

TO BE SUBLIME: THREE NOVELLAS

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## ABSTRACT

*To Be Sublime* is a triptych of novellas about different experiences of grief. The protagonists of the novellas each experience a different kind of loss but are connected by their grief. Each novella contributes to the overarching question of the project: what does it mean to truly grieve? Drawing inspiration from Edmund Burke's *A Philosophical Enquiry Into the Origin of Our Ideas of the Sublime and Beautiful*, the collection investigates the connection between grief and the sublime. Despite Burke's assertions, *To Be Sublime* reveals that grief embodies aspects of the sublime – pain, pleasure, terror, obscurity, transformation, astonishment, and infinity and thus explores grief as a sublime human experience.

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## ARTIST STATEMENT

Grief takes many forms. For some, grief comes in waves, like the moments during a tsunami when the first tidal wave has subsided, but a second is forming in the sea. For others, grief is a deep burning, a wildfire raging through them until all they can breathe is smoke. And sometimes, grief is suffocating, like being trapped in a tornado. *To Be Sublime* is a triptych about different experiences of grief. Consisting of three distinct but linked novellas, *To Be Sublime*, a work of psychological fiction, briefly follows the lives of three different individuals after each has lost someone important to them. The protagonists, Kathleen, Nathan, and Alexander, each experience a different kind of loss but are connected by the common experience of grief. Each novella contributes to the overarching question of the project: what does it mean to truly grieve? Through the investigation of different types of grief as well as a philosophical approach to general grief experiences, my thesis explores the similarities between grief and the sublime. Drawing inspiration from Edmund Burke's examination of the sublime in his work *A Philosophical Enquiry Into the Origin of Our Ideas of the Sublime and Beautiful* (1757), as well as considering other definitions and representations of the sublime, I explore the idea of grief as a sublime human experience in *To Be Sublime*.

When I first began this project, answering my overarching question about grief and, eventually, its connection to the sublime seemed to be a daunting task, one that could in no way be answered succinctly because everyone grieves so differently. I knew that I would need more than one narrative and more than one protagonist to even begin the process of examining such an immensely personal but simultaneously universal experience. Thus, I created three distinct narratives that each follow a different character

with a different kind of loss and subsequent grief. Regarding the form, the container that would not only hold these narratives but hopefully contribute to them, I considered everything from poetry to the traditional novel to short stories. It was ultimately the novella that both held and contributed to the narratives of Kathleen, Nathan, and Alexander most effectively.

The modern novella is argued to have originated in 14<sup>th</sup>-century Italy by Giovanni Boccaccio when he wrote *The Decameron*. Expanded on by many later writers, but notably by German polymath and writer Johann Wolfgang von Goethe with his *The German Refugees* (1795), the novella evolved into a form that is broadly situated between the length of a short story and a novel. In her novel *Writing the Novella*, Sharon Oard Warner discusses the many characteristics beyond length that make a novella when she writes that “[t]hey [novellas] have the focus of short fiction, but they open onto a larger window, one that allows access to a life or lives in progress” (8). Warner continues: “most novellas are circumscribed, spanning days or weeks, a season, or, less often, a year. They get in quickly, have their say, then bid you a polite goodbye” (10). As Warner explains throughout her study, and as we see in examples such as Kate Chopin’s *The Awakening* and Herman Melville’s *Billy Budd, Sailor*, novellas often take from short stories their tight thematic focus, their limited cast, and their particular setting. From novels, the novella borrows a more expansive narrative with potential space for subplots. This amalgamation of forms results in a narrative that dives into one or two main themes in a short, and thus typically digestible, period of time for both the characters and the reader. Since grief can be a heavy topic for both a writer and reader, the shorter but still expansive novella was the form that was best suited for the contents of *To Be Sublime*.

The novella, as a form that still allows room for subplots, also lends itself to linkages, where connections between novellas in a collection can deepen themes or allow for the revisitation of images, symbols, and concepts. Because grief is a shared human experience, one by which we are all connected, it was important to connect the narratives of Kathleen, Nathan, and Alexander in order to reflect its commonalities, not just its differences. From this, *To Be Sublime* became a short collection of linked novellas wherein theme and character overlap, such as in “Something Familiar” when Kathleen frequents the YXE Café where, as we learn in “Brother At Home,” Alexander works. Or, more subtly, in “Empty Hands, Empty Rooms,” it is implied that Nathan was the paramedic who brought Alexander’s brother, Erik, to the hospital after Erik’s attempted suicide (87).

In addition to form, an examination of grief writing, or “grief account genre” as Michael Robert Dennis refers to the genre (801), was crucial in my exploration of the topic and finding the answer to my overarching question. In “The Grief Account: Dimensions of a Contemporary Bereavement Genre,” Dennis analyzes several popular grief accounts from which he establishes some common attributes between grieving characters:

They distract themselves with tasks and movement and fight to keep their beloved alive figuratively or sometimes, to literally bring them back to life. They see signs of the deceased in the afterlife, sometimes in the forms of extreme coincidences...They struggle mightily to unpack the causes of death, find meaning in loss and grief and compare supposed normative experiences to their own. They dwell to the point of rumination on the deceased’s traits and the magnitude of their



own loss. They thrash about emotionally but also enact cool detachment. They seek new relations but do so with reluctance or guilt. (829)

Many of these attributes or experiences, as described by Dennis, are attributes Kathleen, Nathan, and Alexander struggle with over the course of their respective novellas. In “Something Familiar,” Kathleen finds herself exploring self-care, participating in activities her husband, Paul, typically would not approve of, such as watching mindless dramas (14) and dyeing her hair pink (23), which serve, in part, as a distraction from her grief. In “Empty Hands, Empty Rooms,” Nathan is haunted by his daughter’s death, dwelling constantly on memories of her and “[seeing] Aria in everything. From the needles on the spruce trees that Aria had always been amazed by in winter, to the white bark of birches that she couldn’t believe was real, to the shiny, wet rocks she would have collected in the front pocket of her backpack, she was there” (93). In “Brother At Home,” Alexander acts somewhat detached from the emotional loss of his twin brother, Erik, but struggles with inner turmoil as he feels “Erik was the son [their parents] wished for, dreamt of, struggled to have for years. And now, after Erik’s attempt, after Erik’s decision to die, after Erik still lived – but not the life their parents had planned for him – Alexander was the son they got stuck with” (167).

In the same article, Dennis also discusses grief accounts and how they function compared to illness or other trauma narratives when he writes, “the grief account focuses primarily on the bereavement and grieving of survivors. Struggles to accept, understand, assimilate, overcome, manage, or cope with grief are central to grief accounts as are the perceptions, messages, strategies, and activities used toward these purposes” (802). Similarly, psychological fiction is described as fictional works wherein the “thoughts,

feelings, and motivations of the characters are of equal or greater interest than is the external action” (“Psychological Novel”) and is characterized by the use of interiority to explore the mental states of its characters. Inspired by psychological novels such as *Still Alice* by Lisa Genova and *My Sister’s Keeper* by Jodi Picoult, wherein the mental lives of the characters are paramount, and by grief accounts such as *Grief is the Thing with Feathers* by Max Porter and *A Monster Calls* by Patrick Ness, wherein the focus of the work is on the griever, *To Be Sublime* focuses almost entirely on the mental experiences of each of the protagonists as they grapple with their grief and the emotions, such as anger, fear, regret, and guilt, that often accompany grief.

Regarding grieving, when first constructing the narratives that would comprise *To Be Sublime*, it was necessary to represent different grief experiences to adequately approach my overarching question. Thus, the protagonists of each novella, Kathleen, Nathan, and Alexander, each experience a different category of grief: anticipatory, complicated, and disenfranchised grief, respectively. Anticipatory grief is “the emotional response to the potential threat of the death of a loved one or of oneself” (Pérez-González 8841). In “Something Familiar,” Kathleen has anticipated the loss she would experience when she emotionally lost her husband Paul, who has Alzheimer’s, but still mourns him and their relationship when the anticipation is met with the reality of Paul forgetting her: “[i]t wasn’t surprising, wasn’t shocking, but the pain still engulfed Kathleen. The anticipation felt like the tide, the water rising and rising until Kathleen was fully submerged” (11).

Nathan experiences a compressed chronology of complicated grief, also known as prolonged grief disorder, which “is associated with other health problems, such as sleep

disturbance, [and] substance abuse” (Shear 154). It is characterized by “persistent, intense yearning, longing, and sadness” as well as rumination, anger, guilt, and both the avoidance and seeking out of situations that remind of the lost loved one, in addition to shock, emotional numbness, disbelief, diminished sense of self, and “confus[ion] by their seemingly endless grief” (155). Despite “[t]he current practice [being] to offer treatment for complicated grief as early as 6 months after the death” (156), Nathan experiences all of these emotions during the course of “Empty Hands, Empty Rooms” even though his narrative occurs immediately after the loss of his daughter. For example, after Nathan’s brother Campbell approaches him for the second time regarding pressing charges against the driver who killed Aria, Nathan admits his own guilt regarding Aria’s death when he says, “[i]f it’s anyone’s fault, it’s mine” (119). In the following scene, we read, “[s]cattered across the coffee table was a myriad of flattened beer cans. At some point in the night, Nathan reached the bottom of some cheap Old Monk” (119), which is indicative of substance abuse. At the conclusion of “Empty Hands, Empty Rooms,” Nathan’s decision to attend Aria’s class play (147) implies that there is still a sense yearning for his daughter’s presence. Compressing the typical experience of complicated grief allowed for an exploration of this grief type while still maintaining consistency between the novellas regarding timeline length.

Lastly, Alexander experiences disenfranchised grief, which is often experienced by individuals who are bereft following a loss that is not validated by others, a loss typically caused by self-inflicted or otherwise stigmatized deaths. In the case of Alexander, whose twin brother, Erik, is still living, his grief is two-fold: first, he struggles with the loss of his relationship with his brother that many don’t recognize as a legitimate loss (199);

second, Alexander is “[b]eing confronted with not having known the person in the way they thought they did” and thus feels an “undermining [of] their confidence and self-belief” (Valentine et al. 290). Alexander’s grief experience is rooted, in part, in its dismissal by those around him. Through the diverse types of grief represented in *To Be Sublime*, I found commonalities between grieving experiences and used those attributes to further explore my overarching question.

After much deliberation on the question of what it means to grieve, given all of its complexities, eventually, it was the idea of the sublime, as discussed in Edmund Burke’s *A Philosophical Enquiry Into the Origin of Our Ideas of the Sublime and Beautiful*, that resonated with me due to the profound power of both grief and the sublime to destroy us.

Although not the first or the last to examine the theory of the sublime, Burke’s *Enquiry* expands, in part, on the sublime as a mental experience drawn from the combination of that which is both painful and pleasurable – and this is the basis for my sense of its applicability to the nature of grief as my protagonists experience it. For Burke, the sublime is rooted in terror, or the fear of death, and is something that is “in any sort terrible, or is conversant about terrible objects, or operates in a manner analogous to terror” (33). According to Burke’s *Enquiry*, the sublime is an experience of passions derived from magnificence, obscurity, infinity, or any other sensory experience that produces varied but simultaneous and overwhelming feelings of awe, vastness, admiration, one’s own insignificance, and a threat of danger. Typically used in discussions of art, literature, and nature, the sublime is “when those causes operate most powerfully, [and produce] Astonishment; and astonishment is that state of the soul, in which all its motions are suspended, with some degree of horror” (47). It is an effect of

the human mind in which we are struck by a destabilizing force and made incapable of rational thought.

I found Burke's exploration of the sublime most valuable in his rendition of the many emotions experienced concerning grief, even as contemporary theories on the sublime link those emotions to a sense of change within the individual. For example, in Simon Morley's introduction to *The Sublime*, he states similarly to Burke that "the sublime defines the moment when thought comes to an end and we encounter that which is 'other' ... [and is] a heightened time during which the self is radically altered by something that presses on us from beyond our normal reality" (18). Morley approaches the discussion of the sublime as an extreme idea of transformation, writing that "the concept of the sublime aspires to the possibility of some kind of authentic experience of self-transcendence" (18). Personal change is a key aspect of grief experiences, and thus was important for me to consider when approaching my overarching question. Morley's approach to the sublime forced me to question whether the personal changes brought about by grief are comparable to those brought about by sublime experiences.

To explore this new question, I returned to Burke's *Enquiry* where he discusses grief and, as he argues, its non-relation to the sublime. Burke refers to grief as the experience when "the object [of pleasure] [is] so totally lost that there is no chance of enjoying it again" (32). Furthermore, he claims:

It is the nature of grief to keep its object perpetually in its eye, to present it in its most pleasurable views, to repeat all the circumstances that attend it, even to the last minuteness; to go back to every particular enjoyment, to dwell upon each, and

to find a thousand new perfections in all, that were not sufficiently understood before; in grief, the pleasure is still uppermost. (32)

For Burke, a sublime experience is one in which pain, a physical state, and pleasure, a mental state, are operating in the human mind simultaneously, but when “the ideas of pain are much more powerful than those which enter on the part of pleasure” (34). Due to his consideration of pain to be a physical experience, not a mental or emotional one, Burke considers grief, a mental experience, to be a pleasurable activity. However, my approach is that physical pain is a symptom of grief, and thus, grief can be seen as a form of the sublime because, as Burke argues, “A mode of terror or pain is always the cause of the sublime” (109). Burke clarifies the difference between terror and pain: “things which cause pain operate on the mind by the intervention of the body, whereas things that cause terror generally affect the bodily organs by the operation of the mind suggesting danger” (105). Today, we commonly understand that grief can, like any other kind of extreme emotional stress, cause symptoms such as headaches, heartburn, stomach aches, tense muscles, painful joints, increased risk of heart attack, decreased immune function, and many other physical side effects. With this further developed understanding of grief’s effect on the human body compared to that of Burke’s contemporary society, I argue that grief is connected to terror because it is an effect on the human body by operation of the mind suggesting danger. The danger in question is the threat of the loss of a loved one.

In the case of all the protagonists of *To Be Sublime*, there is a deep reminiscing of what once was and what could have been with their lost loved one. As we know now, grief is painful and, thus, the apprehension of grief, such as in the case of the anticipatory grief Kathleen experiences in “Something Familiar,” is an experience of terror, which is,

according to Burke, “an apprehension of pain or death” (47). While Burke argues that the cessation of love is not a sublime experience when he writes, “if you listen to the complaints of a forsaken lover, you observe that he insists largely on the pleasures which he enjoyed, or hoped to enjoy, and on the perfection of the object of his desires: it is the *loss* which is always uppermost in his mind” (35), he also argues that sublime experiences come from those things that are painful or terrible, which we now understand applies to grief. Speaking more broadly to other types of grief, terror, I argue, may not always be in the literal sense of one’s own life ending by way of death, but in a more abstract sense: the ending of one’s life as one has known it, a point where one’s life is no longer recognizable. We see this type of abstract death in “Empty Hands, Empty Rooms” when Nathan has an anxiety attack at the sight of the inside of an ambulance despite having been a paramedic for the entirety of his adult life (125), and in “Brother At Home” when Alexander realizes “[t]he life he’d been living wasn’t his own, and it wasn’t Erik’s either” (192) and that he has been lost along with his brother (186). With these aspects of the grieving experience taken into consideration, it is still reasonable to suggest grief, even if coming from the cessation of an experience of love, is a cause of the sublime if the griever in question fears that their life as they have known it is ending because of a change that is so irrevocable.

What Burke does describe as a sublime experience is, in part, something that which is obscure: “[t]o make any thing very terrible, obscurity seems, in general, to be necessary” (48). By “obscurity,” Burke refers to the sense of the unknown like that caused by darkness or something hidden from perception. I connect this sense of uncertainty to the chaos narrative type of grief accounts, as evident in “Something

Familiar” and “Empty Hands, Empty Rooms.” In such experiences, the story “features little improvement in condition or life circumstances and instead proceeds with little coherence, sense, causality, or hope” (Dennis 804), as the protagonists are overwhelmed by their confusion and inability to perceive beyond the darkness of their emotions. For example, after Paul has forgotten her for the first time, Kathleen is “[c]ontemplating the logistics of love” and reflects that “her mind had been coursing, spinning into unrecognizable shapes, spilling out thoughts that made no sense. She came to no conclusion. There was no conclusion to come to, not really” (11). In a similar state, Nathan resorts to asking his deceased daughter, “[w]hat do you think I should do?” (84) after his brother Campbell suggests pressing charges against the driver who has hit and killed her. It is evident here, and in many other places in “Something Familiar” and “Empty Hands, Empty Rooms,” that both Kathleen and Nathan are experiencing obscurity, the sense of the unknown caused by darkness, regarding their path forward. Alexander also experiences disorientation and confusion. While his grief account narrative is the quest type wherein “sufferers grow within quests or journeys, even when their purposes are unclear,” significantly, they must first “realize what they did not know, accept uncertainty as the only certainty, discover their own capacities, and appreciate what they have” (Dennis 804), This is the situation Alexander faces as he tries to differentiate his identity from Erik’s: “[h]ow could Alexander expect to find himself when he didn’t know where he stopped, and Erik started?” (186).

Grief can also be, and often is, a catalyst for change for the sufferer. For Kathleen in “Something Familiar,” change comes in the form of a completely altered relationship with her husband and a hesitant acceptance of his disease when she introduces herself to



him simply as “your friend” (74). For Nathan in “Empty Hands, Empty Rooms,” change is the complete removal of his active role as a father after he worked to be a parent who was “better than what he got as a child... someone who would listen to [his child], someone who would be patient, try to understand things from [their] perspective” (88). For Alexander in “Brother At Home,” change is, in part, the acceptance of the limits of his relationship with Erik and the choice to openly come out as homosexual for the first time (217). As mentioned above, in both Burke’s and Morley’s definition of the sublime, authentic transformation or transcendence is crucial to the experience. In each grief account in *To Be Sublime*, the protagonist experiences at least one kind of dramatic change or transformation, much like real-life griever might, making their grief experiences further connected and similar to established definitions of sublimity.

Each of the protagonists in *To Be Sublime* also experiences a sense of shocked powerlessness, which takes the form of an incapacity for rational thought. The sublime, according to Burke, is also associated with astonishment, or, as touched on above, “that state of the soul in which all its motions are suspended with some degree of horror. In this case, the mind is so entirely filled with its object, that it can not entertain any other, nor, by consequence, reason on that object which employs it” (47). The incapacity for rational thought, or astonishment, in *To Be Sublime* is perhaps most notable in “Something Familiar,” when Kathleen chooses to dye her hair an unrecognizable colour after her husband no longer recognizes her (23) or when she feels she has broken her wedding vows despite doing nothing inherently wrong (41). However, it also emerges in “Empty Hands, Empty Rooms” when Nathan drunkenly throws beer cans and bottles in his living room, subsequently damaging one of his daughter’s most precious possessions (121), and

in “Brother At Home” when Alexander donates his brother’s guitar (192). In each of these examples, the protagonists act purely on an emotional response to their respective loss, an attempt to assert themselves, but in ways that ultimately prove to be painful turning points in a larger journey.

It is the profundity of their loss that prompts both these irrational actions and a subsequent experience of the perception of infinity. Burke explores this aspect of the sublime, when he writes, “[t]here are scarcely any things which can become the objects of our sense, that are really and in their own nature infinite; but the eye not being able to perceive the bounds of many things, they seem to be infinite, and they produce the same effects as if they were really so” (60). While grief is not infinite in its initial, and often extreme, symptoms, it is an entirely overwhelming experience that often feels to the griever to be endless. Additionally, while initial grief typically subsides and “[b]y one year, most bereaved subjects [are] able to discuss the dead person with equanimity” (Zisook and Shear 70), it is usually an experience that lasts a lifetime, even if diluted over time. With this in mind, grief is often perceived as an infinite experience, which, as Burke suggests, is enough to conjure the same effects as if it actually were limitless.

While I used grief as a framework for style and form in *To Be Sublime*, the connections between Burke’s conceptualization of the sublime and the process of grieving led me to incorporate specific imagery associated with the sublime from art, literature, and nature into the protagonists’ narratives.

First, I found inspiration from traditional representations of the sublime in art – painting, prints, and photography, as well as in literature and theory – that depict impactful scenes from nature and include characters’ encounters with the profundity of

the natural world. I emphasized these in each novella through ekphrasis, a literary device in which a work of art, fictional or real, is described in detail to further develop its themes or meanings in the context of the narrative. I did so not out of an attempt to force a connection between grief and the sublime but because each novella seemed inherently connected to these conventional methods of representing the sublime. In “Something Familiar,” I referred to paintings, photography, and Burke’s writing; “Empty Hands, Empty Rooms” features references to children’s books and drama that draw attention to open and wild spaces; and in “Brother At Home” the sublime is signalled in art, books, and music that connects to Romanticism and its privileging of emotions triggered by being in nature. The effect in the narratives of the novellas is evident in how each of the protagonists connects with such representations of the sublime. For example, in “Something Familiar” we read:

A white cresting wave curved on the left side of the piece, water misting at its peak. The wave was almost 3D, bursting off the canvas, the plaster layered until it had a smooth finish. On the right side, the plaster was rippled and bumpy where the beach was created. The wave was suspended in the moment before it would come crashing down.

Just like the other pieces Richard had hung, this artwork felt different now...

Kathleen resonated with that wave more than she ever had. When she had bought it, it had just been a pretty piece of work she tried to convince Paul to display. Now, it felt familiar. (46)

Here, Kathleen relates to the art she has displayed in her home, depicting a tremendous wave, an image established as potentially sublime in its grandeur and emotional impact.

In “Empty Hands, Empty Rooms,” Nathan considers several natural sublime events, including witnessing the power of lightning (112) and the movement of a flock of starlings (136), which both remind him of his daughter. In “Brother At Home,” Alexander relates to a print which, although unmentioned, is inspired by Caspar David Friedrich’s “Wanderer above the Sea of Fog”: “Alexander felt like the man, alone, stuck, but also like the fog itself, like an infinite expanse of unknown. The winds of his mind had calmed, but the fog settled instead” (210).

Second, per their respective grief type, each protagonist’s experience of grieving was constructed concerning a different naturally occurring event suggestive of the sublime. Kathleen’s grief in “Something Familiar” was established with a tsunami in mind: “[t]he waves of grief would rise” (70). Nathan’s in “Empty Hands, Empty Rooms” is linked to a wildfire: “A deep burning ignited in Nathan’s chest” (81). Alexander’s in “Brother At Home” is connected to a storm or tornado: a “twister of thoughts always on the horizon of his mind” (172). What emerged from referencing the natural sublime through these three different sets of images was a sense of the varying effects of grief. For example, after Kathleen has started to reconcile her life after being forgotten by Paul, we read: “[l]ike a tsunami, her grief had come in waves of anticipation and pain. But now – now that she’d been forgotten, now that she’d been broken – it was like the aftermath. Kathleen needed to be strong, to pick up the pieces of the life she’d known and put it back together” (73). After being overwhelmed by seemingly never-ending thoughts, we read in “Empty Hands, Empty Rooms” that for Nathan, “it was as though he were standing amid a wildfire, the crackling of the flames roaring within his mind, blocking everything else out” (149). In “Brother At Home,” in the aftermath of Erik’s stroke,

Alexander considers his emotional response: “[h]opeless felt like the air being ripped from your lungs. Hopeless felt like a tornado approaching your home at such an impossible speed that all there is to do is wait for it to hit. Hopeless felt like watching your twin brother be carried into an ambulance with his life falling through the air like a feather for the second time” (203). In each of these examples, the characters' grief is brought to the forefront through the sublime event, causing it to have an even greater impact on the reader. In return, the grief narrative connected to the sublime events highlights that event's power and vastness. From this exploration of representational techniques, we see how, in addition to grief being a sublime experience in and of itself, the inclusion of other sublime aspects in the collection illuminates the reciprocal relationship between grief and the sublime, as each emphasizes aspects of the other experience even when not inherently connected.

Although Burke explicitly argues that grief is not connected to the sublime, the exploration of my overarching question regarding what it is to truly grieve has shown that, according to Burke's definition, grief is, in fact, a sublime experience. Grief is painful and pleasurable; it is rooted in terror or the fear of one's life ending in either a physical or abstract way; it is obscure and leads to uncertainty and limits the beholder's capacity for rational thought; it is a cause for transformation; and its connection to infinity further signals an experience of the sublime. *To Be Sublime* shows that sublimity can thus come from the emotional flux and grief journey. *To Be Sublime*, with its inclusion of traditional representations of the sublime, including art, literature, and nature, illustrates the complementary relationship between grief and the sublime, where – in these novellas as in life – one enhances an experience of the other.

In conclusion, I return to my overarching question for this project: what does it mean to truly grieve? My exploration, as described above, leads me to what I think is the most reasonable conclusion: to grieve is to be destabilized physically and emotionally by pain, pleasure, terror, obscurity, transformation, astonishment, and infinity as each of the protagonists of my thesis, Kathleen, Nathan, and Alexander, are. Or rather, to grieve is to be sublime.

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