

Smooth talk

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Death and the Maiden As reviewed, in the New York Times reveals that her story was influencing a life magazine account for a tabloid psychopath known as the Pied of Tucson. In the review, Oates speaks of an earlier draft story with rather too explicit title death and the maiden (Rubin and Larry 50).

Despite Oates intriguing comments regarding her original title and the German engraving, scant attention is to give the other remarks explaining concerning the early draft. Rather than explore the fatal attractions of death, and critics tend to debate about whether Arnold friend is a symbol of Satan or psycho pathetic killer or whether the story takes place in a real world or a protagonist mind. Critics cannot seem to decide whether Connie has had seen the devil, or simply been seduced and murdered by a psychoanalytic intruder.

While or these have merit they leave the reader with too many unanswered questions, why should girl who willingly sacrifices herself for the family be condemned. If Arnold is not a supernatural figure but a psychopath tic killer, why desolates he does not simply abducts Connie when she declines to go with him?

The question has never been answered satisfactorily; following Oates's cue by interpreting film in relation to the death of the maiden may provide insight into the story. However, Oates gives the fatal attraction of death and the maiden overtones of erotic romance of a particularly American overtone that soon become violent. Death usually, a frame of some explains the dance and where it is in eschatological context: the dying are to be judged, although death and maiden has a life by its own as a literary and artistic motif. Basel paintings represent finely dressed, long-haired young lady who

is gazing into her mirror when she sized by a running male figure.

Initially, Arnold friend is nothing more to Connie than a mirror for her vanity, and by the fact that Oates wears metallic spectacles that mirrored everything in miniature. If Arnold friends intend to represent the death figure from the ancient dance of death, it is not surprising he resembles not only a seducer, but a devil and a trickster. Christa explains the mask worn by the death figure reflects in some way the living person intends to lead to grave. Such illustrations suggest a guise assumes that death is a projection from the mind of the other victim (Rubin and Larry 57).

Connie's destination is not a place, but its union with death, she indicates that when she first sees him was in a restaurant. Christine realizes he appears older than he appears. His conduct becomes increasingly stranger and more threatening he ultimately fails to entice Connie, when she notices the white horror beneath the mask. As a seducer, he seems to make Connie's union with him or put it in another way, he consistently sabotages the smoothness of the transition by revealing his other worldly look. He promises to come inside with her reflects flagrantly nature of the death. She threatens to call the police, he tells her he is not going to come out to him. Christina observes once he arrives in the house, and delineation of space becomes a matter of crucial concern. He suggests that she knows perfectly what he is capable and, but he refuses to acknowledge his identity. Many critics assume that Connie is indeed to die but when away with him and Ellie who will rape and murder her. She chooses to be alone and dry her hair, and it s with her eyes closed in the sun, she then moves into the house and sits on her bed and listens to the soft music. At this point, she seems to have

undergone abrupt change, the half real world material fact becomes to Connie. This reflects the death of the two. She starts distance herself from the neighbor believing the dead can have nothing to do with her (Rubin and Larry 134).

However, Oates breaks away from the conventional morality of the nineteenth century. Once Connie stands before she had made the decision save her family. He responds to this decision by praising her for her courage (Rubin and Larry 145).

Work cited

Rubin, A. and Larry, D “ Oates’s ‘ Where Are You Going, Where Have You been’: Cengage learning, 1984.