

Surveillance and Social Structure in *The Changeling*
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I began this project as an exploration of the mechanism of surveillance of female sexuality in Thomas Middleton and William Rowley's Jacobean tragedy *The Changeling*, a topic that originated from a paper I wrote for Professor Kitch last fall. At the start of the summer, I limited my definition of surveillance to Michel Foucault's model of the Panopticon from his book *Discipline and Punish*. In *Discipline and Punish*, Foucault describes the relationship between surveillance, discipline, and power in the modern world, arguing that people become their own self-regulators as the power of surveillance is dispersed from a centralized place of power to the general public gaze. I started with Foucault's model of surveillance as a jumping off point for my research because of the way it relates power, regulation, and different types of spaces to broader social, religious, and political discourses—all key relationships depicted in *The Changeling*.

However, while writing several short papers, it became difficult to determine if interactions between only a couple characters in very private spaces could be indicative of panopticism specific to Foucault. During a meeting with Professor Kitch, we discussed that perhaps Foucault's model of panopticism could not be used as a one-to-one correlation to best analyze the descriptions of the sight, gaze, and regulation in the play, which makes sense given the play's genre of Jacobean tragedy, a type of early modern drama. Thus, my project took an unexpected direction with regards to the larger framework with which I will work. However, I do think that Foucault's analysis of relating regulation, power, and space will ultimately be important for my honors project, if not in the way I originally expected.

To gain a better understanding of the different types of looking the play, Professor Kitch suggested I make a catalogue of each time sight, the gaze, or spectacle is described, either through dialogue or performance. I then grouped these descriptions into four separated, but interconnected, categories: the erotic gaze, Calvinism and signs of God's greatness, natural philosophy and the interpretation of signs, and lastly the spectacle of the theater itself. These categories, along with research about early modern sexualities, madness, and the body, have all helped to build a broader framework to analyze the regulation of the body in *The Changeling*.

As the summer comes to a close, I have over 25 pages written on *The Changeling*, and am still very much so at the beginning of my research. Before the start of the fall semester, I plan to continue reading and researching Calvinism and natural philosophy to better inform and give a broader perspective to the close readings of *The Changeling* that I have produced. I will also write the beginning of an introduction of my honors project with the English department. Ultimately, my project will consist of readings of at least two Jacobean tragedies, *The Changeling* and John Webster's *The Duchess of Malfi*, in an effort to relate the different discourses of the gaze and looking to the regulation of the body. Hopefully, the work I've completed this summer will serve as a strong foundation to help me explore broader questions about the genre of Jacobean tragedy in connection to surveillance, social structure, and power.

Faculty Mentor: Aaron Kitch

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