

Liane Moriarty

BIO

...is an Australian author born November 1966—49 years old.

Eldest of five sisters, 1 brother

Sister of author Jaclyn Moriarty.

A third sister, Nicola, has just completed her first novel.

Liane lives in Sydney with her husband and two children.

CAREER

After leaving school, Moriarty worked in advertising and marketing at a legal publishing company. She then ran her own advertising company—The Little Ad Agency— for a while before taking work as a freelance advertising copywriter. She also wrote short stories and many first chapters of novels that didn't go any further. The problem was that she didn't actually believe that real people had novels published. Then one day she found out that they did, when her younger sister Jaclyn Moriarty called to say that her (brilliant, hilarious, award-winning) novel, *Feeling Sorry for Celia* was about to be published. In a fever of sibling rivalry, Liane rushed to the computer and wrote a children's book called *The Animal Olympics*, which went on to be enthusiastically rejected by every publisher in Australia.

She calmed down and enrolled in a Masters degree at Macquarie University in Sydney. As part of that degree, she wrote her first novel, *Three Wishes*. It was published by Pan Macmillan in 2004 and went on to be published around the world.

Five further novels have been published by Amy Einhorn Books in the US and Penguin in the UK.

ADULT NOVELS

Three Wishes (2004—38 years)

“I’ve always had a strange obsession with twins and triplets. Whenever I meet a twin I interrogate them with inane, unanswerable questions (eg. “But what’s it like being you?”) I am also the eldest of five girls, and consider myself a leading expert on the subject of sisters. So it wasn’t all that surprising when my first novel turned out to be a story about triplet sisters. It begins with a dramatic, public argument between the three sisters in a restaurant and goes on to describe a year in their lives when their worlds are turned upside down. I had a lot of fun writing this novel, and I was so excited and exhilarated to finally be writing every day, after all my years of procrastinating.”

What the reviewers said

“Quirky and lovable” PUBLISHERS WEEKLY

“Written with wisdom, humour and sincerity” BOOKLIST

“I adored THREE WISHES...fresh, very funny and entertaining...also intelligent and unsentimental about family dynamics “ MARIAN KEYES

“Funny, wry, touching...the drama is raw and real. Each of the beautifully drawn characters is so vividly alive...” AUSTRALIAN WOMEN’S WEEKLY (Book of the Month)

“In this non-stop narrative, siblings rival each other, break up and make up. Moriarty is good at social observation, mixing high drama with low comedy and moments of genuine poignancy”
THE SUNDAY AGE

***The Last Anniversary* (2006—40 years)**

“I was visiting Dangar Island on the Hawkesbury River and I thought: What a wonderful setting for a novel. So I created the fictitious ‘Scribbly Gum Island’ also on the Hawkesbury, and made it home to a mystery, partly inspired by the famous story of the abandoned ship, the Mary-Celeste. It also features a single woman in her late thirties who was desperate to have a baby – which is exactly what I was at the time of writing. I’m especially fond of the characters in this book – not just because one of them was based on me!”

What the reviewers said

“A stunner several shades darker than typical chick lit...Moriarty’s prose turns from funny through poignant to frightening in an artful snap” PUBLISHER’S WEEKLY (Starred review)

“This endearing story, like life, is a mix of the sad, the happy, the absurd and the magical”
AUSTRALIAN WOMEN’S WEEKLY (Book of the Month)

“Original and entertaining...deeply affecting” THE AUSTRALIAN

***What Alice Forgot* (2010—44 years)**

“I had always wanted to write a story about time travel but I found the logistics made my head explode. Then I read a story about a woman in the UK who lost her memory and behaved like a teenager – she didn’t recognise her husband or children. I realized that memory loss is a form of time travel. So I came up with the idea of a woman, Alice, who loses 10 years of her memory. She thinks she is 29, pregnant with her first child and blissfully in love with her husband. She is horrified to discover she is 39, with 3 children and in the middle of a terrible divorce. It’s like the younger Alice has travelled forward in time. Readers tell me that what they liked best about this novel was how it made them think about the choices they’d made and wonder how their younger selves would feel about the lives they are leading now.”

What the reviewers said

“Compelling and entertaining.” GOOD READING

“A great story which would be perfect for curling up with - I couldn't put it down.’ AUSTRALIAN BOOKSELLER & PUBLISHER

‘A bittersweet tale by a gifted writer, whose light touch doesn't stop her exploring darker themes, such as infertility and the sad erosion of a once radiant love.’ AUSTRALIAN WOMEN'S WEEKLY Book of the Month

‘What [Moriarty] writes are acute social comedies of the feminine, where the domestic is more political than cosy... Technically this premise is a challenge, which Moriarty makes appear effortless...bravura depiction. Great stuff’
THE AGE

‘A thought-provoking story that explores family dynamics with intelligence, wit and sensitivity but without any sentimentality.’ COURIER-MAIL

‘The pages turn with ease as the mysteries of modern domestic life unfold and the pieces of Alice's lost decade slip back into place.’ SUNDAY TIMES

‘ She creates a lovely family jigsaw, the pages turning with ease as the mysteries of modern domestic life unfold and the pieces of Alice's lost decade slip back into place.’ HERALD SUN

‘There is gentle comedy bubbling through this book...but there is sorrow, too...a well-crafted story from an intriguing premise.’ NOTEBOOK Magazine

***The Hypnotist's Love Story* (2011—45 years)**

“Many years ago I went out with a man who was being stalked by his ex-girlfriend. I was intrigued. After all, when you think of a stalker the image that normally comes to mind is a creepy (probably hairy) man lurking in basement. How could a seemingly normal, successful career woman behave in this extraordinary way? I wrote down the words "Ordinary Stalker" as a possible idea for a novel. I wanted to create a believable, flawed character who is stalking a previous partner. Another subject that had always intrigued me is hypnosis. I decided the novel's other main character would be a hypnotherapist. It was a wonderful excuse to go off and get myself hypnotised all in the name of research. The result is *The Hypnotist's Love Story*. It's about Ellen, a hypnotherapist, who begins a relationship with a single father who is being stalked by his ex-girlfriend Saskia. After I wrote the first three chapters, I thought, Mmm, I think I'm accidentally writing a thriller. But although it does have elements of suspense, *The Hypnotist's Love Story* is really a contemporary story about the murky areas between right and wrong, and the lines we'll cross for love.

What the reviewers said

"The subject is dark and obsessive, told with a lightness of touch that illuminates but never trivialises." Sunday Age

"A compelling love triangle is at the centre of this romance with an edge, the latest triumph from best-selling Liane Moriarty" The Australian Women's Weekly (Book of the Month)

"Fascinating and compassionate fiction" The Daily Telegraph

"A witty modern love story in the age of cohabitation, blended families and second chances, this is a compassionate, absorbing tale." Booklist

The Husband's Secret (2013—47 years)

"Imagine your husband wrote you a letter, to be opened after his death. Imagine, too, that the letter contains his deepest, darkest secret - something with the potential to destroy not just the life you built together, but the lives of others too. Imagine, then, that you stumble across that letter while your husband is still very much alive . . .

Cecilia Fitzpatrick has achieved it all - she's an incredibly successful business woman, a pillar of her small community and a devoted wife and mother. Her life is as orderly and spotless as her home. But that letter is about to change everything, and not just for her: Rachel and Tess barely know Cecilia - or each other - but they too are about to feel the earth-shattering repercussions of her husband's secret."

The Husband's Secret has sold over 2 million copies worldwide and is set to be translated into over 35 languages. CBS Films has acquired the film rights.

What the reviewers said

"Emotionally astute, immensely smart, and as cinematically plotted as any Tom Perrotta novel destined for critical accolades and a big-screen adaptation." Entertainment Weekly

"A knowing, touching and entertaining page-turner. What a wonderful writer! Smart, wise, funny." Anne Lammott

"Intelligent and funny novel with a strong plot and intriguing premise" Sydney Morning Herald

"Moriarty may be an edgier, more provocative successor to Maeve Binchy. There is real darkness here, but it is offset by the author's natural wit...and irrepressible goodwill toward her characters." Kirkus (Starred review)

In THE HUSBAND'S SECRET, Liane Moriarty has created a contemporary Pandora whose dilemma is spellbinding. Shocking, complex and thought-provoking, this is a story reading groups will devour. A knockout!" --Emily Giffin

Big Little Lies (2014—48 years)

Pirriwee Public is a beautiful little beachside primary school where children are taught that 'sharing is caring.' So how has the annual School Trivia Night ended in full-blown riot? Sirens are wailing. People are screaming. The principal is mortified. And one parent is dead. Was it a murder, a tragic accident or just good parents gone bad? As the parents at Pirriwee Public are about to discover, sometimes it's the little lies that turn out to be the most lethal...

BIG LITTLE LIES is a brilliant take on ex-husbands and second wives, mothers and daughters, school-yard scandal, and the dangerous little lies we tell ourselves just to survive.

Again and again, #1 New York Times bestselling Liane Moriarty has shown herself a master of writing insightful, funny, poignant, and thought-provoking page turners. With the launch of her most recent novel, **Big Little Lies**, Liane became the first Australian author to have a novel debut at number one on the New York Times bestseller list. Film and television rights are owned by Nicole Kidman and Reese Witherspoon.

What the reviewers said

“Funny and thrilling, page-turning with emotional depth.” Booklist (starred review)

“Irresistible... Exposing the fault lines in what looks like perfection is a specialty of Liane Moriarty. Moriarty's sly humor and razor-sharp insights will keep you turning the pages to find out.” People Magazine

“..a fantastically nimble writer, so sure-footed that the book leaps between dark and light seamlessly.” Entertainment Weekly

‘Moriarty demonstrates an excellent talent for exposing the dark, seedy side of the otherwise ‘perfect’ family unit... Highly recommended. Library Journal (starred review)

“Reading one (of Liane Moriarty's novels) is a bit like drinking a pink cosmo laced with arsenic...a fun, engaging and sometimes disturbing read...Moriarty is back in fine form.” USA Today

“Moriarty has produced another gripping, satirical hit.” Huffington Post

CRITICAL COMMENT SUMMARY

General

lovable
entertaining
touching
fresh
original
quirky
wise
wry
sincere
intelligent
compassionate
absorbing
well-crafted stories based on intriguing premises

Subject matter and plot development

unsentimental about family dynamics
Moriarty is good at social observation
several shades darker than typical chick lit
drama is raw and real
light touch doesn't stop her exploring darker themes
acute social comedies of the feminine, where the domestic is more political than cosy
pages turn with ease as the mysteries of modern domestic life unfold

high drama mixed with low comedy and moments of genuine poignancy
romance with an edge
Shocking, complex and thought-provoking
Exposes the fault lines in what looks like perfection

Tone

very funny
sly humor with razor-sharp insights

Characterization

beautifully drawn characters each of whom are vividly alive
real darkness offset by the author's natural wit and irrepressible goodwill toward her characters

CHILDREN'S BOOKS

The Petrifying Problem with Princess Petronella (2009)

The Shocking Trouble on the Planet of Shobble (2009)

The Wicked War on the Planet of Whimsy (2010)

REFERENCES

<http://lianemoriarty.com.au/index.php>
Liane Moriarty's website
Liane Moriarty's blog

Big Little Lies...Notes

The Judgment of Paris

Mythic narrative



[Sandro Botticelli](#), c. 1485-1488. This is one of the very few versions in which all three goddesses are fully clothed.

It is recounted^[4] that [Zeus](#) held a banquet in celebration of the [marriage](#) of [Peleus](#) and [Thetis](#) (parents of [Achilles](#)). However, [Eris](#), goddess of discord was not invited, for she would have made the party unpleasant for everyone. Angered by this snub, Eris arrived at the celebration with a [golden apple](#) from the [Garden of the Hesperides](#), which she threw into the proceedings, upon which was the inscription *καλλίστη* (*kallistēi*, "for the fairest one").^[5]

Three goddesses claimed the apple: [Hera](#), [Athena](#) and [Aphrodite](#). They asked Zeus to judge which of them was fairest, and eventually he, reluctant to favour any claim himself, declared that [Paris](#), a Trojan mortal, would judge their cases, for he had recently shown his exemplary fairness in a contest in which [Ares](#) in bull form had bested Paris's own prize bull, and the shepherd-prince had unhesitatingly awarded the prize to the god.^[6]



[Joachim Wtewael](#), c. 1615, with the wedding [feast of the gods](#) in the background

Thus it happened that, with [Hermes](#) as their guide, the three candidates bathed in the spring of Ida, then confronted Paris on [Mount Ida](#) in the climactic moment that is the crux of the tale. While Paris inspected them, each attempted with her powers to bribe him; Hera offered to make him king of Europe and Asia, Athena offered wisdom and skill in war, and Aphrodite, who had the [Charites](#) and the [Horai](#) to enhance her charms with flowers and song (according to a fragment of the *Cypria* quoted by [Athenagoras of Athens](#)), offered the world's most beautiful woman ([Euripides](#), *Andromache*, 1.284, *Helena* 1. 676). This was [Helen](#) of [Sparta](#), wife of the Greek king [Menelaus](#). Paris accepted Aphrodite's gift and awarded the apple to her, receiving Helen as well as the enmity of the Greeks and especially of Hera. The Greeks' expedition to retrieve Helen from Paris in [Troy](#) is the mythological basis of the [Trojan War](#).

The [mytheme](#) of the Judgement of Paris naturally offered artists the opportunity to depict a sort of beauty contest between three beautiful female [nudes](#), but the myth, at least since Euripides, rather concerns a choice among the gifts that each goddess embodies. The bribery involved is [ironic](#) and a late ingredient.

According to a tradition suggested by Alfred J. Van Windekens,^[7] objectively, "cow-eyed" Hera was indeed the most beautiful, not Aphrodite. However, Hera was the goddess of the marital order and of cuckolded wives, amongst other things. She was often portrayed as the shrewish, jealous wife of Zeus, who himself often escaped from her controlling ways by cheating on her with other women, mortal and immortal. She had fidelity and chastity in mind and was careful to be modest when Paris was inspecting her. Aphrodite, though not as objectively beautiful as Hera, was the goddess of [sexuality](#), and was effortlessly more sexual and charming before him. Thus, she was able to sway Paris into judging her the fairest. Athena's beauty is rarely commented in the myths, perhaps because Greeks held her up as an asexual being, being able to "overcome" her "womanly weaknesses" to become both wise and talented in war (both considered male domains by the Greeks). Her rage at losing makes her join the Greeks in the battle against Paris' Trojans, a key event in the turning point of the war.

Madeline Martha MacKenzie =

Hera (/ˈhɛərə/, [Greek](#) Ἥρα, *Hēra*, equivalently Ἥρη, *Hērē*, in [Ionic](#) and [Homer](#)) is the wife and one of three sisters of [Zeus](#) in the [Olympian pantheon](#) of [Greek mythology](#) and [religion](#). Her chief function was as the goddess of women and marriage. Her counterpart in the [religion of ancient Rome](#) was [Juno](#).^[1] The [cow](#), [lion](#) and the [peacock](#) were considered sacred to her. Hera's mother is [Rhea](#) and her father [Cronus](#).

Portrayed as majestic and solemn, often enthroned, and crowned with the [polos](#) (a high cylindrical crown worn by several of the [Great Goddesses](#)), Hera may bear a [pomegranate](#) in her hand, emblem of fertile blood and death and a substitute for the narcotic capsule of the [opium](#) poppy.^[2] Scholar of Greek mythology [Walter Burkert](#) writes in *Greek Religion*, "Nevertheless, there are memories of an earlier aniconic representation, as a pillar in Argos and as a plank in Samos."^[3]

Hera was known for her jealous and vengeful nature against Zeus's lovers and offspring, but also against mortals who crossed her, such as [Pelias](#). [Paris](#) also earned Hera's hatred by choosing [Aphrodite](#) as the most beautiful goddess.

Celeste White =

Aphrodite (/æfrəˈdaɪti/ *af-rə-DY-tee*; [Greek](#): Ἄφροδίτη) is the [Greek goddess](#) of [love](#), [beauty](#), [pleasure](#), and [procreation](#). Her [Roman equivalent](#) is the goddess [Venus](#).^[1] She is identified with the planet [Venus](#).

As with many ancient Greek deities, there is more than one story about her origins. According to [Hesiod's Theogony](#), she was born when [Cronus](#) cut off [Uranus's](#) genitals and threw them into the sea, and she arose from the sea foam (*aphros*). According to [Homer's Iliad](#), she is the daughter of [Zeus](#) and [Dione](#). According to [Plato](#) (*Symposium*, 180e), these two origins were of entirely separate entities: Aphrodite Ourania and Aphrodite Pandemos.

Because of her beauty, other gods feared that their rivalry over her would interrupt the peace among them and lead to war, so [Zeus](#) married her to [Hephaestus](#), who, because of his ugliness and deformity, was not seen as a threat. Aphrodite had many lovers—both gods, such as [Ares](#), and men, such as [Anchises](#). She played a role in the [Eros and Psyche](#) legend, and later was both [Adonis's](#) lover and his surrogate mother. Many lesser beings were said to be children of Aphrodite.

Aphrodite is also known as **Cytherea** (*Lady of Cythera*) and **Cypris** (*Lady of Cyprus*) after the two cult sites, [Cythera](#) and [Cyprus](#), which claimed to be her place of birth. [Myrtle](#), [doves](#), [sparrows](#), [horses](#), and [swans](#) were said to be sacred to her. The ancient Greeks identified her with the Ancient Egyptian goddess [Hathor](#).^[5]

Aphrodite had many other names, such as [Acidalia](#), [Cytherea](#), and [Cerigo](#), each used by a different local cult of the goddess in Greece. The Greeks recognized all of these names as referring to the single goddess Aphrodite, despite the slight differences in what these local cults believed the goddess demanded of them. The Attic philosophers of the 4th century, however, drew a distinction between a celestial Aphrodite (Aphrodite Ourania) of transcendent principles, and a separate, "common" Aphrodite who was the goddess of the people (Aphrodite Pandemos).

Jane Chapman =

Athena (/əˈθiːnə/; [Attic Greek](#): Ἀθηνᾶ, *Athēnā*, or Ἀθηναία, *Athēnaia*; [Epic](#): Ἀθηναίη, *Athēnaiē*; [Doric](#): Ἀθάνα, *Athānā*) or **Athene** (/əˈθiːniː/; [Ionic](#): Ἀθήνη, *Athēnē*), often given the epithet **Pallas** (/ˈpæləs/;

Παλλάς), is the goddess of wisdom, courage, inspiration, civilization, law and justice, mathematics, strength, war strategy, the arts, crafts, and skill in [ancient Greek religion](#) and [mythology](#). [Minerva](#) is the [Roman goddess identified with](#) Athena.^[2]

Athena is portrayed as a shrewd companion of [heroes](#) and is the patron [goddess](#) of heroic endeavour. She is the [virgin](#) patroness of [Athens](#). The Athenians founded the [Parthenon](#) on the [Acropolis](#) of her namesake city, Athens (Athena Parthenos), in her honour.^[2]

Veneration of Athena was so persistent that archaic myths about her were recast to adapt to cultural changes. In her role as a protector of the city (*polis*), many people throughout the Greek world worshipped Athena as *Athena Polias* (Ἀθηνᾶ Πολιάς "Athena of the city"). While the city of Athens and the goddess Athena essentially bear the same name (*Athena* the goddess, *Athenai* the city), it is not known which of the two words is derived from the other.^[3]

THE CHORUS

This article was originally published in [Attic and Elizabethan Tragedy](#). Lauchlan Maclean Watt. London: J.M. Dent & Sons, 1908. pp. 13-17.

THE poet is always the voice of his age. He gives in song what his age has given him in sorrow or gladness. And yet, while he is the voice of his age, he has tones which the age does not give him--which, indeed, the age does not sometimes recognize. His message, besides, is not a phonographic reproduction of the age's voice and clamour, but is an expression of interpretations, with now warning and anon encouragement, which the age very frequently finds quite beyond its grasp. The ordinary mind saw only, beyond doubt, broken ships and pride dishonoured in Salamis and the Armada; but the soul of the poet heard whispers of doom and judgment, and saw gaunt shadows on the tide, so that the voice and message of his age, for him, meant history, and the meaning of history, the eternal thing in passing events, the philosophy of gods among men.

The mind of the Greek was not shadow-haunted, any more than the mind of the Elizabethan Englishman; yet the circumstances and the outlook of their times gave to them both a pensive tendency. The laughter of the fields and woods, the song of streams, and the charm of shepherd life in Arcadia, were all very well; but, to face a struggle for existence against powerful foes, to wade knee-deep, and often heart-deep, through State complications and home-rule jealousies, made you frequently look over your shoulder as you pushed ahead. It begets a pensive habit. It teaches your heart to remember, to anticipate, and to desire. The essence of the tragic in human life lies as we have seen, in the struggle of Freedom against Fate--Freewill against unbending Destiny. Yet all tragedies are not wrapt in impenetrable gloom, though shadows brood above them.

Undoubtedly, of course, a greater tragic melancholy lay above the heathen outlook than above the later Christian. Wherever you moved, over the laughing water or on the sunny land, at home or in the fields of fight, that shadow, which gave back no answer, moved beside you, and the rest was silence. The surly ferryman, with veiled face, received you with no greeting, and the shore ahead was horrid with wailing shades. Hence the poet, who, in this background, set the conflicts of heroes, gods, and men, was sure of a sympathetic multitude reading his interpretation into their own. Here was something intensely human, yet superhuman. Here was a meaning given to what was beyond all meaning, a light cast over what must for ever remain dark beyond all penetration. Thus, the poet of Tragedy produces an ecstasy. He draws men out of themselves--lifts their souls up to the applauding lip and the tearful eye, which are his certificates of success. So, vindicating the loftiness of his calling as a prophetic criticism and interpretation of life, the utterance of his creation must move along in loftier majestic cadence than the huckster's cry or the utterance of the streets; and the lyrical comment of some ideal spectator may well intervene to give spaces when the

pent-up feeling of actor and of audience must have relief and rest. This was the function of the Chorus--one of the most remarkable adjuncts of any literary creation.

Its origin is absolutely lost in mystery, and can only be guessed at. Its dithyrambic rapture and rhapsody, with the mystic dance weaving its captivating dreamy mazes around the Thymele, were a survival of religious symbolisms. Its sacred origin preserved for it its place until the end--was, in very truth, the real secret of its continued existence and popularity. The dialect of the Chorus which persisted was Doric--but a conventional Doric, and not the living patois; just as the Coptic prayers are embalmed in a tongue the very meaning of which is sealed even for the priests who read the liturgy.

The Chorus rejoiced in the triumph of good; it wailed aloud its grief, and sympathised with the woe of the puppets of the gods. It entered deeply into the interest of their fortunes and misfortunes, yet it stood apart, outside of triumph and failure. Only very seldom does it, as in the "[Eumenides](#)," come forward with individual remarkable effect. No gladness dragged it into the actual action on the stage, and no catastrophe overwhelmed it, except in storm of sympathetic pain. It was the ideal spectator, the soul being purged, as Aristotle expressed it, by Pity and Fear, flinging its song and its cry among the passions and the pain of others. It was the "Vox Humana" amid the storm and thunder of the gods.

In the Elizabethan Drama the feelings of the crowd are represented by nameless individuals, such as "First Gentleman," or "First Lord," and so forth, expressing emotions and opinions similar to those of which the Chorus of the Greeks was the mouthpiece.

The Chorus showed its origin, partly, also, by dressing like the chief actor. When that was a woman, the Chorus were dressed as women, except in the "[Antigone](#)," where splendid isolation sets the trials of the Protagonist against the background of stupendous grief.

The Chorus has been censured as an absurdity, inasmuch as, representing a crowd, it shows a secret transaction of the soul being carried on before the public--an objection which, of course, might be applied to the condemnation of the whole Tragic Drama, whereby the inmost agonies of contending souls are laid bare to crowded benches. The Tragic Chorus represented with wonderful truth the Greek inquisitive crowd, and was essentially Athenian in conduct and in spirit. Indeed, it was more--it was intensely human!

I question if the assertion that the chief motive of ancient Tragedy was the warning spectacle of retribution following upon some exaggeration of self is even a half truth. We humanly love to see into the lives of others, and, in a tragedy, we are not like indifferent spectators lounging on a balcony. We enter into the sorrows and the pathos all through the action; and the Drama would be more than half a failure if it only sent the onlooker away with the verdict, "Serve him right!"

The Greek Tragedy was the child direct of the Greek Epic. It made the story stand out in a sort of bas-relief. It lifted the curtain of the gods, showed the hidden cords which moved events, revealed the progress of the invisible, and always with a bias on the side of good. Hence, exhibiting on the stage the nobility of heroic endurance and courage, or the awful accumulations of difficulties and despairs which dog the trail of sin, the Tragic Drama became a school of conduct for all the State and for all classes. In Athens, under the shelter of religion, it was untrammelled and unrestrained, and it created a public morality so pure and lofty that its own morality was braced by the very atmosphere itself had made. The Greek Tragic stage was the secondary school of applied ethics, the platform of history's vindication.

Plato, though his soul moved in an atmosphere of highest poetry, felt somewhat afraid of this soul-shaking art; and, very remarkably, proposed to exclude dramatic poets from his ideal Republic, on the ground that they tended to develop sentiment at the cost of the practical side of the soul. But this is, indeed, a narrow view. The Drama is the most practical of all the poetic utterance. It is the creation of the practical Reason, and it issues in a practical life; for the sympathy with the passions, trials, conflicts, and wrongs represented

on the stage, awakens mutual sympathy in an audience, and kindles humanity in the heart. Aristotle, who, in his philosophy, set before him as his quest the understanding of human nature rather than the transformation of human life, in replying to Plato's charge, defines Tragedy as "an imitation of a serious and complete action, which has magnitude . . . and it uses the agency of pity and fear to effect a purging of these, and the like emotions." The soul is purified by the power of pathos, and is ennobled in the purifying. It learns to pity others; and, taking self-pity, it diverts it outwards to the pangs of the world around, which is also under trial by the gods. At the same time, the vision of things makes us go warily, remembering our humanity. This "katharsis" steadies the circulation of the passionate constitution, gives us patience with our own lot, and sympathy with the lot of others, helping us at the same time to see life clearly, and to understand it as a whole.

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1 in 5 men reports violence toward intimate partners

Physical symptoms like irritable bowel syndrome and insomnia also associated with higher risks of intimate partner violence

ANN ARBOR, Mich. — One in five men in the U.S. reports violence towards their spouse or significant other, says a new nationally-representative study by the University of Michigan.

The analysis also found that male aggression toward a partner is associated with warning signs that could come up during routine health care visits, including irritable bowel syndrome (IBS) and insomnia, in addition to better known risks like substance abuse and a history of either experiencing or witnessing violence as a child.

The findings appear in the *Journal of the American Board of Family Medicine* and are based on the most recent data available from the National Comorbidity Survey-Replication from 2001-2003. The survey assesses intimate partner violence and characteristics among male perpetrators.

“When people think of men who abuse their partners, they often think of violent people who they have never come across, or people they have only heard about in the news,” says lead author Vijay Singh, M.D., MPH, MS, a clinical lecturer in the Departments of Emergency Medicine and Family Medicine at the University of Michigan Medical School.

“However, our study showed one out of every five men in the U.S. reported physical violence toward an intimate partner. It’s likely that we’ve all met these men in our daily environment. This is an issue that cuts across all communities, regardless of race, income, or any other demographics.”

[Domestic violence](#) has become a growing health concern. In the U.S. each year, roughly 320,000 outpatient health visits and 1,200 deaths among women are due to intimate partner violence, and \$8.3 billion is spent in related medical and mental health services alone.

The subject has also recently been in the headlines, with the case of [NFL running back Ray Rice](#). The Baltimore Ravens released Rice after a video of him hitting his wife in a casino elevator surfaced in the news.

The U-M study found that more than half of the men who reported violence toward a partner had at least one routine health visit over the last year and nearly one third noted at least one emergency room visit over the last year.

“Most of our efforts to prevent intimate partner violence have focused on screening and improving outcomes for women who are victims, because their health and well-being is our priority. Very little work, however, has been done on how to identify male perpetrators,” says Singh, who is also a member of the University of Michigan Injury Center and Institute for Healthcare Policy and Innovation.

“Our research shows that male perpetrators of intimate partner violence seek routine medical services, and they have physical symptoms that are common reasons patients seek medical care. This suggests that we may be missing an important opportunity in the primary care setting to identify their aggressive behavior and potentially intervene.”

Singh says further work needs to be done on developing identification and intervention programs focused to on male aggression toward a partner.

The nationally-representative sample included 530 men with an average age of 42. Roughly 78 percent were non-Hispanic white, 56 percent were educated beyond high school and 84 percent were employed.

Intimate partner violence was defined as pushing, grabbing, shoving, throwing something, slapping or hitting, kicking, biting, beating up, choking, burning or scalding, or threatening a partner with a knife or gun.

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Interview: Susan Hanks, Ph.D.

Director of the Family and Violence Institute, Alameda California

Q: What causes men to be violent toward women?

The question of why men as a group are more violent than women is one that we've struggled with through the ages of trying to understand and what comes up in that question is **whether men's violence is biological since there are biological differences between men and women or whether men's violence is socialized.** What we do know is that all human beings can be violent

given certain circumstances and certainly in times of war we sanction some people being violent towards other people but we also know that not all men are violent outside of a war time or unique situation like that.

Only some men are violent and we also know that men in general as a group are more violent than women in general. That's a very important question for us to understand. Why are some men more violent than others? What causes them to be that way and why is it that the person towards whom they are most violent is often a woman although men are also violent towards women who they know and with whom they are in intimate relationships or towards their own children. That's a very important question for us to understand.

Of men who are violent towards women, we need to look at them as a differential group. And look at the differences among women or among men say who batter the woman with whom they are living. Some men batter the woman with whom they are living because they are very much afraid of losing them. Some men batter them because they're afraid of rejection. Some men batter because of the influence of drug and alcohol abuse. Many men batter however because society has not sanctioned them in any kind of way and in fact many times society has given them permission to behave in a violent or abusive way towards people in their families. And we've given men that permission by not passing laws saying that spouse abuse is against the law and that violence towards family members should be treated in the same kind of way as violence towards strangers. And we as society have been very ambivalent about protecting women in their own homes. Because we have not wanted to see that women are most at risk from men they know.

Q: Do you see a profile of men who batter women?

There is no one profile of men who batter the woman with whom they live, or their significant female partner. There are many differential characteristics. As I said previously, some men batter because of an overwhelming life circumstance, but do not, or in response to that such as a major illness, a financial setback, the death of a child, death of a parent, and their violence is not an ongoing pattern within their relationships. However, many men who batter and we know of in ten percent of all relationships in the United States there is severe frequent, ongoing battery, psychological, physical, verbal battery of women. In those situations men batter often because they have psychological struggles internally which they bring home and hope to have resolved within the context of the relationship.

Many men batter because they feel, because they are tremendously dependent on the woman, because they depend on her to keep a stable sense of self-esteem for themselves, because they feel that they can't survive without her, because they are threatened by her moves towards any kind of individual life of her own or individual thinking of her own. Some men batter because that's the only way they know how to be close. We know from working with families in which there is spouse abuse, that there is a cycle that, repetitive cycle that happens in many families. And over the course of time, the family cycles through episodes of abuse and families emotional life then revolves around either anticipating an episode of violence actually coping with an episode of violence or recovering from that and oftentimes in the recovery phase of an episode of violence there's tremendous closeness in the family, or at least a diminution of the anxiety that previously existed. So that sometimes men's violence is reinforcing because the closeness in the relationship that existed in the beginning of the relationship or the wish for the closeness is actually reestablished after an episode of violence. So it's paradoxical.

And also the women experiences that too. The man who previously can be very frightening and intimidating and terrorizing turns into a very sad, needy, dependent, remorseful man and that captures her back into the relationship and makes her recommit to him in a fantasized hope

that it will never happen again. She takes on the belief that somehow, if she only changes and behaves differently, that she will be able to prevent him from being violent again. Although as we know, a man's violence resides in his own psychology and that there's very little a woman can do to prevent a man from being violent if a man has a propensity to be violent towards the woman with whom he lives and he'll often go on to be violent even with the next partner, even if the marriage should end. However, my view of a woman's role in the cycle of violence is that it's her job to keep herself safe and to learn how to do that. And to learn what the limits of basically her love and her own omnipotence are and to realize that there's little she can do to control the man's violence.

Q: What about the children? How are they affected?

All violence in families is a life-threatening trauma for children. Children who grow up in families where there is ongoing violence are repeatedly traumatized year after year and repeatedly terrorized. They always live with the fear that one of their parents is going to kill the other parent. They live with the experience of having seen and heard one parent yelling or screaming at another parent, throwing the parent across the room, they live with waking up the next morning after an episode of violence in which their father has battered their mother with seeing their mother's bruises, with seeing holes in the wall, with seeing refrigerator doors torn off the refrigerator. And they see their father coming back into the family at some point in time, being very depressed and remorseful and the terrorizing person they heard the night before turns into a very pathetic person in front of their eyes.

Children also, in this day, hear the police intervening, so they hear the police coming and often arresting their father and then they stay, then they often accompany their mother to a shelter for battered women where their whole life changes. Or they see their father being arrested, and then they're home with their mother cleaning up the broken dishes, or helping her put bandages on her wounds, accompanying her to the emergency room. And then trying to go to sleep after that.

The aftermath of that is that children are always traumatized by witnessing violence in families. We know that from family backgrounds of men who are abusive that they often witness their mothers being abused and also they were often victims of child physical abuse themselves. We also know that of women who are battered, if they have the misfortune of having come from a family of witnessing their own mother being abused then they will be susceptible to developing what we call the battered women syndrome, in which they believe that there is nothing they can do to get out of the situation and they have a lack of a psychological sense of entitlement not to be abused. So it has a tremendous impact on children. It also has created developmental delays for children. It causes sleep disorder in children which leads to growth delays in children. It causes school learning problems. It causes major depression in children. It causes separation anxiety. It leads to many child psychiatric disorders that we are only beginning to now link with family violence.