The Search for the Holy Grail of Literacy:
post-Literacy Journeys, Destinations and Unmapped Possibilities.

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Abstract

This paper explores issues associated with the maze of debates currently in circulation around visual literacy. It is particularly focused on the idea that most notions of visual literacy centre around the belief that it is something that can be acquired—or a quest to be undertaken—and I liken this quest to the search for the 'mythical' Holy Grail. The journey is mythical in the sense that we don't know whether visual literacy exists and if it does we're not sure how to get there or what it will do for us; we've just heard that it's out there somewhere and that it's supposed to be worth looking for. This paper is influenced by my argument that the search for visual literacy will remain a mythical quest as long as we insist on prescriptive definitions that suggest one end point to this journey.

I have argued in this paper that if we are to take seriously the various pressures associated with the perceived need to produce visually literate school children, then we have to begin to construct the notion of what I have termed post-Literacy, that owes a lot to post-structural/ postmodern contexts and accounts for the different needs of children in the so called information age. What is suggested is that we should acknowledge the complexities of visual literacy, and that television can serve as an example through which we can determine the multiplicities of the social and cultural worlds in which we engage with contemporary understandings of media in the developed world.

Introduction

My quest for a reconceptualising of visual literacy arose out of what I saw as the inability of literacy practices to address the postmodern contexts children are operating with/in. This lead me to identify a gap in how we address these changing contexts and the implications of this change for formal educational settings. The notion of a gap in understanding is reinforced by the Department of Employment, Education, Training and Youth Affairs (1997, p.2) when it is pointed out that:

The present situation can be described in terms of a gap. On one side we have what schools currently teach, and the ways they teach it. On the other side we have ideas about what schools should be doing to respond to changed and changing circumstances. This reveals a gap between what key players in 'the larger cultural context' (e.g., parents, employers, politicians, sector interest groups) see as being important in social, cultural and historical terms, and what key players in 'classroom curriculum' ... see as being important.... At present, this gap can largely be defined in relation to practices, approaches, and understandings involving technologies and literacies.

The contexts referred to here are not simple, nor uniform and therefore require more complex understandings of visual literacy. Specifically, I believe that there are five main weaknesses in terms of the way dominant models of visual literacy engage with/reflect contemporary contexts in the developed world: the prescriptive and linear nature of established understandings of visual literacy; their inability to move from the medium to the mediator of the visual message; the inability for current versions of visual literacy to conceptualise ephemeral, evolving and temporary notions of understanding; the structured understandings of reality and truth upon which they depend; and finally the inability to engage with both multiple exit and entry points for understandings of visual literacy. These weaknesses will be discussed in the next section in order to establish a more contemporary or a post-Literacy understanding of visual literacy.

Established constructions of visual literacy

As discussed in the introduction, I have identified a maze of debates around visual literacy from my readings, all of which define this concept in different ways. The categories that I have identified within this literature are as follows: visual literacy as language; visual literacy as communication; visual literacy as cultural literacy; and visual literacy as critical literacy. In this section of the paper I will briefly outline key characteristics and what I regard as the weaknesses of these four categories.

It is proposed in this section that established constructions of visual literacy are inadequate in today's changing society and that there are gaps in the understandings of what it means to be visually literate and how to achieve this. Each category has been determined according to its emphasis on key issues. They are not necessarily a linear or historical construction and it could be argued that all of the established categories impact on educational theories today. Although they are dealt with separately for the purpose of this paper, these categories should not be seen as mutually exclusive.

Visual literacy as language

Within the framework of visual literacy as language, the analysis of visual images is seen as similar to how we analyse verbal communication and written language. Theorists argue that we interpret language to make meaning; thus when discussing visual literacy as a language we make meaning of the visual image (which is usually static, for example a painting) by looking at the signs and symbols of the image (Dondis, 1973). The meaning is shared and understood by the majority of the community, thus communicating the beliefs and values of society (Arnheim, 1969; Kepes, 1969; Myers, 1989; Orr, 1995).

Within this framework our ability to become literate in the visual is determined by our ability to decode these signs and symbols or 'words' (Landau, 1986; Myers, 1989; Sullivan, 1993; Timms, 1991). For example, when analysing the painting *The starry nights* (1889) by Van Gogh, we would break this painting up into various signs and symbols associated with line, colour, and texture and use appraisal techniques that focus on these technical aspects of the painting.

In a slightly different framework, which extends on this technical understanding of visual literacy, is the category of visual literacy as communication. The problem of positioning the visual world as a language is discussed in the following section.

Visual literacy as communication

The definition of visual literacy as communication rests on the understanding that the visual field is not as structured as written language, and therefore does not transfer simply into a form of language literacy (Myers, 1989; Thistlewood, 1993). The emphasis in this category is on the viewer being involved in both the receiving visual communication and constructing the meaning of the ideas communicated. The analysis focuses on the examination of the hidden assumptions of the visual message by both the producer and the user of the image (Moorhouse, 1974; Sless, 1981, 1992).

Again in this category, we are usually referring to static images, like paintings which we appraise. The purpose is to understand the underlying assumptions of the image so as to arrive at the destination of being literate in relation to this image. In this category we would analyse the painting *The starry nights* and concentrate on its expressive nature and the assumptions we make to understand what is trying to be 'said' or communicated. For example, the turbulent nature of the world and the environment represented in the painting would become the focus, not the techniques of how it was painted.

In the next framework the nature of what is communicated shifts to the cultural contexts of the visual image. The argument is made that to understand a visual image is to understand where and when the image was constructed.

Visual literacy as cultural literacy

The distinction of the cultural literacy definition of visual literacy is based on the idea that the visual image cannot be isolated from cultural and historical contexts (Sless, 1992; Thwaites, Davis & Mules, 1994). To study visual images from a cultural perspective is to attempt to understand the relationships between art and its social, political and economic contexts (Norris, 1990). Meaning is not seen to lie within the object itself, but in one's interactions with it (Falk, 1994).

When we move on to the notion of visual literacy as cultural literacy the idea that is communicated centres around the cultural and historical contexts in which a painting such as *The starry nights* was painted. For example;

> ... from 7-17 February...[Van Gogh] was [h]ospitalized for ten days following an attack during which he has had hallucinations and has feared he was being poisoned...Early July.. One-day visits to Arles to fetch a group of paintings not yet dry when he left. Shortly afterward, he has an attack while painting outside; works indoors for the next six weeks. (Stein, 1986, p. 18)

The argument is that our knowledge of the time and context in which this painting was created helps us to 'read' this image more completely.

Some advocates of cultural literacy agree that understanding can be linked to semiotics and the analysis of cultural signs and signifiers (Richardson, 1990; Sless, 1992). Yet it can also be understood as being linked to multiple perspectives which incorporates the idea that meanings of visual images are constantly shifting and evolving within

different cultural contexts. We may or may not be using a static image but the emphasis is on understanding these images from the point of view of multiple entry points. Again, however with this category we would still need to understand this cultural image in terms of a single destination to arrive at.

Although we can review the painting *The starry nights* from the context of Van Gogh's history of mental illness we may also interpret the image in terms of the Impressionist movement of the time that saw him become recognised, 'alongside Cézanne and Gauguin, as the greatest of Post-Impressionist artists' (Marrack, 1992, p. 9). Regardless of which way we enter into our cultural understanding of this image, the aim is that we will end our quest at the same destination.

Visual literacy as critical literacy

As with visual iteracy as cultural literacy, the purpose of critical literacy analysis is to uncover the often hidden or taken for granted assumptions with regard to texts; visual or otherwise (Kepes, 1969; Lankshear, 1994). Unlike cultural visual literacy, however, the emphasis in this category is on how power relationships are constructed and contained within the visual medium. The visual medium can be static and/or multi-media visual images. Multi-media in this paper is taken to incorporate film, television, computers, and digital media including DVD and computer games. The example in this category could be the print of *The starry nights*, or it could be a video clip which uses snippets of imagery from this painting, etc.

Within this framework, analysis always works to understand the images, however fleeting, in terms of critical literacy. Critical literacy is understood as 'learning to read and write as part of the process of becoming conscious of one's experience as historically constructed with specific power relations' (Anderson & Irvine, 1993, p. 82). In terms of

critical visual literacy we would analyse *The starry nights* by focusing on who made/produced the image, what's included, what's excluded, what this tells you about the power relationship/s operating in the context of where and when this was produced, and so on.

According to Van Duzer and Cunningham Florez (1999, pp. 1-2):

> *Critical literacy takes learners beyond the development of basic literacy skills such as decoding, predicting, and summarising and asks them to become critical consumers of the information they receive... Learners can be encouraged to question the social, political, ideological elements in what they hear, say, read and write.*

Although Van Duzer and Cunningham Florez (1999) are using critical literacy in terms of English literacy, arising out of statements such as these has been my personal quest for understanding visual literacy. Critical literacy helps us to answer so many questions but it also raises many more.

It is from here that my quest begins to take alternative pathways. As with all pathways on the quest there are beginning and end points, sometimes referring back to one another and sometimes setting off into new directions that could lead anywhere. There is always the danger of getting lost because no map will tell you where you are going. In the next section I will begin by describing the characteristics of postmodernism that help me to frame more completely the concept of post-Literacy.

Postmodernism: a new literacy context

The era known as postmodernism has several characteristics. First, as Simons and Billig (1994. p. 1) state, 'every claim to truth [in a postmodern age] is immediately placed under suspicion'. An associated tenet of postmodernism is the rejection of the meta-narrative. According to Brown (1994, p. 24), '...postmodern thought rejects the meta-narrative of emancipation, and sees a

conceptual revolution as the only way to give voice to all human expression'. With regards to post-Literacy, I hope to give voices to all understandings and experiences with/in the visual world.

Postmodern ideologies move away from a notion of providing signifiers to a complete definition of complex terms (Blake, 1996) and moves towards an understanding of the sheer multiplicity of images. As Strinati (1995, p 224) identified:

> It [postmodernism] tries to come to terms with, and understand, a media-saturated society.... Society has become subsumed within the mass-media. It is no longer even a question of distortion, since the term implies that there is a reality, outside the surface simulations of the media, which can be distorted, and this is precisely what is at issue according to postmodern theory.

If we were using a critical literacy lens we would be focusing on what this represents and the underlying power relationships of the media representations of the image under analysis. Postmodernism helps us to understand that the saturation in these images makes this kind of analysis difficult if not impossible. The main argument I am seeking to make here is that we have become so subsumed and saturated with the visual world that it is becoming harder to distinguish between the image and the real. We are, according to Baudrillard (1987), therefore forced to represent ourselves in terms of this saturation of visual images instead of our previously perceived realities.

The concept of postmodernism is linked to this decentering of self and problematising of notions of reality because it is, according to Chagani (1998, p. 3),

> ... a radical anti-essentialism or anti-foundationalism. By this I mean that they [postmodernists] deny essences, natures, and any other universals which place a grounded and constant meaning on existence. Thus, from a postmodernist perspective, there are no transcendent, transhistorical or transcultural grounds for interpretation.

If there is not a way to interpret images according to transcendent, transhistorical or transcultural grounds as argued my Chagani, key questions begin to be raised concerning how we can attempt to become literate in the visual sense if there are multiple ways in which we as a society construct understandings of media. This point is made by Lovejoy (1990, p. 262) when she states that 'postmodernism represents a global "shift" toward a more pluralistic way of seeing with a broader perspective on political and cultural possibilities'.

What I am arguing, therefore, is that we need an approach to the whole concept of literacy that is consistent with the postmodern contexts described by Baudrillard and others. This means, among other things, a need for an understanding of literacies that are able to: respond to the loss of single meaning by recognising multiple meanings; celebrate multiple exit points from various 'quests for knowledge' such as those associated with schooling systems; and problematise notions of understanding, truth and reality.

The need to pursue postmodern versions of visual literacy is reinforced when you look at the notion that today's generations are becoming more and more immersed in media. The next section of this paper explores the issue of generational understandings from a postmodern perspective to help us to explore the gaps with current visual literacy practices. I will also use television as a tool to illustrate how the changes to today's understandings make it difficult to maintain linear understandings of our world.

Generational cultural gaps and accessible mediated realities.

One of the points I made when dealing with established constructions of cultural and critical visual literacy was the need to analyse visual images from cultural and historical perspectives. The difficulty in undertaking this analysis can

be seen when we look at the comment from Sternberg (1995, p. 45):

> We are on the verge, or perhaps already in the midst of what has been hinted at by writers of all ages as being a 'generational war'. This is not simply a widening of the generation gap, but a 'polarisation of the generations' in which age is emerging alongside class, race, gender and sexuality as one of the most significant social and cultural struggles occurring across the globe -including in Australia - today.

This generational gap or generational cultural gap as described by Sternberg is linked closely to television as an accessible mediated reality. Although I acknowledge that TV isn't a new technology it is still prominent in children's lives. As TV preceded personal computers, my argument is that, as far as visual literacy is concerned, schools and educators haven't succeeded in engaging with the 'old' technology of TV in the ways suggested by postmodernism and perhaps this is a good starting point before moving on to other forms of multi-media and technology.

The first thing that I need to do in this section is to clarify what I mean by generation. The emphasis I would like to make when referring to generation is that it is not only, or necessarily a time period, (although that is part of it) but also an experience period. Although we use such references to generations as gen X, baby boomers, Nintendo gen etc, we are referring to certain periods of time that bond us together. Generation has as much to do with experiences that we have had as it does with being born into an experiential time. What I am arguing here is that all of who we are is determined by the world or context in which we operate. According to O'Sullivan, Hartley, Saunders and Fiske (1983, p. 53) context is:

> A much used term which is employed in two major ways: first, it may refer to the immediate and specific features of a social situation or environment that surround a particular interaction or communicative interchange; second, and in a more generally encompassing sense it

may be used to describe those wider social, political and historical circumstances and conditions within certain actions, processes or events are located and made meaningful.

From this it can be seen that the influences that shape our world are many and varied, and we are a construction of all we encounter. So therefore, if we take both of the above mentioned definitions of context, when we view a visual image such as a television program when we interpret this imagery, locale, gender, class etc are as important as time period to the analysis.

It is my argument in this paper that the way in which audiences engage with television is partly determined from the generational demographic they are positioned with/in. As Scheurich (1997, p 39) frames this argument:

Humans are social, historical beings. While an individual may become an idiosyncratic (individual) combination of the bits and pieces of her/ his social and historical positionality, she/he cannot reach outside time and place for these bits and pieces. In fact, what most of us become individually is well within the accepted patterns of our time and place.

It is this generational demographic that I feel is undervalued when we discuss ways in which we become visually literate. So what I am saying here is that according to postmodernism, when we are saturated with media images we can interpret those images only according to the multiple cultural, social and historical experiences that we have had. These experiences can not be essentialised and/ or predetermined in terms of a meta-narrative in which we can make general assumptions about the viewer but rather acknowledges that we are a complex construction of all of these influences. From these experiences we are able to determine multiple meanings, but they are limited by the experiences themselves.

When watching television shows that are outside my generational experience like *I love Lucy*[1], for example, the meanings I get when watching that in *retrospect* will be

different from those of someone who grew up with this show. This is further illustrated by the show *Kingswood Country* that I watched when I was a young child. This show was incredibly popular in the 1970's on Australian television, and I remember thinking that it was very funny indeed. The basic premise of the show was middle class, suburban life in urban Australia. The main character was Ted Bulpitt who loved all things Australian, particularly his car, a Holden Kingswood. He was married to a woman who didn't seem to do much except keep the house clean and try to keep the family together. They lived happily in the suburbs as long as nothing challenged their middle-class worlds. Ted had a Greek son-in-law who was constantly the butt of Ted's jokes (some would say vice versa).

Now that I am older and have more experiences (particularly cultural and social) I can attempt to view that show in *retro*spect and see the devaluing of all cultural and social experiences that weren't white, and western (more specifically 'true blue Aussie'). Rather than find this funny I now find this show to be offensive. Although I take the argument that the series was intended as a spoof at the time of its inception and was meant to challenge the dominant stereotypes of the 'true' blue Aussie, neither of my readings then or now ever took these ideologies on board. In fact in my mind, the tokenisms towards Greek or alternative cultures remains offensive to me. I could argue that as I was not the intended audience then or now, the message shifted and I mediated alternative readings according to the generation I was situated in, amongst other things.

That said, *Kingswood Country* is as much a representation of the time in which it was made as it is a representation of the time in which it is viewed. I can't go back in time and view this show the same way I viewed it in the late 1970s and early 1980s, even if I so desired, because my experiences have changed and therefore so has the construction of how I

interpreted this show. This argument in fact follows on with what Chagani (1998, p. 3) says is at the core of a postmodern assumption:

> *In the discipline of history, for instance, we assume that human beings are in some way the same now as they were in the past. We also assume that people in different cultures are similar to people in our culture. … Postmodernists argue, however, that there is nothing necessarily essential about human beings. To assume this only reduces the otherness, the uniqueness, and the singularity of individuals. For postmodernists, the world should be imagined as radically heterogeneous: the past as radically different from the present; and all cultures as radically different from one another.*

If this statement is taken to be true the implication is that although we can review, revise and reanalyse certain texts, visual or otherwise, this analysis, review and revision can occur only from the time in which we are undertaking the study. Therefore, if we are born at a different time or generation the way in which we engage with television, etc. will be determined by the social and historical positions of that particular timeframe.

Jenks (1995, p. 10) argued that 'Vision is a skilled cultural practice', which suggests that how we see is a skill learnt according to a culture's practice. The construction of generational understandings appears to be significant when trying to determine 'how to assign human existence, expression, [and] experience' (Agger, 1992, p. 10). In order to gain a deeper comprehension of the significance of these cultural conflicts, perhaps the idea of a generational culture needs to be explored further in terms of a

> *… cultural pedagogy, which refers to the idea that education takes place in a variety of social sites including but not limited to schooling. Pedagogical sites are those places where power is organized and deployed, including libraries, T V, movies, newspapers, magazines, toys, advertisements, video games, books, sports, and so on.* (Steinberg & Kincheloe, 1998, pp. 3-4)

When we try to understand images from a generational or historical perspective the implication is that we can engage in this analysis only by using the referents of the time period in which we come from. Although we can try to be *retro*spective about things it can be only a simulation of that time. These simulations of time, place and values are compatible with simulations of televisual images. Having being born into a time of a saturation of visual images this will be emphasised ten fold. Even if *I* wanted to refer to or 'understand' children from a different generation of experiences it can be only in a simulated *retro*spective and not as a referent point.

The next section offers a suggestion for directions in which we may move in our quest for postmodern visual literacy or post-Literacy. This post-Literacy perspective takes into account the challenges raised by a generational cultural gap and saturation in media.

post-Literacy

The challenge now becomes how we can account for postmodern contexts in ways that cater for the different needs of children in the so-called information age. My focus on post-Literacy has arisen out of this challenge. In this section I will argue that when I discuss the notion of post-Literacy I feel that it will need to be able to: cater for more diverse understandings of the complexities and multiplicities of the worlds in which we engage; provide an approach to visual literacy that is non-prescriptive and non-linear; embrace ephemeral, evolving and temporary notions of understanding, reality and truth; engage with multiple exit and entry points; move away from the medium to the mediator of the message; reject the meta-narrative; and recognise how the saturation in images makes analysis difficult. This paper represents a move 'towards' post-Literacy but does not attempt to provide a concise definition

of the concept. This is done in order to represent the shift away from prescriptive definitions so characteristic of the established categories discussed earlier in the paper, in order to move towards a more free-floating analysis of visual literacy.

Baudrillard (1987, p. 29) makes this problem of defining post-Literacy in any 'meaningful' way even more apparent when he argues that modern media images intrigue at the level that they do,

> ... not because they are sites of the production of meaning and representation ... it is because they are sites of the disappearance of meaning and representation, sites in which we are caught quite apart from any judgment or reality, thus sites of a fatal strategy of denigration of the real and of the reality principle.

Ideas such as those raised by Baudrillard challenge traditional conceptions of meaning and reality. With a post-Literacy definition of visual literacy we move away from prescriptive definitions to investigate multiple meanings and temporary understandings that are ever evolving. The impact of television and other forms of mass media contributes to this shift. With television and mass media the viewer has an increased range of information to interpret (Ang, 1986). What you need in a post-Literacy framework is the ability to 'find a nearly infinite range of responses to any situation, as well as the ability to imagine completely new, unanticipated possibilities' (Carlsson, 1995, p. 242).

The value of post-Literacy can be illustrated by a quick analysis of the different ways in which one of the most common forms of media – television – is conceptualised and responded to within established and post-Literacy contexts. As the image is continually changing in television broadcasts there is more scope for multiple meanings to be formed by the viewer. The focus with post-Literacy shifts away from the traditional identification of signifying units to the emphasis on the saturation of the viewers in these signifiers.

In order to interpret and understand this, one needs to focus on the viewer's experiences rather than the images viewed (Baudrillard, 1987; Morgan, 1995). This idea is reinforced by Usher and Edwards (1994, p. 199) when they argue that:

> ... there is the shift from the discursive (the word) to the figural (the image), immersion rather than detached appreciation. This can be seen in the shift away from book learning to an emphasis on experience as a resource for learning, on learning by doing, and the use of audio-visual aids in programs of learning. Meaning is constructed through experience rather than simply being conveyed by it.

In this context, the importance of the meaning shifts from the medium to the mediator of the message. It is not so much what you are viewing, but who is doing the viewing that becomes the focus. More and more in the 1990's there are fewer people in the developed world who have never experienced life without television. The significance of a population that accepts television as a given, all pervading part of life is that the meaning of television has changed and so too how it is interpreted by the viewer. As Biro (1990, p. 42) discussed,

> Meaning, as Derrida reminds us, happens in the unstable and shifting space between sender and receiver, author and reader, artist and viewer. As such, it neither preexists the act of its inscription, nor, once inscribed is it static. Rather, meaning works, changes, and develops long after the one who has articulated it is dead.

So therefore, if meaning neither pre-exists the act of its inscription, the way in which people engage with media is determined by the time period in which it was inscribed. Once inscribed how it is then dealt with continues to change. It could be argued that if our understanding of the process of the viewer/receiver has changed, so too has the accent or focus of understanding and meaning. If, as Morley (1995) argues, a shift of focus should occur from the images and words on television to the television as a cultural object that

operates with/in multiple contexts, we need to look at how this shift affects people who have always had television as opposed to those who have incorporated it into their lives. The image in a post-Literacy framework almost becomes unimportant; it is the viewer and how she/he views that becomes the subject of analysis-hence the shift from medium to mediator is emphasised.

The core of post-Literacy is that we move away from notions of 'under'standing which suggest that we 'un'cover meaning to notions of 'intra' and 'inter' standing which incorporates a shifting under, in, and between of meaning that is temporal and evolving. The notion of 'intra' and 'inter' standing helps us to move away from linear notions of knowledge that contradicts a post-Literacy framework. To my mind to 'under'stand something connotes that I come to a point 'under' which things become clear and there the journey ends. Post-Literacy analyses the notion that we have a new generational cultural gap that consists of different interpretations of television imagery, and therefore, different 'under'standings of imagery that more easily accommodates under, inter, intra standings etc are preferable.

What I am also proposing, is that the development of complexities of understanding the visual problematises the role of television, and acknowledges that the production of knowledge is not owned exclusively by the educator. I believe that with a postmodern understanding of visual images the notions of education and power will be brought under fire. This means a shifting in the understanding of the educator or intellectual as Featherstone (1991, p. 140) suggests:

> The role (of the intellectual) shifts from one of confident educator, who possesses confidence in his [sic] judgment of taste and the need to mould society in terms of it, to that of the commentator, who represents and decodes the minutiae of cultural objects and the traditions without judging them or hierarchizing them.

This notion of non-judgmental and hierarchical ways of viewing and knowing means that the face of the post-Literacy classroom is changed forever.

The post-Literacy classroom and beyond

The post-Literacy classroom is multifaceted and multidimensional. The educator is one who embraces change and understands that her/his understandings will change and be ephemeral and fleeting. The post-Literate educator does not look for truth or reality but rather problematises the very notions of truth and reality. The post-Literate student does not seek the grand meta-narrative that uncovers a view of the world. They are both looking for multiple meanings of images and themselves, they celebrate the complexity and diversity of the postmodern world in which they are saturated and subsumed by visual imagery and they recognise that each journey towards understanding the visual world is fraught with danger and uncertainty, a journey that has many beginnings, endings and quests 'in', 'under', and 'between' and beyond but no final destination.

Endnotes

[1]   *I love Lucy* was an American television show that ran from 1951 – 1961. According to E! Online the star of the show Lucille Ball was a "national institution from 1951 to 1974, ... if this elastic-faced, husky-voiced everywoman didn't invent sitcom, she at least perfected it: *I love Lucy's* then unique three-camera shooting style became the prototype for the situation comedy. And as the first woman player in the new medium, she opened doors for everyone from Carol Burnett and Courteney Cox to Dawn Steel and Marcy Carsey. (p.1) To fully understand this quote you would have to know who the other women are that it refers to. Although this quote holds Lucy up to be almost a feminist icon, I remember seeing her shows and thinking she was incredibly oppressed and manipulative and certainly not any one I would choose as a role model, but who knows how another woman from a different generation may have experienced Lucy.

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