s point of view (or projected point

of view) that the people Queequeg sees are just as foreign to him as the Native is to our narrator. Ishmael understands that he too may be a case of curious study if the tables are reversed. After recognizing the distance Queequeg has travelled and the Islander immersing himself in a totally different culture, Ishmael compliments Queequeg by recognizing the man's "ease," "serenity," contentment, and how this measured, in Ishmael's mind, to be a "fine philosophy." Ishmael admires that Queequeg can remain self-contained while being comfortable. There is the statement that "no doubt" Queequeg does not know philosophy, which seems an elitist thought, yet this is followed by the idea that Ishmael finds those who claim to be philosophers as frauds. The phrase "not be conscious of so living or so striving" means that Queequeg embodies the natural philosophy of living his life which is not found in books, learning or trying to be one that gains this type of knowledge. Instead, Queequeg embodies a simple philosophy without "striving"—zen—he simply *is*. In Queequeg's singular meditative state, he reflects all that he himself needs to be entertained and happy. He is a world unto himself, not needing any outside reflection to make him real, self-possessed and whole.

Ishmael describes the "lonely" room with the dwindling fire in which he and Queequeg silently sit: "I began to be sensible of strange feelings. I felt a melting in me. No more my splintered heart and maddened hand were turned against the wolfish world. This soothing savage had redeemed it" (62). Placing the word "soothing" right before the word "savage" mitigates the negativity of the word. This is a turning point in the narrative in which the audience recognizes that Ishmael is beginning to truly change and grow. Whomever he had been before, he must have contained in himself some defense,

some shell against the world that is now being cracked and softened by his new friend. This admission gives the audience a feeling of tenderness for the two; it is akin to the feeling one experiences while watching a romantic comedy when the couple involved finally discover they are in love. “There he sat, his very indifference speaking a nature in which there lurked no civilized hypocrisies and bland deceits.” The reader is inside the head of the narrator; he needs not speak his feelings out loud for them to be real. The last sentence holds a double positive. “Wild he was; a very sight of sights to see; yet I began to feel myself mysteriously drawn towards him” (62). We have the negative “wild” and that Queequeg is such a unique sight to behold, yet both of these sentiments are overridden by the Native’s irresistible magnetism. “And those same things that would have repelled most others, they were the very magnets that thus drew me.” There is a strong, even vicious negative to the word “repelled,” going so far as to imply more than half the people on earth would be deeply disturbed by Queequeg’s appearance, yet Ishmael himself uses the word “magnets” when describing that spell that Queequeg weaves around their friendship. “I’ll try a pagan friend, thought I, since Christian kindness has proved but hollow courtesy” (62). Here, the word “pagan” works as a mitigated negative. Ishmael wants to “try” a new type of friend; one he would formerly dismiss as being too different from himself and his beliefs. Melville employs a negative/positive co-phrase with Ishmael turning the negativity of the pagan into a positive *when compared* to some of the Christians Ishmael has known in the past. This phrase speaks directly to Melville’s problems with the island missionaries and leaves no doubt regarding which side is favored by the author.

The transformation in relationship between Queequeg and Ishmael continues as they cement their relationship: “I drew my bench near him, and made some friendly signs and hints, doing my best to talk with him meanwhile. At first he little noticed these advances; but presently, upon my referring to his last night’s hospitalities, he made out to ask me whether we were again to be bedfellows. I told him yes; whereat I thought he looked pleased, perhaps a little complimented” (62-3). This paragraph is the point at which Queequeg becomes fully human in the eyes of Ishmael. Queequeg morphs from the Other into an actual friend. Ishmael notes that the feelings have to first change within *him* for the image of the Other to transform. Our narrator recognizes that Queequeg does not *need* to change--being perfect unto his own self--as Ishmael notes earlier. Ishmael searches himself to find “strange feelings” and a “melting” when he thinks of Queequeg and how he handles himself in the world. Ishmael has been defensive (for whatever reasons) to the “wolfish world” and has to break down his own internal barriers in order to connect to this intriguing new person. Ishmael does not exactly know what draws him nearer to Queequeg; there is no overriding characteristic to which Ishmael is drawn; the longing is “mysterious” leaving Ishmael at a loss to explain. Perhaps saying he cannot explain why he is drawn to the Native lessens the responsibility for a purposeful connection. “Wild he was” allows Queequeg to retain his natural state, yet being “wild” is no longer a barrier to Ishmael allowing Queequeg’s humanity. Ishmael maintains that Queequeg is a sight to see--he looks different—but curiously, this becomes the very magnet drawing Ishmael closer. The same features that so frightened our narrator upon their first meeting somehow transform into the very things that draw him near. Ishmael

has finally seen past the *outside* of Queequeg to contemplate the *inside* of the man.

Ishmael finds in himself a new behavior--a bold new idea--to try a "pagan friend." This idea is compared against the Christian friends that Ishmael has dealt with in the past. Our narrator is making a statement that one's religion does not make one a better or worse friend; something he apparently learned prior to this experience. If Christian friends do not make the best of connections, then why not explore other options? The implication is that religion does not equal positive behavior.

Ishmael is the first one to make a move by drawing his bench closer to Queequeg's body. The Islander returns the kindness by asking if they will bunk again. Here we recognize reciprocity in friendly behavior; one kindness deserves another. Queequeg is acting in a human, expected way that Ishmael understands and appreciates. Once it is determined they will again bunk together they are mutually pleased by the prospect and show it by acting "complimented." Of course, Ishmael could be misinterpreting Queequeg's facial expressions to fit his own hopes and desires, but within context it seems that Queequeg is genuine in his desire to again bunk with Ishmael and is not averse to sharing time. This paragraph is the lynchpin to the turning point of Queequeg's character from Other to *human* in the eyes of Ishmael.

The two men begin to interact. "We then turned over the book together, and I endeavored to explain to him the purpose of the printing, and the meaning of the few pictures that were in it" (63). In this sentence there are no specific modifiers, but there is engagement with the Islander on a more intimate level. "Thus I soon engaged his interest; and from that we went to jabbering the best we could about the various outer sights to be

seen in this famous town. Soon I proposed a social smoke; and, producing his pouch and tomahawk, he quietly offered me a puff. And then we sat exchanging puffs from that wild pipe of his, and keeping it regularly passing between us” (63). A positive exchange occurs by sharing the same pipe. There also is a change of feeling and tone in the word “wild.” When Ishmael previously uses the term it connotes an untamed, rather scary, subject. Now the term seems more an endearment, like a quirky characteristic that makes a best friend unique, although the quality may not fully be understood. “If there yet lurked any ice of indifference towards me in the Pagan’s breast, this pleasant, genial smoke we had, soon thawed it out, and left us cronies” (63). The word “pagan” here experiences a change in tone; it becomes more an identifier than a judgment of difference. Also note that after a spell of observing and labeling Queequeg, Ishmael now seems the one who wants the attention of the native. The two are now engaging in rituals together (smoking, eating) that endear participants to each other; connects them by a common thread. “He seemed to take to me quite as naturally and unbiddenly as I to him; and when our smoke was over, he pressed his forehead against mine, clasped me round the waist, and said that henceforth we were married; meaning, in his country’s phrase, that we were bosom friends; he would gladly die for me, if need should be” (63). That Ishmael describes his taking to Queequeg as *natural* and *unbidden* is creatively re-writing this narrative’s history; the reader has been on a journey with these two characters and it has not the smoothest of journeys.

Next, Queequeg makes a promise that runs deep for two who have just met. The smoking ritual may have contained much more weight for the Native than for Ishmael,

for we witness it leading to a fine promise. From James Turner's article for the journal *Ethnology* entitled "Ritual, Habitus, and Hierarchy in Fiji" we learn for these islanders "ritual stresses form and dignity rather than expressive force...[with] a high degree of sameness to Fijian ritual over a wide range of contexts" (1992). Ishmael is brought into the quiet performance of smoking, always using Queequeg's pipe. Those familiar with the practice of smoking know of its ritualistic manner: the anticipation, the preparation, sometimes moving from one location to another, then the actual smoking of the tobacco. Two extend this ritual beyond the self is to encircle another within the cloak of the repeated and familiar behavior. By including another, the ritual becomes one of couples' binding, friendship building or group cohesion. Of importance, too, is Ishmael saying "in his country's phrase." Ishmael is in the midst of a substantial turnabout in which he is seeing the native's embrace from the Other's point of view. Of course, Ishmael does not believe they are truly *married* in his sense, but by the rituals of the Other they are now bound, which Ishmael accepts with equanimity. "In a countryman, this sudden flame of friendship would have seemed far too premature, a thing to be much distrusted; but in this simple savage those old rules would not apply" (63). Ishmael still uses the term "simple savage" to describe Queequeg, although all of the behaviors that Ishmael witnesses do not exactly indicate a simple soul. Because Queequeg looks and acts differently--and is a native from a far-away island--Ishmael clings to the idea that the man lives a less complicated inner life than himself. At the same time, there is an evolution in Ishmael's thinking: he is beginning to consider rituals and phrases from the Other's point of view. He contrasts this thought with how it is different with men like him--his "countrymen."

Men like him do not swear *till death* friendship based upon one sharing of the pipe, yet Ishmael can now understand that, in Queequeg's culture, it is different and that the Islander is being sincere. There is a hint of Ishmael's belief that his own culture is more complicated and evolved, whereas this savage is "simple." Categorizing the word "simple" as a negative comes with a caveat. Ishmael is coming to understand the Other's point of view. Using the word now has a sort of endearing quality that softens Ishmael's view of Queequeg, but it still carries the idea of: *Ahh, how wonderfully simple is the native. I will try this for a bit.* Also take a close look at the phrase "old rules would not apply." This idea can be seen as a doorway to understanding with this phrase as the hinge. Ishmael needs to throw away preconceived ideas of the colored, the tattooed and the native in order to engage this friendship.

"After supper, and another social chat and smoke, we went to our room together" (63). Ishmael describes talking in a social manner and there is a repetition of the ritualistic behavior that elicited a previous positive response. In psychology this is known as positive reinforcement which may lead to further bonding. "He made a present of his embalmed head; took out his enormous tobacco wallet, and groping under the tobacco, drew out some thirty dollars in silver; then spreading them on the table, and mechanically dividing them into two equal portions, pushed one of them towards me, and said it was mine" (63). The idea of shrunken or embalmed heads the night before sends Ishmael into fits of extreme discomfort; anyone out peddling heads is not someone with whom Ishmael wishes to spend time. Yet we see here that Ishmael now gladly accepts an embalmed head from Queequeg as a gift and tags no special significance at all to its role.

The head has become a positive sign of friendship from the point of view of the Other. Ishmael now sees the head as a token of bonding and is able to receive it as such.

He then neutrally describes a series of maneuvers on the part of the Native with the end result being an extremely rare and charitable event: the sharing of Queequeg's personal money when none had been asked for or expected. From ethnographer James Turner we learn that islander social structure is hierarchal with "positions defined in terms of age, [and] seniority of descent [where] elder is superior to junior, chief to commoner, and male to female" ("Ritual, Habitus, and Hierarchy in Fiji" 292). Does Queequeg's sharing of his money show Ishmael that he now considers him an equal? Queequeg does not give the white man *all* his money out of respect for the white man's superiority; he *halves* the money indicating the two sharers are equals. "I was going to remonstrate; but he silenced me by pouring them into my trowsers' pockets" (63). Is this a neutrally stated fact? Ishmael seems inclined to reject such gifts, but on the grounds that it seems too extravagant, not that he wants to reject anything from the Other. "I let them stay. He then went about his evening prayers, took out his idol, and removed the paper fireboard" (63). With neutrality Ishmael tells us Queequeg takes out the statue to which he prays. Christians may also take out a crucifix or emblem of their object of religious faith before praying. Ishmael does not qualify the idol by saying it is false or silly, although there still exists the idea of the idol which some Christians reject because it comes before, or blocks, the idea of praying directly to their own god. In the Christian bible these objects are known as false idols. This procedure also displays a ritual with which Ishmael is familiar: the ritual of prayer. "By certain signs and symptoms, I thought

he seemed anxious for me to join him; but well knowing what was to follow, I deliberated a moment whether, in case he invited me, I would comply or otherwise” (63). Ishmael does not say that Queequeg’s request to join him is preposterous or untoward. The differences in religious culture rub up against Ishmael’s willingness to participate. He does not want to worship or pray to an idol he does not know. Unlike the smoking or the sharing of monies, this particular ritual seems more important to Ishmael, for he has his own religion.

“I was a good Christian; born and bred in the bosom of the infallible Presbyterian Church” (63). Bryant and Springer provide an explanatory note regarding Melville’s reference to the “infallible Presbyterian Church” on page 506: “Raised in the Dutch Reformed Church and later affiliated with the Episcopal Church while writing *Moby-Dick* in Pittsfield, Melville often humorously suggests the failing of doctrine and practice shared by these churches and Presbyterianism. In later years, Melville affiliated with New York City’s All-Souls Unitarian Church.” Therefore, Melville is working multiple levels. He is pointing out how different cultures worship odd and sometimes contradictory ideals. Ishmael sees Queequeg as a bit backwards in his praying to a small wooden idol. At the same time, Melville points up the humor in Ishmael believing that his particular religion is any better. On a third level, we see that Ishmael really does believe his religion is more correct if he refuses the religion of another. Both men are worshippers of their own fallible gods, and in this way they are similar. “How then could I unite with this wild idolator in worshipping his piece of wood” (63)? “Wild” in this sense connotes negativity when paired with the word “idolator.” Our narrator conjures an untamed, ignorant form

of worshipper. Not only that, Ishmael points out that he does not worship false idols. A modern day Presbyterian church's website states that they do "not have many ceremonies and rituals. This is because we do not want to distract from the two most important ceremonies Christ left to the church, Baptism and the Lord's Supper" showing their stance on ritual behaviors around idols remains the same. Ishmael is demeaning Queequeg's prayer object as what it actually is in reality: a piece of wood. He is not considering the idea the idol *represents*. Does Ishmael not have Jesus hanging from a cross in church or a cross around his neck that represents a higher meaning? Here, he does not equate the two types of idolatry as being similar. Ishmael begins to open his mind to a deeper question: "But what is worship? thought I." Let us pause our analysis to note the next two sentences were excised from the British version of *Moby-Dick*: "Do you suppose now, Ishmael, that the magnanimous God of heaven and earth--pagans and all included--can possibly be jealous of an insignificant bit of black wood? Impossible!" Next, witness how Ishmael produces a domino effect of thought to consider the matter: "But what is worship?--to do the will of God--*that* is worship. And what is the will of God?--to do to my fellow man what I would have my fellow man to do to me--*that* is the will of God. Now, Queequeg is my fellow man" (63). This train of thought is expansive and positive. Ishmael now, in keeping with the earlier turning within, views Queequeg as a fellow *man*--calls him man—and considers their mutual place under god as worshippers. "And what do I wish that this Queequeg would do to me? Why, unite with me in my particular Presbyterian form of worship. Consequently, I must then unite with him in his; ergo, I must turn idolator" (63). There is a powerful positive transformation

taking place with Ishmael seeing religion not only from the Other's point of view, but from a grand, global perspective as well. Ishmael is following the doctrine of his own religion which he believes to be correct. He is acting as he views a Christian should: treating others by the Golden Rule, even if that means temporarily partaking in an unknown ritual. This combines the two religions: Ishmael's Golden Rule and Queequeg's idolatry.

In addition, we must discuss the phrase "I must turn idolator." Ishmael understands that he is still safe within the confines of the Golden Rule and the thought that his god is so great that certainly he would not be threatened by a little piece of wood. "I must turn idolator" is a very telling phrase--taking on the jacket of another's identity—becoming One with the Other, even temporarily. This is a significant thought and phrase by displaying a shift in Ishmael's way of thinking about one of his central and most sacred beliefs. "So I kindled the shavings; helped prop up the innocent little idol; offered him burnt biscuit with Queequeg; salamed before him twice or thrice; kissed his nose; and that done, we undressed and went to bed, at peace with our own consciences and all the world" (63). Here, using the phrase "innocent little idol" is reassuring Ishmael that his god would certainly not be offended by this meaningless ritual, yet is this very thought a negative? Ishmael is doing two things at once: practicing his Golden Rule, yet mentally downplaying Queequeg's ritual by believing a *true* religion would not be threatened by such empty acts. Ishmael concludes the narrative on a positive note by stating that both men are at peace, not only within themselves, but also with the entire world. "But we did

not go to sleep without some little chat” (63). Ishmael participates in each phase of the ritual with no caveats.

“How it is I know not, but there is no place like a bed for confidential disclosures between friends” (63). Now Ishmael uses the word “friends” which indicates a deeper relationship development. “Man and wife, they say, there open the very bottom of their souls to each other; and some old couples often lie and chat over old times till nearly morning” (63-4). In this line Ishmael makes an emotional, mental and verbal leap by using the phrase “man and wife” to describe the relationship between people who bare their souls in the confines of a bedroom. “Thus, then, in or hearts’ honeymoon, lay I and Queequeg—a cosy, loving pair” (64). Sticking to the metaphor, Ishmael feels the second night is a honeymoon during which the two can be “cosy” and “loving.” Oh, what a difference a day makes! Can we dare say that Ishmael is falling in love (of sorts) with his new bosom friend? Bryant and Springer note there is a difference in the British version of the novel that tones down the sexual language Ishmael uses to describe the relationship (63). In addition, footnote 2 of this section is found on page 506 runs as follows: “*I and Queequeg--a cosy, loving pair*: The physical relationship between Ishmael and Queequeg is not clear. While men often shared beds for convenience, then and later, these two also have a ‘homosocial’ bond of affection that, though typical in western cultures, may specifically reflect the Polynesian idea and practice of *aikāne*. According to Henry Hughes of Western Oregon University, although the word *ai* (sexual intercourse) + *kane* (man) originally connoted male-male sexuality, its meaning evolved, and even Polynesians used it to mean close, non-sexual male-male friendships. With reference to

Ishmael and Queequeg (the son and heir of a chief), during his years in the Pacific, Melville may have learned that *aikane* meant not only an intimate friend of the same sex, but the lover of a chief. Dana explains the term in *Two Years Before the Mast* (1840) in passages reflected in *Moby-Dick*, including Queequeg's sharing his money and 'marrying' Ishmael, and Ishmael's explaining the printing and pictures in a book. Like Queequeg in Ch. 110, Dana's *aikāne*, Hope, falls dangerously ill and recovers. Dana tells us that 'every Kanaka [Polynesian man] has one particular friend, whom he considers himself bound to do everything for, and with whom he has a sort of contract--an alliance offensive and defensive,--and for whom he will often make the greatest sacrifices. This friend they call aikane; and for such did Hope adopt me. I do not believe I could have wanted anything which he had, that he would not have given me. In return for this, I was always his friend among the Americans, and used to teach him letters and numbers" (506).

In Chapter Eleven: Nightgown, we encounter this quote: "We had lain thus in bed, chatting and napping at short intervals, and Queequeg now and then affectionately throwing his brown tattooed legs over mine, and then drawing them back; so entirely sociable and free and easy were we; when, at last, by reason of our confabulations, what little nappishness remained in us altogether departed, and we felt like getting up again, though day-break was yet some way down the future" (65). Ishmael now has no problem with his roommate touching him and being "affectionate." Note that the "brown tattooed legs" are no longer a source of fright and concern. By placing his legs over Ishmael's we see touching, covering, enmeshing, periodically becoming one--skin upon skin. One can

envision the touching as a rubbing off—or a co-mingling—inviting Ishmael to put away his preconceived notions and enjoy the human underneath the markings. After throwing his leg over Ishmael, Queequeg then draws it back. If he would not have done so Ishmael may begin to feel intimidated, trapped. That Queequeg’s demeanor is “sociable, free and easy” allows Ishmael to remain relaxed and not worry about keeping a guard up between him and the former stranger. The two grown men act quite like teenagers who are not able to sleep and stay up all night playing.

As the two men lounge in the bed Ishmael begins to notice other ways that his perception of the Other is changing: “Be it said, that though I had felt such a strong repugnance to his smoking in the bed the night before, yet see how elastic our stiff prejudices grow when love once comes to bend them” (66). This observation is an exceedingly positive development in the mind of our narrator. Ishmael plainly says that his prejudice has been transformed through feelings of love for the Other who now becomes a person and a friend. May we invoke the trite phrase *love conquers all* in this scenario? It has certainly brought a white New Englander and a black Polynesian together in fast friendship. “For now I liked nothing better than to have Queequeg smoking by me, even in bed, because he seemed to be full of such serene household joy then” (66). Not only does Ishmael no longer mind that Queequeg smokes in bed, he “liked nothing better”! This reflection is followed by Ishmael describing an inner sense of hominess and ease. “I no more felt unduly concerned for the landlord’s policy of insurance. I was only alive to the condensed confidential comfortableness of sharing a pipe and a blanket with a real friend” (66). With Ishmael now sharing in the ritual of pipe smoking between the two

he has progressed from the fire marshal to the pipe smoker in a mere twenty-four hours. When Ishmael is frightened and discombobulated he feels that safety is of the utmost importance. Now that he knows Queequeg better and is sharing a blanket, Ishmael realizes that his bodily safety is no longer a concern and he views the pipe as a communicator of friendship rather than a starter of fires. “With our shaggy jackets drawn about our shoulders, we now passed the Tomahawk from one to the other; till slowly there grew over us a blue hanging tester of smoke, illuminated by the flame of the new-lit lamp” (66). The jacket of the Other is no longer the odd thing Ishmael once glimpsed in the mirror, almost wrecking his neck ripping off his shoulders. Note too that Ishmael employs words such as “our” and “we”; there is no longer a separation between himself and his new friend in his mental telling of the tale.

“Whether it was that this undulating tester rolled the savage away to far distant scenes, I know not, but he now spoke of his native island; and, eager to hear his history, I begged him to go on and tell it” (66). How do we now interpret the word “savage?” It seems to have lost the weight of meaning *Other* and turned into a neutral descriptor. Ishmael says that Queequeg “spoke of his native island”...not his poor hovel or his backward tribe. We can see here that the Other becomes less and less defined the more Ishmael and the audience come to know his history, life and story. Ishmael does not find this story-telling bothersome; he “begged” Queequeg to share. Ishmael is now pressing forward and wanting to get to know this tattooed person. “Though at the time I but ill comprehended not a few of his words, yet subsequent disclosures, when I had become more familiar with his broken phraseology, now enable me to present the whole story

such as it may prove in the mere skeleton I give” (66). By saying that he “but ill comprehended” Queequeg’s language, Ishmael takes some of the onus on himself for having lack of knowledge. There is a sharing of the weight of the language barrier by including that Queequeg could only muster “broken phraseology.” This mentioning of the lack of language skills on the part of *both* men precludes Queequeg from being the *only* one ignorant of foreign languages in the room.

Readers will note that Chapter Twelve, “Biographical,” allows the Other to own a background that bequeaths Queequeg with respect and meaning: “When a new-hatched savage running wild about his native woodlands in a grass clout, followed by the nibbling goats, as if he were a green sappling; even then, in Queequeg’s ambitious soul, lurked a strong desire to see something more of Christendom than a specimen whaler or two” (67). This section opens with the negative connotation that Queequeg had been “hatched” rather than born which places the Other in the role of animal rather than human. Like an animal, Ishmael describes the young natives as “wild” and places him in the same wooded area as the goats who, it is implied, view Queequeg as one of them. Even as he is running with the other animals, Ishmael discovers Queequeg possesses an “ambitious soul” which would separate him from the other fauna. That Queequeg shares the same desire for travel as Ishmael gives them another commonality. “His father was a High Chief, a King; his uncle a High Priest; and on the maternal side he boasted aunts who were the wives of unconquerable warriors” (67). The first descriptions of Queequeg’s family line are very positive with plentiful high-born among them. Yet, these positive descriptors are mitigated by the following: “There was excellent blood in his veins--royal

stuff; though sadly vitiated, I fear, by the cannibal propensity he nourished in his untutored youth.” The word “vitiating” means *debased* with cannibalism tainting the blood. “Untutored” here means *before he knew any better*—before receiving the proper education--to know that cannibalism (to Ishmael and most of Western thought) is wrong. Ishmael is not honoring the rules and rituals of the Other’s culture. Here the story tells how Queequeg is not invited on board his first whaling ship, but gains his own entry. “Queequeg was the son of a King, and Queequeg budged not” (67). Ishmael couples the knowledge that Queequeg is the son of royalty with another positive: showing bravery and conviction. “Struck by his desperate dauntlessness, and his wild desire to visit Christendom, the captain at last relented, and told him he might make himself at home. But this fine young savage--this sea Prince of Wales, [1] never saw the captain’s cabin“(67). Ishmael begins with positive adjectives, but can Queequeg’s longing to travel be debated as negative? Ishmael keeps repeating Queequeg wants so desperately to see “Christendom” which presses the idea the native knows there is something more civilized--better--than his native land. This implies that he desires to see more progressive worlds. This idea can be debated since it comes from Ishmael’s retelling of Queequeg’s story. If Queequeg uses that actual word--Christendom--then we might be right in assuming that Queequeg wants to see lands he has heard are more civilized, or organized and run in a different fashion from whence he hails. Footnote 1 regarding the sea “Prince of Wales” says that the title refers to the male heir to the British throne; “hence an acknowledgment of Queequeg’s royal rights, as well as a pun” (506).

“They put him down among the sailors, and made a whaleman of him. But like Czar Peter [2] content to toil in the shipyards of foreign cities, Queequeg disdained no seeming ignominy, if thereby he might happily gain the power of enlightening his untutored countrymen” (67-8). There is a positive here when it is said that Queequeg, being “put down” with the other sailors, does not get offended or hold grudges regarding his placement within the duty hierarchy. Queequeg feel this placement gives him the opportunity to teach other, less experienced, sailors. Footnote 2 regarding *Czar Peter* say “As a youth, Russia’s Peter the Great (1672-1725) learned shipbuilding in Dutch and English navy yards” (506). This footnote reveals that Queequeg considers himself royalty among commoners, but following his own sense of the Golden Rule, he treats others as fairly as he likes to be treated. Nonetheless, we do get the impression that the native understands he is working among men below his station yet decides to use this fact to the positive by teaching the men through his behavior. “For at bottom--so he told me--he was actuated by a profound desire to learn among the Christians, the arts whereby to make his people still happier than they were; and more than that, still better than they were” (68). At first, there seems a positive idea of the native wanting to learn about Christian ways of living and with this knowledge, go back and share with his people what he learns. Yet, a moment’s deeper contemplation can turn this idea into as a negative—the thought that a Christian way of life can make his people *better*. How so? Is Queequeg himself buying into the idea that his people are not good enough on their own? Does he feel his culture needs a gift from the outside world by which they can enrich their own lives? This is the same idea that missionaries carried with them to the far reaches of the world: the belief

that all people would experience more joy and knowledge if led to Christianity. As Melville learned with the Hawaiians, not everyone felt they needed tutoring.

Ishmael's re-telling of Queequeg's account continues. "[B]ut, alas! the practices of whalemens soon convinced him that even Christians could be both miserable and wicked; infinitely more so, than all his father's heathens" (68). Here, another important corner is turned: the idea that Christians have the ability to act as barbaric as any native tribe they come across in their travels. "Arrived at last in old Sag Harbor; and seeing what the sailors did there; and then going on to Nantucket, and seeing how they spent their wages in *that* place also, poor Queequeg gave it up for lost. Thought he, it's a wicked world in all meridians; I'll die a pagan" (68). Through exploration, the native comes to see that the Christian world functions no differently than the heathen world; we are all the same miserable kind. "I'll die a pagan" means Queequeg is discovering that his people and their ways are perfectly acceptable when compared to the outside world. He will stay just the way he is because there *is* no better alternative.

"And thus an old idolator at heart, he yet lived among these Christians, wore their clothes, and tried to talk their gibberish. Hence the queer ways about him, though now some time from home." All of the above are neutral statements; even "an old idolator" seems to be said with a hint of melancholy kindness. Now Queequeg's behaviors have an explanation. The Other here is trying to fit into civilized society. He is taking on the uniform and the language; these are his attempts at assimilation. These efforts bring about Queequeg's "queer ways" which are a melding of two worlds; they do not seem to fit together as a seamless whole. Ishmael asks if Queequeg would like to return home to be

king since his father is probably dead. “He answered no, not yet; and added that he was fearful Christianity, or rather Christians, had unfitted him for ascending the pure and undefiled throne of thirty pagan Kings before him.” Queequeg’s answer shows he has considered, contemplated, and weighed his future prospects regarding ruling his home tribe. Going out into the *civilized* world had tarnished Queequeg’s pure blood instincts and traditional ways. He now feels somehow unworthy of leading his people; he has been tainted by the world. “[B]ut by and by, he said, he would return,—as soon as he felt himself baptized again. For the nonce, however, he proposed to sail about, and sow his wild oats in all four oceans. They had made a harpooneer of him, and that barbed iron was in lieu of a sceptre now” (68). There is positivity in that Queequeg feels he has not gone past a point of no return as a member of his native land. He feels with the proper distance and knowledge he will eventually be able to return and act as a positive and proper member of the tribe. Sowing his wild oats is said with neutrality as something natural that a man his age, and much like Ishmael himself, Queequeg is out for adventure. There is still nobility to Queequeg, though, in the eyes of Ishmael. A scepter is still appropriate for his friend to own and wield with authority; merely the form has been changed—not its meaning.

When Ishmael tells Queequeg that he too is going to hop aboard a whaling ship, Queequeg “at once resolved to accompany me to that island, ship aboard the same vessel, get into the same watch, the same boat, the same mess with me, in short to share my every hap; with both my hands in his, bolding dip into the Potluck of both worlds. To all this I joyously assented; for besides the affection I now felt for Queequeg, he was an

experienced harpooner, and as such, could not fail to be of great usefulness to one, who, like me, was wholly ignorant of the mysteries of whaling, though well acquainted with the sea, as known to merchant seamen” (68). There is great excitement in this bit of Ishmael’s memory. Queequeg states outright that he does not want to part their friendship. Our narrator is fully onboard with being attached at the hip to his new dark-skinned, tattooed native best friend. We also see that Ishmael feels more secure because Queequeg knows what to do with a harpoon. He allows the Other to reside within a high level of expertise.

“His story being ended with his pipe’s last dying puff, Queequeg embraced me, pressed his forehead against mine, and blowing out the light, we rolled over from each other, this way and that, and very soon were sleeping” (68). Once again, we see Ishmael engaging in one of his favorite new activities: talking with Queequeg and sharing a smoke before falling asleep. These late-night talks have the feel of a slumber party or the sense that one is sharing a room with a sibling; the talks go on forever and both are usually reluctant to turn out the light. They are showing affection, touching, and sharing a pipe, yet when it is lights out they both face away from each other and there is no kissing or sexual contact. They act as if they are twins that have always shared the same bed.

Chapter Thirteen, “Wheelbarrow,” contains the following quote: “Next morning, Monday, after disposing of the embalmed head to a barber, for a block, I settled my own and comrade’s bill; using, however, my comrade’s money” (69). The disposal of the embalmed head is made with no special comment, positive or negative. Our narrator also points out that he does not have to use his own money to settle the bill; Queequeg has

shared equally the amount of cash he had on hand. “The grinning landlord, as well as the boarders, seemed amazingly tickled at the sudden friendship which had sprung up between me and Queequeg--especially as Peter Coffin’s cock and bull stories about him had previously so much alarmed me concerning the very person whom I now companied with” (69). “Amazingly tickled” is a fun way to describe the reaction of the other boarders to this new-found friendship. “Tickled” could imply that the boarders are laughing or snickering at the vision of the two opposites before them, but it seems more due to the physical disparity between the two than the impossibility of them actually becoming friends. Not disavowing a friendship while under public scrutiny is a measure of how deeply the two men feel for each other. They must also band together for their future adventure. Being an unknown single sailor aboard a new ship can be a very lonely experience—and dangerous. One would feel more confident if he/she were able to climb aboard ship with a mate or two to face the unknown. The two men have much to carry so they place their things in a wheelbarrow and head down to the wharf. “As we were going along the people stared; not at Queequeg so much--for they were used to seeing cannibals like him in their streets, —but at seeing him and me upon such confidential terms” (69). Ishmael notices the other inhabitants of the town do not give a second glance to a tattooed native. Living in a shipping town, the locals have come to accept that all types pass through. While in public with the tattooed cannibal, Ishmael notices that in Queequeg’s company he becomes *part of the spectacle*—a participant in the show. The addition of Ishmael to Queequeg’s singular body adds a layer of novelty; the native alone no longer interests the townspeople; it is the *combination* of Christian and Cannibal walking side by

side that creates the stir. These men are two different colors from two different cultures. By becoming friends with Queequeg, Ishmael has taken on a bit of the native's mystique, a dollop of his uniqueness. On his own, Queequeg is unusual for America, but is (at least in shipping towns) becoming the *known*. In combination with white American Ishmael, *the pair* become the sight to see. Queequeg, in this scene, is no longer the Other as much as one half a *couple* that is being Othered. "But we heeded them not, going along wheeling the barrow by turns, and Queequeg now and then stopping to adjust the sheath on his harpoon barbs" (69). This is a neutral statement of fact. Both men give no attention to the stares they are receiving. This indicates self-assuredness on the part of the couple; they are unashamed by what others think of their friendship.

Ishmael asks Queequeg why he carries his own harpoons...don't they supply them on the boat? "...he replied, that though what I hinted was true enough, yet he had a particular affection for his own harpoon, because it was of assured stuff, well tried in many a mortal combat, and deeply intimate with the hearts of whales" (70). Queequeg's preference for his own tools is stated in a neutral manner. There is positivity in Ishmael's statement that shows Queequeg has experience and intelligence. "Queequeg, for his own private reasons, preferred his own harpoon" (70). This reflects positively on Queequeg in that he is an expert and skilled in his craft. He has tested various tools and, through observation, shows expertise and knowledge on the part of the harpooner.

The reader learns more about cultural confusion as Queequeg tells Ishmael about the first time he saw and used a wheelbarrow. "Not to seem ignorant about the thing-- though in truth he was entirely so, concerning the precise way in which to manage the

barrow--Queequeg puts his chest upon it; lashes it fast; and then shoulders the barrow and marches up the wharf" (70). A situation in which one is not familiar with an object--but wants to act like one understands the object's uses--is a universal occurrence. There may seem negativity in Ishmael's description of one acting as if he knows something he does not, but the tone feels more observationally friendly than judgmental. "'Why,' said I, 'Queequeg, you might have known better than that, one would think. Didn't the people laugh'" (70)? Using the phrase "one would think" places Ishmael in the realm of intellectual superiority, as if to say *everyone knows how to use a wheelbarrow*. The negative feels more a jesting slight between good buddies. Ishmael does not take Queequeg's ignorance as being dumb, merely unfamiliar, yet Ishmael still does not seem to entirely understand the difference in culture. There may be no metal working or wheels on the Native's island. Ishmael displays concern regarding how Queequeg's wheelbarrow maneuver comes off in front of other people. Ishmael remains a concerned participant in the male gaze.

Ishmael not comprehending Queequeg's ignorance is immediately rejoined by another story by which Queequeg shows the shoe on the other foot. He explains the meaning of the punchbowl in the ceremony of all island weddings; this particular wedding is for Queequeg's sister. An invited white ship captain arrives to the ceremony. "This Captain marches in, and being assigned the post of honor, placed himself over against the punchbowl, and between the High Priest and his majesty the King, Queequeg's father. Grace being said,--for those people have their grace as well as we--" (70). We must pause to state a positive here in finding areas of overlapping traditions

such as saying grace. In Ishmael's mind, this makes both cultures more *civilized*. "...though Queequeg told me that unlike us, who at such times look downwards to our platters, they, on the contrary, copying the ducks, glance upwards to the great Giver of all feasts..." (70). Although the difference in bodily posture is stated in a neutral fashion, Ishmael still uses a comparison to an animal when speaking of the Others' posture when praying over food. Ishmael does not say that his cultural group looks down on their plates like dogs or cows, but he *does* use an animal comparison for the other culture. Granted, ducks are a rather benign creature with no teeth or claws and one which provides food, but the animal comparison is made all the same. "Grace, I say, being said, the High Priest opens the banquet by the immemorial ceremony of the island; that is, dipping his consecrated and consecrating fingers into the bowl before the blessed beverage circulates. Seeing himself placed next the Priest, and noting the ceremony, and thinking himself--being Captain of a ship--as having plain precedence over a mere island King, especially in the King's own house---..."[Colonialism in a nutshell.] "The Captain coolly proceeds to wash his hands in the punch bowl;--taking it I suppose for a huge finger-glass. 'Now,' said Queequeg, 'what you tink now?--Didn't our people laugh'" (70)? What a wonderful scenario for Queequeg to relate. The Native is showing his friend that ignorance does not run in only one direction or for one type of people. Whites can be just as obtuse in a foreign country as islanders can be on the mainland.

Ishmael and Queequeg board the boat. "At the same foam-fountain, Queequeg seemed to drink and reel with me" (71). Here there is a positive of two cultures coming together by experiencing the same feelings. This is also a bonding experience. "His dusky

nostrils swelled apart; he showed his filed and pointed teeth” (71). Both descriptions are neutral. Seeing filed and pointed teeth may be frightening, but they have lost their scare factor for Ishmael. There is no judgment in this case; he merely sees a man smiling. “On, on we flew...So full of this reeling scene were we, as we stood by the plunging bowsprit, that for some time we did not notice the jeering glances of the passengers, a lubber-like assembly, who marvelled that two fellow beings should be so companionable; as though a white man were anything more dignified than a whitewashed negro” (71). Bryant and Springer provide a footnote on said page that “lubber-like” means nautically ignorant (from land-lover). Ishmael here is seeing his fellow men--not Queequeg—as stupid. This is a positive in that Ishmael is identifying himself *with* Queequeg as one and the same. Yet how to interpret the phrase “whitewashed negro?” In his book *Douglass and Melville: Anchored Together in Neighborly Style*, author Robert K. Wallace finds the phrase (although more crassly stated) recorded at a meeting of the American Anti-Slavery Society in 1850. When a man named Wendell Phillips attempts to address the audience he is called a “white-washed” black person, meaning that he is not a through-and-through African American who truly feels the import of the issues. Cues from the text indicate, and Wallace agrees, that the phrase used by Melville is not directed at Queequeg (103). This leaves only the whites around him whom Ishmael is interpreting as no more dignified than a *fake* black man. This is a confusing negative double-layer, yet not associated with Queequeg; therefore we shall waste no more time.

Not only are the two friends the center of attention and chatter: “Queequeg caught one of these young saplings mimicking him behind his back” (71). “Caught” is somewhat

a neutral term here, although it does imply some sort of future violence. “I thought the bumpkin’s hour of doom was come.” Is this comment positive or negative? The phrase seems positive in that Queequeg is standing up for himself and Ishmael does not say the person making fun of them is innocent. This could also be seen as negative if fighting in general--especially fighting in public--is looked down upon. Also, Ishmael calling a fellow white man a “bumpkin” seems to favor Queequeg since *Webster’s New World Dictionary* states that a “bumpkin” is “an awkward or simple person from the country” (185). “Dropping his harpoon, the brawny savage caught him in his arms, and by an almost miraculous dexterity and strength, sent him high up bodily into the air; then slightly tapping his stern in mid-somerses, the fellow landed with bursting lungs upon his feet, while Queequeg, turning his back upon him, lighted his tomahawk pipe and passed it to me for a puff” (71). In the description of what Queequeg does to the “bumpkin” there are a series of positive and neutral statements (if we allow that the moniker “savage” no longer holds any fire for Ishmael). Describing Queequeg as “brawny” with “miraculous dexterity and strength” are all positives, times four. The rest of the events are described in a factual fashion. Queequeg having his pipe lit and his back turned before the victim even understands what has happened imbues Queequeg with a type of tough acrobatic strength unknown to most normal men. The fact that Queequeg immediately shares his pipe with Ishmael is a claim for friendship and states to the others: we are together; you mess with him, you mess with me. The man Queequeg flips comes back with: “Capting, Capting, here’s the devil.” This is an unconditional negative statement. We can recall the last time Queequeg was called the devil...by Ishmael. The devil is the

very personification of evil although we can venture this expletive has more to do with what Queequeg physically dealt the man than with the way he looks.

After Queequeg is mimicked and flips his fellow worker, the captain intervenes. “‘Hallo, *you* sir’” (71). This naming is positive—at least Queequeg is being called “sir” from another unknown male. “‘cried the Captain, a gaunt rib of the sea, stalking up to Queequeg, ‘what in thunder do you mean by that? Don’t you know you might have killed that chap’” (71)? This is a double negative. The captain first asks Queequeg what he means by treating another man in this rough manner. There is an assumption that Queequeg is in the wrong; that the white man is simply an innocent bystander. Asking Queequeg if he knows he could have killed the man gives the impression that the Native is there to brawl and has no manners or concern for the safety of his fellow mates. Queequeg wants Ishmael to interpret on his behalf. This is also an important bonding experience. Queequeg understands the gravity of the situation and does not want to take the chance of being misunderstood. That he uses Ishmael as interpreter not only deepens their friendship, but displays the extent to which Queequeg now trusts Ishmael. Queequeg then replies: “‘Kill-e,’ ...twisting his tattooed face into an unearthly expression of disdain, ‘ah! him bevy small-e fish-e; Queequeg no kill-e so small-e fish-e; Queequeg kill-e big whale’” (71)! Ishmael is neutral when he describes Queequeg making a face; he uses the word “tattooed,” but the description does not become questionable until the word “unearthly” is used. Using this term is similar to the instances when Ishmael uses an animal as a metaphor for his friend. Ishmael has a knack for comparing Queequeg to non-human entities or things that are beyond this world. It is as if no one else could quite

achieve the particular expression that Queequeg has upon his face. Queequeg then tries to turn a situation in which he might get into trouble into a joke. He acts as if no harm is done, as well as making a statement of expertise, saying that he does not kill small fish, only whales.

“‘Look you,’ roared the Captain, ‘I’ll kill-e *you*, you cannibal, if you try any more of your tricks aboard here; so mind your eye’” (71). Here, the Captain takes on the wording of the Native both in a humorous way and as an attempt to fill the communication gap. The Captain reacts in a strong manner with the threat of bodily harm *and* calls Queequeg a cannibal. There is another layer to the Captain’s dressing down of Queequeg: he says there will be no more of his “tricks”—just short of using the word *trickster* to describe Queequeg’s antics. There is a rich tradition of the character of the trickster in literature, especially Native and African American literature, in which the trickster can shape-shift, causing mayhem and mishaps for everyone in his vicinity.

Just then there is a bit of excitement, much like being “saved by the bell” when one is about to be in trouble. The mast on the ship becomes unmoored and the man with whom Queequeg has been tussling is thrown overboard. “In the midst of this consternation, Queequeg dropped deftly to his knees, and crawling under the path of the boom, whipped hold of a rope, secured one end to the bulwarks, and then flinging the other like a lasso, caught it round the boom as it swept over his head, and at the next jerk, the spar was that way trapped, and all was safe” (72). The description of Queequeg’s quick actions form a series of positive and neutral statements. Queequeg drops to his knees “deftly;” he “whipped” a rope into his possession; he flings the lasso to its

destination. Queequeg uses quick thinking, strength and skill, ceasing any more accidents from happening due to the loose mast.

“The schooner was run into the wind, and while the hands were clearing away the stern boat, Queequeg, stripped to the waist, darted from the side with a long living arc of a leap. For three minutes or more he was seen swimming like a dog, throwing his long arms straight out before him, and by turns revealing his brawny shoulders through the freezing foam” (72). Ishmael again compares the way in which Queequeg is swimming to that of a dog, but the tone and context suggest Queequeg is swimming hard, not actually dog-peddling or referencing a real dog. This interpretation is based on the description of his swimming in the next line which states that Queequeg thrusts his arms before him. Ishmael also shares that Queequeg’s shoulders are “brawny” which somewhat dissipates the dog reference and places the description in line with a positive observance. “I looked at the grand and glorious fellow, but saw no one to be saved” (72). There is a double positive here: Ishmael is admiring Queequeg from afar. “The greenhorn had gone down. Shooting himself perpendicularly from the water, Queequeg now took an instant’s glance around him, and seeming to see just how matters were, dived down and disappeared” (72). As well as describing Queequeg’s actions as factual, there is also calm intelligence displayed in the way Queequeg handles being unable to immediately see his target. He assesses the situation then dives down out of sight. “A few minutes more, and he rose again, one arm still striking out, and with the other dragging a lifeless form” (72). Queequeg being able to save a fellow sailor, especially when no one else volunteers to dive overboard, is an extremely positive public behavior on the part of Queequeg. The

men have just arrived on the boat, and except for sailors who already know each other, there has yet to be a real bonding experience between the men. In the absence of this closeness, Queequeg still chooses to quickly jump overboard in order to save another man.

This efficient action will not soon be forgotten by the other witnesses. “The boat soon picked them up. The poor bumpkin was restored. All hands voted Queequeg a noble trump; the captain begged his pardon” (72). This is a very positive state of affairs in which Queequeg becomes universally revered. “From that hour I clove to Queequeg like a barnacle; yea, till poor Queequeg took his last long dive” (72). The indication that Queequeg will one day die at sea is a teaser for the reader to continue so that she can come to know Queequeg’s travels to his final destination. Yet what is said before works on a more significant level: Ishmael’s feelings for Queequeg and his desire to be close to the native is ever-strengthening. When Ishmael sees this heroic deed he knows that his friend is capable, smart, strong and quick. If one is new to the surroundings and about to journey into the unknown, having a strong and capable friend might be the best asset one could have for exploring the world. In a way, this speaks to Ishmael’s feelings of not yet knowing his own capabilities. Perhaps he has never been tested in the real world. His interactions with Mr. Coffin, the landlord, would indicate that Ishmael himself is a bumpkin, easily taken by the likes of pranksters. The power roles are shifting between these two characters. Ishmael, who seems to know it all while first looking for a place to stay, is now out of his element while on the sea for the first time. He has struck up an unlikely friendship with a tattooed native who has now become the competent expert

while on water. Ishmael seems more than happy to allow Queequeg to take the reins and be the one who is capable, knowledgeable and powerful while on the ship. From Queequeg's actions it seems he is not cognizant of such power-shifting; he is simply reacting normally to situations as they arise--and as a bonus--he has a new friend with whom to share his pipe. Queequeg appears so self-confident and of a whole unto himself that he may not even consider power-shifting because he always feels in a state of self-possessed power. So, although Queequeg maintains his centered point of power, Ishmael hands over some of his colonialized assumed power and cedes it to the Other.

“Was there ever such unconsciousness? He did not seem to think that he at all deserved a medal from the Humane and Magnanimous Societies” (72). These comments are a double positive. Ishmael is not only saying that Queequeg lacks egotistical self-centeredness, he is also humble. “He only asked for water—fresh water--something to wipe the brine off; that done, he put on dry clothes, lighted his pipe, and leaning against the bulwarks, and mildly eyeing those around him, seemed to be saying to himself--‘It’s a mutual, joint-stock [owned by stockholders] world, in all meridians. We cannibals must help these Christians’” (72). All of these actions are stated in a neutral, factual fashion. Melville ends with a positive by having Ishmael contemplate what Queequeg might be *thinking*, not what he actually *says*. Our narrator puts himself in the shoes of the Other and attempts to interpret events from the Other's point of view. When one even desires to *attempt* to see things from another's perspective there is a chance for understanding and empathy. The thought Ishmael has about Queequeg is one of freely helping across cultural and religious lines.

Having completed a short jaunt to Nantucket, Chapter Fifteen: “Chower,” finds Queequeg and Ishmael temporarily back on land having secured a room. As they head up to bed “Queequeg was about to precede me up the stairs, the lady reached forth her arm, and demanded his harpoon; she allowed no harpoon in her chambers. ‘Why not?’ said I; ‘every true whaleman sleeps with his harpoon--but why not?’ ‘Because it’s dangerous,’ says she” (77). The innkeeper relates a short tale of another whaleman who ends the night with his harpoon in his side, killing him. “‘So, Mr. Queequeg’ (for she had learned his name), ‘I will just take this here iron, and keep it for you till morning.’” This exchange, between a new stranger and Queequeg is positive. Even though the landlady is asking to take something from the Native, her interest is in the safety of the owner of the tool (and possibly too for those around him). The landlady has quickly picked up the stranger’s name and uses it with the proper suffix attached; she uses the term as a sign of respect and equality. This is a friendly exchange where an innkeeper they have only met that night cares enough to keep them both safe by taking the harpoon. She does not want any harm coming to her boarders.

Having been made safe by the landlady, Chapter Sixteen “The Ship,” finds the two mates discussing upcoming adventures. “In bed we concocted our plans for the morrow. But to my surprise and no small concern, Queequeg now gave me to understand, that he had been diligently consulting Yojo--the name of his black little god--and Yojo had told him two or three times over, and strongly insisted upon it everyway, that instead of our going together among the whaling-fleet in harbor, and in concert selecting our craft; instead of this, I say, Yojo earnestly enjoined that the selection of the ship should

rest wholly with me, inasmuch as Yojo purposed befriending us; and, in order to do so, had already pitched upon a vessel, which, if left to myself, I, Ishmael, should infallibly light upon, for all the world as though it had turned out by chance; and in that vessel I must immediately ship myself, for the present irrespective of Queequeg” (78). When Ishmael learns that Queequeg is consulting his idol, he does not use negative words, but he is “concerned” with the message that is given. Ishmael has now taken the time to learn the name of Queequeg’s idol and has taken into account his friend’s feelings about the idol’s message. It seems Ishmael is coming around to accept the Other’s religion and the importance of the messages that his friend feels he receives. There is also significance in the content of the message that Yojo is sending to Queequeg: idol and supplicant seem to be of the same mind: let us allow *Ishmael* to make the decision regarding which ship to board. Allowing Ishmael to make the decision is leaving the fate of both men in the hands of an inexperienced sailor. This does not seem very logical since Queequeg has more sailing experience. Yojo says the ship Ishmael will choose has been preordained by the deity; if Ishmael chooses this ship then the friendship will deepen and is somehow destined to happen. Only those familiar with the story know that the outcome of the voyage is doomed. Perhaps it would have been more prudent to have the Native use *his* wisdom to choose the ship rather than relying on the gut instincts of a newbie. How many more successes could have been achieved throughout history if we were to have taken this route?

“I have forgotten to mention that, in many things, Queequeg placed great confidence in the excellence of Yojo’s judgment and surprising forecast of things; and

cherished Yojo with considerable esteem, as a rather good sort of god, who perhaps meant well enough upon the whole, but in all cases did not succeed in his benevolent designs” (78). Ishmael is free of condescension; he simply mentions the level to which Queequeg is devoted to his religion. When our narrator mentions that Yojo does “not always succeed in his benevolent design” the tone is that most deities fall into the same category. Like the limited skills of man, the best-laid plans do not always succeed. This gentler tone is implied by Ishmael’s not only softening toward the Native, but his feelings growing into a deeply loving friendship. Ishmael no longer feels the need to debate whose god is better. There is also much discussion regarding Christians versus Pagans and which display more moral fiber. This issue has been left up for debate, so Ishmael mentioning that Yojo may not always be right has less importance as hierarchal rigidity loosens.

“Now, this plan of Queequeg’s, or rather Yojo’s, touching the selection of our craft; I did not like that plan at all” (78). This observation can be negative or neutral. Ishmael accepts that Queequeg believes his god is giving him direction, but he does not like the direction given. This is different than saying all messages from Yojo are bunk. “I had not a little relied upon Queequeg’s sagacity to point out the whaler best fitted to carry us and our fortunes securely” (78). Ishmael recognizes the high level of mental discernment and soundness of judgment held by Queequeg. “But as all my remonstrances produced no effect upon Queequeg, I was obliged to acquiesce; and accordingly prepared to set about this business with a determined rushing sort of energy and vigor, that should quickly settle that trifling little affair” (78). This represents positive reciprocity: Ishmael

allows Queequeg to win the argument. Although Ishmael seems quite terrified, he is trying to downplay the importance of choosing the ship. He originally begs Queequeg to accompany him so they can choose together. Now that the decision has been *religiously* thrust upon him, it becomes a “trifling little affair.” “Next morning early, leaving Queequeg shut up with Yojo in our little bedroom--for it seemed that it was some sort of Lent or Ramadan, or day of fasting, humiliation, and prayer with Queequeg and Yojo that day; *how* it was I never could find out, for, though I applied myself to it several times, I never could master his liturgies and XXXIX Articles--leaving Queequeg, then, fasting on his tomahawk pipe, and Yojo warming himself at his sacrificial fire of shavings, I sallied out among the shipping” (78). Even though Ishmael does not understand all of Queequeg’s religious rituals, Ishmael attempts to take part in his friend’s style of worship. Alas, our narrator cannot properly perform the words and movements. This shows a willingness on Ishmael’s part to participate and experience something totally foreign; something he would have vociferously castigated two days prior.

Religion comes to the fore in Chapter Seventeen: “The Ramadan.” One quote begins: “As Queequeg’s Ramadan, or Fasting and Humiliation, was to continue all day, I did not choose to disturb him till towards night-fall; for I cherish the greatest respect towards everybody’s religious obligations, never mind how comical, and could not find it in my heart to undervalue even a congregation of ants worshipping a toad-stool; or those other creatures in certain parts of our earth, who with a degree of footmanism quite unprecedented in other planets, bow down before the torso of a deceased landed proprietor merely on account of the inordinate possessions yet owned and rented in his

name” (89). Even though it is a positive that Ishmael chooses to give Queequeg the room for his special religious ceremony, the multiple-naming of the ritual is facetious. From what we have learned about Melville, it feels like this passage is the author coming through to poke fun at all the ways and means by which humans practice their religions. Ishmael leaving Queequeg to these rituals can be seen as a positive/negative conjunction: I will give you space to practice your silly little rituals.

“I say, we good Presbyterian Christians should be charitable in these things, and not fancy ourselves so vastly superior to other mortals, pagans and what not, because of their half-crazy conceits on these subjects” (89). Here, Ishmael truly believes he is pulling rank by privileging his own religion over that of others, especially of “pagans and what not” which is a phrase tossed off to belittle others. Note that Ishmael attempting to practice Queequeg’s religion with him merely becomes a prelude to judgment later in the dialogue. “There was Queequeg, now, certainly entertaining the most absurd notions about Yojo and his Ramadan;--but what of that” (89)? Another negative occurs here. Ishmael feels his religious practices are natural while Queequeg’s are absurd. “Queequeg thought he knew what he was about, I suppose; he seemed to be content; and there let him rest” (89). In a negative fashion, Ishmael is saying that in the Native’s mind he knows how to practice religion, but *in reality* he does not. This misperception involves a Eurocentric belief (and inculcation) that if a culture is not performing a task the way *their people* perform it then there is something backwards, lacking, or the people are ignorant of the *correct* way of living. “All our arguing with him would not avail; let him be, I say: and Heaven have mercy on us all--Presbyterians and Pagans alike--for we are all

somehow dreadfully cracked about the head, and sadly need mending.” Ishmael’s thinking flips again by now placing *both* religions on the same plain; both are wrong-headed in their own way. This is a connection between not only the two men, but *all* cultures that practice religion.

“Towards evening, when I felt assured that all his performances and rituals must be over, I went up to his room and knocked at the door; but no answer” (89). Is this statement negative or neutral? The word “performance” does not imply a natural or real feeling; it is a show. At the same time, Ishmael has allowed his roommate undisturbed ample time to be alone with his god. Ishmael tries the door: “I tried to open it, but it was fastened inside. ‘Queequeg,’ said I softly through the keyhold:--all silent. ‘I say, Queequeg! why don’t you speak? It’s I--Ishmael.’ But all remained still as before. I began to grow alarmed. I had allowed him such abundant time; I thought he might have had an apoplectic fit” (89). This expression of emotion is positive regarding the friendship. Ishmael is showing true concern for his friend; he hopes Queequeg is not hurt or sick. “I looked through the key-hole prospect was but the door opening into an odd corner of the room, the key-hole prospect was but a crooked and sinister one” (89). Notice that the word “sinister” is used when describing what Ishmael can see through the keyhole. This is an odd word choice to indicate direction or vision; perhaps the word is chosen to set a tone for Ishmael not being able to understand what is happening to his friend. “I could only see part of the foot-board of the bed...I was surprised to behold resting against the wall the wooden shaft of Queequeg’s harpoon, which the landlady the

evening previous had taken from him...since the harpoon stands yonder, and he seldom or never goes abroad without it, therefore he must be inside there, and no possible mistake.”

The previous quote simply involves a deduction based on what Ishmael can see by the key hole. He then runs to tell someone that his roommate may be in trouble and unable to move. He and the landlady begin to think the Native may have died by suicide. Ishmael continues to pry the door even though the landlady is against the idea. She pushes him aside and tries her key; the door is bolted from within. “Again vowing I should not break down her premises; but I tore from her, and with a sudden bodily rush dashed myself full against the mark” (90). Even though Ishmael is possibly causing physical damage to the door, this exchange is positive. Ishmael will break down walls to save his friend. He will also incur bodily harm and the wrath of the landlady in order to save Queequeg if he is in trouble.

“With a prodigious noise the door flew open, and the knob slamming against the wall, sent the plaster to the ceiling; and there, good heavens! there sat Queequeg, altogether cool and self-collected; right in the middle of the room; squatting on his hams, and holding Yojo on top of his head. He looked neither one way nor the other way, but sat like a carved image with scarce a sign of active life” (91). The door flying open, sending plaster flying, displays the vigor and energy Ishmael commits to the act. Ishmael and the landlady speak to Queequeg, yet he does not engage. The landlady asks if Queequeg has been sitting in that crouched position all day. “But all we said, not a word could we drag out of him; I almost felt like pushing him over, so as to change his position, for it was almost intolerable, it seemed so painfully and unnaturally constrained;

especially, as in all probability he had been sitting so for upwards of eight or ten hours, going too without his regular meals” (91). Ishmael views the religious practices of Queequeg as painful and unnatural. Our narrator wants to unseat Queequeg from his prayerful position because it is not a position that most Westerners would impose upon themselves during worship. Because it seems intolerable to *Ishmael* he feels it must be intolerable to the Native. The idea that Ishmael views all religions with some sort of equanimity seems to go out the window although it is tempered by the idea that he does not like seeing his friend this way. Ishmael feels this particular sitting position causes Queequeg discomfort although Ishmael has no evidence. Our narrator feels compassion for his friend in that he does not want Queequeg’s legs to cramp; Ishmael feels uncomfortable with the thought that Queequeg may need help. This concern comes from a positive space within Ishmael who is working with good intentions. Ishmael then tells the landlady to leave so he can deal with his roommate himself. “Closing the door upon the landlady, I endeavored to prevail upon Queequeg to take a chair; but in vain. There he sat; and all I could do--for all my polite arts and blandishments--he would not move a peg, nor say a single word, nor even look at me, nor notice my presence in any the slightest way” (91). We can only view as negative Ishmael attempting to halt or alter Queequeg’s religious ritual.

“I wonder, thought I, if this can possibly be a part of his Ramadan; do they fast on their hams that way in his native island” (91). Ishmael attempts to puzzle piece together the practices of another religion; he tries to see things from the Other’s perspective. “It must be so; yes, it’s part of his creed, I suppose; well, then, let him rest; he’ll get up

sooner or later, no doubt. It can't last for ever, thank God, and his Ramadan only comes once a year; and I don't believe it's very punctual then" (91). In a rather neutral fashion, Ishmael allows his roommate's ritualistic behavior to continue and logics that the behavior cannot go on forever since he did not meet Queequeg in this state of deep meditation. Ishmael relinquishes attempting to control the situation and goes down to dinner where he listens to sailors' stories. He goes back up to the room around eleven p.m. thinking surely Queequeg has completed his ritual.

"But no; there he was just where I had left him; he had not stirred an inch. I began to grow vexed with him; it seemed so downright senseless and insane to be sitting there all day and half the night on his hams in a cold room, holding a piece of wood on his head" (91). This summation from our narrator is very negative. Because the ritual goes on longer than *Ishmael* thinks it should, he becomes petulant, which leads him to make fun of Queequeg's rituals. There is also a growing sense that Ishmael is becoming jealous of Queequeg's time and attention given to his yearly quest. Our narrator seems to have become used to Queequeg's gaze and affection, and perhaps, garnering the attention of those around them. Now that the attention has been given over to Yojo, Ishmael feels lost and aggravated.

"For heaven's sake, Queequeg, get up and shake yourself; get up and have some supper. You'll starve; you'll kill yourself, Queequeg' But not a word did he reply" (91). This is negative, for Ishmael thinks that Queequeg does not possess enough sense to not starve himself during a ritual that he supposedly has performed many times. Ishmael is playing mother hen and feels he knows *better* than Queequeg what is good for the

native's health. "Despairing of him, therefore, I determined to go to bed and to sleep; and no doubt, before a great while, he would follow me. But previous to turning in, I took my heavy bearskin jacket, and threw it over him, as it promised to be a very cold night; and he had nothing but his ordinary round jacket on" (91). This movement feels neutral. Ishmael does not have Queequeg quit his meditation--but out of friendship--he is wanting to make his roommate warmer if that is all he can do. "For some time, do all I would, I could not get into the faintest doze. I had blown out the candle; and the mere thought of Queequeg--not four feet off--sitting there in that uneasy position, stark alone in the cold and dark; this made me really wretched" (91). Ishmael can still not let go of the fact that if he were to sit in a crouched position for very long he would be in indescribable pain. Anthropologist Gordon W. Hewes has examined sitting and squatting phenomenon the world over. In his article "World Distribution of Certain Postural Habits" (1955) we learn there are about a thousand "significantly different body attitudes capable of being maintained steadily" and further that "a fourth of mankind habitually squats" (231). Hewes points out that clothing and footgear can affect body language. We know from anthropological studies of island culture during Queequeg's time that loose wrappings such as loincloths were worn by the men which easily accommodate squatting behavior. Hewes addresses squatting specifically when he writes "Squatting with the soles of the feet flat and the buttocks either actually resting on the ground or floor, or only an inch or two above it, has a very wide distribution except for European and Europe-derived cultures" (238). Through the research of Hewes we uncover how Queequeg can nonchalantly crouch for hours while Ishmael finds it unfathomable to do so. Ishmael is

not taking into consideration that Queequeg most likely grew up sitting in a crouched position around cooking fires or while in conversation or hunting. The misapprehension seems negative, but it is also a positive expression of wanting his friend to be comfortable. Ishmael is making a remark upon his own feelings, not Queequeg's. "Think of it; sleeping all night in the same room with a wide awake pagan on his hams in this dreary, unaccountable Ramadan" (91)! The tone of Ishmael describing his attempting to sleep in the same room as a "pagan" who is awake takes on a more negative tone when he uses the words "dreary" and "unaccountable" to describe his roommate's ritual. The native's meditation is keeping Ishmael awake, therefore, the ritual becomes "unaccountable;" to Ishmael there is no reason for this behavior.

It appears that Ishmael is finally able to get over himself: "But somehow I dropped off at last, and knew nothing more till break of day; when, looking over the bedside, there squatted Queequeg, as if he had been screwed down to the floor. But as soon as the first glimpse of sun entered the window, up he got, with stiff and grating joints, but with a cheerful look; limped towards me where I lay; pressed his forehead again against mine; and said his Ramadan was over" (92). This is a neutral explanation of events, but if our suspicions are correct regarding Ishmael craving the loss of affection from Queequeg, then the spell is immediately broken upon Queequeg placing his forehead against Ishmael's. Our narrator can tell Queequeg is happy by his smile and the way he greets Ishmael after his meditation. Due to the way Queequeg comes out of his meditation, the reader, as well as Ishmael, come to understand things have been as they should all along. Queequeg does not need help; he does starve, kill himself, or make

himself lame by remaining in the same position for hours. Queequeg is the expert in this situation, although Ishmael gains no knowledge of this since a code of silence is involved during the native's ritual.

"Now, as I before hinted, I have no objection to any person's religion, be it what it may, so long as that person does not kill or insult any other person, because that other person don't believe it also. But when a man's religion becomes really frantic; when it is a positive torment to him; and, in fine, makes this earth of ours an uncomfortable inn to lodge in; then I think it high time to take that individual aside and argue the point with him" (92). Melville uses rather simplistic terms to let us know that Ishmael still clings to Eurocentric ideals. He feels that Queequeg's religion takes its rituals too far. This is a judgment call and is solely based upon Ishmael's ever-wavering level of comfort.

"And just so I now did with Queequeg. 'Queequeg,' said I, 'get into bed now, and lie and listen to me'" (92). Notice here how Ishmael sounds distinctly like a mother asking a wayward child to come for a bedtime story with a moral; one which the child sorely needs. "I then went on, beginning with the rise and progress of the primitive religions, and coming down to the various religions of the present time, during which time I labored to show Queequeg that all these Lents, Ramadans, and prolonged ham-squattings in cold, cheerless rooms were stark nonsense; bad for the health; useless for the soul; opposed, in short, to the obvious laws of Hygiene and common sense" (92). [Note that the words "these Lents" was excised from the British version.] Ishmael feels it imperative that he educate Queequeg on religion, ignoring the fact that Queequeg has spent the last 24 hours engaged in his own rituals. Ishmael is acting Eurocentric and

paternalistic. He feels it is his duty to teach Queequeg a thing or two. Ishmael may feel that if he does not tell his friend the truth, then the savage will never *get better*. This conversation (in its re-telling for the reader) is also full of negative connotations; words such as “cheerless,” “nonsense” and “useless” are used throughout. “I told him, too, that he being in other things such an extremely sensible and sagacious savage, it pained me, very badly pained me, to see him now so deplorably foolish about this ridiculous Ramadan of his” (92). In this instance, we have what begins as a positive tone with Ishmael telling Queequeg that he is usually so “sensible” and “sagacious,” yet from there the exchange spirals into negative speak. When Ishmael calls his friend a “savage” he is coupling the idea with unsophisticated religious practices. Next, Ishmael favors *his own comfort* over the importance of Queequeg’s freedom of religion. This is followed by two additional negatives, calling his friend “deplorably foolish” and “ridiculous.” “Besides, argued I, fasting makes the body cave in; hence the spirit caves in; and all thoughts born of a fast must necessarily be half-starved” (92). When Ishmael shares his feelings on fasting we see a hint of old wives’ tales in his interpretation. A bit of fasting neither makes the body “cave in,” nor does it follow that the spirit will suffer. Because Ishmael prefers not to fast, his imagination tells him that any beliefs or feelings experienced directly after a fast will be misguided by lack of food. Many a shaman and Eastern religious practitioner would have quite a debate with this one. “This is the reason why most dyspeptic religionists cherish such melancholy notions about their hereafters” (92). Ishmael implies that fasting superimposes a depression upon the individual who then views the hereafter in shades of blue. ““In one word, Queequeg’, said I, rather

digressively; ‘hell is an idea first born on an undigested apple-dumpling; and since then perpetuated through the hereditary dyspepsias nurtured by Ramadans’” (92-3). Editors Bryant and Springer include a “revision narrative” footnote on this page discussing the deletion in the British edition of Ishmael’s discussion on religion. They write that the British editor must have found this discussion “disrespectful of Christian practice...as well as blasphemous in its reduction of Adam and Eve’s eating of the apple and mankind’s consequent damnation to mere indigestion.” The British version’s final line was revised to read “...during which time I labored to show Queequeg that all these fasts, voluntary or otherwise, were excessively bad for the digestion.” Bryant and Springer conclude “The editor’s reason for inserting ‘voluntary or otherwise’ is unclear, suggesting perhaps an invidious contrast between Lent and Ramadan or variations in Christian practice” (92). American readers have the chance to see that Melville is using humor to infuse Ishmael’s personal beliefs about fasting with food metaphors. An additional layer of humor is added when Ishmael speaks of these ideas as facts. Ishmael asks Queequeg if he has ever been dyspeptic and Queequeg says no (except once when he over ate human flesh after a battle...which, of course, is understandable). Ishmael shares what little he has heard about post-battle cannibal rituals and how distasteful they sound.

“After all, I do not think that my remarks about religion made much impression upon Queequeg. Because, in the first place, he somehow seemed dull of hearing on that important subject, unless considered from his own point of view; and, in the second place, he did not more than one third understand me, couch my ideas simply as I would;

and, finally, he no doubt thought he knew a good deal more about the true religion than I did” (92). When Ishmael uses the negative phrasing “dull of hearing” he is saying he cannot understand why Queequeg might not want to hear such things; why block them out? Ishmael also acknowledges that they are having a difficult time crossing the language barrier, but this is said in a neutral manner. When Ishmael feels that Queequeg appears superior in his religious knowledge, is this neutral or negative? Ishmael seems to realize that they are both *preferring* to think they are right, but Ishmael believes he is actually *the only one* that is right, which is much different than believing everyone is right when coming from his own culture and point of view. “He looked at me with a sort of condescending concern and compassion, as though he thought it a great pity that such a sensible young man should be so hopelessly lost to evangelical pagan piety” (93). Queequeg appears to have condescension in his eyes, yet this superiority is mixed with a double positive element of “concern” and “compassion.” The two men then go down to breakfast and on to the *Pequod*. There is no real winner in this battle of religions; both men think they practice the *correct* religion.

Chapter Eighteen, “His Mark” begins with this observation: “As we were walking down the end of the wharf towards the ship, Queequeg carrying his harpoon, Captain Peleg in his gruff voice loudly hailed us from his wigwam, saying he had not suspected my friend was a cannibal, and furthermore announcing that he let no cannibals on board that craft, unless they previously produced their papers” (94). From Captain Peleg’s point of view, having a cannibal come aboard is unacceptable, but not necessarily to him personally; apparently there is some paperwork involved when it comes to shipping with

flesh-eaters. There is a reference note on page 509 about these papers saying that they are “[p]resumably certificates of baptism or other such documents.” Does Peleg only need these papers from cannibals or from all men who work on the ship? Does Ishmael produce *his* papers as well? Are Americans immune from paperwork which men from other countries are obliged to produce? Another man steps into the conversation and agrees:

“‘Yea,’ said Captain Bildad in his hollow voice, sticking his head from behind Peleg’s, out of the wigwam. ‘He must show that he’s converted. Son of darkness,’ he added, turning to Queequeg, ‘art thou at present in communion with any christian church?’” (94)? This reveals the meaning of the paperwork. When Queequeg is addressed as a “son of darkness” we see the negativity inherent within the interactions between the Christian and non-Christian communities. No matter that the American founding fathers escaped their homeland in search of freedom of religion, Bildad wants to know if Queequeg *shares* his religion. This question and situation assumes that Christianity is the only foundational religion.

“‘Why,’ said I, ‘he’s a member of the first Congregational Church.’ Here be it said, that many tattooed savages sailing in Nantucket ships at last come to be converted into the churches” (94). Ishmael tries, through sheer positive rhetoric, to make Queequeg *one of them*; our narrator attempts to dismantle the wall between his fellow white sailors and the Other. He is also protecting Queequeg and trying to keep his roommate with him for the voyage.

“‘First Congregational Church,’ cried Bildad, ‘what! that worships in Deacon Deuteronomy Coleman’s meeting-house?’ and so saying, taking out his spectacles, he rubbed them with his great yellow bandana handkerchief, and putting them on very carefully, came out of the wigwam, and leaning stiffly over the bulwarks, took a good long look at Queequeg” (94). Here we are sailing in negative waters with Bildad showing signs of disbelief; a man that looks like the tattooed Queequeg certainly cannot be affiliated with the church with which Bildad is familiar. The questioning continues: “‘How long hath he been a member?’ he then said, turning to me; ‘not very long, I rather guess, young man’” (94). Ishmael continues his protective stance, proffering logical reasons as to why Queequeg would be a newer member of the church; one that perhaps Bildad has yet to meet.

“‘No,’ said Peleg, ‘and he hasn’t been baptized right either, or it would have washed some of that devil’s blue off his face’” (94). Here, Peleg slams down a strong double negative. Queequeg has obviously not “been baptized right” implying that there is a right way and a wrong way to perform this ritual. Of course, whichever way Peleg was baptized would be the *correct* way. An even stronger statement follows that the blue (even worse, the “devil’s blue”) of the tattoo ink would have been erased from Queequeg’s face had he undergone a true Christian transformation. Although tattoos at this time in American history were almost exclusively the domain of sailors and working world travelers, they were not indicative of relations with devils. Here, Queequeg experiences serious disrespect and disgust regarding being a tattooed individual. Not only is the man saying that Queequeg has not entered into a proper covenant with the Lord, he

is going further by associating the facial tattoos of Queequeg with one who would consort with the Devil himself. This brings to mind ideas of chastity, cleanliness, and whiteness; all of the unsullied qualities that are associated with true Christian purity.

“‘Do tell, now,’ cried Bildad, ‘is this Philistine a regular member of Deacon Deuteronomy’s meeting? I never saw him going there, and I pass it every Lord’s day’” (94). In the footnote the definition of “Philistine” is “unbeliever, pagan; from the idol-worshipping enemies of the biblical Hebrews.” The editors write that the word “Hittite” has the same implication. Both words appear often in Genesis. Given this information we can see that Bildad is engaging in negative name calling. Is it negative or neutral that Bildad expects to see only true believers going into the church, and questioning why he has never seen Queequeg entering there? Someone must be lying. On the other hand, Bildad implicates himself with the same behavior by revealing he observes church attendees as he is *walking by* the church—not going inside.

“‘I don’t know anything about Deacon Deuteronomy or his meeting,’ said I, ‘all I know is, that Queequeg here is a born member of the First Congregational Church’” (94-5). We will define this as a positive because even though Ishmael is lying, he is doing it for Queequeg’s benefit. We can also extrapolate Ishmael also has some self-interest. Yojo and his friend have both determined that the two men should take the journey together and Ishmael feels more secure when Queequeg is in his presence. Our narrator has a stake in whether or not Queequeg gets chosen for the trip. For these reasons, Ishmael adds one more bon mot: “‘He is a deacon himself, Queequeg is.’”

Bildad does not take large, dark, tattooed natives lightly aboard ship. The questioning continues: “‘Young man,’ said Bildad sternly, ‘thou art skylarking with me--explain thyself, thou young Hittite. What church dost thee mean? answer me’” (95). “Finding myself thus hard pushed, I replied, ‘I mean, sir, the same ancient Catholic Church to which you and I, and Captain Peleg there, and Queequeg here, and all of us, and every mother’s son and soul of us belong; the great and everlasting First Congregation of this whole worshipping world; we all belong to that; only some of us cherish some queer crotchets noways touching the grand belief; in that we all join hands’” (95-96). Ishmael is placing all men involved in this conversation on the same level; he specifically names them, bringing them all into the same sentence as a way of combining them into one world. They share this space within their religion, therefore, they are (literally and figuratively) in the same boat.

Peleg decides that Ishmael has made a grand argument: “Come aboard, come aboard; never mind about the papers” (96). The mere thought of all men present representing the same faith makes Peleg almost misty-eyed; for this reason he allows the men aboard ship without even checking the proper paperwork. This is one way men bond and build a good old boys’ club: by finding like-minded individuals who then engage in games of favor asking and receiving. “I say, tell Quohog there--what’s that you call him? tell Quohog to step along” (96). In the footnote we learn that Quohog is a type of clam. It makes sense for a seaman to get the native’s name mixed up with a more familiar word in his vocabulary, although the tone seems to imply that the man does not respect Queequeg enough to take the time to learn his name, and furthermore continues to call him by

another name. Reflecting back upon a theme, the name that Peleg calls the tattooed individual is confused with that of an animal, or sea creature. “By the great anchor, what a harpoon he’s got there! looks like good stuff that; and he handles it about right” (96). Men bonding over tools...a universal theme. Peleg is turning an initial doubt regarding Queequeg’s affiliations with Christianity into a positive. Peleg is not only complimenting Queequeg’s tools, but that he seems to know how to use them. Many men take great pride in the tools of their trade and the sense of accomplishment they get from using them with great skill. American economist and sociologist, Thorstein Veblen, in the essay “The Instinct of Workmanship and the Irsomeness of Labor” (1898) points out that man’s evolution has to do with turning elements of the environment to our use. Man desires to achieve and remain at the top level of economic and industrial achievement. Veblen calls this drive the “impulse or instinct of workmanship” (190). Tools, their making and their adept uses, are key to this evolutionary drive. “Without tools he is not a dangerous animal...and he did not become a formidable animal until he had made some considerable advance in the contrivance of implements for combat” (193). From combat grows domain over all living beings...including whales. Peleg continues his bumpy introduction: “I say, Quohog, or whatever your name is, did you ever stand in the head of a whale-boat? did you ever strike a fish” (96)? At this point, Peleg does not feel it necessary to stop and inquire regarding the proper pronunciation of Queequeg’s name. It may be that Peleg does not place great importance on proper names, but we have yet any evidence to back up this idea. Peleg follows his interest: how well the native can work with his tools. At this juncture, Queequeg jumps into a whale boat hanging to the side and

points out a small tar spot on the water. He says to imagine that is the eye of a whale. He wields his harpoon and hits the spot dead center. We can view this act as a positive attributed to the author himself: this is an action of skill that Melville gives directly to Queequeg.

“‘Quick, Bildad,’ said Peleg, his partner, who, aghast at the close vicinity of the flying harpoon, had retreated towards the cabin gangway. ‘Quick, I say, you Bildad, and get the ship’s papers. We must have Hedgehog there, I mean Quohog, in one of our boats’” (96). Melville is again up to his humorous high jinx introducing new characters to keep us entertained on the journey. Calling Queequeg “Hedgehog” feels like a positive/negative combination. Peleg comes to understand that the Native possesses a high level of skill, yet this information is still not enough for Peleg to stop and properly learn the new man’s name. He does self-correct what he *thinks* Queequeg’s name might be when he says “I mean Quohog,” but this correction is still well outside the realm of addressing Queequeg with dignity and worth. “Look ye, Quohog, we’ll give ye the ninetieth lay, and that’s more than ever was given a harpooneer yet out of Nantucket” (96). If his announcement is true, then Peleg is enacting a positive behavior toward Queequeg. Queequeg’s skill has become more important than his looks or his religion; he becomes more valuable to the overall plan of the trip. This begs the question: do tattooed characters have to outshine mere mortals in order to become recognized as equals? The effects of visible body modifications on employment are still being studied today; imagine what prejudice against body adornment must have been like in the mid-1800s! In her 2006 work printed in the *International Journal of Hospitality Management*, Nancy

Swanger finds that “81.08% of the human resource managers and recruiters responded with the majority (86.67%) saying that visible tattoos and body piercings on an interviewee would be viewed negatively by their organization” (154). Knowing that such a large majority of managers still view visible body art as a detriment to hiring--one hundred and fifty years after Melville’s novel--obviously places marked individuals at a hiring disadvantage. It would therefore be natural for visibly tattooed individuals to feel (whether real or assumed) that they must be smarter, stronger and quicker than any other individual in order to even the hiring field. Queequeg being able to hit a small oil slick dead center is an example of having to prove himself on the spot which is then enough for him to be admitted to the team. Finally, the papers are drawn up.

“When all preliminaries were over and Peleg had got everything ready for signing, he turned to me and said, ‘I guess, Quohog there don’t know how to write, does he? I say, Quohog, blast ye! dost thou sign thy name or make thy mark’” (96)? This is a negative assessment on the part of Peleg regarding Queequeg’s assumed level of literacy. Peleg may make this assumption from experience with other islanders who look and act like Queequeg. Perhaps Peleg assumes Queequeg cannot write because he has heard Queequeg speak only broken English. This negative assessment is tempered a bit by the fact that Peleg simply needs a signature or a sign upon the legal paperwork. He does not seem to care in what manner the signature arrives, just that it is obtained.

“But at this question, Queequeg, who had twice or thrice before taken part in similar ceremonies, looked no ways abashed; but taking the offered pen, copied upon the paper, in the proper place, an exact counterpart of a queer round figure which was

tattooed upon his arm; so that through Captain Peleg's obstinate mistake touching his



appellative, it stood something like this:—“ (96). Even though there is a language barrier, Queequeg is familiar with the rituals associated with coming on board ship. He does not appear embarrassed when asked to sign his name even though he may well understand that the way he signs is not the same as the way white men perform the task. The Islander understands what to do with the pen and where the signature should be applied. Ishmael is also very aware that Captain Peleg repeatedly mispronounces Queequeg's name and calls this action an “obstinate mistake.” “Obstinate” here could mean that the bad habit, though not conscious, will not go away. On the other hand, “obstinate” could mean Peleg *is* aware of the mispronunciation, yet, continues to do so out of spite or a less vicious reason.

The male gaze, a consistent layer of social interaction for Queequeg, occurs here with Bildad: “Meanwhile Captain Bildad sat earnestly and steadfastly eyeing Queequeg, and at last rising solemnly and fumbling in the huge pockets of his broad-skirted drab coat, took out a bundle of tracts, and selecting one entitled ‘The Latter Day Coming; or No Time to Lose,’ placed it in Queequeg's hands, and then grasping them and the book with both his, looked earnestly into his eyes, and said, ‘Son of darkness, I must do my duty by thee; I am part owner of this ship, and feel concerned for the souls of all its crew; if thou still clingest to thy Pagan ways, which I sadly fear, I beseech thee, remain not for aye a Belial bondsman’” (96-7).

This sentence is rich with connotations and meaning. Bildad gives Queequeg a religious tract, yet this behavior is not unusual because the audience is given the information that Bildad's pocket is full of "a bundle of tracts" that span various topics. We learn he selects a certain one for Queequeg, specifically. To Bildad, Queequeg is assumed a "son of darkness," or one who has yet to see the light. Of course, here the light is that of Christ and the unswerving belief one has in Him. Bildad seems to feel a fatherly duty to the men who come aboard his ship; he must guide them in their spiritual lives. Bildad wants to lead Queequeg out of the darkness and his "Pagan ways." Bildad's Eurocentric belief system dictates he knows what is best and that natives need to be led to a different place from where they begin. Notice the word "Belial." Bryant and Springer let us know that "[i]n the Bible, Belial and Bel refer to the pagan god called Baal; Bildad warns an uncomprehending Queequeg against devil worship; *Bel and the Dragon* is an apocryphal text once part of the book of Daniel" (509). Bildad continues with his mini-sermon: "Spurn the idol Bel, and the hideous dragon; turn from the wrath to come; mind thine eye, I say; oh! goodness gracious! steer clear of the fiery pit" (97). There is a negative in that Bildad does not give Ishmael the same speech. Bildad fears Queequeg will not be able to make the necessary religious changes to keep him from hell.

Furthermore, Bildad believes it is completely necessary for Queequeg to change.

"'Avast there, avast there, Bildad, avast now spoiling our harpooneer,' cried Peleg. 'Pious harpooneers never make good voyagers--it takes the shark out of 'em; no harpooneer is worth a straw who aint pretty sharkish'" (97). Would these remarks be considered negative or neutral? Peleg does not want Queequeg to change, which is a

positive, but in making the suggestion he is implicitly agreeing that Queequeg *is* inherently wild. For this particular job on the boat, they need someone who is a bit of a barbarian and Queequeg is viewed as fitting the bill. Within the environment of a whaling ship, the native has been granted (by the men in charge) power *due to his differences* from the other men.

Chapter Twenty-one, “Going Aboard” finds Ishmael and Queequeg encountering a man sleeping, laying face down. Queequeg “put his hand upon the sleeper’s rear, as though feeling if it was soft enough; and then, without more ado, sat quietly down there. ‘Gracious! Queequeg, don’t sit there,’ said I” (104). Melville, again, is keeping us entertained. Queequeg sitting upon the prone body of a sleeping man is highly unusual behavior. Ishmael unfortunately assumes Queequeg is not smart enough to discern that he is sitting upon another human being.

“‘Oh! perry dood seat,’ said Queequeg, ‘my country way; won’t hurt him face.’”

“‘Face!’ said I, ‘call that his face’” (104)? Even though the situation is hilarious, it is still negative that Ishmael believes Queequeg cannot tell the difference between a rear and a face. Ishmael concludes the man must have a “very benevolent countenance then; but how hard he breathes, he’s heaving himself; get off, Queequeg, you are heavy, it’s grinding the face of the poor. Get off, Queequeg” (104)! Although humorous, Ishmael is directing Queequeg as if his friend does not know what to do. Ishmael takes on the role of assimilation assistant; the role missionaries and other colonial authorities most often took with the natives they encountered. Ishmael tells Queequeg what to do and how to act. “Look, he’ll twitch you off soon. I wonder he don’t wake” (104).

“Queequeg removed himself to just beyond the head of the sleeper, and lighted his tomahawk pipe. I sat at the feet” (104). It could be deemed a positive that Queequeg’s native behavior is quickly dismissed and that the two go into a friendship ritual together: “We kept the pipe passing over the sleeper, from one to the other. Meanwhile, upon questioning him in his broken fashion, Queequeg gave me to understand that, in his land, owing to the absence of settees and sofas of all sorts, the king, chiefs, and great people generally, were in the custom of fattening some of the lower orders for ottomans; and to furnish a house comfortably in that respect, you had only to buy up eight or ten lazy fellows, and lay them round in the piers and alcoves” (104). As ridiculous as the customs of a fictional island may sound, we can view this exchange as positive because it is seemingly a true cultural exchange. Queequeg shares his country’s traditions with Ishmael who does not judge the information.

“While narrating these things, every time Queequeg received the tomahawk from me, he flourished the hatchet-side of it over the sleeper’s head” (104).

“What’s that for, Queequeg” (104)? We will consider this a positive because Ishmael is showing interest in Queequeg’s movements and wanting to learn more.

“Perry easy, kille-e; oh! perry easy” (104)! Queequeg using contemplative smoking time to reflect upon how easily his ship mate could be killed is negative. Contemplating murder, in general, is not viewed as a positive hobby. On the other hand, the audience is being reminded of Queequeg’s true nature; he comes from an island where cannibalism is a part of the natural order. When Queequeg points out the sleeping man would be easy to kill, it sounds like murder to people outside of his culture, but to

Queequeg and his people, it would be a naturally occurring thought. We can liken it to a person who hunts for food thinking that a feeding duck would also be easily killed.

Before the end of the chapter, Ishmael makes a final comment on the matter: “He was going on with some wild reminiscences about his tomahawk-pipe, which, it seemed, had in its two uses both brained his foes and soothed his soul....” (105). When Ishmael uses the term “wild,” we get the sense that he means the island native type of wild, a memory of an untamed past. The tone Ishmael uses is light by including a rhyme and there is a lack of harsh judgment, even on such a topic as murder.

All the men aboard are readying the ship for sail by Chapter Twenty-two, “Merry Christmas.” Captain Peleg is yelling and calling everyone names when he says, ””Why don’t ye spring, I say, all of ye--spring! Quohag! spring, thou chap with the red whiskers”” (107). We can view this a neutral interaction. Calling Queequeg by other than his real name would normally be a negative, but in this context, Peleg is calling *no one* by their name. Queequeg is not being singled out as unworthy of proper naming. This could be viewed as a positive with Queequeg an initiated member of the larger group.

In a scene on page 111, in a chapter entitled “The Advocate,” Ishmael discusses how whale fishing is looked down upon. By making a small leap we can say because Queequeg is a harpooner he is at the epicenter of the derision. Yet, even though Queequeg is not the topic of discussion, we can see this idea as a positive/negative combination: the Native is part of the larger group and is an equal, yet the larger group is a motley crew and generally regarded as unsavory by the general public.

In chapter twenty-seven, “Knights and Squires,” Ishmael discusses how each mate or headsman is accompanied by his boatsteerer, or harpooneer: “as there generally subsists between the two, a close intimacy and friendliness; it is therefore but meet, that in this place we set down who the Pequod’s harpooneers were, and to what headsman each of them belonged. First of all was Queequeg, whom Starbuck, the chief mate, had selected for his squire. But Queequeg is already known” (121). That Queequeg is chosen by the chief mate is most likely a compliment to Queequeg’s skills.

Chapter thirty-three, “The Specksynder,” briefly discusses the placement of harpooneers among their fellow shipmates then goes on to discuss Ahab more completely. Queequeg is never named here although we do learn more about his position in the hierarchy. In a mini-history lesson, we learn the harpooner’s vocation was held in esteem. “in the old Dutch Fishery, two centuries and more ago, the command of a whale ship was not wholly lodged in the person now called the captain, but was divided between him and an officer called the Specksynder...[or] Chief Harpooner” (143). While the captain attends to navigation, the Chief Harpooner takes care of all hunting concerns. Professor of History, Nancy Shoemaker, has written about men of color onboard whaling ships in the mid-nineteenth century. In her article “Mr. Tashtego: Native American Whalemen in Antebellum New England” she writes that many Native American men in the northeast were able to make a living through whaling. As the industry grew, men of color could move up the ladder becoming “important as skilled officers who ruled over the increasingly unskilled laborers of all races and nationalities who came to inhabit whaleship forecastles.” Shoemaker points out that beyond

harpooning, these men gained status along with income even though the industry was far from color blind. While on ship these men created their own social hierarchy which did not correspond to that on land. Through these and other historical documents, we see how Queequeg's position is one of expertise and admirable power.

Chapter thirty-four, "The Cabin-Table" finds Ishmael describing the order in which the men eat with the captain and his chief officers eating first. "Now, Ahab and his three mates formed what may be called the first table in the Pequod's cabin. ...And then the three harpooneers were bidden to the feast, they being its residuary legatees. They made a sort of temporary servants' hall of the high and mighty cabin" (148). Because the space of the dining quarters is limited, there is naturally a hierarchal order to eating arrangements. Although Queequeg is not in the first grouping of men to eat, he is next in line. The word "residuary" may seem a negative—as if one were a left-over person, but the term "legatee" carries more positive weight. A legatee is "one to whom a legacy is bequeathed" (*Webster's New World Dictionary* 771). In this case, the legacy is the dining table and the term "residuary" seems to be used to state the aristocracy that could not fit at the table during the first serving. The footnote gives additional information about the phrase: "residuary legatees: those who divide whatever is left after the specific bequests of a will have been paid" (148).

The audience learns the tone of the dining experience of Queequeg and his mates is totally different. "In strange contrast to the hardly tolerable constraint and nameless invisible domineerings of the captain's table, was the entire care-free license and ease, the almost frantic democracy of those inferior fellows the harpooneers" (148). Here we

have a double positive followed by a negative. “Care-free license and ease” has a positive tone along with a very palpable “democracy” that Ishmael deems commendable. The positive usages are broken with the words “inferior fellows,” yet, let us examine the context. The mood at the dinner table is light and enervated by the second set of men coming to dine. They treat each other as equals and seem to be comfortable with themselves and each other enough to have a fun dining experience. In this case, the words “inferior fellows” seems to juxtapose the positives to point out people lower in the hierarchy may be the ones not only having more fun, but also simultaneously extending superlative manners. “While their masters, the mates, seemed afraid of the sound of the hinges of their own jaws, the harpooners chewed their food with such a relish that there was a report to it” (148). In this situation, we have a behavior that would ordinarily elicit a negative response: more than one person is chewing their food in a loud manner. At the same time, we can see within Ishmael’s description an appreciation for the way the harpooners eat their food. They “relish” the meal and unabashedly display their happiness at the chance to eat. Ishmael then talks about the harpooners making “Dough-Boy” hop, jump and skip to fetch their food and how it makes the food fetcher jumpy and nervous. “It was a sight to see Queequeg seated over against Tashtego, opposing his filed teeth to the Indian’s...” (148). The audience is reminded Queequeg has filed, pointy teeth, yet Ishmael reports this fact in a neutral manner. “But Queequeg, he had a mortal, barbaric smack of the lip in eating--an ugly sound enough--so much so, that the trembling Dough-Boy almost looked to see whether any marks of teeth lurked in his own lean arms” (149). Here, the neutral/positive idea of the smacking of the lips during meal time becomes a

more ominous negative. Ishmael points out that although all the men are engaged in the same behavior, somehow the way *Queequeg* smacks his food is more “barbaric” and it is only his eating noises that make Dough-Boy tremble. This places Queequeg in a separate category from his mates even though he is part and parcel of their group and engaged in normal behaviors for that group. Dough-Boy’s view, someone outside the group, is different about Queequeg’s behavior than he feels for the others.

Next we learn the harpooners sharpen their knives at the dinner table. “How could [Dough-Boy] forget that in his Island days, Queequeg, for one, must certainly have been guilty of some murderous, convivial indiscretions” (149). Ishmael links Dough-Boy’s fears to the fact that Queequeg is an island cannibal. Ishmael, in attempting to read Dough-Boy’s mind, plants the idea that perhaps cannibals cannot change, and after so many years of a learned behavior, would it not be easy to slip back into old ways?

In chapter thirty-six, “The Quarter-Deck,” Captain Ahab describes the white whale to all the men. Each of the three harpooners gives a specific description of the whale: “‘And he have one, two, tree--oh! good many iron in him hide, too, Captain,’ cried Queequeg disjointedly, ‘all twiske-tee be-twisk, like him—him--’ faltering hard for a word, and screwing his hand round and round as though uncorking a bottle—‘like him—him—’” (158). There is a rather negative tone to Ishmael describing Queequeg’s crying out “disjointedly”—as if the banter among the mates was moving quickly from person-to-person until Queequeg speaks—then banter falters. “‘Corkscrew!’ cried Ahab, ‘aye, Queequeg, the harpoons lie all twisted and wrenched in him’” (158). This is a

double positive with Ahab giving Queequeg the right word and remembering his name correctly.

Later, Ahab is pep talking the men into searching for and killing Moby Dick. “And now, ye mates, I do appoint ye three cup-bearers to my three pagan kinsmen there--yon three most honorable gentlemen and noblemen, my valiant harpooners.... I do not order ye; ye will it. Cut your seizings and draw the poles, ye harpooners” (160-1). We see here that there are the “cup-bearers” who, by definition is a “person who fills and serves the wine cups, as in a king’s palace” (*Webster’s New World Dictionary* 338) as well as the “pagan kinsmen.” These two distinctions form a hierarchy much like (if not the same as) the one we see during dining. Captain Ahab is grouping the men, one each within the higher order with one each within the lower order. Ahab is attempting to imbue the men with the idea they are not being ordered what to do; their natural desires and instincts will lead them toward victory. These accolades are a way of complimenting and scraping to the men who actually do the killing; Ahab acts as cheerleader.

In Chapter forty-seven, “The Mat-Maker,” the reader joins Queequeg and Ishmael as, together, they weave a mat: “I was attendant or page of Queequeg, while busy at the mat” (200). We see a positive here: the idea of engaging in a like-minded task increasing understanding between two individuals. There is plenty of research confirming the fact that people who work well together in shared tasks also view each other as competent individuals which can contribute to warm feelings within a friendship. Educational researcher, S. Oishi conducted a study in which she combined disparate groups of students to complete learning tasks. The groups were multi-ethnic and contained both

males and females. She found that students “in the experimental group demonstrated greater increases in cross-race friendships, and fewer rejections of peers from other races” (2) as well as the students coming to view their work peers as nicer than peers within the control groups. Ishmael and Queequeg working together at the same task provides a high probability of deepening their friendship bond.

“Using my own hand for the shuttle, and as Queequeg, standing sideways, ever and anon slid his heavy oaken sword between the threads, and idly looking off upon the water, carelessly and unthinkingly drove home every yarn” (200). Here, the terms “carelessly and unthinkingly” must be taken in context. It is not that Queequeg is performing the task in a slipshod manner and causing it to be done poorly, but rather, the Native is so skilled at the task that he no longer has to think about the movements in order to complete the mat. Ishmael describes the ship as being lulled into a mesmerized state prompting Ishmael to wax philosophical about the movements of Queequeg’s matting tools: “Meantime, Queequeg’s impulsive, indifferent sword, sometimes hitting the woof slantingly, or crookedly, or strongly, or weakly, as the case might be; and by this difference in the concluding blow producing a corresponding contrast in the final aspect of the completed fabric; this savage’s sword, thought I, which thus finally shapes and fashions both warp and woof; this easy, indifferent sword must be chance--aye, chance, free will, and necessity--no wise incompatible--all interweavingly working together” (200). In context, when Queequeg’s sword is said to be “impulsive, indifferent” the meaning is neutral expressing that it is made automatically, without conscious

thought. Ishmael is in reverie of thought, not judgment; he contemplates things higher than their actual actions. This leads Ishmael to philosophize on chance and free will.

For a whaling novel, the audience has to wait until page 205, chapter forty-eight, “The First Lowering,” to actually spot the first whales: “‘Every man look out along his oar!’ cried Starbuck. ‘Thou, Queequeg, stand up!’” This is neutral, for although it is good that Starbuck addresses Queequeg by his proper name, he is being ordered by a superior. This behavior is not specific to Queequeg; *all* the harpooners are taking orders from the team leaders in their respective boats.

“Nimble springing up on the triangular raised box in the bow, the savage stood erect there, and with intensely eager eyes gazed off towards the spot where the chase had last been descried” (205). This description begins positively with Queequeg displaying his agility and knowledge when direction is given; he literally springs into action. Although he is next called a “savage,” at what point can we transform this word into a neutral? Does this word lose its negative connotation after so many uses or does it stand to separate Queequeg from the others forever every time it is used? This is an important question for linguists and literary scholars to explore. Nonetheless, it is an indicator of strength when we see Queequeg standing tall and possessing keen eyesight needed for the job.

Out on the water the group is about to harpoon their first whale of the trip: “Starbuck said: ‘Stand up!’ and Queequeg, harpoon in hand, sprang to his feet... “‘That’s his hump. *There, there*, give it to him!’ whispered Starbuck” (207). This is a positive, for Queequeg can be counted on to perform during the thick of the action.

“A short rushing sound leaped out of the boat; it was the darted iron of Queequeg...and the whale, merely grazed by the iron, escaped” (208). In tone, this feels like a negative, but perhaps we feel that way simply because we are hoping for success in the capture of the whale more than Queequeg’s personal success. Although Queequeg hits his target, the hit is not strong enough to damage. Would this speak to a general lack of skill? Bad luck? We cannot tell Queequeg’s level of competence until we see a pattern. “Starbuck contrived to ignite the lamp in the lantern; then stretching it on a waif pole, handed it to Queequeg as the standard-bearer of this forlorn hope” (208). Here we have a positive/negative combination. Queequeg is given the lamp as a “standard-bearer” which is “the person assigned to carry the standard, or flag, of a group, [especially] of a military organization” (*Webster’s New World Dictionary* 1306). The word can also mean “the leader or chief representative of a movement [or] political party.” To be given the lamp here seems a positive role, yet we have a feeling of failure due to the word combination of “forlorn hope.” Within this phrase the hope seems misguided and doomed to fail. One could argue due to this combination of wording, Queequeg represents the failure of the expedition.

“There, then, he sat, holding up that imbecile candle in the heart of that almighty forlornness. There, then, he sat, the sign and symbol of a man without faith, hopelessly holding up hope in the midst of despair” (208). This furthers the argument Queequeg is standard bearer of a negative role, one that no one wants to play. The harpooner loses the battle of the day; his holding the lantern seems to spotlight his loss. “Suddenly Queequeg

started to his feet, hollowing his hand to his ear” (208). There is a positive here with Queequeg hearing something coming through the fog before anyone else does...a ship.

Chapter forty-nine, “The Hyena,” opens with a melee in which the crew falls overboard, loses the whale, and is nearly run over by a rouge ship. “‘Queequeg,’ said I, when they had dragged me, the last man, to the deck, and I was still shaking myself in my jacket to fling off the water; ‘Queequeg, my fine friend, does this sort of thing often happen’” (209)? There are multiple positives here. First, Ishmael calls to his friend as soon as he gets the chance; he turns to no one else upon first being replaced upon the deck. Secondly, he calls Queequeg, out loud, his “fine friend.” Finally, we see that Ishmael seeks Queequeg’s experience and expertise. “Without much emotion, though soaked through just like me, he gave me to understand that such things did often happen” (209). This is a positive interaction with the two men sharing the same experience. They are both soaked having both gone through the wringer. Going through tough experiences together, just as problem solving and working together, builds the bonds of friendship.

Being quite shook up by the circumstances, Ishmael says, “and finally considering in what a devil’s chase I was implicated, touching the White Whale: taking all things together, I say, I thought I might as well go below and make a rough draft of my will. ‘Queequeg,’ said I, ‘come along, you shall be my lawyer, executor, and legatee’” (210). Even if only for comic effect, Ishmael is giving Queequeg a place of importance, if not in an actual drawing up of papers, then in the narrative itself.

In a scene from chapter sixty-one, “Stubb Kills a Whale,” Queequeg and Starbuck are talking about how different animals can be seen traveling together in the water. “If to

Starbuck the apparition of the Squid was a thing of portents, to Queequeg it was quite a different object: ‘When you see him ‘quid,’ said the savage, honing his harpoon in the bow of his hoisted boat, ‘then you quick see him ‘parm whale’“(254). Ishmael opens in a neutral tone, pointing out that Queequeg sees the occurrence of squid differently than Starbuck. By having Queequeg couple the two—squid and sperm whales—the observation turns positive with the Native displaying his expertise.

“‘Ka-la! Koo-loo!’ howled Queequeg, as if smacking his lips over a mouthful of Grenadier’s steak” (256). Smacking his lips, as stated earlier, could be a sign of poor manners or, more likely, a neutral descriptor of body language which could have been used by anyone. The words “as if” can mean Queequeg did not smack his lips at all.

In chapter sixty-six, “The Shark Massacre,” a captured whale is lashed to the side of the *Pequod*. It is late in the day and all hands are on deck to process the whale. In order to keep sharks from eating the whale to the bone overnight, watches are kept by each mate, in pairs, for an hour each until morning. Stubb begins the watch, and then we see the next set of two taking over: “Nevertheless, upon Stubb setting the anchor-watch after his supper was concluded; and when, accordingly, Queequeg and a forecastle seaman came on deck....” (272). This is a neutral recounting of action.

“Killed and hoisted on deck for the sake of his skin, one of these sharks almost took poor Queequeg’s hand off, when he tried to shut down the dead lid of his murderous jaw” (273). This action could be seen as neutral or positive. Queequeg is engaged in a natural (neutral) part of his job, although the inclusion of the word “poor” kindles feelings of positive sympathy. “‘Queequeg no care what god made him shark,’ said the

savage, agonizingly lifting his hand up and down; ‘wedder Fejee god or Nantucket god; but de god wat made shark must be one dam Ingin’” (273). Here is something different: we see the Other *othering* the Native American. As Queequeg almost gets his hand bit off, he makes a distinction between different gods. There is his god of Fiji, there is the Nantucket god of those around him, but whatever god made the shark must be Other: one dam Ingin. Although this is used to comic effect, we can see that Queequeg, large, sharp-toothed cannibal that he is, seems to have a special description for those things that remain even tougher than he.

A very important chapter in our analysis is seventy-two: The Monkey-Rope. We find Ishmael and Queequeg connected by a rope as Ishmael stands upon deck and Queequeg maneuvers the waters below. “But how did so clumsy and weighty a mass as that same hook get fixed in that hole? It was inserted there by my particular friend Queequeg, whose duty it was, as harpooneer, to descend upon the monster’s back for the special purpose referred to” (288). Ishmael positively calls Queequeg a “friend,” then goes on to discuss how the harpooner jumps in the water to prep the whale. “On the occasion in question, Queequeg figured in the Highland costume--a shirt and socks--in which to my eyes, at least, he appeared to uncommon advantage; and no one had a better chance to observe him, as will presently be seen” (288). This is a positive comment that Queequeg is aware of the type of clothes appropriate for the job. “Just so, from the ship’s steep side, did I hold Queequeg down there in the sea, by what is technically called in the fishery a monkey-rope, attached to a strong strip of canvas belted round his waist.” Ishmael is merely describing the action without judgment. It is good that Melville chose

to include the phrase “by what is technically called in the fishery a monkey-rope.” We would have an *abundance* to say if Ishmael (the character) had been the one to come up with the name as it applies to Queequeg. “[I]t must be said that the monkey-rope was fast at both ends; fast to Queequeg’s broad canvas belt, and fast to my narrow leather one. So that for better or for worse, we two, for the time, were wedded; and should poor Queequeg sink to rise no more, then both usage and honor demanded, that instead of cutting the cord, it should drag me down in his wake” (288-9). The idea of being “wedded” has cropped up yet again. The idea that these two men are close has not been up for discussion in ages. Ishmael neutrally describes the tool in use and its shortcomings. Then again, the scene can be described as positive in that Ishmael attaches himself—commits to sacrificing himself if need be—in order to partner with Queequeg. In this situation, neutrality is placed at the way-side. Placing your life on the line for someone (in this case, in the line of duty) is not to be taken lightly. “So, then, an elongated Siamese ligature united us. Queequeg was my own inseparable twin brother; not could I any way get rid of the dangerous liabilities which the hempen bond entailed” (289). The audience witnesses an overwhelming positive in the narrative at this point. How much closer can friends become? This is a very important moment between the white American and the dark Native: the idea of two people being involved in a task of mutual concentration, coupled with the idea that they are inseparable, Siamese twins. This is an incredible example of total acceptance on the part of Ishmael of another human as being every bit as equal to himself. It is a long, but important, passage; Ishmael ponders his connection not only to Queequeg, but to all humans.

“So strongly and metaphysically did I conceive of my situation then, that while earnestly watching his motions, I seemed distinctly to perceive that my own individuality was now merged in a joint stock company of two: that my free will had received a mortal wound; and that another’s mistake or misfortune might plunge innocent me into unmerited disaster and death” (289). Ishmael is not blaming Queequeg or anticipating his buddy misstepping; he is pondering the direct effect of his being physically bound to another while one is aboard ship and the other is in the ocean. His individuality has been enveloped by teamwork. Neither Queequeg nor Ishmael is individual; whatever happens to one happens to the other. “Therefore, I saw that here was a sort of interregnum in Providence; for its even-handed equity never could have sanctioned so gross an injustice” (289). “Interregnum” is a period where normal government is suspended; Ishmael recognizes a break in the normal working of things. Our narrator feels his death would be “an injustice” if someone else contributes to his demise. Nothing against Queequeg, but being chained to another can alter the pattern of one’s thoughts. “And yet still further pondering--while I jerked him now and then from between the whale and the ship, which would threaten to jam him-- still further pondering, I say, I saw that this situation of mine was the precise situation of every mortal that breathes; only, in most cases, he, one way or other, has this Siamese connexion with a plurality of other mortals” (289). Ishmael affirmatively mentions pulling the rope from time to time to keep his friend from being smooshed between the whale and the ship. Ishmael contemplations take a big picture point of view: he is currently strapped to a man in the ocean, but are we not all connected to one another in some form or fashion every day and in every way? Ishmael goes on to

give examples: “If your banker breaks, you snap; if your apothecary by mistake sends you poison in your pills, you die. True, you may say that, by exceeding caution, you may possibly escape these and the multitudinous other evil chances of life. But handle Queequeg’s monkey-rope heedfully as I would, sometimes he jerked it so, that I came very near sliding overboard. Nor could I possibly forget that, do what I would, I only had the management of one end of it” (289). Our narrator is working his end of the rope with diligence. Even though he is attentive and cautious, he realizes, nonetheless, he is only one man in this two man task; there is only so much he can do, and the outcome is somewhat unpredictable. There is an editor’s note regarding the monkey rope: it is not usually held at either end by two people. This situation is created for the story. Knowing this, it seems Melville wants to take time to explore concepts of cross-cultural connection. The monkey rope becomes a literary device that is pressed into service to allow a platform upon which Ishmael can philosophize about how all humans are connected. We can imagine workers depending on each other’s performance as in two firemen holding a water hose or one ballet dancer lifting another high off the ground. Based on knowledge and experience with the other person, one must reach a point of trust that both will complete the task coming to no harm.

“I have hinted that I would often jerk poor Queequeg from between the whale and the ship--where he would occasionally fall, from the incessant rolling and swaying of both. But this was not the only jamming jeopardy he was exposed to” (289). Our narrator, by using the word “poor,” appears to feel bad that he must “jerk” Queequeg at the other end of the rope showing that although the two men are involved in rough work, he does

not want to hurt his friend and does not enjoy having to so vigorously defend the physical safety of Queequeg.

“And right in among those sharks was Queequeg; who often pushed them aside with his floundering feet” (289). Queequeg is positively displaying his nonchalant bravery. “I now and then jerked the poor fellow from too close a vicinity to the maw of what seemed a peculiarly ferocious shark--he was provided with still another protection. Suspended over the side in one of the stages, Tashtego and Daggoo continually flourished over his head a couple of keen whale-spades, wherewith they slaughtered as many sharks as they could reach” (289-90). There is more than one positive here. Ishmael calls Queequeg a “poor fellow” which shows the empathy. A second positive is Tashtego and Daggoo realizing Queequeg is in a life-or-death situation if the team behind him drops their guard against the sharks. We can assume the team would work together in this manner for *anyone* who is processing the whale at the time, but in this particular scene, we will count the teamwork as a positive in service to Queequeg. Ishmael picks up this same line of thought: “This procedure of theirs, to be sure, was very disinterested and benevolent of them” (290). The ship mates attend in a positive manner to Queequeg’s well-being. “They meant Queequeg’s best happiness, I admit; but in their hasty zeal to befriend him, and from the circumstance that both he and the sharks were at times half hidden by the blood-muddied water, those indiscreet spades of theirs would come nearer amputating a leg than a tail” (290). Ishmael sees that the other men want to befriend the Native by performing their duties well, but he is also worried that in their zeal the men may just as well cut off Queequeg’s leg while trying to protect him. This is a positive in

that Ishmael is paying close enough attention to notice this problem and he is concerned about the safety of his mate. Another doubly empathetic “poor” is coming up: “But poor Queequeg, I suppose, straining and gasping there with that great iron hook--poor Queequeg, I suppose, only prayed to his Yojo, and gave up his life into the hands of his gods” (290). It seems a negative here when Ishmael uses the word “only” which could mean a less than ideal way of dealing with reality. Then again, is the comment neutral? To a Christian, giving one’s life into the hand of God is admirable, but does Ishmael find it insufficient? Is Queequeg not smart enough to know he will not be saved by Yojo, or does Ishmael see Queequeg’s behavior as beautiful and true? This debate will be held in questionable territory.

“Well, well, my dear comrade and twin-brother, thought I, as I drew in and then slacked off the rope to every swell of the sea--what matters it, after all” (290)? We find a double positive with Ishmael calling Queequeg a “dear comrade” and “twin-brother.” Our narrator thinks of every way he can identify with Queequeg and employs verbal prowess to appear as similar as possible. “Are you not the precious image of each and all of us men in this whaling world? That unsounded ocean you gasp in, is Life; those sharks, your foes; those spades, your friends; and what between sharks and spades you are in a sad pickle and peril, poor lad” (290). Ishmael employs a double positive again: seeing all men as equal followed by a show of connection and sympathy.

Positive feelings of affirmation are shown here: “But courage! there is good cheer in store for you, Queequeg. For now, as with blue lips and bloodshot eyes the exhausted savage at last climbs up the chains and stands all dripping and involuntarily trembling

over the side; the steward advances, and with a benevolent, consolatory glance hands him--what? Some hot Cogniac? No! hands him, ye gods! hands him a cup of tepid ginger and water” (290)! We see two neutrals followed by two positives. Ishmael neutrally describes Queequeg’s appearance upon returning to the ship’s deck: “bloodshot eyes” and being “exhausted.” There is a positive with the steward looking at Queequeg in a “benevolent, consolatory” way; there is understanding and compassion. Ishmael is disappointed Queequeg is given only ginger water; he (positively) feels this gift is not grand enough reward for Queequeg’s hard work.

Stubb takes up the argument with Dough-Boy. “Ginger! is ginger the sort of fuel you use, Dough-Boy, to kindle a fire in this shivering cannibal? Ginger!--what the devil is ginger...that you offer this cup to our poor Queequeg here” (290)? More than one person affirms Queequeg is not being justly rewarded for his accomplishments. Queequeg, in this scene, appears to be the hub around which team spirit is built. Stubb continues: “The steward, Mr. Starbuck, had the face to offer that calomel and jalap to Queequeg, there, this instant off the whale. Is the steward an apothecary, sir? and may I ask whether this is the sort of bitters by which he blows back the life into a half-drowned man” (290)? Stubb is speaking *against* the steward in defense of Queequeg’s hard work. The use of the word “man” is also positive. Dough-Boy tells Stubb it is not him, but Aunt Charity who told him not to give liquor to the harpooners. “When Stubb reappeared, he came with a dark flask in one hand, and a sort of tea-caddy in the other. The first contained strong spirits, and was handed to Queequeg; the second was Aunt Charity’s gift, and that was freely given to the waves” (291). Stubb is not going to listen to

Starbuck *or* Aunt Charity when it comes to rewarding and warming Queequeg for his life-endangering work. It is very important to Stubb that Queequeg be given his proper due.

Chapter seventy-four, “The Sperm Whale’s Head—Contrasted View,” is a detailed discussion of the physical aspects of the head of the whale. Queequeg is thus mentioned: “With a long, weary hoist the jaw is dragged on board, as if it were an anchor; and when the proper time comes--some few days after the other work--Queequeg, Daggoo, and Tashtego, being all accomplished dentists, are set to drawing teeth. With a keen cutting-spade, Queequeg lances the gums; then the jaw is lashed down to ringbolts” (299). This is a positive affirmation of Queequeg’s expertise.

Near the beginning of the tale Queequeg secures a mast and jumps in the ocean to save a fellow comrade who cannot be seen from the deck. In a scene from chapter seventy-eight, “Cistern and Buckets,” it is Tashtego who has fallen overboard. “A loud splash announced that my brave Queequeg had dived to the rescue” (308). This is a double-positive. The use of the possessive “my” followed by the admirable adjective “brave” are both attributed to Queequeg as he sparks into another dynamic heroic move. ““Both! both!--it is both!”--cried Daggoo again with a joyful shout; and soon after, Queequeg was seen boldly striking out with one hand, and with the other clutching the long hair of the Indian” (309). This is a positive display of Queequeg’s bravery and strength. “Drawn into the waiting boat, they were quickly brought to the deck; but Tashtego was long in coming to, and Queequeg did not look very brisk” (309). There is a

neutral description regarding how the two men look when they return to the boat. It is meant to pique our interest and wonder if everyone will be okay.

“Now, how had this noble rescue been accomplished” (309)? The positive modifier “noble” is used to describe Queequeg’s actions. It is important enough in the narrative to warrant further explanation. “Why, diving after the slowly descending head, Queequeg with his keen sword had made side lunges near its bottom, so as to scuttle a large hole there; then dropping his sword, had thrust his long arm far inwards and upwards, and so hauled out our poor Tash by the head. He averred, that upon first thrusting in for him, a leg was presented; but well knowing that that was not as it ought to be, and might occasion great trouble;--he had thrust back the leg, and by a dexterous heave and toss, had wrought a somerset upon the Indian; so that with the next trail, he came forth in the good old way--head foremost” (309). By using the phrase “well knowing that that was not as it ought to be” Ishmael’s narrative is speaking to Queequeg’s level of experience and competence. Queequeg must be “dexterous” in his movements in order to achieve his goal.

“And thus, through the courage and great skill in obstetrics of Queequeg, the deliverance, or rather, delivery of Tashtego, was successfully accomplished” (309). A double positive is achieved with Queequeg displaying and owning both “courage and great skill;” the very characteristics needed in this situation.

“But the tendency to rapid sinking in this substance was in the present instance materially counteracted by the other parts of the head remaining undetached from it, so that it sank very slowly and deliberately indeed, affording Queequeg a fair chance for

performing his agile obstetrics on the run” (309-10). A tiny hint of charity is given to Queequeg’s able performance by mentioning the way Tashtego actually sinks: *the placement of the body in the water* allows Queequeg a better chance of saving his mate’s life. This is considered a positive since no one else helps Queequeg and time is of the essence during this adventure.

In chapter eighty-one, “The Pequod Meets the Virgin,” there are two sets of men chasing a whale: the Germans and our team on the *Pequod*. “But no sooner did his harpooneer stand up for the stroke, than all three tigers--Queequeg, Tashtego, Daggoo--instinctively sprang to their feet, and standing in a diagonal row, simultaneously pointed their barbs; and darted over the head of the German harpooneer, their three Nantucket irons entered the whale” (318). The Germans are bumped by the whale and thrown overboard. This exchange is positive: not only is Queequeg identified as part of a seamlessly-working team, he is called a “tiger” along with his compadres. Do note, though, that the three men of color are tagged with an animal comparison. We have seen this sparingly, though continuously, throughout the novel.

The men have speared a deep-diving whale and the ship is keeling over with the weight. “‘Knife? Aye, aye,’ cried Queequeg, and seizing the carpenter’s heavy hatchet, he leaned out of a porthole, and steel to iron, began slashing at the largest fluke-chains. But a few strokes, full of sparks, were given, when the exceeding strain effected the rest. With a terrific snap, every fastening went adrift; the ship righted, the carcass sank” (322). A paradigm is established: Queequeg proves to be an expert seaman. Queequeg follows orders and saves the ship through use of his muscles and quick thinking. Even though the

whale carcass sinks, Ishmael explains this sometimes happens and no fault is laid upon Queequeg.

In Chapter eighty-four, “Pitchpoling,” Ishmael discusses how whalers often anoint their ships as part of a ritual. “Queequeg believed strongly in anointing his boat, and one morning not long after the German ship Jungfrau disappeared, took more than customary pains in that occupation; crawling under its bottom, where it hung over the side, and rubbing in the unctuousness as though diligently seeking to insure a crop of hair from the craft’s bald keel. He seemed to be working in obedience to some particular presentiment. Nor did it remain unwarranted by the event” (329). We begin with a neutral. Anointing the boat is often done; therefore, when Queequeg believes “strongly” in the ritual, it is seen as normal and frequently performed. Queequeg takes the ritual seriously (as we have seen in the past with his Ramadan). He goes to “more than customary pains” in order to carry out the behavior. Queequeg’s actions are described without a hint of judgment; it more, in tone, feels like admiration on the part of Ishmael who goes on to note that Queequeg’s actions are not unwarranted. This hint is a teaser for what is to come.

In chapter eighty-seven, “The Grand Armada,” our narrator explains what happens when multiple boats spot one whale. “As is customary in those cases, the boats at once separated, each making for some one lone whale on the outskirts of the shoal. In about three minutes’ time, Queequeg’s harpoon was flung; the stricken fish darted blinding spray in our faces, and then running away with us like light, steered straight for the heart of the herd” (343). It is fortuitous Queequeg reacts quickly to the situation. The

whale heads for the center of the pack which Ishmael explains is not unusual; Queequeg could not have handled the situation any differently.

“But not a bit daunted, Queequeg steered us manfully; now sheering off from this monster directly across our route in advance; now edging away from that, whose colossal flukes were suspended overhead, while all the time, Starbuck stood up in the bows, lance in hand, pricking out of our way whatever whales he could reach by short darts, for there was no time to make long ones” (344). Queequeg displays a positive attribute of tenacity. Also note that, far from the animal comparisons that appear in the narrative, Queequeg is “manfully” steering the boat.

Ishmael goes on to describe how younger whales will come up to the sides of the ship. “Like household dogs they came snuffling round us, right up to our gunwales, and touching them; till it almost seemed that some spell had suddenly domesticated them. Queequeg patted their foreheads” (345). Starbuck joins the nurturing action by scratching the backs of the young whales. There is a positive display of man’s humanity and connection with animals and nature, even the ones he is indebted to kill.

“‘Line! line!’ cried Queequeg, looking over the gunwale; ‘him fast! him fast!-- Who line him! Who struck?--Two whale; one big, one little’” (345)! Queequeg is the first to notice a problem and is able to describe it enough for others to pay attention. Starbuck asks what is happening. “‘Look-e here,’ said Queequeg pointing down” (346). Ishmael describes a baby whale’s umbilical cord which wrapped around the hempen cord attached to a further grown whale. The adult whale is tangled and causing harm to other whales nearby. By page three hundred and forty-seven, the ship is in the middle of a school of

whales. "Instantly Starbuck and Queequeg changed places; Starbuck taking the stern" (347). This is a neutral mention of action, although it could be interpreted as a negative for the Native who appears to cede his physical space of power to this shipmate.

"'Oars! Oars!' he intensely whispered, seizing the helm—'gripe your oars, and clutch your souls, now! My god, men, stand by! Shove him off, you Queequeg--the whale there!--prick him!--hit him! Stand up--stand up, and stay so! Spring, men--pull, men; never mind their backs--scrape them!--scrape away'" (347)! The tone feels bossy on the part of the speaker. Starbuck is telling Queequeg what to do as if the Native needs direction. In this case, perhaps he does; he does not perform the requested task until it is commanded. Yet, the command as directed at Queequeg is mitigated by the the Native working in tandem with a group of men; they are *all* being directed together as a team. "This lucky salvation was cheaply purchased by the loss of Queequeg's hat, who, while standing in the bows to prick the fugitive whales, had his hat taken clean from his head by the air-eddy made by the sudden tossing of a pair of broad flukes close by" (347). Although Queequeg loses his hat, it is described in a neutral fashion, being blamed on the wind and the circumstances.

Starbuck and Stubb are having a deep conversation in chapter ninty-nine, "The Doubloon," during which Starbuck ponders what astrological sign might be in force when the white whale is found. When Stubb spies Queequeg he says, "'There's another rendering now; but still one text. All sorts of men in one kind of world, you see. Dodge again! here comes Queequeg--all tattoeing--looks like the signs of the Zodiac himself'" (384). Stubb sees Queequeg approaching, but does not stop talking, indicating he is not

attempting to keep anything from the Native. Using the phrase “all tattooing” is neutral and stated with no malice. Stubb notes how the designs upon Queequeg’s skin resemble the signs of the zodiac, but, again, the tone feels neutral. “What says the Cannibal” (384)? Can we describe this naming as neutral or negative? There is a lack of negative adjective attached, yet, it is a name that sets Queequeg apart and brings to mind how different he is from the group.

““As I live he’s comparing notes; looking at his thigh bone; thinks the sun is in the thigh, or in the calf, or in the bowels, I suppose, as the old women talk Surgeon’s Astronomy in the back country. And by Jove, he’s found something there in the vicinity of his thigh--I guess it’s Sagittarius, or the Archer. No: he don’t know what to make of the doubloon; he takes it for an old button off some king’s trowsers” (384). Queequeg arriving in the vicinity of the conversation goes from neutral to negative with Stubb attempting to make Queequeg appear a buffoon, staring at his own markings as if he does not know what to make of them. To describe a man as not understanding the meanings of his own tattoos places him in the realm of imbecile. Stubb uses the action of Queequeg examining his own legs to interpret a narrative of the Native who cannot understand what he sees. It is an odd juxtaposition with Stubb taking not only Queequeg’s thoughts--but the Native’s skin--from him. Stubb giving Queequeg thought is a second-hand narrative and cannot reflect what Queequeg is actually thinking. Stubb is also attempting to co-op Queequeg’s tattooed skin by saying even the wearer himself is unaware of what his own marks mean. In this small scene that appears to have a tone of gentle humor, Stubb is usurping Queequeg’s thinking and the owning of his own skin in an attempt to explain

the Native, through Stubb's interpretation, to a third party. This is the procedure of any colonizing force: to assume lack of knowledge on the part of the Other and explain what the Other must be thinking. The next step is to deem the thinking of the Other amiss and calculate a plan to guide them into the light of knowledge, thus beginning the process of colonizing the space and bodies of the Other.

Queequeg's Brief Disappearance

In chapter 102, "A Bower in the Arsacides," Ishmael is describing the dimensions of a whale. "The skeleton dimensions I shall now proceed to set down are copied verbatim from my right arm, where I had them tattooed; as in my wild wanderings at that period, there was no other secure way of preserving such valuable statistics. But as I was crowded for space, and wished the other parts of my body to remain a blank page for a poem I was then composing--at least, what untattooed parts might remain--I did not trouble myself with the odd inches; nor, indeed, should inches at all enter into a congenial admeasurement of the whale" (397). If taken at face value, Ishmael reading the dimensions of a whale from a tattoo upon his right arm seems a one hundred and eighty degree change from the man we first meet in Nantucket. Ishmael, so astonished by Queequeg's tattoos upon first meeting has now become tattooed himself? Our narrator indicates his adventures have been so wild and devoid of dependable pencil and paper that he has to get the measurements in one form or another. In actuality, in the time it would take for one to get the dimensions of a whale tattooed upon one's arm one could find pencil and paper many times over. Ishmael also claims he is saving a much skin as possible for the future tattoo of a poem, so he tries to keep the tattoo of the whale-

dimensions smaller by leaving off the odd inches. Is Ishmael pulling our leg? Is he merely throwing us a bit of fun fancy so that we, the audience, can laugh at his frivolity? Howard Charles Brashers contributed an essay to *The Sewanee Review* entitled “Ishmael’s Tattooes” (1962). When discussing the transformation of Ishmael, Brashers writes “One does not return from a voyage into the universe, or the unconscious, as the same man. One’s soul will certainly get tattooed, get scraped with lines of deep and ancient meanings” (149). Although the essay does not treat this chapter directly, Brashers demonstrates that as Ishmael comes to know the world, and thus himself, he becomes forever marked by his experiences. Ishmael is becoming a new man. He begins this journey as a way to escape the world and yet, at the same time, come to know it more fully. The process of whaling is teaching Ishmael his place in the grand scheme of things; how small his role compared to that of ocean and ancient sea creatures. That this experience transfers to Ishmael a sharpened sense of identity is evident in the idea that he tattoos the dimensions of a whale upon his skin; he has come by this knowledge firsthand and it will forever be imprinted upon his life and sense of self. The dimensions of the whale being unique information to a seaman provide a reason for Ishmael’s tattoo. Our narrator gives an immediate reason as to *why* he tattooed his arm: he needs the measurements and has no other way of writing them down or keeping them safe. Reasoning here appears logical: I have tattooed myself in the name of science and must keep this *valuable* information. The tattoo has value in the world of whaling. Yet, Ishmael uses the word “wild” to describe his wanderings. This wording gives the impression he never knows where he is going or what country he might see next. He is a

child of the world, untethered, with vitality for adventure and unscheduled life. To mention he is saving space on his body for a future tattoo makes a connection with more heavily tattooed people of today. We plan ahead for future tattoos and reserve purposeful spaces. It is as if our body is farmland and we need to plan which crops are going to grow where and how they will change over time. Readers can only speculate why Ishmael's change of mind regarding tattoos happens so rapidly.

Queequeg's Re-appearance

There have been ten chapters in the intervening time since we last encountered Stubb's interpretation of Queequeg's ignorance regarding his own markings. As we can tell by the title of chapter 110, "Queequeg in His Coffin" that the Native takes a turn for the worse. "My poor pagan companion, and fast bosom-friend, Queequeg, was seized with a fever, which brought him nigh to his endless end" (417). There is a positive/negative combination: "poor" here means having pity on and wishing for Queequeg to feel better, yet "pagan" is used to describe (another positive that follows) Ishmael's "bosom friend." The word "pagan" has effectively lost its negative connotation. The two positives overrule the negative connotation.

"Be it said, that in this vocation of whaling, sinecures are unknown; dignity and danger go hand in hand; till you get to be Captain, the higher you rise the harder you toil. So with poor Queequeg, who, as harpooner, must not only face all the rage of the living whale, but—as we have elsewhere seen—mount his dead back in a rolling sea; and finally descend into the gloom of the hold, and bitterly sweating all day in that subterraneous confinement, resolutely manhandle the clumsiest casks and see to their

stowage. To be short, among whalemens, the harpooners are the holders, so called” (417). Queequeg is positively viewed as a mixture of bravery and dignity; one who is unafraid to face danger. Towards the end of the quote Ishmael speaks of the hard-working nature of Queequeg: “Poor Queequeg!” There is a positive display of empathy and love. “Where, stripped to his woolen drawers, the tattooed savage was crawling about amid that dampness and slime, like a green spotted lizard at the bottom of a well” (417). In the phrase “tattooed savage” we see Queequeg is still, even at this late point in the narrative, irrevocably connected to this description. He is not known simply by his name or called a man; “tattooed” is forever being pushed to the fore of our consciousness. Is this a measure of separation or merely an adjective with no other connotation? We also have another incident of Queequeg being compared to an animal: a “green spotted lizard.” Is this description negative or neutral? One can see how a tattooed individual, when looked upon from the top of a well, might appear as a smaller moving animal more than an actual human being. The energy and power behind Queequeg’s industry seems to be the main message, yet, at the same time, we have the “savage” being compared to an animal...a cold-blooded reptile, the lizard. “And a well, or an icehouse, it somehow proved to him, poor pagan; where, strange to say, for all the heat of his sweatings, he caught a terrible chill which lapsed into a fever...till there seemed but little left of him but his frame and tattooing” (417-8). The phrase “poor pagan” is a positive/ negative combination. As Queequeg grows sicker and begins to lose weight, the features that are in sharpest relief to Ishmael are his bones, eyes, and tattoos. It is because the tattoos cover the skin that they become one of Queequeg’s defining features in sickness, but

there is also something symbolic to be said of the Native being reduced to his markings. If all else were gone—his movement, thought, speech, and life—we would still be able to see the tattoos upon his skin and would be left with a memory of his indelible markings.

“His eyes...a wondrous testimony to that immortal health in him which could not die, or be weakened...as you sat by the side of this waning savage ...poor Queequeg” (418). A positive statement is made about the “wondrous testimony,” seen in Queequeg’s eyes and a type of health lodged within the Native that is “immortal.” There is a further positive in stating that Queequeg possesses the sort of energy that cannot “be weakened.” There is a neutral “waning” followed by a negative “savage.” Coupled with “poor” that comes soon afterwards, we can lessen the negative connotation of “savage.”

“Not a man of the crew but gave him up; and, as for Queequeg himself, what he thought of his case was forcibly shown by a curious favor he asked” (418). From our 1846 *Webster’s* dictionary, we may ask of the word “curious” if Melville means definition nine which is “rigid; severe; particular” or definition ten: “rare; singular” (214). Learning (below) that Queequeg requests his own casket be constructed before his death, we tend toward definition ten, although many people take the time and care to choose their own casket before they die. It is an affirmative sign that no one on the boat wishes Queequeg to pass on or leave them; the crew wants Queequeg to live.

In the following scene we experience a sign of civility when Queequeg takes the hand of one of his ship mates: “He called one to him in the grey morning watch, when the day was just breaking, and taking his hand, said that while in Nantucket he had chanced to see certain little canoes of dark wood, like the rich war-wood of his native isle; and

upon inquiry, he had learned that all whalemens who died in Nantucket, were laid in those same dark canoes, and that the fancy of being so laid had much pleased him; for it was not unlike the custom of his own race, who, after embalming a dead warrior, stretched him out in his canoe, and so left him to be floated away to the starry archipelagoes; for not only do they believe that the stars are isles, but that far beyond all visible horizons, their own mild, uncontinented seas, interflow with the blue heavens; and so form the white breakers of the milky way” (418). Ishmael neutrally describes Queequeg liking the thought of a canoe casket due to the fact it is similar to how his own people send their dead into the great beyond. When speaking of this island culture Ishmael does not judge or remark whether this ritual is good, bad, intelligent or stupid. “He added, that he shuddered at the thought of being buried in his hammock, according to the usual sea-custom, tossed like something vile to the death-devouring sharks” (418). The rituals of homeland speak louder than the customs of sea. Queequeg is foremost an islander at heart, even though his expertise lies in his occupation as a harpooner. Is this observation of Queequeg positive or neutral? It seems the “savage” here is not savage at all. Queequeg actually deems the white seamen’s ritual of burial too barbaric because it is undignified. The “savage” making a more civilized request than he deems would be made by a white man is an instance of role reversal. “No: he desired a canoe like those of Nantucket, all the more congenial to him, being a whaleman, that like a whale-boat these coffin-canoes were without a keel; though that involved but uncertain steering, and much lee-way adown the dim ages” (418). Queequeg becomes equal party to those around him.

He wants a “canoe like those of Nantucket” which would be familiar to the crew. There is a connection between his culture’s burial ritual and that of seamen from Nantucket.

It is a further positive that “...the carpenter was at once commanded to do Queequeg’s bidding, whatever it might include” (418). The crew is perfectly willing to meet all of Queequeg’s last requests. This is a show of respect for the man and for the dying. “There was some heathenish, coffin-colored old lumber aboard, which, upon a long previous voyage, had been cut from the aboriginal groves of the Lackaday islands, and from these dark planks the coffin was recommended to be made.” Interesting here that the very wood used for Queequeg’s coffin is described as “heathenish.” What does Melville or Ishmael mean by this? Untamed? Uncut? Knotted and wild? Perhaps the wood is untreated and remains in its natural state.

“Overhearing the indignant but half-humorous cries with which the people on deck began to drive the coffin away, Queequeg, to every one’s consternation, commanded that the thing should be instantly brought to him, nor was there any denying him; seeing that, of all mortals, some dying men are the most tyrannical; and certainly, since they will shortly trouble us so little for evermore, the poor fellows ought to be indulged” (419). Once the coffin is made, the crew wants to keep the box away from Queequeg so he will not see it and be forced to contemplate his own mortality. They do not want to upset him or bring him bad luck. Ishmael says regardless of the desire of the crew to keep Queequeg from seeing his own coffin, there is no “denying him.” It is positive that the crew deem it beyond their realm of decision-making to say no. Ishmael remarks that many dying men can be “tyrannical,” yet in this instance the word seems

neutral; it is meant to be taken lightly while discussing a dying man being insistent upon his whims. By making the phrase “poor fellows” plural, Ishmael counts Queequeg as equal among all men.

“Leaning over in his hammock, Queequeg long regarded the coffin with an attentive eye” (419). Queequeg remains positively alert and thinking. “He then called for his harpoon, had the wooden stock drawn from it, and then had the iron part placed in the coffin along with one of the paddles of his boat. All by his own request, also, biscuits were then ranged round the sides within: a flask of fresh water was placed at the head, and a small bag of woody earth scraped up in the hold at the foot; and a piece of sail-cloth being rolled up for a pillow, Queequeg now entreated to be lifted into his final bed, that he might make trial of its comforts, if any it had. He lay without moving a few minutes, then told one to go to his bag and bring out his little god, Yojo. Then crossing his arms on his breast with Yojo between, he called for the coffin lid (hatch he called it) to be placed over him. The head part turned over with a leather hinge, and there lay Queequeg in his coffin with little but his composed countenance in view” (419). This is a detailed description of Queequeg’s actions, all told using neutral terms. Whether the items called for seem unusual is not brought out within the paragraph’s language. “‘Rarmai’ (it will do; it is easy), he murmured at last, and signed to be replaced in his hammock” (419). Here, Ishmael seems to either have learned some of Queequeg’s native tongue or has asked Queequeg what the word means, yet that question is not relayed in the writing.

Readers begin to see a lesser character, Pip, losing his grip on reality. He speaks to sickly Queequeg: "Poor rover! Will ye never have done with all this weary roving" (419)? There is positive empathy for the Native. "Where go ye now? But if the currents carry ye to those sweet Antilles where the beaches are only beat with water-lilies, will ye do one little errand for me? Seek out one Pip, who's now been missing long: I think he's in those far Antilles. If ye find him, then comfort him; for he must be very sad." Pip would welcome the sight of Queequeg in the afterworld and feels the Native would be able to bring him comfort. "For look! He's left his tambourine behind;--I found it. Rig-a-dig, dig, dig! Now, Queequeg, die; and I'll beat ye your dying march" (419). This element is more about Pip being on the edge than it is a negative regarding Queequeg dying. Bryant and Springer engage this discussion at the bottom of page 420 in a section called "Revision Narrative": "Three changes in the British edition, certainly made by Melville, alter the tone of the concluding lines in Pip's elegy for Queequeg. Imagining Queequeg to be a valiant 'General,' the mad cabin boy considers himself unworthy of anything but shame; he is 'drowned' and has already 'died' (spiritually) because of what he takes to have been his cowardice in jumping from the whaleboat in Ch. 93, 'The Castaway.'" We see Pip favoring Queequeg's humanity and worth over his own.

Ishmael narrates that Pip speaks ever more wildly: "Form two and two! Let's make a General of him" (419)! It is positive that Pip wants Queequeg to go out with the highest honors, even though Pip is going a little crazy. "Ho, where's his harpoon? Lay it across here,--Rig-a-dig, dig, dig! huzza! Oh for a game cock now to sit upon his head and crow!" Pip's wild soliloquy is still positive: he wants Queequeg to have a royal head

dress. “Queequeg dies game!—mind yet that; Queequeg dies game” (420)! The tone here, although quite a strange scene, is positive. The word “game” is curiously absent from *Webster’s* 1846 edition, yet context tells us that the word here represents: up for anything, brave, well-done, and based in action.

“During all this, Queequeg lay with closed eyes, as if in a dream” (420). So close to death, and with a madman’s ravings, it is a positive that the Native remains calm and meditative. Suddenly, the tables are turned and action shifts: “But now that he had apparently made every preparation for death; now that his coffin was proved a good fit, Queequeg suddenly rallied; soon there seemed no need of the carpenter’s box: and thereupon, when some expressed their delighted surprise, he, in substance, said, that the cause of his sudden convalescence was this:--at a critical moment, he had just recalled a little duty ashore, which he was leaving undone; and therefore had changed his mind about dying: he could not die yet, he averred” (420). Queequeg now appears to possess so much strength that he can even put off death. This is followed by another positive with the crew overjoyed that Queequeg is suddenly regaining his strength. A third positive is revealed when we learn that Queequeg is determined to follow through with a sworn duty, no matter the circumstances.

“They asked him, then, whether to live or die was a matter of his own sovereign will and pleasure. He answered, certainly. In a word, it was Queequeg’s conceit, that if a man made up his mind to live, mere sickness could not kill him: nothing but a whale, or a gale, or some violent, ungovernable, unintelligent destroyer of that sort” (420). A double positive occurs by Queequeg astounding the crew by “deciding” not to die because he

remembers some loose ends that need tying. He amazes the men and gives the impression Queequeg has supernatural powers that most men do not possess. Mere sickness does not seem to threaten Queequeg; his death can only be caused by something large, unmanageable and violent.

“Now, there is this noteworthy difference between savage and civilized; that while a sick, civilized man may be six months convalescing, generally speaking, a sick savage is almost half-well again in a day” (420). The word “savage” is used, but within positive comparison to the white man who is so weak of body, mind and will that his recovery from sickness ordinarily drags on for months. On the other hand, the “savage” is so hardy and strong that his recovery is quick. This is followed by a positive term of endearment: “So, in good time my Queequeg gained strength; and at length after sitting on the windlass for a few indolent days (but eating with a vigorous appetite) he suddenly leaped to his feet, threw out arms and legs, gave himself a good stretching, yawned a little bit, and then springing into the head of his hoisted boat, and poising a harpoon, pronounced himself fit for a fight” (420). The phrase “my Queequeg” shows the possessiveness that Ishmael feels towards his friend. The rest of the paragraph is a neutral description of the Native’s movements. On the whole, this is a positive experience for Queequeg’s tattooed character, for he cannot be defeated by sickness.

“With a wild whimsiness, he now used his coffin for a sea-chest; and emptying into it his canvas bag of clothes, set them in order there” (421). How should we interpret the phrase “wild whimsiness?” We can view the term “wild” as representative of the native man; he is untamed. Yet, “wild” can also connote a casual disregard for the rules.

“Whimsiness” could be interpreted as silly or frivolous, or it could be viewed as creative and light. When Queequeg gets his possessions “in order” it feels positive; he appreciates a thorough manner. “Many spare hours he spent, in carving the lid with all manner of grotesque figures and drawings; and it seemed that hereby he was striving, in his rude way, to copy parts of the twisted tattooing on his body” (421). According to *Webster’s New World Dictionary* (1988), “grotesque” originally comes from the French meaning picture in a cave or resemblance to pictures found in Roman caves. Definition 1 states “in or of a style of painting, sculpture, etc. in which forms of persons and animals are intermingled as with foliage, flowers, or fruits in a fantastic or bizarre design.” Definition 2 states that grotesque is “characterized by distortions or striking incongruities in appearance, shape, or manner; fantastic; bizarre.” Definition 3: “ludicrously eccentric or strange; ridiculous; absurd” (596). So, if Ishmael views the images Queequeg is carving into his coffin lid as “grotesque” we can view this as a neutral term used to describe some forms of art. Ishmael says the Native is combining “figures and drawings,” thereby falling into the category of variation 1 of the definition. “In his rude way” is perhaps a negative phrase, letting the audience know Queequeg is rather unskilled in artistic wood carving. When Ishmael says his friend is carving the images like the “twisted” tattoos on his own body, we have myriad definitions from which to choose. There is the physical idea of the word “twisted” which is to twine or thread something as into a coil. To twist could be to distort or contort; “to cause to be malformed” (*Webster’s New World Dictionary* 1445). It could also be “a persona tendency, especially an eccentric one; quirk.” When Melville chose this word the audience does not know if he wanted us to

consider all the connotations or merely one over the other. We will leave as debatable the specific connotation meant here.

“And this tattooing, had been the work of a departed prophet and seer of his island, who, by those hieroglyphic marks, had written out on his body a complete theory of the heavens and the earth, and a mystical treatise on the art of attaining truth; so that Queequeg in his own proper person was a riddle to unfold; a wondrous work in one volume; but whose mysteries not even himself could read, though his own live heart beat against them; and these mysteries were therefore destined in the end to moulder away with the living parchment whereon they were inscribed, and so be unsolved to the last” (421). Have we yet heard the fact Queequeg’s tattoos are “the work of a departed prophet and seer?” The words “had been” seem factual; he does not say *may have been*. If these marks are made by a prophet or seer, this gives more weight to the value (and perhaps the meaning) of the markings. Having obtained the tattoos from a *prophet* fills the tattoos with knowledge and mystery that goes deeper than the uninitiated can know. This would be akin to walking with Aristotle and taking his notes and understanding rather than being a reader who later struggles with the meaning of Aristotle’s words. That upon the native’s body there is “a complete theory of the heavens and the earth” is a positive, for if one were to have a “complete theory” of such astrophysical intelligence, one would possess quite a body of enlightenment (pun intended). That Queequeg’s tattoos may reflect upon “the art of attaining truth” is a positive for the same reason: not everyone is privy to the “art of truth attainment.” Queequeg’s markings are a secret message only given to those *worthy* to know the truth. Making Queequeg’s entire personhood a “riddle

to unfold” sounds, in tone, like a neutral statement. Because the markings upon him come from such a learned individual, the tattoos work as a riddle for those who do not know the culture and meaning of the markings. Queequeg is part and parcel of that riddle. That the work is “wondrous” is positive. Ishmael assumes--as others have assumed before--that Queequeg cannot “read” or understand his own markings. This feels--and has always had the tone--of a negative connotation. The assumption is the tattooed individual does not know what his own tattoos mean. Is this stated anywhere in the novel by Queequeg himself? If not, why would Ishmael think Queequeg does not understand his own tattoos? Or is Ishmael philosophizing *no one* could know the true meaning of the marks except the person doing the tattooing as part of a ritualistic passing of secret knowledge? This long sentence sums up with a neutral by stating the mystery of the message behind the tattoos will be lost as soon as Queequeg himself is lost. The markings, by being on the skin (and not in a book, say) are only as fleeting as the life which carries them. “And this thought it must have been which suggested to Ahab that wild exclamation of his, when one morning turning away from surveying poor Queequeg—‘Oh, devilish tantalization of the gods!’” Is Ahab saying Queequeg’s very body tantalizes the gods by not dying? Do the gods want to possess his body so they can then unravel his mysteries? Is Queequeg’s refusing to die tantalizing the gods and entertaining them? Samuel Otter, in his book *Melville’s Anatomies*, takes up this question by writing “Queequeg’s body tantalizes because it promises answers yet balks access. Queequeg cannot read himself, yet he demands to be interpreted. He requires observers to explicate him, yet they cannot spell out his secrets. Seen, his answers are never touched. Desire is incited and frustrated and

thus intensified, giving the passage its erotic, melancholy charge” (164). Otter opines that Ahab hopes to find answers to life’s mysteries through the white whale and the Native which will thereby set him free.

In chapter 119, “The Candles,” we have a scene in which all the harpooners are looking in the water. “The parted mouth of Tashtego revealed his shark-white teeth, which strangely gleamed as if they too had been tipped by corpusants; while lit up by the preternatural light, Queequeg’s tattooing burned like Satanic blue flames on his body” (442). Both men, standing next to each other, are thrown into an eerie light. Using the word “Satanic” here sounds negative, although in this short paragraph the narrator gives *everything* a supernatural, creepy feeling. Other words Ishmael uses that do not involve Queequeg in the same paragraph are “pallidness,” “burning,” “enchanted,” “gleaming,” “pale phosphorescence,” “ghostly light,” “loomed up,” “black cloud,” “thunder gleamed,” etc. The narrator is setting a mood in general, giving a feel to the scene; therefore, the negative attributions of the word “Satanic” are negated to a large extent.

In chapter 126, “The Life-Buoy,” the ship has lost a life-buoy which needs replacing. “[T]hey were going to leave the ship’s stern unprovided with a buoy, when by certain strange signs and innuendoes Queequeg hinted a hint concerning his coffin.

“‘A life-buoy of a coffin!’ cried Starbuck, starting.

“‘Rather queer, that, I should say,’ said Stubb.

“‘It will make a good enough one,’ said Flask...” (459). Stubb seems to have a negative reaction to the idea of employing Queequeg’s coffin as a life raft, and deems the suggestion as “queer.” Although Starbuck appears startled by the idea, they all seem

excited that the suggestion will work. This shows not only that Queequeg can “think outside the box” (another intended pun), but he is willing to sacrifice his future coffin which he has been decorating with loving care for quite a while.

When the carpenter of the coffin learns of the plan he is rather miffed. “Now I don’t like this. I make a leg for Captain Ahab, and he wears it like a gentleman; but I make a bandbox for Queequeg, and he won’t put his head into it. Are all my pains to go for nothing with that coffin” (459-460)? The carpenter seems out of sorts, but it is not so much about Queequeg as that one of the items he made is now going to be used for another purpose. He compares this type of work to being a cobbler or a tinker. He likes straight-forward jobs with a beginning and an end; he does not appreciate constantly modifying completed projects. This indicates the carpenter wishes Queequeg would have died as planned, yet we can assume the carpenter would feel the same about *any* coffin that he is now being asked to modify. Here, Queequeg unceremoniously exits the novel.

Queequeg’s Final Disappearance

Queequeg appears no more in the novel from chapters 127 “The Deck,” to the last chapter: 135 “The Chase—Third Day.” We will skip forward to the epilogue where only Queequeg’s coffin is mentioned. At the end of the novel, Moby-Dick has gotten the best of them all, except for lucky Ishmael. “On the last day the three men were tossed from out the rocking boat...,” yet look how Ishmael survives: “And now, liberated by reason of its cunning spring, and, owing to its great buoyancy, rising with great force, the coffin life-buoy shot lengthwise from the sea, fell over, and floated by my side. Buoyed up by that coffin, for almost one whole day and night” (500). He floats in this manner until he is

rescued by *The Rachel*. There are no other comments on Queequeg. Why is it that Melville takes so much time in the beginning of the novel to build such a strong relationship between Ishmael and Queequeg, with bonding exercises scattered throughout, only to have the Native disappear from the end of the novel? It is a fact that Queequeg is not the main character of the story. To have Queequeg in more scenes and to include interactions during which we are allowed to know him better is not the path Melville chooses. We must content ourselves with getting to know Ishmael and seeing the world through his merry eyes. When Melville needs to build character he places Queequeg next to Ishmael so that we can see the excitement, fear and wonder of making a striking, new friend. When Melville is ready to discuss whaling, for example, he moves Queequeg from the center into the periphery, and, more often, off the page altogether in order to elaborate upon esoteric topics beyond international friendships. It is ironic that Melville uses Queequeg in this manner if his point is to show us the importance of understanding the humanity of the Other. If we take a step back and view the plot in its major movements we see Queequeg is picked up, examined, plundered for his uses in subservience to the building of the white character Ishmael, then discarded when no longer needed to further the plot. Melville does teach us that we are to love our fellow man, but he also displays the engrained behaviors of a mid-nineteenth century white American writer and what he deems worthy of pushing forward and hiding in the shadows.

Conclusion

Ultimately, Queequeg remains a secondary and supporting character in Melville's *Moby-Dick*. His existence enacts the reader getting to know Ishmael. Only through the narrator are we filtered any of Queequeg's actions, stories or thoughts. We only learn of Queequeg what Ishmael feels worthy of comment. In this way Ishmael is not only our host but our editor of Queequeg's life and adventures. We can applaud Melville's efforts to guide us in the ways of understanding the Other, yet at the same time we wonder what becomes of Queequeg in the tale. Where does he spend his time? With whom? Doing what? In the end, there is no soliloquy of a lost friendship. Ishmael neither mourns the loss of time with his friend nor mourns Queequeg's physical death. After the final disappearance of Queequeg in chapter 126 we hear no more of him until the epilogue which follows chapter 135. The epilogue, with the length of one paragraph and an additional two lines, was excised from the British version. As far as British readers knew, Queequeg became persona non grata. For American audiences, Queequeg's decorative (tattooed) coffin pops up from the sea depths just in time to keep Ishmael afloat after the sinking of the *Pequod*. The white Yankee, the fully-formed rounded character who changes over time, survives, while Queequeg remains his native self, content, yet flat and static, disappearing from the story when not in service to Ishmael's growing sense of the pleasures of international relations. It is ironic that as Herman Melville attempts to reach across the color line and have us understand and empathize with the Other, he simultaneously subjugates Queequeg within the narrative to the role of serving his white friend the narrator, the one who is allowed a voice and shapes the narrative.

Speaking of voices and who displays the power of speech within the tale, one of the more interesting findings of this study is how the structural nature of the tale keeps thoughts of the Other hidden within the silent mind. Although Ishmael is our narrator and has plenty to say, readers live with Ishmael mostly in his mind. As he is having discriminatory, wondrous or loving thoughts of the Other, he rarely says these things aloud. This is telling and will be noted below. Although Ishmael may be mentally involved in an unkind evaluation of the Other, he neither shares these thoughts nor speaks unkindly to others regarding Queequeg. In a similar fashion, when Ishmael is having positive, friendly thoughts about his friend he rarely makes them known except to readers. This is significant because Ishmael's learning curve regarding prejudice takes place completely internally; Queequeg is free of derogatory comments and experiences very little bullying from others regarding his appearance. Characters keeping quiet about Queequeg's aesthetics may be due to his size and strength and the fact that port towns and whaling ships are hubs for international populations. Ishmael mentions the people living near the port inns have seen it all and only stare at Queequeg and Ishmael because they walk together as friends making them a curious couple. Even though Ishmael mostly keeps his thoughts to himself, this technique does not allow the reader to escape Othering debates. Though Queequeg is spared verbal de-valuing, the reader must listen to, and, in tandem, debate alongside Ishmael, becoming part of the philosophical push and pull of his world explorations. Being privy to Ishmael's inner world naturally leads the reader to consider their own personal thoughts regarding those who are different in language, religion or body modification. Even though Queequeg is spared Ishmael's thought

process, Melville's words and message still get through to the audience who then have to make their own decision regarding how to feel and what to believe. This same narrative structure dictates that all other characters, save Ishmael, must speak their feelings out loud, for Ishmael is not omniscient. This does not make them more or less tolerant than Ishmael, only more verbal due to Melville's narrative structure.

After recording and examining all the language within *Moby-Dick* that refers to Queequeg, we must group them in some way in order to perform an analysis. Some of the groups have overlapping features. For example, Queequeg being compared to an animal is a negative connotation, yet is grouped into the "animal" word group rather than the "negative wording" group. Cultural understanding when coupled with Queequeg is positive, but has its own category outside of the "positive wording" group. By using this technique we can view specific ways that positive and negative words are used. Why certain sentences have been assigned to a certain group can be better understood by reading the entire entry in the body of the dissertation, for words take on special significance when nested within a scene or situation. In the conclusion, only the targeted sentences are grouped without the surrounding circumstances already described above. Word groups are examined in order from the most negative to the most positive. We will examine each wording group in the following sequence: 1) violence 2) animal 3) negative wording 4) cultural ignorance 5) debatable language 6) positive/negative combinations 7) male gaze 8) Queequeg others 9) contextual dichotomy 10) neutral/factual 11) tone change 12) positive wording 13) cultural understanding. There will be a discussion of the findings in each category followed by a listing of the speaker and the sentence thought or

spoken along with its corresponding page number. Each line has a number sequence attached. The first number represents the sequential counting of each incident. The second number corresponds to the dissertation page where the reader can find an analysis of the sentence. The third number is the page number of the text of *Moby-Dick* where the original quote can be found. Each section follows the chronology of the book so we can view changes over time.

Violence

Violence in relation to Queequeg is only present in the first fifth of the book; while the novel is five hundred pages long, the last linking of Queequeg with violence is on page one hundred and five. Evidence reveals Queequeg never enacts actual violence against anyone, although he does follow through with his commission which is to spear whales. Melville creates a unique amalgam of a non-violent character. Queequeg is purportedly a cannibal, and is called one from time to time. His teeth are sharpened into points. He carries his spears with him almost every minute and his pipe takes the shape of a tomahawk. Given all these heavy hints, Queequeg refuses to conform to our fears. He neither eats the humans around him nor threatens to do so. The one time Queequeg physically engages another man he is defending his dignity against blatant disrespect. Queequeg merely flips the man in the air in a way that lands the fellow again on his feet so there is, in truth, no harm done...just a firm warning that Queequeg possesses the strength to defend himself and will do so if the situation requires. The only other physical contact that is expressed regarding Queequeg is the opposite of violent: he spends time sleeping next to Ishmael in a shared bed and will entangle his arms and legs with his

friend from time to time whether sleeping or awake. There are also times during which Queequeg will press his forehead against his friend's forehead in an expression of friendship. Notice that the majority of the statements coupling Queequeg and violence occur early in the novel before Ishmael actually meets Queequeg, or within the initial moments of their meeting. Recall that the landlord has his fun with Ishmael before Queequeg's arrival in the room. Only as the two men are getting settled does Coffin tell Ishmael that Queequeg would never harm another. Melville purposely creates an exotic refusing to feed into Western fears of the Other; Queequeg does not become a stereotype of *savage* which he is so often called. In a five hundred page novel, there are only fourteen utterances of violence coupled with Queequeg. Melville keeps this number low in order to shine a light on acceptance of the Other.

1.63.35

Ishmael: "I'm not green" (35). [This statement becomes linked with violence when followed by the next line of the landlord.]

2.63.35

Landlord Coffin: "May be not, but I ryther guess you'll be done brown if that ere harpooner hears you a slanderin' his head" (35).

3.63.35

Ishmael: "I'll break it for him" (35).

4.72.37

Ishmael: "Yes, it's just as I thought, he's a terrible bedfellow; he's been in a fight, got dreadfully cut, and here he is, just from the surgeon" (37).

5.85.39

Ishmael: "The next moment the light was extinguished, and this wild cannibal, tomahawk between his teeth, sprang into bed with me. I sang out, I could not help it now; and giving a sudden grunt of astonishment he began feeling me" (39).

6.86.39

Queequeg: "you no speak-e, dam-me, I kill-e" (39). [If you don't speak, damnit, I'll kill you" (39).

7.86.39

Ishmael: "And so saying the lighted tomahawk began flourishing about me in the dark" (39).

8.87.39

Queequeg: "Speak-e! tell-ee me who-ee be, or dam-me, I kill-e" (39)!

9.87.39

Ishmael: "while his horrid flourishings of the tomahawk scattered the hot tobacco ashes about me till I thought my linen would get on fire" (39).

10.153.71

Ishmael: "Queequeg caught one of these young saplings mimicking him behind his back. I thought the bumpkin's hour of doom was come" (71).

11.153.71

Ishmael: "Dropping his harpoon, the brawny savage caught him in his arms, and by an almost miraculous dexterity and strength, sent him high up bodily into the air; then slightly tapping his stern in mid-somerseset, the fellow landed with bursting lungs upon his

feet, while Queequeg, turning his back upon him, lighted his tomahawk pipe and passed it to me for a puff” (71).

12.154.71

Captain: “Don’t you know you might have killed that chap” (71)?

13.188.104

Queequeg: ““Perry easy, kill-e; oh! perry easy”” (104)!

14.188.105

Ishmael: “He was going on with some wild reminiscences about his tomahawk-pipe, which, it seemed, had in its two uses both brained his foes and soothed his soul” (105).

Animal

There are fewer references comparing Queequeg to an animal than there are coupling him with violence. This animal-comparison category also falls under the order of negative language. Again, a novel of this length affords Melville many opportunities to shade Queequeg with layers of an animalistic nature that he then rejects. In every example in which Ishmael compares Queequeg to an animal it is not spoken out loud to Queequeg or peers. Although it is true that Ishmael keeps these thoughts to himself and does not insult his friend to his face, it is still rather jarring to the reader to experience cross-cultural references that have to do with dogs, ducks and lizards. As Bryant and Springer write in their introduction, *Moby-Dick* remains a fluid text with the politically sensitive reader of today perhaps taking more offense at these references than readers of Melville’s day.

1.87.39

Queequeg/Ishmael: “‘Speak-e! tell-ee me who-ee be, or dam-me, I kill-e’ again growled the cannibal” (39)!

2.96.43

Ishmael: “At length, by dint of much wriggling, and loud and incessant expostulations upon the unbecomingness of his hugging a fellow male in that matrimonial sort of style, I succeeded in extracting a grunt; and presently, he drew back his arm, shook himself all over like a Newfoundland dog...” (43).

3.97.43

Ishmael: “Meanwhile, I lay quietly eyeing him, having no serious misgivings now, and bent upon narrowly observing so curious a creature” (43).

4.141.67

Ishmael: “When a new-hatched savage running wild about his native woodlands in a grass clout, followed by the nibbling goats, as if he were a green sappling; even then, in Queequeg’s ambitious soul, lurked a strong desire to see something more of Christendom than a specimen whaler or two” (67).

5.150.70

Ishmael: “though Queequeg told me that unlike us, who at such times look downwards to our platters, they, on the contrary, copying the ducks, glance upwards to the great Giver of all feasts” (70).

6.219.417

Ishmael: “where, [Queequeg] stripped to his woolen drawers, the tattooed savage was crawling about amid that dampness and slime, like a green spotted lizard at the bottom of a well” (417).

Negative Wording

In totality, negative wording occurs in sixty-seven separate sentences scattered throughout the novel. The first utterance occurs on page thirty-five when Landlord Coffin tells Ishmael that his absent roommate is out peddling heads and must be late for lack of a buyer. The last negative comment regarding Queequeg is found on page 421 when Ishmael describes his friend as carving “grotesque figures” upon his coffin in a “rude way.” The overwhelming majority of the negative comments come from Ishmael. This does not mean that Ishmael is any more prejudiced or condescending to Queequeg than anyone else. The frequency of his negative utterances is a factor of his being the narrator. Although there are other characters who speak throughout the novel, we are seeing the world through Ishmael eyes and we, the readers, are privy to all his inner thoughts. Our focus here is the negativity, or the prejudicial thoughts themselves, not so much whether they are said aloud, although of course, this does make a difference in face-to-face relations. Before meeting Queequeg, Ishmael thinks two, and states aloud three, negative comments toward his unknown roommate; Coffin states one. There are six negative wording signals regarding Queequeg before he enters the setting. This is significant because impressions about a person can be swayed in one direction or another before making their acquaintance; hence the phrase your reputation precedes you. This can help

or hurt depending on the type of information one gathers before the subject arrives. This pre-determination of an individual's true character before meeting him/her goes to the crux of one of Melville's themes: to love one's fellow man no matter his culture or race. Through Ishmael's silly antics we are shown the ways in which we contort the image of the Other based on little to no information. Melville forces an unusual setting: having two strangers not only share a room, but share a bed, in order to create the high anxiety that prompts Ishmael to flights of fancy. After meeting Queequeg, Ishmael makes only seven negative comments aloud, at least three of which regard religion. On the other hand, there are forty-two negative thoughts regarding Queequeg that Ishmael keeps in his mind. These silent observances allow no one in his world to be the wiser regarding his true impressions of Queequeg. Yet, Melville sets up the narration so the audience can read Ishmael's thoughts, so whether he says the words out loud or keeps them to himself does not matter as far as the reader's experience; we know what he really feels (which also holds the capacity to influence the reader). When it comes to other characters and their negative expressions regarding Queequeg, *all* are stated aloud. The captain utters three negative comments, Peleg five, Bildad five, and Stubb five. There is a clustering of negative comments when Bildad and Peleg are discussing Queequeg between pages 94 and ninety-six. Stubb does not chime in on the subject of Queequeg until page 384.

1.62.35

Landlord Coffin: "But to-night he went out a peddling..." and may be so late returning because "...he can't sell his head" (35).

2.64.35

Ishmael: “mystifying and exasperating stories, tending to beget in me an uncomfortable feeling towards the man whom you design for my bedfellow” (35)

3.64.35

Ishmael: “stark mad, and I’ve no idea of sleeping with a madman” (35).

4.65.36

Ishmael: “what could I think of a harpooner who stayed out of a Saturday night clean into the holy Sabbath, engaged in such a cannibal business as selling heads of dead idolators” (36)?

5.65.36

Ishmael: “Depend upon it, landlord, that harpooneer is a dangerous man” (36).

6.66.36

Ishmael: “But could it be possible that any sober harpooneer would get into a door mat, and parade the streets of any Christian town in that sort of guise” (36)?

7.75.37

Ishmael: “But then, what to make of his unearthly complexion, that part of it, I mean, lying round about, and completely independent of the squares of tattooing” (37).

8.75.37

Ishmael: “To be sure, it might be nothing but a good coat of tropical tanning; but I never heard of a hot sun’s tanning a white man into a purplish yellow one” (37).

9.77.38

Ishmael: “Had not the stranger stood between me and the door, I would have bolted out of it quicker than ever I bolted a dinner” (38).

10.77.38

Ishmael: “I am no coward, but what to make of this head-peddling purple rascal altogether passed my comprehension” (38).

11.78.38

Ishmael: “Ignorance is the parent of fear, and being completely nonplussed and confounded about the stranger, I confess I was now as much afraid of him as if it was the devil himself who had thus broken into my room at the dead of night” (38).

12.79.38

Ishmael: “In fact, I was so afraid of him that I was not game enough just then to address him, and demand a satisfactory answer concerning what seemed inexplicable in him” (38).

13.81.38

Ishmael: “It was now quite plain that he must be some abominable savage or other shipped aboard of a whaleman in the South Seas, and so landed in this Christian country” (38).

14.82.38

Ishmael: “I quaked to think of it” (38).

15.82.38

Ishmael: “A peddler of heads too--perhaps the heads of his own brothers” (38).

16.82.38

Ishmael: "He might take a fancy to mine--heavens! look at that tomahawk" (38)!

17.82.38

Ishmael: "But there was no time for shuddering, for now the savage went about something that completely fascinated my attention, and convinced me that he must indeed be a heathen" (38).

18.83.38

Ishmael: "a curious little deformed image with a hunch on its back, and exactly the color of a three days' old Congo baby" (38).

19.83.38

Ishmael: "Remembering the embalmed head, at first I almost thought that this black manikin was a real baby preserved in some similar manner" (38).

20.83.38

Ishmael: "The chimney jambs and all the bricks inside were very sooty, so that I thought this fire-place made a very appropriate little shrine or chapel for his Congo idol" (38).

21.84.39

Ishmael: "All these strange antics were accompanied by still stranger guttural noises from the devotee, who seemed to be praying in a sing-song or else singing some pagan psalmody or other, during which his face twitched about in the most unnatural manner" (39).

22.85.39

Ishmael: “At last extinguishing the fire, he took the idol up very unceremoniously, and bagged it again in his grego pocket as carelessly as if he were a sportsman bagging a dead woodcock” (39).

23.85.39

Ishmael: “All these queer proceedings increased my uncomfortableness, and seeing him now exhibiting strong symptoms of concluding his business operations, and jumping into bed with me, I thought it was high time, now or never, before the light was put out, to break the spell in which I had so long been bound” (39).

24.86.39

Ishmael: “The next moment the light was extinguished, and this wild cannibal, tomahawk between his teeth, sprang into bed with me” (39).

25.86.39

Ishmael: “I sang out, I could not help it now; and giving a sudden grunt of astonishment he began feeling me” (39).

26.86.39

Ishmael: “whoever or whatever he might be” (39).

27.89.39-40

Ishmael: “For all his tattooings he was on the whole a clean, comely looking cannibal” (39-40).

28.95.42-3

Ishmael: “Throwing aside the counterpane, there lay the tomahawk sleeping by the savage’s side, as if it were a hatchet-faced baby” (42-3).

29.95-96.42-3

Ishmael: “A pretty pickle, truly, thought I; abed here in a strange house in the broad day, with a cannibal and a tomahawk” (42-43)!

30.102-103.43

Ishmael: “probably not made to order either” (43).

31.103.43

Ishmael: “observing more and more the indecorous figure that Queequeg made, staving about with little else but his hat and boots on; I begged him as well as I could, to accelerate his toilet somewhat, and particularly to get into his pantaloons as soon as possible” (43).

32.104.43-44

Ishmael: “At that time in the morning any Christian would have washed his face; but Queequeg, to my amazement, contented himself with restricting his ablutions to his chest, arms, and hands” (43-4).

33.106.44

Ishmael: “The rest of his toilet was soon achieved, and he proudly marched out of the room, wrapped up in his great pilot monkey jacket, and sporting his harpoon like a marshal’s baton” (44).

34.109.46

Ishmael: “To be sure I cannot say much for his breeding” (46).

35.115.61

Ishmael: “He was sitting on a bench before the fire, with his feet on the stove hearth, and in one hand was holding close up to his face that little negro idol of his; peering hard into its face, and with a jack-knife gently whittling away at its nose, meanwhile humming to himself in his heathenish way” (61).

36.116.61

Ishmael: “Savage though he was, and hideously marred about the face—at least to my taste—his countenance yet had a something in it which was by no means disagreeable” (61).

37.117.61

Ishmael: “Through all his unearthly tattooings, I thought I saw the planet traces of a simple honest heart; and in his large, deep eyes, fiery black and bold, there seemed tokens of a spirit that would dare a thousand devils” (61).

38.118.61

Ishmael: “And besides all this, there was a certain lofty bearing about the Pagan, which even his uncouthness could not altogether maim” (61).

39.134.63

Ishmael: “How then could I unite with this wild idolator in worshipping his piece of wood” (63)?

40.149-150.70

Ishmael: “‘Why,’ said I, ‘Queequeg, you might have known better than that, one would think. Didn’t the people laugh?’” (70)?

41.154.71

Captain: “‘Hallo, you sir...’ cried the Captain, a gaunt rib of the sea, stalking up to Queequeg, ‘what in thunder do you mean by that’” (71)?

42.155.71

Captain: “‘Look you,’ roared the Captain, ‘I’ll kill-e you, you cannibal, if you try any more of your tricks aboard here; so mind your eye’” (71).

43.164.89

Ishmael: “There was Queequeg, now, certainly entertaining the most absurd notions about Yojo and his Ramadan;--but what of that” (89)?

44.164.89

Ishmael: “Queequeg thought he knew what he was about, I suppose; he seemed to be content; and there let him rest” (89).

45.170.91

Ishmael: “Think of it; sleeping all night in the same room with a wide awake pagan on his hams in this dreary, unaccountable Ramadan” (91)!

46.172.92

Ishmael: “I then went on, beginning with the rise and progress of the primitive religions, and coming down to the various religions of the present time, during which time I labored to show Queequeg that all these Lents, Ramadans, and prolonged ham-squatting in cold,

cheerless rooms were stark nonsense; bad for the health; useless for the soul; opposed, in short, to the obvious laws of Hygiene and common sense” (92).

47.173.92

Ishmael: “I told him, too, that he being in other things such an extremely sensible and sagacious savage, it pained me, very badly pained me, to see him now so deplorably foolish about this ridiculous Ramadan of his” (92).

48.173.92

Ishmael: “Besides, argued I, fasting makes the body cave in; hence the spirit caves in; and all thoughts born of a fast must necessarily be half-starved” (92).

49.174.92-3

Ishmael: ““In one word, Queequeg’, said I, rather digressively; ‘hell is an idea first born on an undigested apple-dumpling; and since then perpetuated through the hereditary dyspepsias nurtured by Ramadans” (92-3).

50.175.93

Ishmael: “After all, I do not think that my remarks about religion made much impression upon Queequeg. Because, in the first place, he somehow seemed dull of hearing on that important subject, unless considered from his own point of view; and, in the second place, he did not more than one third understand me, couch my ideas simply as I would; and, finally, he no doubt thought he knew a good deal more about the true religion than I did” (93).

51.175-176.94

Captain Peleg: “As we were walking down the end of the wharf towards the ship, Queequeg carrying his harpoon, Captain Peleg in his gruff voice loudly hailed us from his wigwam, saying he had not suspected my friend was a cannibal, and furthermore announcing that he let no cannibals on board that craft, unless they previously produced their papers” (94).

52.177.94

Captain Bildad: “‘First Congregational Church,’ cried Bildad, ‘what! that worships in Deacon Deuteronomy Coleman’s meeting-house?’ and so saying, taking out his spectacles, he rubbed them with his great yellow bandana handkerchief, and putting them on very carefully, came out of the wigwam, and leaning stiffly over the bulwarks, took a good long look at Queequeg” (94).

53.177.94

Captain Bildad: “‘How long hath he been a member?’ he then said, turning to me; ‘not very long, I rather guess, young man’” (94).

54.177.94

Peleg: “‘No,’ said Peleg, ‘and he hasn’t been baptized right either, or it would have washed some of that devil’s blue off his face’” (94).

55.178.94

Bildad: “‘Do tell, now,’ cried Bildad, ‘is this Philistine a regular member of Deacon Deuteronomy’s meeting? I never saw him going there, and I pass it every Lord’s day’” (94).

56.179.95

Bildad: “‘Young man,’ said Bildad sternly, ‘thou art skylarking with me--explain thyself, thou young Hittite. What church dost thee mean? answer me’” (95).

57.180.96

Peleg: “I say, tell Quohog there--what’s that you call him? tell Quohog to step along” (96).

58.181.96

Peleg: “‘I say, Quohog, or whatever your name is, did you ever stand in the head of a whale-boat? did you ever strike a fish’” (96)?

59.183.96

Peleg: “When all preliminaries were over and Peleg had got everything ready for signing, he turned to me and said, ‘I guess, Quohog there don’t know how to write, does he? I say, Quohog, blast ye! dost thou sign thy name or make thy mark’” (96)?

60.186.104

Ishmael: “‘Face!’ said I, ‘call that his face’” (104)?

61.187.104

Ishmael: “Look, he’ll twitch you off soon. I wonder he don’t wake” (104).

62.193.149

Ishmael: “How could [Dough-Boy] forget that in his Island days, Queequeg, for one, must certainly have been guilty of some murderous, convivial indiscretions” (149).

63.197-198.208

Ishmael: “There, then, he sat, holding up that imbecile candle in the heart of that almighty forlornness. There, then, he sat, the sign and symbol of a man without faith, hopelessly holding up hope in the midst of despair” (208).

64.215.384

Stubb: “What says the Cannibal” (384)?

65.215.384

Stubb: ““As I live he’s comparing notes; looking at his thigh bone; thinks the sun is in the thigh, or in the calf, or in the bowels, I suppose, as the old women talk Surgeon’s Astronomy in the back country” (384).

66.215.384

Stubb: “And by Jove, he’s found something there in the vicinity of his thigh--I guess it’s Sagittarius, or the Archer. No: he don’t know what to make of the doubloon; he takes it for an old button off some king’s trowsers....” (384).

67.228.421

Ishmael: “Many spare hours he spent, in carving the lid with all manner of grotesque figures and drawings; and it seemed that hereby he was striving, in his rude way, to copy parts of the twisted tattooing on his body” (421).

Cultural Ignorance

We have twenty-four instances in which some form of cultural ignorance is displayed. Landlord Coffin begins this foray by mentioning the mysterious roommate is one who peddles heads. Captain Bildad contributes three culturally ignorant comments

when he feels it is his duty to bring the cannibal to knowledge of the Lord and speaks of Queequeg being a son of darkness. We can easily view the spirit of the missionaries within the rhetoric of Captain Bildad, assuming that Queequeg's spiritual practices and beliefs must be primitive and unknowing. Bildad plays a role in one utterance. Ishmael makes twenty culturally ignorant utterances with fourteen kept within his private observances of his new friend.

1.62.35

Landlord Coffin: admits the harpooner is normally an early-to-bed type, but tonight "he went out a peddling" and may be so late returning because "he can't sell his head" (35).

2.98.43

Ishmael: "Thinks I, Queequeg, under the circumstances, this is a very civilized overture, but, the truth is these savages have an innate sense of delicacy..." (43).

3.111.46

Ishmael: "We will not speak of all Queequeg's peculiarities here..." (46).

4.111.46

Ishmael: "how he eschewed coffee and hot rolls, and applied his undivided attention to beefsteaks, done rare" (46).

5.121.62

Ishmael: "But savages are strange beings; at times you do not know exactly how to take them" (62).

6.123.62

Ishmael: "Surely this was a touch of fine philosophy; though no doubt he had never heard there was such a thing as that" (62).

7.134.63

Ishmael: "How then could I unite with this wild idolator in worshipping his piece of wood" (63)?

8.144.68

Ishmael: "[B]ut, alas! the practices of whalemens soon convinced him that even Christians could be both miserable and wicked; infinitely more so, than all his father's heathens" (68).

9.150.70

Ishmael: "'Why,' said I, 'Queequeg, you might have known better than that, one would think. Didn't the people laugh'" (70)?

10.164.89

Ishmael: "I say, we good Presbyterian Christians should be charitable in these things, and not fancy ourselves so vastly superior to other mortals, pagans and what not, because of their half-crazy conceits on these subjects" (89).

11.167.91

Ishmael: "But all we said, not a word could we drag out of him; I almost felt like pushing him over, so as to change his position, for it was almost intolerable, it seemed so painfully and unnaturally constrained; especially, as in all probability he had been sitting so for upwards of eight or ten hours, going too without his regular meals" (91).

12.168.91

Ishmael: “It must be so; yes, it’s part of his creed, I suppose; well, then, let him rest; he’ll get up sooner or later, no doubt. It can’t last for ever, thank God, and his Ramadan only comes once a year; and I don’t believe it’s very punctual then” (91).

13.168.91

Ishmael: “But no; there he was just where I had left him; he had not stirred an inch. I began to grow vexed with him; it seemed so downright senseless and insane to be sitting there all day and half the night on his hams in a cold room, holding a piece of wood on his head” (91).

14.169.91

Ishmael: ““For heaven’s sake, Queequeg, get up and shake yourself; get up and have some supper. You’ll starve; you’ll kill yourself, Queequeg”” (91).

15.169.91

Ishmael: “For some time, do all I would, I could not get into the faintest doze. I had blown out the candle; and the mere thought of Queequeg--not four feet off--sitting there in that uneasy position, stark alone in the cold and dark; this made me really wretched” (91).

16.170.91

Ishmael: “Think of it; sleeping all night in the same room with a wide awake pagan on his hams in this dreary, unaccountable Ramadan” (91)!

17.172.92

Ishmael: “Now, as I before hinted, I have no objection to any person’s religion, be it what it may, so long as that person does not kill or insult any other person, because that other person don’t believe it also. But when a man’s religion becomes really frantic; when it is a positive torment to him; and, in fine, makes this earth of ours an uncomfortable inn to lodge in; then I think it high time to take that individual aside and argue the point with him” (92).

18.176.94

Captain Bildad: “‘Yea,’ said Captain Bildad in his hollow voice, sticking his head from behind Peleg’s, out of the wigwam. ‘He must show that he’s converted. Son of darkness,’ he added, turning to Queequeg, ‘art thou at present in communion with any christian church’” (94)?

19.177.94

Peleg: “‘No,’ said Peleg, ‘and he hasn’t been baptized right either, or it would have washed some of that devil’s blue off his face’” (94).

20.184.97

Captain Bildad: “‘Son of darkness, I must do my duty by thee; I am part owner of this ship, and feel concerned for the souls of all its crew; if thou still clingest to thy Pagan ways, which I sadly fear, I beseech thee, remain not for aye a Belial bondsman’” (97).

21.185.97

Captain Bildad: “Spurn the idol Bel, and the hideous dragon; turn from the wrath to come; mind thine eye, I say; oh! goodness gracious! steer clear of the fiery pit” (97).

22.186.104

Ishmael: “‘Gracious! Queequeg, don’t sit there,’ said I” (104).

23.186.104

Ishmael: concludes the man must have a “very benevolent countenance then; but how hard he breathes, he’s heaving himself; get off, Queequeg, you are heavy, it’s grinding the face of the poor. Get off, Queequeg” (104)!

24.187.104

Ishmael: “Look, he’ll twitch you off soon. I wonder he don’t wake” (104).

Debatable Language

Debatable language involves word combinations that, taken together or in context, can be seen as positive, neutral or negative depending on interpretation. One can imagine various inflections and voice tones that can sway the reader to believe the words are meant one way or another. Curious readers can highlight these debatable words and phrases within the text. While reading the whole of the novel the reader will encounter these marked passages and, within the spirit of the scene, decide for him/her self what these word combinations reveal. All fourteen of Ishmael’s debatable wording takes place within his head. The audience grows to like Ishmael based at least in part on the fact that all of his thoughts and beliefs are not strict black and white rules. Our narrator speaks often in shades of gray with ideas to be turned over and examined and routinely re-routed on their way to new blossoming beliefs and findings. Like his audience, Ishmael, too, is in flux. The one debatable uttering that is actually said aloud is performed by Ahab.

1.102.43

Ishmael: “He was just enough civilized to show off his outlandishness in the strangest possible manner. His education was not yet completed. He was an undergraduate” (43).

2.102.43

Ishmael: “If he had not been a small degree civilized, he very probably would not have troubled himself with boots at all; but then, if he had not been still a savage, he never would have dreamt of getting under the bed to put them on” (43).

3.130.63

Ishmael: “In a countryman, this sudden flame of friendship would have seemed far too premature, a thing to be much distrusted; but in this simple savage those old rules would not apply” (63).

4.142.67

Ishmael: “Struck by his desperate dauntlessness, and his wild desire to visit Christendom, the captain at last relented, and told him he might make himself at home. But his fine young savage--this sea Prince of Wales, never saw the captain’s cabin” (67).

5.143.68

Ishmael: “For at bottom--so he told me--he was actuated by a profound desire to learn among the Christians, the arts whereby to make his people still happier than they were; and more than that, still better than they were” (68).

6.149.70

Ishmael: [Queequeg tells Ishmael about the first time he saw and used a wheelbarrow.]

“Not to seem ignorant about the thing--though in truth he was entirely so, concerning the precise way in which to manage the barrow--Queequeg puts his chest upon it; lashes it fast; and then shoulders the barrow and marches up the wharf” (70).

7.154-155.71

Queequeg: [with accompanying description by Ishmael] “‘Kill-e,’ ...twisting his tattooed face into an unearthly expression of disdain, ‘ah! him bevy small-e fish-e; Queequeg no kill-e so small-e fish-e; Queequeg kill-e big whale’” (71)!

8.165.89

Ishmael: “All our arguing with him would not avail; let him be, I say: and Heaven have mercy on us all--Presbyterians and Pagans alike--for we are all somehow dreadfully cracked about the head, and sadly need mending” (89).

9.197.208

Ishmael: “A short rushing sound leaped out of the boat; it was the darted iron of Queequeg...and the whale, merely grazed by the iron, escaped” (208).

10.199.256

Queequeg: [with description by Ishmael] “‘Ka-la! Koo-loo!’ howled Queequeg, as if smacking his lips over a mouthful of Grenadier’s steak” (256).

11.206.290

Ishmael: “But poor Queequeg, I suppose, straining and gasping there with that great iron hook--poor Queequeg, I suppose, only prayed to his Yojo, and gave up his life into the hands of his gods” (290).

12.222.418

Ishmael “the carpenter was at once commanded to do Queequeg’s bidding, whatever it might include” (418).

13.227.421

Ishmael: “With a wild whimsiness, he now used his coffin for a sea-chest; and emptying into it his canvas bag of clothes, set them in order there” (421).

14.228.421

Ishmael: “Many spare hours he spent, in carving the lid with all manner of grotesque figures and drawings; and it seemed that hereby he was striving, in his rude way, to copy parts of the twisted tattooing on his body” (421).

15.231.421

Captain Ahab: “Oh, devilish tantalization of the gods” (421)!

Positive/Negative Combinations

Just as the idea of debatable language displays the human thought process as one of flux, so do word combinations that couple negative and positive words. People are neither all bad nor all good; therefore, our thoughts about them follow this bumpy form of reality. Melville allows this type of verbal ambiguity with Ishmael using a variety of word combinations that reveal the messy process of human interaction.

1.94.42

Ishmael: “Now, take away the awful fear, and my sensations at feeling the supernatural hand in mine were very similar, in their strangeness, to those which I experienced on waking up and seeing Queequeg’s pagan arm thrown round me. But at length all the past night’s events soberly recurred, one by one, in fixed reality, and then I lay only alive to the comical predicament” (42).

2.102.43

Ishmael: “He was just enough civilized to show off his outlandishness in the strangest possible manner. His education was not yet completed. He was an undergraduate” (43).

3.102.43

Ishmael: “If he had not been a small degree civilized, he very probably would not have troubled himself with boots at all; but then, if he had not been still a savage, he never would have dreamt of getting under the bed to put them on” (43).

4.109.46

Ishmael: “His greatest admirer could not have cordially justified his bringing his harpoon into breakfast with him, and using it there without ceremony; reaching over the table with it, to the imminent jeopardy of many heads, and grappling the beefsteaks towards him. But *that* was certainly very coolly done by him, and every one knows that in most people’s estimation, to do anything coolly is to do it genteelly” (44).

5.116.61

Ishmael: “Through all his unearthly tattooings, I thought I saw the planet traces of a simple honest heart; and in his large, deep eyes, fiery black and bold, there seemed tokens of a spirit that would dare a thousand devils” (61).

6.119.62

Ishmael: “Queequeg was George Washington cannibalistically developed” (62).

7.122.62

Ishmael: “I had noticed also that Queequeg never consorted at all, or but very little, with the other seamen in the inn. He made no advances whatever; appeared to have no desire to enlarge the circle of his acquaintances. All this struck me as mighty singular; yet, upon second thoughts, there was something almost sublime in it” (62).

8.125.62

Ishmael: “I began to be sensible of strange feelings. I felt a melting in me. No more my splintered heart and maddened hand were turned against the wolfish world. This soothing savage had redeemed it” (62).

9.140.66

Ishmael: “Though at the time I but ill comprehended not a few of his words, yet subsequent disclosures, when I had become more familiar with his broken phraseology, now enable me to present the whole story such as it may prove in the mere skeleton I give” (66).

10.141.67

Ishmael: “There was excellent blood in his veins--royal stuff; though sadly vitiated, I fear, by the cannibal propensity he nourished in his untutored youth” (67).

11.142.67

“But this fine young savage--this sea Prince of Wales, never saw the captain’s cabin“ (67).

12.153.71

Ishmael: “Dropping his harpoon, the brawny savage caught him in his arms, and by an almost miraculous dexterity and strength, sent him high up bodily into the air; then slightly tapping his stern in mid-somerseset, the fellow landed with bursting lungs upon his feet, while Queequeg, turning his back upon him, lighted his tomahawk pipe and passed it to me for a puff” (71).

13.164.89

Ishmael: “As Queequeg’s Ramadan, or Fasting and Humiliation, was to continue all day, I did not choose to disturb him till towards night-fall; for I cherish the greatest respect towards everybody’s religious obligations, never mind how comical, and could not find it in my heart to undervalue even a congregation of ants worshipping a toad-stool; or those other creatures in certain parts of our earth, who with a degree of footmanism quite unprecedented in other planets, bow down before the torso of a deceased landed proprietor merely on account of the inordinate possessions yet owned and rented in his name” (89).

14.165.89

Ishmael: “All our arguing with him would not avail; let him be, I say: and Heaven have mercy on us all--Presbyterians and Pagans alike--for we are all somehow dreadfully cracked about the head, and sadly need mending” (89).

15.165.89

Ishmael: “Towards evening, when I felt assured that all his performances and rituals must be over, I went up to his room and knocked at the door; but no answer” (89).

16.173.92

Ishmael: “I told him, too, that he being in other things such an extremely sensible and sagacious savage, it pained me, very badly pained me, to see him now so deplorably foolish about this ridiculous Ramadan of his” (92).

17.179.95

Bildad: “‘Young man,’ said Bildad sternly, ‘thou art skylarking with me--explain thyself, thou young Hittite. What church dost thee mean? answer me’” (95).

18.181.96

Peleg: “‘Quick, Bildad,’ said Peleg, his partner, who, aghast at the close vicinity of the flying harpoon, had retreated towards the cabin gangway. ‘Quick, I say, you Bildad, and get the ship’s papers. We must have Hedgehog there, I mean Quohog, in one of our boats’” (96).

19.182.96

Peleg: “Look ye, Quohog, we’ll give ye the ninetieth lay, and that’s more than ever was given a harpooneer yet out of Nantucket” (96).

20.184.96-97

Bildad: “Meanwhile Captain Bildad sat earnestly and steadfastly eyeing Queequeg, and at last rising solemnly and fumbling in the huge pockets of his broad-skirted drab coat, took out a bundle of tracts, and selecting one entitled ‘The Latter Day Coming; or No Time to Lose,’ placed it in Queequeg’s hands, and then grasping them and the book with both his, looked earnestly into his eyes, and said, ‘Son of darkness, I must do my duty by thee; I am part owner of this ship, and feel concerned for the souls of all its crew; if thou still clingest to thy Pagan ways, which I sadly fear, I beseech thee, remain not for aye a Belial bondsman’” (96-97).

21.188.105

Ishmael: “He was going on with some wild reminiscences about his tomahawk-pipe, which, it seemed, had in its two uses both brained his foes and soothed his soul” (105).

22.190.148

Ishmael: “Now, Ahab and his three mates formed what may be called the first table in the Pequod’s cabin...And then the three harpooners were bidden to the feast, they being its residuary legatees. They made a sort of temporary servants’ hall of the high and mighty cabin” (148).

23.193.158

Ishmael: [describing Queequeg speaking] “‘And he have one, two, tree--oh! good many iron in him hide, too, Captain,’ cried Queequeg disjointedly, ‘all twiske-tee be-twisk, like him—him--’ faltering hard for a word, and screwing his hand round and round as though uncorking a bottle—‘like him—him’” (158).

24.196.205

Ishmael: “Nimbly springing up on the triangular raised box in the bow, the savage stood erect there, and with intensely eager eyes gazed off towards the spot where the chase had last been descried” (205).

25.197.208

Ishmael: “Starbuck contrived to ignite the lamp in the lantern; then stretching it on a waif pole, handed it to Queequeg as the standard-bearer of this forlorn hope” (208).

26.214.347

Starbuck: ““Oars! Oars!’ he intensely whispered, seizing the helm—'gripe your oars, and clutch your souls, now! My god, men, stand by! Shove him off, you Queequeg--the whale there!--prick him!--hit him! Stand up--stand up, and stay so! Spring, men--pull, men; never mind their backs--scrape them!--scrape away’” (347)!

27.218.417

Ishmael: “my poor pagan companion, and fast bosom-friend, Queequeg, was seized with a fever, which brought him nigh to his endless end” (417).

28.220.417-418

Ishmael: “And a well, or an icehouse, it somehow proved to him, poor pagan; where, strange to say, for all the heat of his sweatings, he caught a terrible chill which lapsed into a fever...till there seemed but little left of him but his frame and tattooing” (417-418).

Male Gaze

In her original 1975 version of “Visual Pleasure and Narrative Cinema,” British feminist film theorist, Laura Mulvey, coined the phrase “male gaze.” This theory purported that, in film, male directors allow the gaze of the camera’s lens to linger longer than necessary on the female body. Furthermore, Mulvey uses examples from film to show the female body often scantily clad and/or employed more as prop than actual agent in the course of the film’s story. Even though the phrase was not coined until long after Melville created his masterpiece, there are definite and easily identifiable incidents of Ishmael employing the male gaze with Queequeg as his focus. This gives the reader the sense that Ishmael is the one in charge; he possesses ownership of the scene. Simultaneously, Queequeg plays the role of the object; the focus of the gaze. The white male retains the action of the looker, the gazer, while the object has no agency, as if an animal on display in a zoo. Queequeg is *subject to* Ishmael’s gaze and is often being watched when he is engaged in other rituals, routines, or work. Since the reader *sees* everything through the eyes of Ishmael, we become the viewer, the one in charge of the gaze and participate *with* Ishmael in his evaluation and critique of Queequeg’s action and body. Whatever we see is filtered through the words Melville chooses to place in his narrator’s mind. Those words then become lodged in the reader’s mind. We must continually ask ourselves how we would view Queequeg *without* the use of Ishmael as interpreter. In actuality, *all* of Ishmael’s observations are couched in the male gaze. Besides the little that is said about Queequeg before he enters his room at the Spouter Inn, everything Ishmael shares is based upon his visual observations (and, later, his

interactions with) the islander. None of the male gaze observations are uttered out loud by Ishmael either to the object of his staring or to others who may be observing Queequeg. Only one other person is mentioned to sit and study Queequeg; this is Bildad as he considers which religious tract from his pocket would serve best the “son of darkness” before him. Note that Melville does not set up an omniscient narrator; Ishmael is not all-seeing and all-knowing. If another character besides Ishmael is going to reveal that he is studying Queequeg, that behavior would have to be observed and commented upon by Ishmael, or the character would have to say so aloud. We are not privy to Bildad’s inner thoughts, only his manifest actions. Since *all* of Ishmael’s observations are made by way of the male gaze, only those incidences which directly mention or situationally suggest staring or observing are counted in this category.

1.85.39

Ishmael: “All these queer proceedings increased my uncomfortableness, and seeing him now exhibiting strong symptoms of concluding his business operations, and jumping into bed with me, I thought it was high time, now or never, before the light was put out, to break the spell in which I had so long been bound” (39).

2.92.41

Ishmael: “and this arm of his tattooed all over with an interminable Cretan labyrinth of a figure” (41).

3.97.43

Ishmael: “Meanwhile, I lay quietly eyeing him, having no serious misgivings now, and bent upon narrowly observing so curious a creature” (43).

4.99.43

Ishmael: “because he treated me with so much civility and consideration, while I was guilty of great rudeness; staring at him from the bed, and watching all his toilette motions; for the time my curiosity getting the better of my breeding” (43).

5.105.44

Ishmael: “and taking up a piece of hard soap on the wash-stand centre-table, dipped it into water and commenced lathering his face. I was watching” (44).

6.115.61

Ishmael: “He would then begin again at the next fifty; seeming to commence at number one each time, as though he could not count more than fifty, and it was only by such a large number of fifties being found together, that his astonishment at the multitude of pages was excited” (61).

7.115.61

Ishmael: “With much interest I sat watching him” (61).

8.115.61

Ishmael: “Savage though he was, and hideously marred about the face--at least to my taste—his countenance yet had a something in it which was by no means disagreeable” (61).

9.116.61

Ishmael: “You cannot hide the soul. Through all his unearthly tattooings, I thought I saw the planet traces of a simple honest heart; and in his large, deep eyes, fiery black and bold, there seemed tokens of a spirit that would dare a thousand devils” (61).

10.117.61

Ishmael: “And besides all this, there was a certain lofty bearing about the Pagan, which even his uncouthness could not altogether maim” (61).

11.118.61

Ishmael: “He looked like a man who had never cringed and never had had a creditor” (61).

12.118.61

Ishmael: “Whether it was, too, that his head being shaved, his forehead was drawn out in freer and brighter relief, and looked more expansive than it otherwise would, this I will not venture to decide; but certain it was his head was phrenologically an excellent one” (61).

13.119.61-62

Ishmael: “It may seem ridiculous, but it reminded me of General Washington’s head, as seen in the popular busts of him” (61-62).

14.119.62

Ishmael: “It had the same long regularly graded retreating slope from above the brows, which were likewise very projecting, like two long promontories thickly wooded on top” (62).

15.119.62

Ishmael: “Queequeg was George Washington cannibalistically developed” (62).

16.120.62

Ishmael: “Whilst I was thus closely scanning him, half-pretending meanwhile to be looking out at the storm from the casement, he never heeded my presence, never troubled himself with so much as a single glance; but appeared wholly occupied with counting the pages of the marvelous book” (62).

17.123.62

Ishmael: “I had noticed also that Queequeg never consorted at all, or but very little, with the other seamen in the inn. He made no advances whatever; appeared to have no desire to enlarge the circle of his acquaintances. All this struck me as mighty singular; yet, upon second thoughts, there was something almost sublime in it” (62).

18.122.62

Ishmael: “Here was a man some twenty thousand miles from home, by the way of Cape Horn...thrown among people as strange to him as though he were in the planet Jupiter; and yet he seemed entirely at his ease; preserving the utmost serenity; content with his own companionship; always equal to himself” (62).

19.148.69

Ishmael: “As we were going along the people stared; not at Queequeg so much--for they were used to seeing cannibals like him in their streets, —but at seeing him and me upon such confidential terms” (69).

20.184.96-97

Bildad: “Meanwhile Captain Bildad sat earnestly and steadfastly eyeing Queequeg, and at last rising solemnly and fumbling in the huge pockets of his broad-skirted drab coat, took

out a bundle of tracts, and selecting one entitled ‘The Latter Day Coming; or No Time to Lose,’ placed it in Queequeg’s hands, and then grasping them and the book with both his, looked earnestly into his eyes, and said, ‘Son of darkness, I must do my duty by thee; I am part owner of this ship, and feel concerned for the souls of all its crew; if thou still clingest to thy Pagan ways, which I sadly fear, I beseech thee, remain not for aye a Belial bondsman’” (96-97).

Queequeg Others

With our focus on the treatment of a character from a fictitious South Sea island, it is sometimes easy to forget that Queequeg views others as mysterious as well. By the time we meet him, Queequeg has years of experience traveling on the high seas being around crewmen from all over the world. Because Queequeg is not the main character and we do not have the privilege of being inside his thoughts, we most often do not know what Queequeg thinks and feels about anything. When he does speak it is in very broken English written in a vernacular that can be difficult for many to understand. At times, Ishmael works as translator. This is a worthy literary tool for Melville to employ when (on the rare occasion) Queequeg is given more than a few lines of dialogue. In this way, English readers can hear Queequeg’s story in smoothly-spoken English through the words of Ishmael.

1.86.39

Queequeg’s: “Who-e debel you” (39)? [Who the devil are you?]

2.86.39

Queequeg: "you no speak-e, dam-me, I kill-e" (39). [If you don't speak, damnit, I'll kill you.]

3.96.43

Ishmael describing Queequeg's actions: "At length, by dint of much wriggling, and loud and incessant expostulations upon the unbecomingness of his hugging a fellow male in that matrimonial sort of style, I succeeded in extracting a grunt; and presently, he drew back his arm, shook himself all over like a Newfoundland dog just from the water, and sat up in bed, stiff as a pikestaff, looking at me, and rubbing his eyes as if he did not altogether remember how I came to be there, though a dim consciousness of knowing something about me seemed slowly dawning over him" (43).

4.143.67-68

Queequeg interpreted by Ishmael: "They put him down among the sailors, and made a whaleman of him. But like Czar Peter content to toil in the shipyards of foreign cities, Queequeg disdained no seeming ignominy, if thereby he might happily gain the power of enlightening his untutored countrymen" (67-68).

5.144.68

Queequeg interpreted by Ishmael: "[B]ut, alas! the practices of whalemens soon convinced him that even Christians could be both miserable and wicked; infinitely more so, than all his father's heathens" (68).

6.144.68

Ishmael: “Arrived at last in old Sag Harbor; and seeing what the sailors did there; and then going on to Nantucket, and seeing how they spent their wages in *that* place also, poor Queequeg gave it up for lost. Thought he, it’s a wicked world in all meridians; I’ll die a pagan” (68).

7.145.68

Ishmael asks if Queequeg would like to return home: “He answered no, not yet; and added that he was fearful Christianity, or rather Christians, had unfitted him for ascending the pure and undefiled throne of thirty pagan Kings before him” (68).

8.148.69

Ishmael: “As we were going along the people stared; not at Queequeg so much--for they were used to seeing cannibals like him in their streets, —but at seeing him and me upon such confidential terms” (69).

9.150.70

Queequeg interpreted by Ishmael: “this Captain marches in, and being assigned the post of honor, placed himself over against the punchbowl, and between the High Priest and his majesty the King, Queequeg’s father” (70).

10.150.70

Queequeg interpreted by Ishmael: “Grace being said,--for those people have their grace as well as we—though Queequeg told me that unlike us, who at such times look downwards to our platters, they, on the contrary, copying the ducks, glance upwards to the great Giver of all feasts” (70).

11.151.70

Queequeg interpreted through Ishmael: “Grace, I say, being said, the High Priest opens the banquet by the immemorial ceremony of the island; that is, dipping his consecrated and consecrating fingers into the bowl before the blessed beverage circulates. Seeing himself placed next the Priest, and noting the ceremony, and thinking himself--being Captain of a ship--as having plain precedence over a mere island King, especially in the King’s own house—the Captain coolly proceeds to wash his hands in the punch bowl;--taking it I suppose for a huge finger-glass. ‘Now,’ said Queequeg, ‘what you tink now?--Didn’t our people laugh’” (70)?

12.152.71

Ishmael: “So full of this reeling scene were we, as we stood by the plunging bowsprit, that for some time we did not notice the jeering glances of the passengers, a lubber-like assembly, who marvelled that two fellow beings should be so companionable; as though a white man were anything more dignified than a whitewashed negro” (71).

13.186.104

Queequeg: “‘Oh! perry dood seat,’ said Queequeg, ‘my country way; won’t hurt him face.’

“‘Face!’ said I, ‘call that his face’” (104)?

14.187.104

Queequeg interpreted through Ishmael: “We kept the pipe passing over the sleeper, from one to the other. Meanwhile, upon questioning him in his broken fashion, Queequeg gave me to understand that, in his land, owing to the absence of settees and sofas of all sorts,

the king, chiefs, and great people generally, were in the custom of fattening some of the lower orders for ottomans; and to furnish a house comfortably in that respect, you had only to buy up eight or ten lazy fellows, and lay them round in the piers and alcoves” (104).

15.200.273

Queequeg: ““Queequeg no care what god made him shark,’ said the savage, agonizingly lifting his hand up and down; ‘wedder Fejee god or Nantucket god; but de god wat made shark must be one dam Ingin’” (273).

16.222.418

Queequeg interpreted through Ishmael: “He added, that he shuddered at the thought of being buried in his hammock, according to the usual sea-custom, tossed like something vile to the death-devouring sharks” (418).

Contextual Dichotomy

With contextual dichotomy we come out of the realm of the negative and into an interesting middle ground. I have categorized these utterances as contextually dichotomous due to a combination of negative or questionable wording nested within a situation that takes the sting from the words and shifts their connotations. Contextual dichotomy incidences will be more easily understood by reading the entire scene as found in the body of this dissertation; citation numbers are the guide. Only Peleg and the carpenter add one comment each; the rest are the thoughts of Ishmael. This category illustrates that not all words are as they seem; one must add the situation, other characters and duration of time to fully understand the true meaning of words. In this category

Queequeg, Peleg and the carpenter each speak aloud once with the remaining 14 expressions inside the thoughts of Ishmael. The majority of Ishmael's dichotomous wording takes place early in the novel and during the time he is initially getting to know Queequeg. It makes sense that there would occur a slippery middle ground involving language when one has been made afraid of an unknown roommate before meeting, then being forced to bed with a stranger only to quickly find the new person very cordial and friendly. The mind, and, therefore its language, require a transitional phase during which old language and assumptions are used in an attempt to describe new phenomena. One begins to realize that old wording combinations begin to lose their originally intended meaning.

1.88.39-40

Ishmael [Describing the actions of Queequeg]: "'You gettee in', he added...throwing the clothes to one side. He really did this in not only a civil but a really kind and charitable way...For all his tattooings he was on the whole a clean, comely looking cannibal" (39-40).

2.95-96.42-43

Ishmael: "A pretty pickle, truly, thought I; abed here in a strange house in the broad day, with a cannibal and a tomahawk" (42-43)!

3.96.43

Ishmael: "At length, by dint of much wriggling, and loud and incessant expostulations upon the unbecomingness of his hugging a fellow male in that matrimonial sort of style, I succeeded in extracting a grunt; and presently, he drew back his arm, shook himself all

over like a Newfoundland dog just from the water, and sat up in bed, stiff as a pikestaff, looking at me, and rubbing his eyes as if he did not altogether remember how I came to be there, though a dim consciousness of knowing something about me seemed slowly dawning over him” (43).

4.101.43

Ishmael: “What under the heavens he did it for, I cannot tell, but his next movement was to crush himself--boots in hand, and hat on--under the bed; when, from sundry violent gaspings and strainings, I inferred he was hard at work booting himself; though by no law of propriety that I ever heard of, is any man required to be private when putting on his boots. But Queequeg, do you see, was a creature in the transition state--neither caterpillar nor butterfly” (43).

5.109.46

Ishmael: “His greatest admirer could not have cordially justified his bringing his harpoon into breakfast with him, and using it there without ceremony; reaching over the table with it, to the imminent jeopardy of many heads, and grappling the beefsteaks towards him. But *that* was certainly very coolly done by him, and every one knows that in most people’s estimation, to do anything coolly is to do it genteelly” (46).

6.113.50

Ishmael: “This savage was the only person present who seemed to notice my entrance; because he was the only one who could not read, and, therefore, was not reading those frigid inscriptions on the wall” (50).

7.117.61

Ishmael: “And besides all this, there was a certain lofty bearing about the Pagan, which even his uncouthness could not altogether maim” (61).

8.123-124.62

Ishmael: “But, perhaps, to be true philosophers, we mortals should not be conscious of so living or so striving. So soon as I hear that such or such a man gives himself out for a philosopher, I conclude that, like the dyspeptic old woman, he must have ‘broken his digester’” (62).

9.125.62

Ishmael: “Wild he was; a very sight of sights to see; yet I began to feel myself mysteriously drawn towards him” (62).

10.125.62

Ishmael: “And those same things that would have repelled most others, they were the very magnets that thus drew me” (62).

11.126.62

Ishmael: “I’ll try a pagan friend, thought I, since Christian kindness has proved but hollow courtesy” (62).

12.140.66

Ishmael: “Whether it was that this undulating tester rolled the savage away to far distant scenes, I know not, but he now spoke of his native island; and, eager to hear his history, I begged him to go on and tell it” (66).

13.185.97

Peleg: “‘Avast there, avast there, Bildad, avast now spoiling our harpooneer,’ cried Peleg. ‘Pious harpooneers never make good voyagers--it takes the shark out of ‘em; no harpooneer is worth a straw who aint pretty sharkish’” (97).

14.191.148

Ishmael: “In strange contrast to the hardly tolerable constraint and nameless invisible domineerings of the captain’s table, was the entire care-free license and ease, the almost frantic democracy of those inferior fellows the harpooneers” (148).

15.192.148

Ishmael: “While their masters, the mates, seemed afraid of the sound of the hinges of their own jaws, the harpooneers chewed their food with such a relish that there was a report to it” (148).

16.231.442

Ishmael: “The parted mouth of Tashtego revealed his shark-white teeth, which strangely gleamed as if they too had been tipped by corpusants; while lit up by the preternatural light, Queequeg’s tattooing burned like Satanic blue flames on his body” (442).

17.232.459-460

Carpenter: “Now I don’t like this. I make a leg for Captain Ahab, and he wears it like a gentleman; but I make a bandbox for Queequeg, and he won’t put his head into it. Are all my pains to go for nothing with that coffin” (459-460)?

Neutral/Factual

The category of neutral/factual can be thought of as a positive attribution category, for in using neutral or fact-based wording to describe the other the speaker is not coupling the thought or action with the other's color or culture. There are ninety-two incidents total with the bulk of the verbal weight carried by the narrator. Within this category there are also two utterances by Stubb, and one each from Starbuck, Queequeg, Peleg, Bildad and Coffin. One of the entries has Queequeg speaking while Ishmael describes what the Native looks like while conversing. We can gather the weight of the narrator's job by observing the sheer number of entries in this category. Again, the majority of neutral/factual descriptions are inside Ishmael's mind and are the way in which the reader can observe what is happening. There are only two utterances made aloud by Ishmael in this category, both regarding speaking to Bildad in defense of Queequeg's religiosity.

1.58.32

Landlord Coffin: "The harpooner is a dark-complexioned chap. He never eats dumplings, he don't—he eats nothing but steaks, and likes 'em rare" (32).

2.71.37

Ishmael: "[W]hat a sight! Such a face" (37)!

3.72.37

Ishmael: "Yes, it's just as I thought, he's a terrible bedfellow; he's been in a fight, got dreadfully cut, and here he is, just from the surgeon" (37).

4.72.37

Ishmael: "They were stains of some sort or other" (37).

5.73.37

Ishmael: "who, falling among the cannibals, had been tattooed by them. I concluded that this harpooner, in the course of his distant voyages, must have met with a similar adventure" (37).

6.74.37

Ishmael: "And what is it, thought I, after all! It's only his outside; a man can be honest in any sort of skin" (37).

7.76.38

Ishmael: "He now took off his hat...when I came nigh singing out with fresh surprise. There was no hair on his head--none to speak of at least--nothing but a small scalp-knot twisted up on his forehead" (38).

8.76.38

Ishmael: "His bald purplish head now looked for all the world like a mildewed skull" (38).

9.81.38

Ishmael: "As I live, these covered parts of him were checkered with the same squares as his face; his back, too, was all over the same dark squares; he seemed to have been in a Thirty Years' War, and just escaped from it with a sticking-plaster shirt" (38).

10.81.38

Ishmael: “Still more, his very legs were marked, as if a parcel of dark green frogs were running up the trunks of young palms” (38).

11.83.38

Ishmael: “nothing but a wooden idol” (38).

12.84.39

Ishmael: “then blowing off the heat and ashes a little, he made a polite offer of it to the little negro” (39).

13.84.39

Ishmael: “At last extinguishing the fire, he took the idol up very unceremoniously, and bagged it again in his grego pocket as carelessly as if he were a sportsman bagging a dead woodcock” (39).

14.85.39

Ishmael: “The next moment the light was extinguished, and this wild cannibal, tomahawk between his teeth, sprang into bed with me. I sang out, I could not help it now; and giving a sudden grunt of astonishment he began feeling me” (39).

15.91.41

Ishmael: “Upon waking next morning about daylight, I found Queequeg’s arm thrown over me in the most loving and affectionate manner... Indeed, partly lying on it as the arm did when I first awoke, I could hardly tell it from the quilt, they so blended their hues together” (41).

16.92.41

Ishmael: “and this arm of his tattooed all over with an interminable Cretan labyrinth of a figure, no two parts of which were of one precise shade--owing I suppose to his keeping his arm at sea unmethodically in sun and shade, his shirt sleeves irregularly rolled up at various times--this same arm of his, I say, looked for all the world like a strip of that same patchwork quilt” (41).

17.94-95.42

Ishmael: “For though I tried to move his arm--unlock his bridegroom clasp--yet, sleeping as he was, he still hugged me tightly, as though naught but death should part us twain” (42).

18.101.43

Ishmael: “What under the heavens he did it for, I cannot tell, but his next movement was to crush himself--boots in hand, and hat on--under the bed; when, from sundry violent gaspings and strainings, I inferred he was hard at work booting himself; though by no law of propriety that I ever heard of, is any man required to be private when putting on his boots. But Queequeg, do you see, was a creature in the transition state--neither caterpillar nor butterfly” (43).

19.105.44

Ishmael: “and taking up a piece of hard soap on the wash-stand centre-table, dipped it into water and commenced lathering his face. I was watching...” (44).

20.105.44

Ishmael: “when lo and behold, he takes the harpoon from the bed corner, slips out the long wooden stock, unsheathes the head, whets it a little on his boot, and striding up to the bit of mirror against the wall, begins a vigorous scraping, or rather harpooning of his cheeks” (44).

21.105.44

Ishmael: “is using Roger’s best cutlery with a vengeance” (44).

22.107.45

Ishmael: “But who could show a cheek like Queequeg? which, barred with various tints, seemed like the Andes’ western slope, to show forth in one array, contrasting climates, zone by zone” (45).

23.111.46

Ishmael: “We will not speak of all Queequeg’s peculiarities here; how he eschewed coffee and hot rolls, and applied his undivided attention to beefsteaks, done rare” (46).

24.111.46

Ishmael: “Enough that when breakfast was over he withdrew like the rest into the public room, lighted his tomahawk-pipe, and was sitting there quietly digesting and smoking with his inseparable hat on, when I sallied out for a stroll” (46).

25.112.50

Ishmael: “surprised to see Queequeg near me” (50).

26.114.61

Ishmael: “Returning to the Spouter-Inn from the Chapel, I found Queequeg there quite alone; he having left the Chapel before the benediction some time” (61).

27.114.61

Ishmael: “He was sitting on a bench before the fire, with his feet on the stove hearth, and in one hand was holding close up to his face that little negro idol of his; peering hard into its face, and with a jack-knife gently whittling away at its nose, meanwhile humming to himself in his heathenish way” (61).

28.115.61

Ishmael: “But being now interrupted, he put up the image; and pretty soon, going to the table, took up a large book there, and placing it on his lap began counting the pages with deliberate regularity; at every fiftieth page--as I fancied--stopping a moment, looking vacantly around him, and giving utterance to a long-drawn gurgling whistle of astonishment” (61).

29.115.61

Ishmael: “He would then begin again at the next fifty; seeming to commence at number one each time, as though he could not count more than fifty, and it was only by such a large number of fifties being found together, that his astonishment at the multitude of pages was excited” (61).

30.119.62

Ishmael: "It had the same long regularly graded retreating slope from above the brows, which were likewise very projecting, like two long promontories thickly wooded on top" (62).

31.120.62

Ishmael: "Considering how sociably we had been sleeping together the night previous, and especially considering the affectionate arm I had found thrown over me upon waking in the morning, I thought this indifference of his very strange" (62).

32.126.62-63

Ishmael: "I drew my bench near him, and made some friendly signs and hints, doing my best to talk with him meanwhile. At first he little noticed these advances; but presently, upon my referring to his last night's hospitalities, he made out to ask me whether we were again to be bedfellows. I told him yes; whereat I thought he looked pleased, perhaps a little complimented" (62-63).

33.132.63

Ishmael: "I was going to remonstrate; but he silenced me by pouring them into my trousers' pockets" (63).

34.132.63

Ishmael: "I let them stay. He then went about his evening prayers, took out his idol, and removed the paper fireboard" (63).

35.133.63

Ishmael: “By certain signs and symptoms, I thought he seemed anxious for me to join him; but well knowing what was to follow, I deliberated a moment whether, in case he invited me, I would comply or otherwise” (63).

36.147.69

Ishmael: “Next morning, Monday, after disposing of the embalmed head to a barber, for a block, I settled my own and comrade’s bill; using, however, my comrade’s money” (69).

37.148.69

Ishmael: “But we heeded them not, going along wheeling the barrow by turns, and Queequeg now and then stopping to adjust the sheath on his harpoon barbs” (69).

38.149.70

Ishmael: “he replied, that though what I hinted was true enough, yet he had a particular affection for his own harpoon, because it was of assured stuff, well tried in many a mortal combat, and deeply intimate with the hearts of whales” (70).

39.151.71

Ishmael: “At the same foam-fountain, Queequeg seemed to drink and reel with me” (71).

40.151.71

Ishmael: “His dusky nostrils swelled apart; he showed his filed and pointed teeth” (71).

41.152.71

Ishmael: “On, on we flew” (71).

42.153.71

Ishmael: “Dropping his harpoon, the brawny savage caught him in his arms, and by an almost miraculous dexterity and strength, sent him high up bodily into the air; then slightly tapping his stern in mid-somerseset, the fellow landed with bursting lungs upon his feet, while Queequeg, turning his back upon him, lighted his tomahawk pipe and passed it to me for a puff” (71).

43.154-155.71

Queequeg with description by Ishmael: ““Kill-e,’...twisting his tattooed face into an unearthly expression of disdain, ‘ah! him bevy small-e fish-e; Queequeg no kill-e so small-e fish-e; Queequeg kill-e big whale”” (71)!

44.156.72

Ishmael: “In the midst of this consternation, Queequeg dropped deftly to his knees, and crawling under the path of the boom, whipped hold of a rope, secured one end to the bulwarks, and then flinging the other like a lasso, caught it round the boom as it swept over his head, and at the next jerk, the spar was that way trapped, and all was safe” (72).

45.156.72

Ishmael: “The schooner was run into the wind, and while the hands were clearing away the stern boat, Queequeg, stripped to the waist, darted from the side with a long living arc of a leap. For three minutes or more he was seen swimming like a dog, throwing his long arms straight out before him, and by turns revealing his brawny shoulders through the freezing foam” (72).

46.157.72

Ishmael: “The greenhorn had gone down. Shooting himself perpendicularly from the water, Queequeg now took an instant’s glance around him, and seeming to see just how matters were, dived down and disappeared” (72).

47.157.72

Ishmael: “A few minutes more, and he rose again, one arm still striking out, and with the other dragging a lifeless form” (72).

48.159.72

Ishmael: “He only asked for water—fresh water--something to wipe the brine off; that done, he put on dry clothes, lighted his pipe, and leaning against the bulwarks, and mildly eyeing those around him, seemed to be saying to himself--‘It’s a mutual, joint-stock world, in all meridians. We cannibals must help these Christians’” (72).

49.159.77

Ishmael: “but, as Queequeg was about to precede me up the stairs, the lady reached forth her arm, and demanded his harpoon; she allowed no harpoon in her chambers. ‘Why not?’ said I; ‘every true whalerman sleeps with his harpoon--but why not?’ ‘Because it’s dangerous,’ says she” (77).

50.162.78

Ishmael: “Now, this plan of Queequeg’s, or rather Yojo’s, touching the selection of our craft; I did not like that plan at all” (78).

51.167.91

Ishmael: “With a prodigious noise the door flew open, and the knob slamming against the wall, sent the plaster to the ceiling; and there, good heavens! there sat Queequeg, altogether cool and self-collected; right in the middle of the room; squatting on his hams, and holding Yojo on top of his head. He looked neither one way nor the other way, but sat like a carved image with scarce a sign of active life” (91).

52.168.91

Ishmael: “Closing the door upon the landlady, I endeavored to prevail upon Queequeg to take a chair; but in vain. There he sat; and all I could do--for all my polite arts and blandishments--he would not move a peg, nor say a single word, nor even look at me, nor notice my presence in any the slightest way” (91).

53.169.91

Ishmael: “Despairing of him, therefore, I determined to go to bed and to sleep; and no doubt, before a great while, he would follow me. But previous to turning in, I took my heavy bearskin jacket, and threw it over him, as it promised to be a very cold night; and he had nothing but his ordinary round jacket on” (91).

54.171.92

Ishmael: “But somehow I dropped off at last, and knew nothing more till break of day; when, looking over the bedside, there squatted Queequeg, as if he had been screwed down to the floor. But as soon as the first glimpse of sun entered the window, up he got, with stiff and grating joints, but with a cheerful look; limped towards me where I lay; pressed his forehead again against mine; and said his Ramadan was over” (92).

55.177.94

Bildad: “‘First Congregational Church,’ cried Bildad, ‘what! that worships in Deacon Deuteronomy Coleman’s meeting-house?’ and so saying, taking out his spectacles, he rubbed them with his great yellow bandana handkerchief, and putting them on very carefully, came out of the wigwam, and leaning stiffly over the bulwarks, took a good long look at Queequeg” (94).

56.179.94-95

Ishmael: “‘I don’t know anything about Deacon Deuteronomy or his meeting,’ said I, ‘all I know is, that Queequeg here is a born member of the First Congregational Church’” (94-95).

57.179.94-95

Ishmael: “‘He is a deacon himself, Queequeg is’” (94-95).

58.183.96

Ishmael: “But at this question, Queequeg, who had twice or thrice before taken part in similar ceremonies, looked no ways abashed; but taking the offered pen, copied upon the paper, in the proper place, an exact counterpart of a queer round figure which was tattooed upon his arm; so that through Captain Peleg’s obstinate mistake touching his appellative, it stood something like this:—“ (96).

59.186.104

Ishmael: Queequeg “put his hand upon the sleeper’s rear, as though feeling if it was soft enough; and then, without more ado, sat quietly down there” (104).

60.187.104

Ishmael: "Queequeg removed himself to just beyond the head of the sleeper, and lighted his tomahawk pipe. I sat at the feet" (104).

61.187.104

Ishmael: "While narrating these things, every time Queequeg received the tomahawk from me, he flourished the hatchet-side of it over the sleeper's head" (104).

62.188.107

Captain Peleg: "'Why don't ye spring, I say, all of ye--spring! Quohag! spring, thou chap with the red whiskers'" (107).

63.192.148

Ishmael: "It was a sight to see Queequeg seated over against Tashtego, opposing his filed teeth to the Indian's" (148).

64.195.200

Ishmael: "using my own hand for the shuttle, and as Queequeg, standing sideways, ever and anon slid his heavy oaken sword between the threads, and idly looking off upon the water, carelessly and unthinkingly drove home every yarn" (200).

65.195.200

Ishmael: "Meantime, Queequeg's impulsive, indifferent sword, sometimes hitting the woof slantingly, or crookedly, or strongly, or weakly, as the case might be; and by this difference in the concluding blow producing a corresponding contrast in the final aspect of the completed fabric; this savage's sword, thought I, which thus finally shapes and fashions both warp and woof; this easy, indifferent sword must be chance--aye, chance,

free will, and necessity--no wise incompatible--all interweavingly working together”
(200).

66.196.205

Starbuck: ““Every man look out along his oar!’ cried Starbuck. ‘Thou, Queequeg, stand up’” (205).

67.198.208

Ishmael: “Suddenly Queequeg started to his feet, hollowing his hand to his ear” (208).

68.200.272

Ishmael: “Nevertheless, upon Stubb setting the anchor-watch after his supper was concluded; and when, accordingly, Queequeg and a forecastle seaman came on deck”
(272).

69.200.273

Ishmael: ”Killed and hoisted on deck for the sake of his skin, one of these sharks almost took poor Queequeg’s hand off, when he tried to shut down the dead lid of his murderous jaw” (273).

70.201.288

Ishmael: ”Just so, from the ship’s steep side, did I hold Queequeg down there in the sea, by what is technically called in the fishery a monkey-rope, attached to a strong strip of canvas belted round his waist” (288).

71.201.288-289

Ishmael: “it must be said that the monkey-rope was fast at both ends; fast to Queequeg’s broad canvas belt, and fast to my narrow leather one. So that for better or for worse, we

two, for the time, were wedded; and should poor Queequeg sink to rise no more, then both usage and honor demanded, that instead of cutting the cord, it should drag me down in his wake” (288-289).

72.202.289

Ishmael: “So strongly and metaphysically did I conceive of my situation then, that while earnestly watching his motions, I seemed distinctly to perceive that my own individuality was now merged in a joint stock company of two: that my free will had received a mortal wound; and that another’s mistake or misfortune might plunge innocent me into unmerited disaster and death” (289).

73.203.289

Ishmael: “Therefore, I saw that here was a sort of interregnum in Providence; for its even-handed equity never could have sanctioned so gross an injustice” (289).

74.203-204.289

Ishmael: “If your banker breaks, you snap; if your apothecary by mistake sends you poison in your pills, you die. True, you may say that, by exceeding caution, you may possibly escape these and the multitudinous other evil chances of life. But handle Queequeg’s monkey-rope heedfully as I would, sometimes he jerked it so, that I came very near sliding overboard. Nor could I possibly forget that, do what I would, I only had the management of one end of it” (289).

75.204.289

Ishmael: "I have hinted that I would often jerk poor Queequeg from between the whale and the ship--where he would occasionally fall, from the incessant rolling and swaying of both. But this was not the only jamming jeopardy he was exposed to" (289).

76.207.290

Ishmael: "For now, as with blue lips and bloodshot eyes the exhausted savage at last climbs up the chains and stands all dripping and involuntarily trembling over the side; the steward advances, and with a benevolent, consolatory glance hands him--what? Some hot Cogniac? No! hands him, ye gods! hands him a cup of tepid ginger and water" (290)!

77.209.309

Ishmael: "Drawn into the waiting boat, they were quickly brought to the deck; but Tashtego was long in coming to, and Queequeg did not look very brisk" (309).

78.211.329

Ishmael: "Queequeg believed strongly in anointing his boat, and one morning not long after the German ship Jungfrau disappeared, took more than customary pains in that occupation; crawling under its bottom, where it hung over the side, and rubbing in the unctuousness as though diligently seeking to insure a crop of hair from the craft's bald keel" (329).

79.211.329

Ishmael: "He seemed to be working in obedience to some particular presentiment. Nor did it remain unwarranted by the event" (329).

80.213.346

Queequeg: “‘Look-e here,’ said Queequeg pointing down” (346).

81.213.347

Ishmael: ”Instantly Starbuck and Queequeg changed places; Starbuck taking the stern” (347).

82.214.347

Ishmael: “This lucky salvation was cheaply purchased by the loss of Queequeg’s hat, who, while standing in the bows to prick the fugitive whales, had his hat taken clean from his head by the air-eddy made by the sudden tossing of a pair of broad flukes close by” (347).

83.214.384

Stubb: “There’s another rendering now; but still one text. All sorts of men in one kind of world, you see. Dodge again! here comes Queequeg--all tattooing--looks like the signs of the Zodiac himself” (384).

84.215.384

Stubb: “What says the Cannibal” (384)?

85.221.418

Ishmael: “He called one to him in the grey morning watch, when the day was just breaking, and taking his hand, said that while in Nantucket he had chanced to see certain little canoes of dark wood, like the rich war-wood of his native isle; and upon inquiry, he had learned that all whalemens who died in Nantucket, were laid in those same dark canoes, and that the fancy of being so laid had much pleased him; for it was not unlike

the custom of his own race, who, after embalming a dead warrior, stretched him out in his canoe, and so left him to be floated away to the starry archipelagoes; for not only do they believe that the stars are isles, but that far beyond all visible horizons, their own mild, uncontinented seas, interflow with the blue heavens; and so form the white breakers of the milky way” (418).

86.222.418

Ishmael: “He added, that he shuddered at the thought of being buried in his hammock, according to the usual sea-custom, tossed like something vile to the death-devouring sharks” (418).

87.224.419

Ishmael: “He then called for his harpoon, had the wooden stock drawn from it, and then had the iron part placed in the coffin along with one of the paddles of his boat” (419).

88.224.419

Ishmael: “All by his own request, also, biscuits were then ranged round the sides within: a flask of fresh water was placed at the head, and a small bag of woody earth scraped up in the hold at the foot; and a piece of sail-cloth being rolled up for a pillow, Queequeg now entreated to be lifted into his final bed, that he might make trial of its comforts, if any it had” (419).

89.224.419

Ishmael: “He lay without moving a few minutes, then told one to go to his bag and bring out his little god, Yojo” (419).

90.224.419

Ishmael: “Then crossing his arms on his breast with Yojo between, he called for the coffin lid (hatch he called it) to be placed over him” (419).

91.224.419

Ishmael: “The head part turned over with a leather hinge, and there lay Queequeg in his coffin with little but his composed countenance in view” (419).

92.228.421

Ishmael: “Many spare hours he spent, in carving the lid with all manner of grotesque figures and drawings; and it seemed that hereby he was striving, in his rude way, to copy parts of the twisted tattooing on his body” (421).

Tone Change

A change in tone is used to describe those words that originally seem harsh, yet over time appear to take on different shades of meaning. One can only call another a derogatory nickname for so long until it morphs into a term of endearment. As relationships deepen and grow there is no way for the language to hold its original state; it must deepen and grow as well. This element of language requires the variable of *time*. Melville affords his characters and readers a large expanse of time within a five hundred page novel. Because the action has such an expanse in which to develop, language can transform itself slowly, taking on new meanings that we come to understand as readers because the situation dictates such an evolution. Stubb is the only one who speaks aloud in this category while Ishmael’s observances silent. There is one interpretation in which Ishmael tells the reader what Queequeg says. A significant scene in this category occurs

later in the novel with Ishmael, initially so taken aback by Queequeg's tattoos, describing the details of a whale's dimensions which he has had tattooed upon his own arm. For Ishmael, whether in jest or no, to relate that he now carries his very own forearm tattoo indeed connotes a change in tone!

1.93.41

Ishmael: "You had almost thought I had been his wife...and it was only by the sense of weight and pressure that I could tell that Queequeg was hugging me" (41).

2.115.61

Ishmael: "Savage though he was, and hideously marred about the face--at least to my taste—his countenance yet had a something in it which was by no means disagreeable" (61).

3.128.63

Ishmael: "Thus I soon engaged his interest; and from that we went to jabbering the best we could about the various outer sights to be seen in this famous town. Soon I proposed a social smoke; and, producing his pouch and tomahawk, he quietly offered me a puff. And then we sat exchanging puffs from that wild pipe of his, and keeping it regularly passing between us" (63).

4.140.66

Ishmael: "Whether it was that this undulating tester rolled the savage away to far distant scenes, I know not, but he now spoke of his native island; and, eager to hear his history, I begged him to go on and tell it" (66).

5.153.71

Ishmael: “Dropping his harpoon, the brawny savage caught him in his arms, and by an almost miraculous dexterity and strength, sent him high up bodily into the air; then slightly tapping his stern in mid-somerseset, the fellow landed with bursting lungs upon his feet, while Queequeg, turning his back upon him, lighted his tomahawk pipe and passed it to me for a puff” (71).

6.196.205

Ishmael: “Nimbly springing up on the triangular raised box in the bow, the savage stood erect there, and with intensely eager eyes gazed off towards the spot where the chase had last been descried” (205).

7.199.254

Ishmael quoting Queequeg: ““When you see him ‘quid,’ said the savage, honing his harpoon in the bow of his hoisted boat, ‘then you quick see him ‘parm whale’“(254).

8.207.290

Stubb: “Ginger! is ginger the sort of fuel you use, Dough-Boy, to kindle a fire in this shivering cannibal? Ginger!--what the devil is ginger? ...that you offer this cup to our poor Queequeg here” (290)?

9.216.397

Ishmael: “The skeleton dimensions I shall now proceed to set down are copied verbatim from my right arm, where I had them tattooed; as in my wild wanderings at that period, there was no other secure way of preserving such valuable statistics. But as I was crowded for space, and wished the other parts of my body to remain a blank page for a

poem I was then composing--at least, what untattooed parts might remain--I did not trouble myself with the odd inches; nor, indeed, should inches at all enter into a congenial admeasurement of the whale” (397).

10.227.420

Ishmael: “Now, there is this noteworthy difference between savage and civilized; that while a sick, civilized man may be six months convalescing, generally speaking, a sick savage is almost half-well again in a day” (420).

Positive Wording

When examining language regarding how the other is treated we cannot only concentrate on the negative; positive wording is just as important when gaining an overall picture of characterization. In total, there are one hundred and fifty positive attributions to Queequeg within *Moby-Dick*. Within this grouping Ishmael is the strongest player and follows form with most everything positive attributed to Queequeg being *thought* while all the other characters must utter their positives aloud. Melville is egalitarian in his distribution of positive statements regarding Queequeg. Characters Flask, Bildad, Captain, Mrs. Hussey and Queequeg himself all have one positive utterance. Stubb, Starbuck and Captain Ahab all have two positive utterances. Peleg and Landlord Coffin both contribute three positive statements. Besides Ishmael, Pip has the most positive statements with a count of six. Pip’s affirmatives are grouped together in the novel under quite sad circumstances. Queequeg falls ill and Pip visits. As Pip speaks it becomes apparent he is losing his grip on reality. His language becomes a hyper form of gibberish.

Although we cannot say that Pip knows he is complimenting Queequeg, positive ideas are nonetheless associated with his words.

1.59.34

Ishmael: “may become jolly good bedfellows” (34).

2.65.36

Landlord Coffin: “He pays reg’lar” (36).

3.74.37

Ishmael: “And what is it, thought I, after all! It’s only his outside; a man can be honest in any sort of skin” (37).

4.75.37

Ishmael: “To be sure, it might be nothing but a good coat of tropical tanning” (37).

5.76.37

Ishmael: “I had never been in the South Seas; and perhaps the sun there produced these extraordinary effects upon the skin” (37).

6.81.38

Ishmael: “Still more, his very legs were marked, as if a parcel of dark green frogs were running up the trunks of young palms” (38).

7.82.38

Ishmael: “But there was no time for shuddering, for now the savage went about something that completely fascinated my attention, and convinced me that he must indeed be a heathen” (38).

8.84.39

Ishmael: “then blowing off the heat and ashes a little, he made a polite offer of it to the little negro” (39).

9.84.39

Ishmael: “All these strange antics were accompanied by still stranger guttural noises from the devotee, who seemed to be praying in a sing-song or else singing some pagan psalmody or other, during which his face twitched about in the most unnatural manner. At last extinguishing the fire, he took the idol up very unceremoniously, and bagged it again in his grego pocket as carelessly as if he were a sportsman bagging a dead woodcock” (39).

10.87.39

Landlord Coffin: “‘Don’t be afraid now,’ said he, grinning again. ‘Queequeg here wouldn’t harm a hair of your head’” (39).

11.88.39

Landlord Coffin: “but turn flukes again and go to sleep” (39).

12.88.39-40

Ishmael: “He really did this in not only a civil but a really kind and charitable way...For all his tattooings he was on the whole a clean, comely looking cannibal” (39-40).

13.89.40

Ishmael: “the man’s a human being just as I am: he has just as much reason to fear me, as I have to be afraid of him” (40).

14.90.40

Ishmael: “Better sleep with a sober cannibal than a drunken Christian” (40).

15.90.40

Ishmael: “This being told to Queequeg, he at once complied, and again politely motioned me to get into bed--rolling over to one side as much as to say--I wont touch a leg of ye” (40).

16.90.40

Ishmael: “never slept better in my life” (40).

17.91.41

Ishmael: “Upon waking next morning about daylight, I found Queequeg’s arm thrown over me in the most loving and affectionate manner... Indeed, partly lying on it as the arm did when I first awoke, I could hardly tell it from the quilt, they so blended their hues together...” (41).

18.94-95.42

Ishmael: “For though I tried to move his arm--unlock his bridegroom clasp--yet, sleeping as he was, he still hugged me tightly, as though naught but death should part us twain” (42).

19.98.43

Ishmael: “When, at last, his mind seemed made up touching the character of his bedfellow, and he became, as it were, reconciled to the fact; he jumped out upon the floor, and by certain signs and sounds gave me to understand that, if it pleased me, he

would dress first and then leave me to dress afterwards, leaving the whole apartment to myself” (43).

20.98.43

Ishmael: “Thinks I, Queequeg, under the circumstances, this is a very civilized overture, but, the truth is these savages have an innate sense of delicacy” (43).

21.99.43

Ishmael: “say what you will; it is marvelous how essentially polite they are. I pay this particular compliment because he treated me with so much civility and consideration, while I was guilty of great rudeness; staring at him from the bed, and watching all his toilette motions; for the time my curiosity getting the better of my breeding” (43).

22.100.43

Ishmael: “Nevertheless, a man like Queequeg you don’t see every day, he and his ways were well worth unusual regarding” (43).

23.105.44

Ishmael: “Afterwards I wondered the less at this operation when I came to know of what fine steel the head of a harpoon is made, and how exceedingly sharp the long straight edges are always kept” (44).

24.107.45

Ishmael: “But who could show a cheek like Queequeg? which, barred with various tints, seemed like the Andes’ western slope, to show forth in one array, contrasting climates, zone by zone” (45).

25.108.46

Ishmael: “But as for Queequeg--why, Queequeg sat there among them--at the head of the table, too, it so chanced; as cool as an icicle” (46).

26.113.50

Ishmael: “Affected by the solemnity of the scene, there was a wondering gaze of incredulous curiosity in [Queequeg’s] countenance” (50).

27.116.61

Ishmael: “You cannot hide the soul” (61).

28.116.61

Ishmael: “Through all his unearthly tattooings, I thought I saw the planet traces of a simple honest heart; and in his large, deep eyes, fiery black and bold, there seemed tokens of a spirit that would dare a thousand devils” (61).

29.117.61

Ishmael: “And besides all this, there was a certain lofty bearing about the Pagan, which even his uncouthness could not altogether maim” (61).

30.118.61

Ishmael: “He looked like a man who had never cringed and never had had a creditor” (61).

31.118.61

Ishmael: “Whether it was, too, that his head being shaved, his forehead was drawn out in freer and brighter relief, and looked more expansive than it otherwise would, this I will

not venture to decide; but certain it was his head was phrenologically an excellent one” (61).

32.119.61-62

Ishmael: “It may seem ridiculous, but it reminded me of General Washington’s head, as seen in the popular busts of him” (61-62).

33.120.62

Ishmael: “Considering how sociably we had been sleeping together the night previous, and especially considering the affectionate arm I had found thrown over me upon waking in the morning, I thought this indifference of his very strange” (62).

34.121.62

Ishmael: “At first they are overawing; their calm self-collectedness of simplicity seems a Socratic wisdom” (62).

35.122.62

Ishmael: “Here was a man some twenty thousand miles from home, by the way of Cape Horn...thrown among people as strange to him as though he were in the planet Jupiter; and yet he seemed entirely at his ease; preserving the utmost serenity; content with his own companionship; always equal to himself” (62).

36.126.62-63

Ishmael: “At first he little noticed these advances; but presently, upon my referring to his last night’s hospitalities, he made out to ask me whether we were again to be bedfellows. I told him yes; whereat I thought he looked pleased, perhaps a little complimented” (62-3).

37.128.63

Ishmael: “Soon I proposed a social smoke; and, producing his pouch and tomahawk, he quietly offered me a puff. And then we sat exchanging puffs from that wild pipe of his, and keeping it regularly passing between us” (63).

38.129.63

Ishmael: “If there yet lurked any ice of indifference towards me in the Pagan’s breast, this pleasant, genial smoke we had, soon thawed it out, and left us cronies” (63).

39.131.63

Ishmael: “After supper, and another social chat and smoke, we went to our room together” (63).

40.131.63

Ishmael: “He made a present of his embalmed head; took out his enormous tobacco wallet, and groping under the tobacco, drew out some thirty dollars in silver; then spreading them on the table, and mechanically dividing them into two equal portions, pushed one of them towards me, and said it was mine” (63).

41.132.63

Ishmael: “I was going to remonstrate; but he silenced me by pouring them into my trowsers’ pockets” (63).

42.132.63

Ishmael: “I let them stay. He then went about his evening prayers, took out his idol, and removed the paper fireboard” (63).

43.134-135.63

Ishmael: “Now, Queequeg is my fellow man” (63).

44.135.63

Ishmael: “And what do I wish that this Queequeg would do to me? Why, unite with me in my particular Presbyterian form of worship. Consequently, I must then unite with him in his; ergo, I must turn idolator” (63).

45.136.63

Ishmael : “But we did not go to sleep without some little chat” (63).

46.136.63

Ishmael : “How it is I know not, but there is no place like a bed for confidential disclosures between friends” (63).

47.136.64

Ishmael: “Thus, then, in or hearts’ honeymoon, lay I and Queequeg—a cosy, loving pair”(64).

48.138.65

Ishmael: “We had lain thus in bed, chatting and napping at short intervals, and Queequeg now and then affectionately throwing his brown tattooed legs over mine, and then drawing them back; so entirely sociable and free and easy were we; when, at last, by reason of our confabulations, what little nappishness remained in us altogether departed, and we felt like getting up again, though day-break was yet some way down the future” (65).

49.139.66

Ishmael: “Be it said, that though I had felt such a strong repugnance to his smoking in the bed the night before, yet see how elastic our stiff prejudices grow when love once comes to bend them” (66).

50.139.66

Ishmael: “For now I liked nothing better than to have Queequeg smoking by me, even in bed, because he seemed to be full of such serene household joy then” (66).

51.139.66

Ishmael: “I no more felt unduly concerned for the landlord’s policy of insurance. I was only alive to the condensed confidential comfortableness of sharing a pipe and a blanket with a real friend” (66).

52.141.67

Ishmael: “When a new-hatched savage running wild about his native woodlands in a grass clout, followed by the nibbling goats, as if he were a green sappling; even then, in Queequeg’s ambitious soul, lurked a strong desire to see something more of Christendom than a specimen whaler or two” (67).

53.142.67

Ishmael: “Queequeg was the son of a King, and Queequeg budged not” (67).

54.145.67

Ishmael: “[B]ut by and by, he said, he would return,--as soon as he felt himself baptized again. For the nonce, however, he proposed to sail about, and sow his wild oats in all four

oceans. They had made a harpooneer of him, and that barbed iron was in lieu of a sceptre now” (67).

55.143.67-68

Ishmael: “They put him down among the sailors, and made a whaleman of him. But like Czar Peter content to toil in the shipyards of foreign cities, Queequeg disdained no seeming ignominy, if thereby he might happily gain the power of enlightening his untutored countrymen” (67-68).

56.146.68

Ishmael: “To all this I joyously assented; for besides the affection I now felt for Queequeg, he was an experienced harpooneer, and as such, could not fail to be of great usefulness to one, who, like me, was wholly ignorant of the mysteries of whaling, though well acquainted with the sea, as known to merchant seamen” (68).

57.146.68

Ishmael: “His story being ended with his pipe’s last dying puff, Queequeg embraced me, pressed his forehead against mine, and blowing out the light, we rolled over from each other, this way and that, and very soon were sleeping” (68).

58.147.69

Ishmael: “The grinning landlord, as well as the boarders, seemed amazingly tickled at the sudden friendship which had sprung up between me and Queequeg--especially as Peter Coffin’s cock and bull stories about him had previously so much alarmed me concerning the very person whom I now companied with” (69).

59.148.69

Ishmael: “But we heeded them not, going along wheeling the barrow by turns, and Queequeg now and then stopping to adjust the sheath on his harpoon barbs” (69).

60.149.70

Ishmael: “he replied, that though what I hinted was true enough, yet he had a particular affection for his own harpoon, because it was of assured stuff, well tried in many a mortal combat, and deeply intimate with the hearts of whales” (70).

61.149.70

Ishmael: “Queequeg, for his own private reasons, preferred his own harpoon” (70).

62.150.70

Ishmael: [recounting Queequeg’s story] “...this Captain marches in, and being assigned the post of honor, placed himself over against the punchbowl, and between the High Priest and his majesty the King, Queequeg’s father. Grace being said,—for those people have their grace as well as we—” (70).

63.151.71

Ishmael: “At the same foam-fountain, Queequeg seemed to drink and reel with me” (71).

64.154.71

Captain: “Hallo, *you* sir” (71).

65.156.72

Ishmael: “In the midst of this consternation, Queequeg dropped deftly to his knees, and crawling under the path of the boom, whipped hold of a rope, secured one end to the

bulwarks, and then flinging the other like a lasso, caught it round the boom as it swept over his head, and at the next jerk, the spar was that way trapped, and all was safe” (72).

66.156.72

Ishmael: “The schooner was run into the wind, and while the hands were clearing away the stern boat, Queequeg, stripped to the waist, darted from the side with a long living arc of a leap” (72).

67.156.72

Ishmael: “For three minutes or more he was seen swimming like a dog, throwing his long arms straight out before him, and by turns revealing his brawny shoulders through the freezing foam” (72).

68.156.72

Ishmael: “I looked at the grand and glorious fellow, but saw no one to be saved” (72).

69.157.72

Ishmael: “A few minutes more, and he rose again, one arm still striking out, and with the other dragging a lifeless form” (72).

70.157.72

Ishmael: “All hands voted Queequeg a noble trump; the captain begged his pardon” (72).

71.157.72

Ishmael: “From that hour I clove to Queequeg like a barnacle; yea, till poor Queequeg took his last long dive” (72).

72.159.72

Ishmael: “Was there ever such unconsciousness? He did not seem to think that he at all deserved a medal from the Humane and Magnanimous Societies” (72).

73.159.77

Ishmael: ““Why not?” said I; ‘every true whaleman sleeps with his harpoon--but why not?’ ‘Because it’s dangerous,’ says she” (77).

74.160.77

Mrs. Hussey: ““So, Mr. Queequeg’ (for she had learned his name), ‘I will just take this here iron, and keep it for you till morning’” (77).

75.162.78

Ishmael: “I had not a little relied upon Queequeg’s sagacity to point out the whaler best fitted to carry us and our fortunes securely” (78).

76.162.78

Ishmael: “But as all my remonstrances produced no effect upon Queequeg, I was obliged to acquiesce; and accordingly prepared to set about this business with a determined rushing sort of energy and vigor, that should quickly settle that trifling little affair” (78).

77.165.89

Ishmael: “I began to grow alarmed. I had allowed him such abundant time; I thought he might have had an apoplectic fit” (89).

78.171.92

Ishmael: “But somehow I dropped off at last, and knew nothing more till break of day; when, looking over the bedside, there squatted Queequeg, as if he had been screwed

down to the floor. But as soon as the first glimpse of sun entered the window, up he got, with stiff and grating joints, but with a cheerful look; limped towards me where I lay; pressed his forehead again against mine; and said his Ramadan was over” (92).

79.175.93

Ishmael: “He looked at me with a sort of condescending concern and compassion, as though he thought it a great pity that such a sensible young man should be so hopelessly lost to evangelical pagan piety” (93).

80.176-177.94

Ishmael: “‘Why,’ said I, ‘he’s a member of the first Congregational Church.’ Here be it said, that many tattooed savages sailing in Nantucket ships at last come to be converted into the churches” (94).

81.179.94-95

Ishmael: “‘I don’t know anything about Deacon Deuteronomy or his meeting,’ said I, ‘all I know is, that Queequeg here is a born member of the First Congregational Church’” (94-95).

82.179.95-96

Ishmael: “Finding myself thus hard pushed, I replied, ‘I mean, sir, the same ancient Catholic Church to which you and I, and Captain Peleg there, and Queequeg here, and all of us, and every mother’s son and soul of us belong; the great and everlasting First Congregation of this whole worshipping world; we all belong to that; only some of us cherish some queer crotchets noways touching the grand belief; in that we all join hands’” (95-96).

83.180.96

Peleg: ““Come aboard, come aboard; never mind about the papers” (96).

84.180.96

Peleg: “I say, tell Quohog there--what’s that you call him? tell Quohog to step along” (96).

85.180.96

Peleg: “By the great anchor, what a harpoon he’s got there! looks like good stuff that; and he handles it about right” (96).

86.183.96

Ishmael: “But at this question, Queequeg, who had twice or thrice before taken part in similar ceremonies, looked no ways abashed; but taking the offered pen, copied upon the paper, in the proper place, an exact counterpart of a queer round figure which was tattooed upon his arm; so that through Captain Peleg’s obstinate mistake touching his appellative, it stood something like this:—“ (96).

87.184.96-7

Captain Bildad: “Son of darkness, I must do my duty by thee; I am part owner of this ship, and feel concerned for the souls of all its crew; if thou still clingest to thy Pagan ways, which I sadly fear, I beseech thee, remain not for aye a Belial bondsman” (96-7).

88.187.104

Ishmael: “What’s that for, Queequeg” (104)?

89.189.121

Ishmael: "First of all was Queequeg, whom Starbuck, the chief mate, had selected for his squire. But Queequeg is already known" (121).

90.193.158

Captain Ahab: "'Corkscrew!' cried Ahab, 'aye, Queequeg, the harpoons lie all twisted and wrenched in him'" (158).

91.194.160-1

Captain Ahab: "And now, ye mates, I do appoint ye three cup-bearers to my three pagan kinsmen there--yon three most honorable gentlemen and noblemen, my valiant harpooneers.... I do not order ye; ye will it. Cut your seizings and draw the poles, ye harpooners" (160-1).

92.194.200

Ishmael: "I was attendant or page of Queequeg, while busy at the mat" (200).

93.195.200

Ishmael: "using my own hand for the shuttle, and as Queequeg, standing sideways, ever and anon slid his heavy oaken sword between the threads, and idly looking off upon the water, carelessly and unthinkingly drove home every yarn" (200).

94.196.207

Starbuck: "'Stand up!' and Queequeg, harpoon in hand, sprang to his feet" (207).

95.197.207

Starbuck: "'That's his hump. *There, there*, give it to him!' whispered Starbuck" (207).

96.198.209

Ishmael: “‘Queequeg,’ said I, when they had dragged me, the last man, to the deck, and I was still shaking myself in my jacket to fling off the water; ‘Queequeg, my fine friend, does this sort of thing often happen’” (209)?

97.198.209

Ishmael: “Without much emotion, though soaked through just like me, he gave me to understand that such things did often happen” (209).

98.200.273

Ishmael: “Killed and hoisted on deck for the sake of his skin, one of these sharks almost took poor Queequeg’s hand off, when he tried to shut down the dead lid of his murderous jaw” (273).

99.201.288

Ishmael: “It was inserted there by my particular friend Queequeg, whose duty it was, as harpooneer, to descend upon the monster’s back for the special purpose referred to” (288).

100.201.288

Ishmael: “On the occasion in question, Queequeg figured in the Highland costume--a shirt and socks--in which to my eyes, at least, he appeared to uncommon advantage; and no one had a better chance to observe him, as will presently be seen” (288).

101.202.289

Ishmael: “So, then, an elongated Siamese ligature united us. Queequeg was my own inseparable twin brother; not could I any way get rid of the dangerous liabilities which the hempen bond entailed” (289).

102.203.289

Ishmael: “And yet still further pondering--while I jerked him now and then from between the whale and the ship, which would threaten to jam him-- still further pondering, I say, I saw that this situation of mine was the precise situation of every mortal that breathes; only, in most cases, he, one way or other, has this Siamese connexion with a plurality of other mortals” (289).

103.204.289

Ishmael: “I have hinted that I would often jerk poor Queequeg from between the whale and the ship--where he would occasionally fall, from the incessant rolling and swaying of both. But this was not the only jamming jeopardy he was exposed to” (289).

104.205.289

Ishmael: “And right in among those sharks was Queequeg; who often pushed them aside with his floundering feet” (289).

105.205.289-290

Ishmael: “I now and then jerked the poor fellow from too close a vicinity to the maw of what seemed a peculiarly ferocious shark--he was provided with still another protection. Suspended over the side in one of the stages, Tashtego and Daggoo continually flourished

over his head a couple of keen whale-spades, wherewith they slaughtered as many sharks as they could reach” (289-290).

106.205.290

Ishmael: “This procedure of theirs, to be sure, was very disinterested and benevolent of them” (290).

107.205.290

Ishmael: “They meant Queequeg’s best happiness, I admit; but in their hasty zeal to befriend him, and from the circumstance that both he and the sharks were at times half hidden by the blood-muddied water, those indiscreet spades of theirs would come nearer amputating a leg than a tail” (290).

108.206.290

Ishmael: “Well, well, my dear comrade and twin-brother, thought I, as I drew in and then slacked off the rope to every swell of the sea--what matters it, after all” (290)?

109.206.290

Ishmael: “Are you not the precious image of each and all of us men in this whaling world? That unsounded ocean you gasp in, is Life; those sharks, your foes; those spades, your friends; and what between sharks and spades you are in a sad pickle and peril, poor lad” (290).

110.207.290

Ishmael: “But courage! there is good cheer in store for you, Queequeg” (290).

111.207.290

Ishmael: “For now, as with blue lips and bloodshot eyes the exhausted savage at last climbs up the chains and stands all dripping and involuntarily trembling over the side; the steward advances, and with a benevolent, consolatory glance hands him--what? Some hot Cogniac? No! hands him, ye gods! hands him a cup of tepid ginger and water” (290)!

112.207.290

Stubb: “Ginger! is ginger the sort of fuel you use, Dough-Boy, to kindle a fire in this shivering cannibal? Ginger!--what the devil is ginger? ...that you offer this cup to our poor Queequeg here” (290)?

113.207.290

Stubb: “The steward, Mr. Starbuck, had the face to offer that calomel and jalap to Queequeg, there, this instant off the whale. Is the steward an apothecary, sir? and may I ask whether this is the sort of bitters by which he blows back the life into a half-drowned man” (290)?

114.208.291

Ishmael: “When Stubb reappeared, he came with a dark flask in one hand, and a sort of tea-caddy in the other. The first contained strong spirits, and was handed to Queequeg; the second was Aunt Charity’s gift, and that was freely given to the waves” (291).

115.208.299

Ishmael: “With a long, weary hoist the jaw is dragged on board, as if it were an anchor; and when the proper time comes--some few days after the other work--Queequeg, Daggoo, and Tashtego, being all accomplished dentists, are set to drawing teeth. With a

keen cutting-spade, Queequeg lances the gums; then the jaw is lashed down to ringbolt” (299).

116.208.308

Ishmael: “a loud splash announced that my brave Queequeg had dived to the rescue” (308).

117.209.309

Ishmael: ““Both! both!--it is both!”--cried Daggoo again with a joyful shout; and soon after, Queequeg was seen boldly striking out with one hand, and with the other clutching the long hair of the Indian” (309).

118.209.309

Ishmael: “Now, how had this noble rescue been accomplished” (309)?

119.209.309

Ishmael: “Why, diving after the slowly descending head, Queequeg with his keen sword had made side lunges near its bottom, so as to scuttle a large hole there; then dropping his sword, had thrust his long arm far inwards and upwards, and so hauled out our poor Tash by the head” (309).

120.209.309

Ishmael: “He averred, that upon first thrusting in for him, a leg was presented; but well knowing that that was not as it ought to be, and might occasion great trouble;--he had thrust back the leg, and by a dexterous heave and toss, had wrought a somerset upon the Indian; so that with the next trail, he came forth in the good old way--head foremost” (309).

121.210.309

Ishmael: “And thus, through the courage and great skill in obstetrics of Queequeg, the deliverance, or rather, delivery of Tashtego, was successfully accomplished” (309).

122.210.309-10

Ishmael: “But the tendency to rapid sinking in this substance was in the present instance materially counteracted by the other parts of the head remaining undetached from it, so that it sank very slowly and deliberately indeed, affording Queequeg a fair chance for performing his agile obstetrics on the run” (309-10).

123.210.318

Ishmael: “But no sooner did his harpooneer stand up for the stroke, than all three tigers--Queequeg, Tashtego, Daggoo--instinctively sprang to their feet, and standing in a diagonal row, simultaneously pointed their barbs; and darted over the head of the German harpooneer, their three Nantucket irons entered the whale” (318).

124.211.322

Ishmael: “‘Knife? Aye, aye,’ cried Queequeg, and seizing the carpenter’s heavy hatchet, he leaned out of a porthole, and steel to iron, began slashing at the largest fluke-chains. But a few strokes, full of sparks, were given, when the exceeding strain effected the rest. With a terrific snap, every fastening went adrift; the ship righted, the carcass sank” (322).

125.211.329

Ishmael: “Queequeg believed strongly in anointing his boat, and one morning not long after the German ship Jungfrau disappeared, took more than customary pains in that occupation; crawling under its bottom, where it hung over the side, and rubbing in the

unctuousness as though diligently seeking to insure a crop of hair from the craft's bald keel. He seemed to be working in obedience to some particular presentiment. Nor did it remain unwarranted by the event" (329).

126.212.343

Ishmael: "As is customary in those cases, the boats at once separated, each making for some one lone whale on the outskirts of the shoal. In about three minutes' time, Queequeg's harpoon was flung; the stricken fish darted blinding spray in our faces, and then running away with us like light, steered straight for the heart of the herd" (343).

127.212.344

Ishmael: "But not a bit daunted, Queequeg steered us manfully; now sheering off from this monster directly across our route in advance; now edging away from that, whose colossal flukes were suspended overhead, while all the time, Starbuck stood up in the bows, lance in hand, pricking out of our way whatever whales he could reach by short darts, for there was no time to make long ones" (344).

128.213.345

Ishmael: "Like household dogs they came snuffling round us, right up to our gunwales, and touching them; till it almost seemed that some spell had suddenly domesticated them. Queequeg patted their foreheads" (345).

129.213.345

Queequeg: "'Line! line!' cried Queequeg, looking over the gunwale; 'him fast! him fast!-Who line him! Who struck?--Two whale; one big, one little'" (345)!

130.219.417

Ishmael: “Be it said, that in this vocation of whaling, sinecures are unknown; dignity and danger go hand in hand; till you get to be Captain, the higher you rise the harder you toil. So with poor Queequeg, who, as harpooner, must not only face all the rage of the living whale, but—as we have elsewhere seen—mount his dead back in a rolling sea; and finally descend into the gloom of the hold, and bitterly sweating all day in that subterraneous confinement, resolutely manhandle the clumsiest casks and see to their stowage” (417).

131.219.417

Ishmael: “To be short, among whalemens, the harpooneers are the holders, so called” (417).

132.219.417

Ishmael: “Poor Queequeg!” There is a positive display of empathy and love...where, stripped to his woolen drawers, the tattooed savage was crawling about amid that dampness and slime, like a green spotted lizard at the bottom of a well” (417).

133.220.418

Ishmael: “his eyes...a wondrous testimony to that immortal health in him which could not die, or be weakened. ...as you sat by the side of this waning savage ...poor Queequeg” (418).

134.221.418

Ishmael: “Not a man of the crew but gave him up; and, as for Queequeg himself, what he thought of his case was forcibly shown by a curious favor he asked” (418).

135.222.418

Ishmael: “[T]he carpenter was at once commanded to do Queequeg’s bidding, whatever it might include” (418).

136.223.419

Ishmael: “Overhearing the indignant but half-humorous cries with which the people on deck began to drive the coffin away, Queequeg, to every one’s consternation, commanded that the thing should be instantly brought to him, nor was there any denying him; seeing that, of all mortals, some dying men are the most tyrannical; and certainly, since they will shortly trouble us so little for evermore, the poor fellows ought to be indulged” (419).

137.223.419

Ishmael: “Leaning over in his hammock, Queequeg long regarded the coffin with an attentive eye” (419).

138.224.419

Pip: “Poor rover! Will ye never have done with all this weary roving” (419)?

139.225.419

Pip: “[W]here go ye now? But if the currents carry ye to those sweet Antilles where the beaches are only beat with water-lilies, will ye do one little errand for me? Seek out one Pip, who’s now been missing long: I think he’s in those far Antilles. If ye find him, then comfort him; for he must be very sad...” (419).

140.225.419

Pip: “for look! He’s left his tambourine behind;--I found it. Rig-a-dig, dig, dig! Now, Queequeg, die; and I’ll beat ye your dying march” (419).

141.225.419

Pip: “Form two and two! Let’s make a General of him” (419)!

142.225.419

Pip: “Ho, where’s his harpoon? Lay it across here,--Rig-a-dig, dig, dig! huzza! Oh for a game cock now to sit upon his head and crow” (419)!

143.225.419

Pip: “Queequeg dies game!—mind yet that; Queequeg dies game” (419)!

144.226.420

Ishmael: “During all this, Queequeg lay with closed eyes, as if in a dream” (420).

145.226.420

Ishmael: “But now that he had apparently made every preparation for death; now that his coffin was proved a good fit, Queequeg suddenly rallied; soon there seemed no need of the carpenter’s box: and thereupon, when some expressed their delighted surprise, he, in substance, said, that the cause of his sudden convalescence was this:--at a critical moment, he had just recalled a little duty ashore, which he was leaving undone; and therefore had changed his mind about dying: he could not die yet, he averred” (420).

146.226.420

Ishmael: “They asked him, then, whether to live or die was a matter of his own sovereign will and pleasure. He answered, certainly. In a word, it was Queequeg’s conceit, that if a

man made up his mind to live, mere sickness could not kill him: nothing but a whale, or a gale, or some violent, ungovernable, unintelligent destroyer of that sort” (420).

147.227.420

Ishmael: “Now, there is this noteworthy difference between savage and civilized; that while a sick, civilized man may be six months convalescing, generally speaking, a sick savage is almost half-well again in a day” (420).

148.227.420

Ishmael: “So, in good time my Queequeg gained strength; and at length after sitting on the windlass for a few indolent days (but eating with a vigorous appetite) he suddenly leaped to his feet, threw out arms and legs, gave himself a good stretching, yawned a little bit, and then springing into the head of his hoisted boat, and poising a harpoon, pronounced himself fit for a fight” (420).

149.229.421

Ishmael: “And this tattooing, had been the work of a departed prophet and seer of his island, who, by those hieroglyphic marks, had written out on his body a complete theory of the heavens and the earth, and a mystical treatise on the art of attaining truth; so that Queequeg in his own proper person was a riddle to unfold; a wondrous work in one volume; but whose mysteries not even himself could read, though his own live heart beat against them; and these mysteries were therefore destined in the end to moulder away with the living parchment whereon they were inscribed, and so be unsolved to the last” (421).

150.232.459

Flask: "It will make a good enough one, the carpenter here can arrange it easily."

Cultural Understanding

Cultural understanding is the pinnacle of accepted integration in which the other is no longer considered the Other. Behaviors and ideas that *define* differences between cultures come to be seen as simple differences or virtually invisible. Perhaps cultural understanding is Melville's goal all along, although we can see this category is rather light. Not one character, save Ishmael, ever utters anything that could be considered true cultural understanding. Given the depths to which we get to know our narrator, he makes very few of these culturally favorable observances himself. Although he spends many hours in conversation with Queequeg, we only learn about his stories through Ishmael's edited interpretations. The entire mid-section of the book is devoid of cultural understanding statements with a penultimate statement made on page ninety-one. From there the reader must wait until page four hundred and eighteen to discover another statement of cultural understanding. If Melville's goal were to share true cultural understanding and tolerance with his audience, he has the reader work with a very thin layer upon which to build.

1.129.63

Ishmael: "He seemed to take to me quite as naturally and unbiddenly as I to him; and when our smoke was over, he pressed his forehead against mine, clasped me round the waist, and said that henceforth we were married; meaning, in his country's phrase, that we were bosom friends; he would gladly die for me, if need should be" (63).

2.135.63

Ishmael: “And what do I wish that this Queequeg would do to me? Why, unite with me in my particular Presbyterian form of worship. Consequently, I must then unite with him in his; ergo, I must turn idolator” (63).

3.136.63

Ishmael: “So I kindled the shavings; helped prop up the innocent little idol; offered him burnt biscuit with Queequeg; salamed before him twice or thrice; kissed his nose; and that done, we undressed and went to bed, at peace with our own consciences and all the world” (63).

4.139-140.66

Ishmael: “With our shaggy jackets drawn about our shoulders, we now passed the Tomahawk from one to the other; till slowly there grew over us a blue hanging tester of smoke, illuminated by the flame of the new-lit lamp” (66).

5.140.66

Ishmael: “Whether it was that this undulating tester rolled the savage away to far distant scenes, I know not, but he now spoke of his native island; and, eager to hear his history, I begged him to go on and tell it” (66).

6.141.67

Ishmael: “His father was a High Chief, a King; his uncle a High Priest; and on the maternal side he boasted aunts who were the wives of unconquerable warriors” (67).

7.146.68

Ishmael: “[A]t once resolved to accompany me to that island, ship aboard the same vessel, get into the same watch, the same boat, the same mess with me, in short to share my every hap; with both my hands in his, bolding dip into the Potluck of both worlds” (68).

8.152.71

Ishmael: “So full of this reeling scene were we, as we stood by the plunging bowsprit, that for some time we did not notice the jeering glances of the passengers, a lubber-like assembly, who marvelled that two fellow beings should be so companionable; as though a white man were anything more dignified than a whitewashed negro” (71).

9.159.72

Ishmael: “He only asked for water—fresh water--something to wipe the brine off; that done, he put on dry clothes, lighted his pipe, and leaning against the bulwarks, and mildly eyeing those around him, seemed to be saying to himself--‘It’s a mutual, joint-stock world, in all meridians. We cannibals must help these Christians’” (72).

10.160.78

Ishmael: “In bed we concocted our plans for the morrow. But to my surprise and no small concern, Queequeg now gave me to understand, that he had been diligently consulting Yojo--the name of his black little god--and Yojo had told him two or three times over, and strongly insisted upon it everyway, that instead of our going together among the whaling-fleet in harbor, and in concert selecting our craft; instead of this, I say, Yojo earnestly enjoined that the selection of the ship should rest wholly with me,

inasmuch as Yojo purposed befriending us; and, in order to do so, had already pitched upon a vessel, which, if left to myself, I, Ishmael, should infallibly light upon, for all the world as though it had turned out by chance; and in that vessel I must immediately ship myself, for the present irrespective of Queequeg” (78).

11.161.78

Ishmael: “I have forgotten to mention that, in many things, Queequeg placed great confidence in the excellence of Yojo’s judgment and surprising forecast of things; and cherished Yojo with considerable esteem, as a rather good sort of god, who perhaps meant well enough upon the whole, but in all cases did not succeed in his benevolent designs” (78).

12.163.78

Ishmael: “Next morning early, leaving Queequeg shut up with Yojo in our little bedroom--for it seemed that it was some sort of Lent or Ramadan, or day of fasting, humiliation, and prayer with Queequeg and Yojo that day; *how* it was I never could find out, for, though I applied myself to it several times, I never could master his liturgies and XXXIX Articles--leaving Queequeg, then, fasting on his tomahawk pipe, and Yojo warming himself at his sacrificial fire of shavings, I sallied out among the shipping” (78).

13.165.89

Ishmael: “I tried to open it, but it was fastened inside. ‘Queequeg,’ said I softly through the keyhold:--all silent. ‘I say, Queequeg! why don’t you speak? It’s I--Ishmael.’ But all remained still as before. I began to grow alarmed. I had allowed him such abundant time; I thought he might have had an apoplectic fit” (89).

14.168.91

Ishmael: "I wonder, thought I, if this can possibly be a part of his Ramadan; do they fast on their hams that way in his native island" (91).

15.168.91

Ishmael: "It must be so; yes, it's part of his creed, I suppose; well, then, let him rest; he'll get up sooner or later, no doubt. It can't last for ever, thank God, and his Ramadan only comes once a year; and I don't believe it's very punctual then" (91).

16.221.418

Ishmael: "He called one to him in the grey morning watch, when the day was just breaking, and taking his hand, said that while in Nantucket he had chanced to see certain little canoes of dark wood, like the rich war-wood of his native isle; and upon inquiry, he had learned that all whalemens who died in Nantucket, were laid in those same dark canoes, and that the fancy of being so laid had much pleased him; for it was not unlike the custom of his own race, who, after embalming a dead warrior, stretched him out in his canoe, and so left him to be floated away to the starry archipelagoes; for not only do they believe that the stars are isles, but that far beyond all visible horizons, their own mild, uncontinented seas, interflow with the blue heavens; and so form the white breakers of the milky way" (418).

17.222.418

Ishmael: "No: he desired a canoe like those of Nantucket, all the more congenial to him, being a whalman, that like a whale-boat these coffin-canoes were without a keel; though that involved but uncertain steering, and much lee-way adown the dim ages" (418).

18.224.419

Ishmael with an interpretation: “‘Rarmai’ (it will do; it is easy), he murmured at last, and signed to be replaced in his hammock” (419).

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