Grief
And
Male Stereotypes

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Grief is experienced by every individual at some point of their lives. Largely in history, its expression has been allowed differently for males and females. The purpose of this study is to first examine those stereotypes that have been formed throughout literature, and then to examine ways in which it can be expressed through the work of narratives.

Literature Review

Social skills are a major topic of interest, given that "such skills…influence profoundly the health and longevity of the human species" (Mikkelson, 2006, 428). Social skills are studied extensively in human interaction and there have been three specific categories that have been identified throughout research studies. These categories are expressivity, or the sending of information, which is the topic of this study; sensitivity, or the receiving of information; and control, or the manipulation and regulation of communication (Mikkelson, 2006, 428).

A part of research on social skills has focused on the communication of emotion. According to Mikkelson, being able to express emotions and regulate emotional communication and nonverbal displays, and to decode the emotions of others accurately are important skills in interpersonal ties (Mikkelson, 2006, 428). Studies focusing on these aspects indicate that people may vary in terms of emotional expressivity, sensitivity, and control.

In the study conducted by Mikkelson, biological and neurological differences are examined as well. Some of the literature used in their study suggests that these differences relate to the ways that men and women encode and decode emotions (Mikkelson, 2006, 428). This leads to one research question that gives this study some further research.

Could the stereotype of male expressivity possibly stem from differences between the way men and women encode and decode emotions?

The study by Mikkelson acknowledges a very important factor as background for this particular research. "There is much literature regarding cultural influences in socially skilled behaviors related to emotional expression" (Mikkelson, 2006, 429). Here, emotional expressivity stereotypes are governed by cultural display rules that 'govern which emotions may be displayed in various social circumstances, and they specify the intensity of the emotional display' (Mikkelson, 2006, 429). Display rules can influence emotional expression from culture to culture, within subgroups, as well as individuals themselves. They can be especially influential depending on the nature of the emotion whether public or private, which will be discussed later, as well as the ethnicity and sex of the individuals involved (Mikkelson, 2006, 429).

In a study conducted by Susan B. Shimanoff, she examines the role of gender in linguistic references to emotive states. In her study, she examines from a perspective of "folk-linguistics." Cheris Kramer coined this term to describe common beliefs about language use, and advocated that folklinguistics might "reflect stereotyped misconceptions rather than actual behaviors" (Shimanoff, 1983, 174). Her study reported that females are more emotionally expressive that males.

In other studies, emotional expressiveness by women if evaluated more positively than that by men, therefore women would report that they express more emotion more frequently than men (Shimanoff, 1983, 174). Shimanoff also states in her study that if the folklinguistics are accurate, and males and females are indeed different in their frequency

and quality of emotional expressiveness, then educators should establish training programs to maximize reciprocity and understanding between the sexes.

When paired with Shimanoff's study, Mikkelson's compliments and brings dimension to the ties between biology, neurology, and culture. Being able to encode and decode these emotions in the opposite sex can be dominated by biology and neurology, complimented with their expression through folklinguistics. Mikkelson found in his study that the ability to decode facial expressions was strongest in mixed dominance (brain hemispheric) (MD) females and weakest in MD males. Mikkelson's study then supports that biology and neurology may play a role in forming the stereotypes created for males and females. These same stereotypes are studied in Shimanoff's study as well.

Both Mikkelson and Shimanoff state the same foundation. "Women express emotion more frequently or to a much greater extent than men" (Mikkelson, 2006, 433).

"Women report that they express emotions more frequently than men" (Shimanoff, 1983, 174).

To further assist in understanding male stereotypes regarding emotional expressivity, Mikkelson goes on to explain emotional control. Emotional control is divided into five different categories: simulation, intensification, miniaturization, inhibition, and masking. Both inhibition and masking are behaviors designed to hide emotion that is actually being experienced. They are the opposite of simulation and intensification.

"Emotional control is the ability to manipulate the emotional encoding process" (Mikkelson, 2006, 434). Extensive literature does suggest then, that males are better at emotional control than women. In turn, emotional control is deemed as negative for

women, and therefore, stereotypically "women are seen as more emotional than men" (Mikkelson, 2006, 434).

To back this stereotype formed from the above processes and definitions, studies have indicated that men are slightly better at inhibiting and masking emotion than women (Mikkelson, 2006, 434).

Susan B. Shimanoff also explores further into the next level of these stereotypes, and relates them to the degree to which males and females are expressive of these emotions. In her study, Shimanoff introduces an integral factor in these emotional expressions-"face".

She states, "The need for approval is a fundamental and powerful factor in human interaction. It is indicative of the need to maintain a positive, public self-image known as face" (Shimanoff, 1987, 10). Here in this study she explores how, not only can biology and neurology play a factor in expressiveness of emotions, but also expends on the cultural, individual factors, or the public and private nature of emotions.

Her study found that females reported greater disclosure of emotion than did males. She states that emotional disclosures can lead to evaluation and this evaluation can either honor or threaten one's "face" (Shimanoff, 1987, 12). In her previous study, she also stated that a previous study reported that males disclosed that they do not talk about their emotions with other males because they see themselves as being in competition with other males, and by disclosing their emotions, they will somehow weaken their competitive edge (Shimanoff, 1983, 178).

Paul E. Ekman and Wallace V. Friesen, referred to by Shimanoff, maintain that there are different rules for males and females regarding emotional expressiveness, and

that most of us, whether backed soundly by study or not, have at some point in our life, been told that it is ok for females to express their emotions, but not ok for males. Even if we were not told by someone face to face, literature, film, television, and folklore all reinforce the notion of this stereotype (Shimanoff, 1983, 178).

All this research into stereotypes of male emotion would deem worthless if it were not for scholars who maintain that "emotions help humans in responding to their environment. Emotions arise from encounters with events that are appraised as having beneficial or harmful consequences for the individual's concerns (Mikkelson, 2006, 431).

The expression of these emotions is important, and the fruits of emotional expressivity can be seen in the health of humans. King and Emmons, cited in Mikkelson's study, point out that both emotional expressivity and the lack of expressivity as well, have been linked to several diseases, therefore the benefits of emotional expression may be experienced at any age, even early ages (Mikkelson, 2006, 432). Despite the benefits recognized by emotional expressivity, Kings and Emmons state that many people still are ambivalent about expressing their emotions.

In his study, Mikkelson also discusses the notion that women are often socialized more than men to express emotions generally and to express positive emotions. According to Guerrero and Jones, cited in his study, girls are "socialized to be more feminine, in part by expressing positive emotions" (Mikkelson, 2006, 441).

Jodi Canter discusses as well, the stereotypes that have developed between males and females and their expressions of grief. Sigmund Freud provided much background research that is used today in associations between grief and neurosis, which have led to the feminization and pathologizing of mourning.

She states that most studies that observed grief and women were based upon the marriages that were domestic, where one partner dominated over the other. This led to the studies of these women in bereavement of their husbands to find that the death of someone that close meant the loss of oneself. For us today, this means that the "theories of bereavement is based on a stereotypical representation of women's roles, status and self-identities as being defined in relation to a male partner" (Kanter, 2002, 2).

Literature of this nature then suggests that females who mourn over the dead body only do so because they are a little crazy.

She goes on to explain that in essays from Kenneth J. Doka, he uses disenfranchised grief as "the grief that persons experience when they incur a loss that is not or cannot be openly acknowledged, publicly mourned, or socially supported" (Kanter, 2002, 2). The largest category of disenfranchised mourners than in Western Society would have to be men, because this disenfranchisement of grief is done so by the identity of the mourner, in this case men. Masculinity is an identity that has made it extremely difficult to mourn (Kanter, 2002, 2).

Thus far, then, it can be stated that even though emotional expressivity is important to the very health of a human, biological and neurological tendencies, as well as cultural expectations have prevented males from being as emotionally expressive as one might need.

Grief as Expressed Emotion

"Grief is the normal and natural reaction to loss of any kind," (James and Friedman). As stated previously, "emotions arise from encounters with events that are appraised as having beneficial or harmful consequences for the individual's concerns (Mikkelson, 2006, 431). Therefore, grief is an emotion experienced from a loss that can have a negative or harmful consequence for the individual if not expressed and dealt with.

Although grief is experienced by both males and females, the following studies indicate the problem males have in expressing grief, as seen throughout history, and possibly an effective solution in overcoming the stereotype while still maintaining a form of the public "face."

In the mid-nineteenth century, grief was identified as primarily a feminine condition. In his work, Tony Walter discusses the argument between grief as a medical condition or an emotion. He states further that this identification was primarily because of the feminization of family life, and of the emotions and of the religion that occurred in North America and Britain at the time and continued on into the twentieth century. Women were believed to be more pious, family-oriented, emotional and prone to grief than men and this led to different expectations laid on grieving males and females. Men were expected to return to work and master their grief, while women were expected to give way to their grief and were able to mourn within the privacy of their own home (Walter, 2000, 103). This created the difficulty for males of keeping the public face, yet dealing with the private emotions of grief that were not "allowed" to be expressed.

Walter's main focus was highlighting the difference between grief and depression, and therefore studying a different way to deal with grief as opposed to the normal way of medicalizing it as depression and receiving treatment from a doctor.

According to Walter, some wounds people receive by his or her experiences, and others need medical assistance. This is true also of wounds of the "heart" or emotions. He references Colin Murray Parkes, an author and theorist on grief, as stating, "Grief is not a mental illness" (Walter, 2000, 97). Let this not be mistaken, grief itself is not a mental illness, but it can lead to mental illness, or play a contributing role in depression.

Bereaved people in Britain and many other Western countries are more likely to consult a doctor than any other professional. However, mourners do not automatically think, "I am bereaved, I must see a doctor" (Walter, 2000, 99). People turn to doctors instead, for medication that will help with the symptoms and associated health problems such as sleeplessness, fatigue, or depression (Walter, 2000, 99). This leads to the question of what do mourners do, or what have they done, in order to claim the other side of grief that cannot be medicalized?

In his study of Dr. John William Springthorpe's narrative of grief over the death of his wife, Stephen Garton discusses the role and expectations of a male throughout the Victorian society.

At the height of Victorian era "cult of death" expectations, there was the decrease and almost disappearance of public displays of grief by anyone. There was however, also certain masculine codes that were to be followed by males of this era. The literature on Victorian codes of self-control and the work ethic is extensive and a number of the works

make a distinction between manliness as the code of conduct, and masculinity as the embodiment of these codes (Garton, 2002, 43).

Coming about in this shift of views of masculinity, Victorian society focused the male being the strong, working, public self. Springthorpe's memorial, later discussed, was a challenge to masculine codes of acceptable behavior. The memorial asserted the importance of emotions and feelings and went completely against Victorian ideals of "egalitarian, manly fortitude" (Garton, 2002, 54).

Springthorpe's mourning is an observation between the tensions of the public and private male self at a time when the codes of Victorian masculinity were focused on the rigorous presentation of a "controlled and ordered self" (Garton, 2002, 42).

Springthorpe had a very extensive, successful public face to keep up in the view of Victorian society. He had his own thriving medical practice, a lecturer in therapeutics, and he also received numerous awards and professional honors (Garton, 2002, 42). What happens when grief strikes and one is left to deal with the stereotypes and the cultural norms of society? How does any person, specifically a male, deal?

In his study discussing the argument between grief being a medical condition, or an emotional condition that can be cured or dealt with, Walter discusses an alternative option that people take part in to tie together the private and the public self, while maintaining face and also while dealing with their grief. Walter also identifies that grief is not a mental illness, and also that the goal of it should not be to return the mourner back to the status quo ante (before the loss). He describes grief as a process one goes through in the course of which one will change, called a psycho-social transition.

Therefore, this is a process in which every mourner must go through, regardless of the experience (Walter, 2000, 102).

He continues to explain that a new concept, or thing to do, has come about in the last third of the twentieth century. There is now a seemingly strong urge for bereaved or grieving people to "tell their story" (Walter, 2002, 98). Because of this, both the demand and the opportunities have increased significantly. Organizations have now come to encourage children to speak, paint or model with clay their grief, and fictional stories of grief for children are also on the rise for being published. The number of autobiographies and articles in magazines and newspapers telling of people's bereavement and grief has also expanded (Walter, 2002, 98).

One of the main questions Walter seeks to answer is asking if the two phenomena-medicalization and the increase in mourners telling their story-are connected? His hypothesis states that this new wave of more and more mourners telling their stories is an attempt by mourners to reclaim from doctors the right to describe their own grief (Walter, 2002, 98).

To describe this phenomena in more detail, Walter refers to a participant observation study of a widow's self-help group in Arizona. He found that teaching the new members of the group about the stages of grief was one of the main functions of the group. To them, and other grievers, the grief process and the stages of grief were not just theories of researchers, but facts to rely on and track progress through their own experiences (Walter, 2002, 100).

He goes on to suggest this interesting possibility. As this, mourners telling their stories and using the stages of grief, it can suggest that the "anomie and lack of guidance

left behind by the loss of Victorian social mourning has for these mourners been filled by the stages and schedules of the 'grief process.' For them, grief is ordered by the dictates not of social mourning, but an inner psychological process" (Walter, 2002, 100). In other words, since the Victorian era depletion of displays of grief, mourners, now that there have been developed stages that researchers state everyone must go through, can be affirmed once again in their reclaiming of grief through the process and stages identified as grief.

An important finding from Jalland in 1996, found an interesting differentiation between Victorian accounts of grief and the modern day accounts. The accounts from upper class Victorian mourners offered four sources of consolation from their grief: first, a religious belief in the happy reunion, then the healing power of time, private and shared memory, and the sympathy of friends and relatives. The 20th century literature, however, found three very different forms of comfort to be prominent: first, stories of other people's losses, information about the stages of grief, and finally, affirmation that these emotions of grief are normal (Walter, 2002, 100).

These psychological models that identify the mourner's grief with the grief of others "construct an imaginary wider community of like-minded individuals amongst whom the bereaved person can feel at home, symbolically aligning his or her biography with that of other members of the imagined community of the bereaved, who ultimately rejoin the world of he living" (Walter, 2002, 100).

This creates the research question, *are narratives, a self-expression and personal account of grief, a channel through which an individual is seeking to connect to other mourners, therefore justifying the grief they themselves are experiencing*?

Walter suggests as well that people cannot cope with too much pain and therefore they avoid painful discussions with their families. He argues here, that perhaps family norms and dynamics may be a major reason why some mourners are not allowed to tell their story publicly (Walter, 2002, 106).

Sometimes as lastly Walter states, mourners can become very emotional when retelling their stories of grief. Sometimes, as the previous research and articles have discussed, this expression may not be entirely allowed by one's culture (Walter, 2002, 102). One way of working around this is through the form of narrative writing.

As referenced earlier, Jodi Kanter, who is the Assistant Professor of Performance Studies in the Department of Theater and Dance at Southwest Missouri State, performed her comparative study on two narratives of grief. In her research she found that both sexes are liable to take on the British ways of mourning and conduct their grieving in private. In public, then, they are supposed to display signs that an appropriate emotional response is taking place in the privacy of their own home (Kanter, 2002, 3). She studied two different narrative accounts of grief and observed how the retelling of the two differed from one another, but ultimately came to the same conclusion of the fact that narratives are a form of performative writing that allows for the expression of grief, for both males and females, even through differing social pressures.

In her observation of Jamaica Kincaid's narrative of her brother's death from AIDS, Kincaid is seeking to move beyond and refuses in her writing for her grief to be pathologized. She seeks throughout the account to use repetition in her story. Repetition is central to the effort to comprehend traumatic loss, and through her continuous

repetition throughout, Kincaid is rehearsing her own measured mourning practice (Kanter, 2002, 3).

In the same way, Springthorpe's diaries represent the same grieving form in the writings. Most of his diaries were seen to be pathological as well. Their form was episodic and endlessly repetitious, which is reflective of Freud's analysis of the death instinct as the capacity to repeat (Garton, 2002, 41). Garton continues, however, to show is that these diaries also allow us to see patterns in the writing which suggest that his grief is not as disordered, emotional, or diseased as one would think up front. They are instead a performance, drawing upon many rich cultural events and currents (Garton, 2002, 41).

Garton leads into his recognition that the diaries of Springthorpe, successful public man, allowed him to privately grieve and fail to interrupt his thriving public career (Garton, 2002, 41).

Through this, one can see how diaries or narratives, may not just be a mere form of reckless and outlandish, uncontrolled grief, but rather controlled and artful forms of private grief that can allow for public recognition and community often sought by the mourner.

Kanter asks, how can we create ways of communicating about grief that move beyond traditional gender codes of female hysteria and male silence? "I believe we must look where Hamlet looked: to literary practices (Kanter, 2002, 2).

Methodology

As seen in previous research on the expression of emotions, and more particularly, of the expression of grief, the study of narratives has been considered by many a credible and accurate way in which to study the grief process of the mourner. Narratives can give insight to the boundaries experienced by individuals as well as a distinct vision of the true private grief. To ignore the importance of narratives as scholarly research would be an attempt to exclude the other side of the science behind the knowledge of grief.

In this study, I will examine C.S. Lewis', "A Grief Observed" as a social text. As the textbook, *The Basics of Communication Research,* by Leslie A. Baxter and Earl Babbie states, "sometimes documents are of interest to researchers because they are explicitly used as resources by participants as they conduct their everyday lives" (2004, p. 349). This study therefore, will then be an interpretive study, based on the previous research of the above literature.

In conducting this study, first I will use some of the questions researchers and historians use in determining the credibility of documents from history. Some of these questions include, who composed the document? Why was it written? Why has it survived all these years? What are some of the biases in this document? What is the time lapse between the observation of the events documented and witnesses' documentation of them? How confidential or public was the document supposed to be? What sorts of theoretical issues and debates does this document cast light on? What kind of historical and/or sociological questions does this answer? What sort of valid inferences can one make from the information contained in these documents? Finally, what sorts of

generalizations can I make on the basis of the information contained in this document (Babbie, 2004, p. 349)?

In examining this narrative of grief from Lewis, I will use the previous findings of researchers in order to examine this individual account of grief and relate it to the overall general findings of research thus far. In understanding one person's account of grief, perhaps this can lead to an understanding of another's experience or perhaps relate it to a specific group, such as males.

I will seek first to establish a process of open coding to be able to examine some of the questions that I will be searching for in his account. By taking units of his work, I can then label the theme of his words and therefore compare it with the questions I am wanting to answer about his work.

I will search throughout this document for themes and meanings that Lewis maybe conveying through his narrative. This is a theme analysis of a specific account of grief.

What core values does Lewis portray in his writing? What are some of his world-views presented in his narrative?

Some of the themes I will be looking for will be repetition of his grief. Does he repeat sayings or are there reoccurring emotions presented throughout the document? Does he use the name of his lost loved one over and over?

Another theme will be that of referencing the grief process. Is the grief process represented in this piece? If so, how is it represented? Are there specific words he uses when referring to these different emotions?

Is there evidence of stereotypes that he refers to? Does he refer to any hindrances that he has in expressing his grief?

In order to perform this type of research with this narrative, I will break the book down by chapter, in which there are four. In each chapter I will then break the text down into the codes I discover and find which theme and question they fit into. In doing this, it will answer questions such as what is the credibility of this text as a research study, and be bale to see how this individual text answers my research questions.

Analysis

C.S. Lewis wrote his narrative of grief beginning only a week after his wife Helen Joy Gresham, died. It is entitled *A Grief Observed,* which holds the basis of this research. It is A grief observed, which signifies that it is only one account of one individual's grief. It is important to remember throughout the process that each experience of grief is unique.

This book is a recounting of a man's studied attempts to come to grips with and in the end defeat the emotional paralysis of the most shattering grief of his life.

In breaking down the book by chapter, many significant quotes led to some interesting conclusions based on the text. Lewis's stepson, Douglas H. Gresham, wrote in his introduction to the book, "It is true to say that very few men could have written this book, and even truer to say that even fewer men would have written this book even if

they could, fewer still would have published it even if they had written it" (Gresham, 1994, XIX).

Chapter 1:

Many significant themes were presented in this chapter. The themes I found throughout chapter one were as follows: Fear, Loneliness, Depression symptoms, Anger at God, Abandonment by God, Family Norm Stereotypes, Stereotypes of Boys, and Repetition. He begins the book with, "No one ever told me grief felt so like fear" (Lewis, 1994, 3). This I themed as a passage referring to fear.

The next quote chosen is, "Yet I want others to be about me. I dread the moments when the house is empty" (Lewis, 1994, 3). This quote I themed as loneliness.

Depression symptoms were themed from this quote: "And no one ever told me about the laziness of grief" (Lewis, 1994, 5).

There are three quotes that are themed between anger at God, and Abandonment by God. They include, "Meanwhile, where is God? (Lewis, 1994, 5)", "But go to him when your need is desperate, when all other help is vain, and what do you find? A door slammed in your face, and a sound of bolting and double bolting on the inside. After that, silence" (Lewis, 1994, 6), and finally, "Of course it's easy enough to say God seems absent at our greatest need, because he IS absent-non-existent. But then why does he seem present when, to put it quite frankly, we don't ask for him?" (Lewis, 1994, 7).

Family norm stereotypes and stereotypes of boys are present in his journaling as well. "I cannot talk to the boys about her. The moment I try, there appears on their faces neither grief, nor love, nor fear, nor pity, but the most fatal of all non-conductors,

embarrassment" (Lewis, 1994, 9). He refers to the stereotypes males are given from a young age with, "I can't blame them. It's the way boys are" (Lewis, 1994, 9).

"At first I was very afraid of going to places where H. and I had been happy-our favorite pub, our favorite wood. But I decided to do it at once-like sending up a pilot again as soon as possible after he's had a crash" (Lewis, 1994, 11). He goes on, and in his mind, the repetition of these events in his mind are "spread over everything" (Lewis, 1994, 11).

Chapter 2

Some of the themes discovered appearing in chapter two include guilt, sorrow, loneliness, anger at God, imagery, a beginning of acceptance with anger, and religious issues.

"For the first time I have looked back and read these notes. They appall me. From the way I've been talking anyone would think that H.'s death mattered chiefly for its effect on myself" (Lewis, 1994, 17). Here is a quote representing the guilt he feels for focusing on himself. Like somehow, his wife was still alive and could hear him talking on and on about himself and his feelings.

"Already, less than a month after her death, I can feel the slow, insidious beginning of a process that will make the H. I think of into a more and more imaginary woman" (Lewis, 1994, 18). "Oh God, oh God, why did you take such trouble to force this creature out of its shell if it is now doomed to crawl back-to be sucked back-into it?" (Lewis, 1994, 19). "What a pitiable cant to say, 'she will live forever in my memory!' Live? That is exactly what she won't do. You might as well think like the old Egyptians

that you can keep the dead by embalming them. Will nothing persuade us that they are gone? What's left? A corpse, a memory, and in some versions, a ghost. All mockeries or horrors. Three more ways of spelling the word dead. It was H. I loved" (Lewis, 1994, 20). You see here through these quotes that he is beginning to realize his loss. The denial is slowly leaving his mind, and replacing itself with the anger that he has lost her. You see this through the following three quotes, until he finally admits that she is not alive, for *living* in his memory is exactly what she will not do.

As he works through the reality of his loss, many questions come to his mind, and many of the issues he struggles with in his anger are issues of religion and God and his faith.

"Only a real risk tests the reality of a belief. Apparently the faith-I thought it faith-which enables me to pray for the other dead has seemed strong only because I have never really cared, not desperately, whether they existed or not. Yet I though I did" (Lewis, 1994, 23). Here is he talking about his faith being tested, and as he sees it, all those times he thought he cared when he was praying for someone else's dead, he really didn't, because how could he when he is feeling the way he does for his loss? To further in his questioning of his belief, he goes on to say, "Talk to me about the truth of religion and I'll listen gladly. Talk to me about the duty of religion and I'll listen submissively. But don't come talking to me about the consolations of religion or I shall suspect that you don't understand" (Lewis, 1994, 25).

In his quest for answers of faith, he references the quote from the Bible that states, "Do not mourn like those that have no hope." Here he brings up a point that many mourners misinterpret, that because they have hope in Christ, they are not supposed to

mourn. But what he is stating in this passage is that although they may mourn, they still have not lost a greater thing, and that would be "to glorify God and enjoy Him forever" (Lewis, 1994, 26). But he soon sums up his question of faith with, "Sooner or later I must face the question in plain language. What reason have we, except our own desperate wishes, to believe that God is, by any standard we can conceive, 'good'? Doesn't all the *prima facie* evidence suggest exactly the opposite? What have we to set against it?" (Lewis, 1994, 29). His anger begins to boil against God and faith as he struggles with his fears. "Time after time, when He seemed most gracious He was really preparing the next torture. I wrote last night. It was a yell rather than a thought. Let me try it over again. Is it rational to believe in a bad God? Anyway, in a God so bad as all that? The Cosmic Sadist, the spiteful imbecile?" (Lewis, 1994, 30).

Throughout chapter two, he consistently struggles with questions of faith based on his fear and anger of loss. This is one of the main themes in the chapter, and all seems to tie in to his, what once seemed so strong, faith. He finishes the chapter still admitting the fear in his loss. "And grief still feels like fear" (Lewis, 1994, 33).

Chapter 3

Chapter three seems to begin the next part of his grief process. It present a possibly new angle as he continues to work through his grief.

Instead of now admitting his fear of the loss, or fear of the hurt, he acknowledges a different type of fear-that of losing emotion or feeling. "This is one of the things I'm afraid of. The agonies, the mad midnight moments, must in the course of nature, die away. But what will follow? Just this dead apathy, this dead flatness? (Lewis, 1994, 36).

In this chapter he also uses imagery to explain his issues of faith "I thought I trusted the rope until it mattered to whether it would bear me. Now it matters, and I find I didn't" (Lewis, 1994, 37). He continues on by recalling the house of cards image that so many people use. "However often the house of cards falls, shall I set about rebuilding it?" and "Indeed it's likely enough that what I shall call, if it happens, a 'restoration of faith' will turn out to be only one more house of cards. And I shan't know whether it is or not until the next blow comes" (Lewis, 1994, 39).

While Lewis acknowledges in this chapter his anger towards God, he no longer seems to be angry at him, but rather acknowledges that his anger was very real, and that he has accepted the anger, and therefore is beginning to accept his loss, the death of his wife. "I was getting from it the only pleasure a man in anguish can get; the pleasure of hitting back. It was really just Billingsgate-mere abuse; 'telling God what I thought of Him.' And of course, as in all abusive language, 'what I thought' didn't mean what I thought was true" (Lewis, 1994, 40).

As more evidence of his grief process, Lewis refers to the theme of grief as personal. He states, "I want her back as an ingredient in the restoration of MY past" (Lewis, 1994, 41). He goes on to discuss that one should not wish the other loved one back to this earth, for they are now in another life.

Through this whole chapter, Lewis seems to move from a state of shock and anger, to a state of acceptance and discussion. He begins to move through the initial stages of grief and moves into the final stages. "And suddenly at the very moment when, so far, I mourned H. least, I remembered her best" (Lewis, 1994, 44). "It was as if the lifting of the sorrow removed a barrier" (Lewis, 1994, 45). "'He's got over it. He's

forgotten his wife,' when the truth was, 'He remembers her better because he has partly got over it" (Lewis, 1994, 45). "You can't see anything properly while your eyes are blurred with tears" (Lewis, 1994, 45).

Through all this, he comes to an inward conclusion of his grief. "I think I am beginning to understand why grief feels like suspense. It comes from the frustration of so many impulses that had become habitual…Now their target is gone…So many roads once; now so many *culs de sac*" (Lewis, 1994, 47).

After his acknowledgement of being in another part of his grief, he also references the stereotypes that males and females experience. "It is arrogance in us to call frankness, fairness, and chivalry 'masculine' when we see them in a woman; it is arrogance in them to describe a man's sensitiveness to tact or tenderness as 'feminine'" (Lewis, 1994, 49).

In the final parts of chapter three, he relinquishes the fight he held against his faith as well, as he has made it through the questioning. "God has not been trying to experiment on my faith or love in order to find out their quality. He knew it already. It was I who didn't" (Lewis, 1994, 52).

Chapter three is the chapter, that acknowledges his acceptance of the loss, and is evidence that he has indeed begun to move through his grief towards the final steps. "I will turn to her as often as possible in gladness. I will even salute her with a laugh. The less I mourn her the nearer I seem to her" (Lewis, 1994, 56). Here is evidence that if one does not make it through the grief, the picture of the person lost is still not real and they are still stuck dealing with the grief. This is what causes, as referred to earlier as disenfranchised grief.

Chapter 4

In this chapter, Lewis has thus accepted his loss, and is now regaining his grounds in real life, where he can discuss issues and give evidence of being changed through the process he has gone through, which as Walter states, "grief as a process one goes through in the course of which one will change, called a psycho-social transition. Therefore, this is a process in which every mourner must go through, regardless of the experience" (Walter, 2000, 102).

"I thought I could describe a *state*; make a map of sorrow. Sorrow, however, turns out to be not a state, but a process. It needs not a map but a history, and if I don't stop writing that history at some quite arbitrary point, there's no reason why I should ever stop. Grief is like a long valley, a winding valley where any bend may reveal a totally new landscape…There are partial recurrences, but the sequence doesn't repeat (Lewis, 1994, 60).

Therefore, I have discovered through this theming of the passages in each chapter that each chapter works out different sections of the grief process.

Chapter one makes reference to the stages of denial and anger, as themed passages point out. Chapter two makes reference to the stages of bargaining and depression. The bargaining takes place more with the issues of religion and faith that he deals with. Chapter three and chapter four both are acceptance, however, chapter three is the chapter where the acceptance comes in, and chapter four is more referring to the moving on and the answering of questions.

Conclusion

As one can see through this breakdown of themes and elements in the chapters, it is almost as if Lewis has worked himself through the stages of grief. There are many elements present in this text that give evidence of the necessary components to dealing with grief. Not only does his work reference the grief process, but it also references stereotypes he dealt with and those that most boys deal with.

Taken as an individual work, this is an excellent text that can give insight to researchers seeking to gain a deeper understanding of the thought processes that go along with grief. Although it is just one work, and cannot be used to generalize everyone's experience, it can be a guide and tool for others to use in their own grief, as well as a tool to help know how to encourage others in the same process. It gives light to the purpose of writing out grief, as well as working through it on paper.

Based on the information and analysis of the text, Lewis's work can be used by researchers therefore as a useful tool in background research to further study the ways in which males can work through their grief.

Limitations

Some limitations I experienced in this study were as follows. Using only one work, I cannot therefore make conclusions and relate them to the overall general population. I must only state what I learned in this work and how it can be used to help others in their research. Also, it is not clearly known why Lewis wrote this work. If he was a writer, was it for the public originally? Or did he really write his truest feelings and then, years later, decide to publish the piece? Because this is not known information, One cannot say whether or not the 'data' is skewed due to public criticism.

Also, one other limitation I thought was a contributing factor was that Lewis does not represent the general male population. He would be considered in the top ten percent possibly when it comes to his intelligence and to his ability to write. Because of this, his reactions may or may not be different than that of the average male. A decision cannot be made either way.

Overall, his work is a solid piece that can be used by scholars in the future.

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