Navigating *The Reef*: Social Differences Brought on Television

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1. Introduction

Published in 1912, *The Reef* brings the reader closer to Wharton's adoptive country, France, while reminding us of Henry James (it is considered Wharton's most Jamesian novel) and his Americans in Europe. It is a novel of sexual awakening, but it also brings a new and different perspective on social and moral conflicts. It "criticizes the social and moral conditions of love between the sexes and exposes hypocrisy in early twentieth-century class and gender relations" (Singley 1998: 129).

In a nutshell, *The Reef* is the story of a middle-aged American diplomat, George Darrow, who is on his way to France to reunite with his old friend, Anna Leath, whose first husband had died, leaving them both available for the rekindling of their youth love. After she unexpectedly postpones his arrival, Darrow finds himself in Paris together with a distant acquaintance, Sophy Viner, who had just left her job as a secretary and was headed to some friends' (the Farlows) house in search of a new job opportunity. After a ten-day affair, the two go on their separate ways, Darrow back to his work and Sophy as the new governess for Anna's daughter, Effie. After a few months, Darrow and Anna finally reunite at Givré, and he is surprised to discover Sophy in her new position and also engaged to Anna's older son, Owen. Anna and Darrow plan their own wedding, but the secret of the affair finally surfaces and this leads to Sophy's hasty departure, Owen's decision to go abroad and Anna's rejection of Darrow. After a short stay in Paris, where she and Anna have a final talk, Sophy leaves for India in the service of her former employer, Mrs. Murett, while Anna tries to mend her relationship with Darrow. But after a talk with Sophy's sister, Laura McTarvie-Birch, a promiscuous singer, Anna is left even more confused and the novel ends without a definite conflict resolution. Whether Anna is able to forgive George and proceed with their wedding plans, we do not know.

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2. Edith Wharton's social issues

Before stumbling upon Sophy Viner at the railway station, George Darrow was as sure as Anna Leath that, from then on, their lives would be pleasantly predictable. He, in particular, had everything figured out: he no longer frequented the house of the rather ill-reputed Mrs. Murett (where he had first met Sophy), he wanted to settle down and Anna Leath's husband had conveniently died, leaving her free to pursue the fantasies of her youth. Like Archer, Darrow is a man who likes to categorise people and is naïve enough to think that there are no exceptions to his criteria. He arrogantly deems Fraser Leath an insipid man, with enough money to do nothing except collect enamelled snuff-boxes, while his wife leads a life of perfect comfort but total lack of emotional activity. Nevertheless, it is precisely this kind of comfortable life that Darrow and Anna are heading towards after their recent reunion. It seems that Darrow is very much like Fraser Leath. He has lived a pretty conventional life and he means to continue in the same way:

> His life, on the whole, had been a creditable affair. Out of modest chances and middling talents he had built himself a fairly marked personality, known some exceptional people, done a number of interesting and a few rather difficult things, and found himself, at thirty-seven, possessed of an intellectual ambition sufficient to occupy the passage to a robust and energetic old age. As for the private and personal side of his life, it had come up to the current standards, and if it had dropped, now and then, below a more ideal measure, even these declines had been brief, parenthetical, incidental. In the recognized essentials he had always remained strictly within the limit of his scruples (Wharton 1996: 75).

In other words, he is ready to start collecting snuff-boxes and immerse himself in the French countryside, just like Fraser Leath. His life has matched the "current standards" and had ticked the "recognized essentials" of the leisure-class, so Darrow has fulfilled his duty as a member. His portrait betrays one more detail that explains the entire upper-class' opinion of Sophy Viner: any association with people of uncertain origin and debatable connections must remain "brief, parenthetical and incidental".

Ironically, while Darrow prepares for a conventional upper-class life, Anna hopes to experience everything she ran away from in her youth. In this context, Darrow's reaction to Anna's telegram at the very beginning of the novel is not surprising. The lack of details makes it even more puzzling and he rapidly questions her feelings after twelve years apart. His arrogance at assuming that nothing else can be of more importance than his visit stems from both his unfavourable thoughts on Fraser Leath and Anna's seemingly "impersonal seriousness" with which she spoke of her husband, "as if he had been a character in a novel or a figure in history" (*Ibidem*: 3). Sophy Viner's distress at suddenly leaving her employer and having to seek shelter at some friends in Paris is the perfect distraction for Darrow's thoughts because she is completely different from the object of his affection. Of course, Darrow's reaction cannot really be blameworthy, but what he subsequently does certainly is.

Sophy Viner is, in fact, the main character in this novel, even though she doesn't take up much space in its action. She is at the centre of the social conflict in

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the book. The first time when the social issue comes into discussion is the moment George Darrow remembers where he had first met her. Sophy Viner is indisputably lower class, and in the characteristic covert manner of the rich, Darrow unequivocally categorizes her as such from the first glimpse. "She was clearly an American, but with the loose native quality strained through a closer woof of manners: the composite product of an enquiring and adaptable race" and the fact that he had seen her in what he calls "a vaguely unsympathetic setting," establishes from the beginning a certain relation between the two which is definitely unfavourable to Sophy (Wharton 1996: 7-8). This memory brings about associations with his established criteria for judging women: "George Darrow had had a fairly varied experience of feminine types, but the women he had frequented had either been pronouncedly 'ladies' or they had not." He had "instinctively kept the two groups apart in his mind," avoiding words such as "bohemianism" since they only seemed excuses for ladies to practise customs belonging to lower classes (*Ibidem*: 15).

Consequently, Sophy cannot escape Darrow's image of "something uncomfortable and distasteful" (*Ibidem*: 8), which is the leisure class' way of saying that they do not like to associate with these kinds of people. But, like Lily Bart, she is aware of such categorisations and is not afraid to say so:

> And how do you suppose a girl can see that sort of thing about her day after day, and never wonder why some women, who don't seem to have any more right to it, have it all tumbled into their laps, while others write dinner invitations […]. One looks in one's glass, after all! […] That's the kind of education I got at Mrs. Murrett's – and I never had any other, she said with a shrug (*Ibidem*: 11).

> And, to top it off, Sophy wants to become an actress. This shocks Darrow the most, as any member of the leisure class would be: The stage? Darrow stared at her, dismayed. All his confused contradictory impressions assumed a new aspect at this announcement (*Ibidem*).

His categorisation of Sophy is complete. But Darrow is still angry with his intended wife and, more out of spite and boredom rather than pity or romantic attraction for Sophy, he decides to make the most of his free time by continuing to Paris.

Sophy's life story is not atypical at all. An orphan who couldn't rely on neither her legal guardian's help nor his inheritance, Sophy was forced to accept the help of her few friends and landed a job at Mrs. Murrett's, who was situated, on the social pyramid, somewhere at the outskirts of respectability. Such was her life that she could only classify people according to the amount of luck they had in life, and, while waiting for a turn in fortune, Miss Viner could only make the most of what was offered to her. In other words, she knows exactly what her status is and what life may offer, while Darrow has yet to discover the consequences of his choice to continue his trip to Paris.

The social conflict in *The Reef* unfolds at Givré, the "French chateau" (*Ibidem*: 48) owned by Anna's mother-in-law and the former home of the late Fraser Leath, all of them members of the leisure-class elite. Givré stands for Anna's old

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life, for her responsibilities and for her smothered wishes. But she cannot easily distance herself from it because she has come to identify with what it represents:

> a dull house, an inconvenient house, of which one knew all the defects, the shabbiness, the discomfort, but to which one was so used that one could hardly, after so long a time, think one's self away from it without suffering a certain loss of identity (Wharton 1996: 48).

Anna is as much a symbol of the upper-class as Givré is, and her hope to realise the fantasies of her youth will prove to be unrealistic, simply because she had led the classic sheltered and uneventful life of the American leisure-class. As we have seen in so many of Wharton's novels, "in the well-regulated well-fed Summers' world the unusual was regarded as either immoral or ill-bred, and people with emotions were not visited" (*Ibidem*: 49). With Fraser Leath came the lure of something different, less conventional. In fact, this was what attracted Anna during Fraser's courtship.

Prejudice and conformity is in fact at the centre of Wharton's critique of the American upper-class and of the social conflicts we identify in her novels. Ironically, however, even though Anna was somewhat conscious of them and had escaped New York with the hope of a freer world, she doesn't seem to regard Sophy as her equal in the struggle of building a relationship with George Darrow. In fact, she is much like Fraser Leath. She and her husband did not live a life governed by fewer prejudices, they only had different ones. And as a response to that, Anna "insensibly began to live his life" (*Ibidem*: 53). Now that she is ready to have a fresh start with Darrow, the memories of her old life disappear as a dream, because there is nothing significant to remember. Once again, she hopes to actually *live*, to feel as much as she had seen others do. But it turns out that, though given the opportunity, she is still stuck in conventions.

Owen Leath is the embodiment of everything Anna is not. Watching him grow was like an experiment with her own id, but his choice for a wife, unconventional and based on feelings, is upsetting: "But it's not what Madame de Chantelle would call a good match; it's not even what I call a wise one" (*Ibidem*: 70). Even though she sees herself much closer to Owen than her mother-in-law and pretends to understand his feelings in the light of her own, Anna does not mix her sympathy towards Sophy Viner with her social conceptions. The same thing can be said about Madame de Chantelle.

In her talks with Darrow, the old lady openly expresses her disapproval of the American society which, she heard, had changed a lot from the time of her youth in terms of views on marriage and even manners. In fact, she does not make it a secret that she accepts him as Anna's suitor mainly because of his class origin, since she does not mention any of his other qualities:

> Madame de Chantelle's conception of her native country – to which she had not returned since her twentieth year – reminded him of an ancient geographer's map of the Hyperborean regions. It was all a foggy blank, from which only one or two fixed outlines emerged; and one of these belonged to the Everards of Albany (*Ibidem*: 79-80),

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to whom Darrow was thankfully related. So we gather that this exponent of the American leisure-class in France, while condemning the new "dreadful views on marriage" (Wharton 1996: 79) and the appalling waiters who were Anarchist Union members, was in fact content enough to know that her future son-in-law was vaguely connected to some family she had heard about in her youth:

> Darrow had already guessed her to be a person who would instinctively oppose any suggested changes, and then, after one had exhausted one's main arguments, unexpectedly yield to some small incidental reason, and adhere doggedly to her new position (*Ibidem*: 78).

But this is what the reader expects from someone with such social status who prefers to shut out anything incongruous with one's artificial standards. On the inside, however, such characters are usually hollow. Madame de Chantelle and her luxurious estate characterise each other, since the house is a reflection of her own self:

> Poor empty Givré! With so many rooms full and yet not a soul in it – except of course my grandmother, who is its soul! (*Ibidem*: 61).

After meeting Miss Viner in her new role as Effie's governess, Darrow is surprised with her fear of him, and prides himself on offering help. But, interestingly enough, after he finds out she is also Owen's fiance, he instinctively starts to share Madame de Chantelle's opinion on class differences. Suddenly, Sophy's modernity and her dreams for the stage, together with her association with her former employer, Mrs. Murrett, turn against her in both Darrow's and Madame de Chantelle's eyes.

Anna herself, after realising that Darrow and Sophy had been lovers, judges her by the conventional standards of her class:

> "I always thought her an adventuress!" […] "You mean that she professes to act on the new theories? The stuff that awful women rave about on platforms?" (*Ibidem*: 171).

For the leisure-class, modern women who want to take up a profession and proclaim their sexual freedom can only be classified as "awful" and shouldn't even be talked about. As Darrow admits, Anna is "too high… too fine… such things are too far from" (*Ibidem*: 172) her because she had been sheltered from the real business of living. The reality of life involves dealing exactly with the things she does not want to talk about. As a man, Darrow was able to get in contact with life as Sophy saw it, full of shortcomings and mistakes that one needs to accept as part of one's life experience:

> when you've lived a little longer you'll see what complex blunderers we all are: how we're struck blind sometimes, and mad sometimes – and then, when our sight and our senses come back, how we have to set to work, and build up, little by little, bit by bit, the precious things we'd smashed to atoms without knowing it. Life's just a perpetual piecing together of broken bits (*Ibidem*: 183).

Ironically, it was men themselves who prevented women from understanding and experiencing such things at that time and Anna was precisely the woman

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Darrow was looking for in order to settle down. In a patriarchal society, he is asking an upper-class woman who was taught to look nice and find a proper husband to understand that real people have clandestine affairs which don't mean much, they hurt the ones they love and then hope for second chances from their ingenuous fiancés.

According to Carol Singley, Wharton thus

> criticizes Darrow's hypocritical, "modern" endorsement of relative moral standards *and* the nineteenth-century feminine cult of sentimentality that shapes Anna's behaviour (Singley 1998: 138).

She stresses that "Sophy is the novel's moral center, a measuring rod against which we assess both Darrow's and Anna's characters. Sophy, like the ancient Sophia, acts as a moral touchstone and catalyst for change" (*Ibidem*: 130). And, while she

> precipitates an unwelcome conflict in Darrow, […] her effect on Anna is more subtle and profound, leading to a crisis of identity and morality as well as of form (*Ibidem*: 137).

3. Choosing *Passion's Way*

Passion's Way (1999) is a television movie which usually translates in a lower budget, weaker performances, unrecognizable script sources and a general feel that it was made for unwitting audiences. When referring to Wharton's filmography, such television films are usually placed at the end of the list. Parley Ann Boswell's *Edith Wharton on Film* does not even mention it. The movie was not very popular, although Timothy Dalton, the actor playing George Darrow (a name changed to Charles Darrow in the film) was quite well-known and had a good number of fans. Filmed in Prague in 1996, it was only released in 1999 and it passed mostly unnoticed, except for those who were already familiar with its subject, with Wharton or were simply fans of Timothy Dalton's.

The truth is, however, that *Passion's Way* is a better movie than it seems to be judging by its lack of popularity. And even though it was turned into more of a happy-ending love story, as the change in title itself suggests, it captures at least partly Wharton's social conflicts. Robert Allan Ackerman is an American theatre and TV film director and producer who often adapts literary resources for the screen. *Passion's Way* is not a film for the cinema, and this is made clear by the fact that it is based on a teleplay written by William Hanley, instead of a screenplay. It is thus somewhat understandable that, given the target audience, they would choose to strip the story of its more profound social implications in favour of the soap-opera-like love story which clearly needs an ending in the movie. Wharton refused to provide it because this was not her focus.

Given such formal constraints, the director makes a few significant changes to the story. George Darrow becomes Charles Darrow for no apparent reason but, most importantly, the final scene at the Hotel Chicago where Anna Leath meets Sophy's sister is deleted altogether and the ending shows the definite reconciliation between Anna and Darrow, which never happens in the novel. Still, much of Wharton's lines are kept and the voiceover of Sela Ward, who plays Anna Leath, reminds us of

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Joanne Woodward in Scorsese's *The Age of Innocence* (1993). Together with these changes come the constraints of a low budget. The action is filmed in Prague instead of Paris, and as one of the British movie reviewers puts it, Americans usually think that approximations of geographical locations are sufficient, but the inhabitants of Europe know very well their Paris and their Prague. The outside of Givré is also disappointing, but it does a better job than the Paris scenes. Operating these changes, however, raises some problems. The character of Sophy Viner is suddenly less important because the social component and the conflict between the leisure and the working classes disappears.

Of the three protagonists, Sela Ward as Anna Leath remains closest to Wharton's image of the upper-class naïve beauty. She is natural in expressing the elegant style of the leisure-class, their comfortable sense of fulfilment, while also suggesting certain sadness, of not having experienced life beyond her privileged circle. Timothy Dalton seems a bit old for the part and not very convincing. The choice for Darrow is probably justified by his popularity at the time (he had played James Bond in two of the famous franchise movies (*The Living Daylights* in 1987 and *Licence to Kill* in 1989) and also Rhett Butler in the television miniseries *Scarlett*, a 1994 original sequel to *Gone with the Wind*), which ought to have reflected onto the movie itself. Besides, Wharton's male characters are always unsympathetic to the complexity of women's feelings. In this case, he bluntly urges Anna Leath not to think so much and accept the reality of his affair. Alicia Witt, who plays Sophy Viner, does not have many occasions to elaborate on her background as a modern working-class girl aspiring to be an actress. Jamie Glover as Owen Leath and Leslie Caron as Madame de Chantelle are better choices than Witt, but it may be argued that she appears rather insipid not because of her acting but because of the teleplay writer.

The film begins with Darrow and Sophy crossing paths at the railway station on their way to Dover, before their actual meeting at the destination. This original detail focuses the audience's interest on their forthcoming affair and suggests that, at some point, they could not have avoided each other any longer. But their actual meeting in the novel is more dramatic, because it is raining heavily and one would have to be really determined to start the passage to France in such rough conditions.

While we see Darrow leaving the American Embassy and hurrying to meet his rediscovered love, Anna Leath, at the very beginning of the film, Sophy's whereabouts remain a mystery until she actually proclaims her intentions to go to Paris and study for the stage. Since the social component is more subdued in the movie, Darrow's reaction to such aspirations remains more reserved than Wharton had intended. Sophy justifies her choice, however, by referring to lady Ulrica (the upper-class girl whom Darrow was chasing a few years before), who had everything with no apparent effort, while those situated lower on the social pyramid had to write dinner invitations. Mrs. Murrett and lady Ulrica are upper-class and they are in no way presented sympathetically in the novel nor in the film. In fact, they are scorned both by Darrow and Sophy.

Before Darrow actually meets Sophy, however, the director gives us the opportunity to get acquainted with Anna Leath and we visualise the rekindling of her love for Charles Darrow. This reverses the entire introduction in the book, since

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Wharton presents Anna only in Book II, after the Parisian affair had been consummated. In the film, we witness Anna and Darrow meeting after twelve years at the Embassy and later at a garden party. Anna explains why she chose Fraser Leath instead of the complexity of her feelings for Darrow and invites him to come for a visit. By meeting Anna previous to Sophy, the audience easily becomes more sympathetic to her and the love story she stands for, Sophy Viner remaining thus an unwelcome intruder.

And while Sophy and Charles head to Paris together, Anna and her mother-in-law are depicted having a talk about his planned visit and the reasons behind it. Madame de Chantelle, too, appears earlier in the film, speaking about love, marriage and widowhood. There is also a hint at social conventions, since Regine de Chantelle (we notice yet another change in name, from Lucretia Mary in the book to Regine in the film) thinks that remarrying is not an altogether sensible approach. This is followed by a glimpse into Anna's innermost thoughts on living, love and lost opportunities, which we recognise from Book II.

Ackerman really tries to present the two women alternatively, moving back and forth from Givré to Paris in order for the audience to perceive the contrast between their personalities. We also notice the differences in their gait, posture and attire. Anna is more pensive, subdued and reserved. She exhales elegance through her soft moves, slow gait and her fine attire, usually white and covered in feminine lace. Sophy is young, voluble, confident and acquainted with the business of living. She moves faster and dresses in almost manly dark colours and coarser materials with few embellishments. She is not afraid to speak her mind, she admits having quarrelled with Mrs. Murrett and having envied rich girls like Lady Ulrica, she thinks food reflects national character and she has strong opinions on modern girls who do not marry and choose the stage to make a living. Sophy's ideas are a little shocking even for Darrow (who prides on having lived a little longer than Anna), and this shows in her choice of attire, too, since the only element of clothing which is really noticeable is her pink cloak. She wears it at the Opera and she immediately draws Owen Leath's attention. It is an image that will haunt Anna, too, maybe because it strikes her as something that women of Sophy's condition would wear. It stands for her boldness or maybe her lack of taste, but she is sure to make an impression and leave a mark on the other characters.

Sophy Viner is, no doubt, the opposite of Anna Leath, and after Darrow's confession of not having posted her letter addressed to the Farlows to let them know she is on her way to them, she is eager to take Darrow's offer and really enjoy their Parisian adventure. They share a brief erotic scene, which will be paralleled by another one towards the end of the film, this time depicting Anna and Darow.

But the gentleman had never meant for it to last long. Sophy knows it, too, when his anger at Anna's lack of explanation for her delay is put to rest. After four months, Darrow and Anna finally meet at Givré. They go for a walk in the woods and, after some explanations on both sides, they reconnect. Ackerman uses some deeper symbolism for this prolonged scene. On their path into the woods, with sun rays and dandelion fluff gently coming through the trees, the two reach a stone bridge with a large sphynx on one side. They are planning their future, but the road ahead presents a hidden obstacle. The bridge stands for a potential challenge, since it

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is more likely to collapse than the stone road. The presence of the sphynx is surprising, since it is usually associated with riddles and mysteries. We understand that Anna's knowledge will be put to the test later on, and her bridge to happiness might be destroyed if she gives the wrong answer. But the two never get to cross it, because, half way through, they turn back. It is suggested that Anna will not be given the opportunity to choose an answer, because this had already been done for her.

Ironically, it is not Regine as the embodiment of upper-class values that comes between Anna and Darrow, because we see that her convictions can be swayed, but Anna herself. As for Madame de Chantelle, Adelaide Painter is the only one who can reason with her, and this secondary character has some significant features, both in the novel and on screen. She lives in Paris, which from the start means she is more acquainted with changing habits, she travels alone in her car, she smokes and she is not afraid to express her thoughts on the realities of life and marriage. Such behaviour is no longer frowned on as it would have been, say, ten years earlier. Madame de Chantelle is good friends with her and her opinion is valued, although we do notice that Adelaide is not married, which means that is is still considered a little eccentric by the conservative leisure-class.

After the truth has been told, Anna and Charles have another talk in the woods. No clear path is in sight this time, and there is another bridge, a smaller one, but they do not even attempt to cross it. They say goodbye and go on their separate ways, because she is not able to understand or forgive Darrow.

While in Paris, it is he who makes the next attempt to reconciliation. But Anna cannot escape the thought of Charles and Sophy together. The director interposes flashes of Darrow and Sophy at the restaurant or at the theatre to suggest Anna's inner torment. So Charles leaves.

Suddenly, the next morning, we see Anna at the Farlows' (who do not physically appear in the book), asking to see Sophy. And when she hears that she is headed for India with Mrs. Murett, she surprisingly lets us know of her decision to get back with Darrow: "When you write to her, tell her that I took her advice. I accepted her wisdom," she tells the Farlows. Laura McTarvie-Birch's words in the novel are voiced by the same Farlows, who replace her in telling the news of Sophy's departure for India. Her sudden decision to leave the country is based on the explanation that she had always been restless and she always makes the best of anything life has to offer. Sophy is, indeed, a modern girl, who has learned to take life as it is. Unfortunately, she cannot really count on the Farlows to plead her case. Ackerman helps us visualise Sophy following her employer at the station and we see an old Mrs. Murrett, wearing expensive furs and too much make-up, declaring that she spoils her employee while she walks ahead of her, as if Sophy were her maid, not her secretary. Sophy knows better than to resist destiny and accepts her old job as naturally as she had previously done. Once again, her plans for the stage take a step back and they will probably remain a dream she cannot afford to pursue, because her place in this world is really defined within the working class.

For the final scene, Anna waits for Darrow in the hotel lobby where he presumably had spent the night. When he comes, we cannot hear what they say to each other because the camera moves away, but we see them together, a still image

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turned into a painting by a video effect, while Sela Ward's voice repeats what Darrow had said a while back:

> What complex fools we all are! Life is just a perpetual piecing together of broken bits… (*Passion's Way*, 1999).

It is suggested that Anna had finally gained her knowledge of the business of living. But this seems rather sudden, especially because the meeting between her and Sophy's sister is deleted altogether. We wonder how she had realised that she shouldn't let Darrow go after all. Again, we have to remember this is a television movie, probably intended to entertain housewives with a taste for happy-endings. This takes away some of Wharton's mysterious plans for her characters, but probably the director's intention was not to pay a tribute to the author in the sense that Scorsese had done. Most likely, the subject was deemed to be a good one and, like all the other directors, Ackerman benefited from the actors' popularity in promoting the movie. This being said, this is a well-made movie and, whether intentionally or not, reverential to Wharton's novel, as it captures the main female character's struggle with herself, though the ending takes this inner fight to an abrupt positive conclusion.

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Both a novelist of manners and of morals, Edith Wharton is known for her depiction of leisure-class New York in novels like *The House of Mirth* (1905) and *The Age of Innocence* (1920), which brought her a Pulitzer Prize. This paper aims to bring forth the issue of social conflict in one of her later novels, *The Reef* (1912), which reveals a twist to the

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author's usual perspective on this matter. In an attempt to reveal the complexity of Wharton's work to the Romanian audience, my approach moves away from its usual categorisation as a novel of manners and hopes to complete the perspective with a look at the film adaptation inspired by the book. A television movie, *Passion's Way* (1999), was directed by Robert Allan Ackerman and stars Timothy Dalton, Sela Ward and Alicia Witt. Beyond the intricate debate on the issues of adaptation in general and film adaptation in particular, my paper will reveal the nature of social conflicts in Wharton's novel, their development and their resolution, while also analysing their depiction on screen, in order to create a comprehensive picture of the deeper meanings in her work.

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