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Protest, Trauma, and Therapy in Tennyson's "The Lotus-Eaters"

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Alfred, Lord Tennyson's "The Lotos-Eaters" rewrites Homer's tale from Book IX of the Odyssey*; in Tennyson's version Odysseus' men successfully mutiny, declaring their independence from their captain and abandoning the voyage home. While the poem is typically read as a guilt-ridden celebration of the poet's escape from society into a lush imaginative world, this paper compares Homer's and Tennyson's versions to demonstrate the political and psychological significance of the mariners' opposition to their captain. Their decision to stay is an active political choice grounded in their post-war psychology. The paper then places Tennyson's portrayal of the landscape and the mariners' expressions of pain in the "Choric Song" in the context of therapeutic models for treating post-traumatic stress disorder among military veterans.*

Keywords
Homer's the *Odyssey*; trauma; Tennyson; protest; therapy

Introduction

Alfred, Lord Tennyson's 1832 poem "The Lotos-Eaters" is based on a passage from Book IX of Homer's the *Odyssey*, in which Odysseus and his men, sailing from Troy, arrive in a land where the residents are neither monsters nor warlike tribes, but peaceful "people who eat the lotus, mellow fruit and flower" (Book IX, line 84). Odysseus decides that the Lotus Eaters are dangerous in their own way as any of his men who eat the lotus plant refuse to return to Ithaca, so he forces his men to leave and continue their journey home. In Tennyson's retelling, Odysseus' men successfully mutiny, declaring their independence from their captain and abandoning the voyage home to remain in the Land of the Lotus Eaters. The poem has two sections, the first describing the mariners' response to the landscape and their decision to mutiny, and the

second, longer, "Choric Song" expressing their pleasure in the beauty and peacefulness of their new home and their relief at escaping the gruelling dangers of war and seafaring. I will argue that reading "The Lotos-Eaters" in the context of post-war trauma and political protest allows us to more fully understand both Tennyson's and Homer's portrayal of the story in relation to the psychological impact of the Trojan War.

Tennyson's "The Lotos-Eaters", along with other early poems such as "The Palace of Art" and "The Lady of Shalott", is typically read as a somewhat guilt-ridden celebration of the poet's escape from society into a lush imaginative world. As David O'Gorman puts it, "'The Lotos-Eaters', at a plain level, debates a question of retreat, the morality of leaving behind a world of labor" (5). Tennyson's 1842 revision of the poem more directly condemns the sailors for abandoning their duty to return to Ithaca. While critics have offered valuable readings of the poem in relation to Tennyson's aesthetic ideology and the political context in which he wrote, the Lotus Eaters, and the land where they live, are still largely seen as representing a retreat from real life. David G. Reid describes the mariners as engaging in languid orientalist melancholy, which is linked to imaginative imperialism. Benjamin T. Walker aligns the poem with Thomas De Quincey's *Confessions of an English Opium Eater* describing the mariners as existing in "a trance state that is neither sleeping nor waking" evoking "the spectral nature of the addict in nineteenth-century culture" (228, 235).

Beatrice Sanford Russell comes the closest to finding anything admirable in the Lotus Eaters and the mariners' decision to stay with them, arguing that the mutiny can be seen as a protest against the "acquisitive plots of desire and ambition" (378) embodied in Odysseus. She contrasts "The Lotos-Eaters" with Tennyson's other *Odyssey* poem, "Ulysses", which is generally read as a straightforward expression of Victorian imperial pride and masculine heroism. Russell emphasises the wilfulness of the mariners' refusal to continue sailing, noting that "this is more of a sit-in than just a sit-down… the "Choric Song" is a drawn-out protest in which the mariners repeatedly refuse the Ulyssean "something more" logic that would impel them onward" (385). Despite her use of the term "sit-in" and "protest", however, Russell configures their revolt as passive and apolitical, characterised by "poetic languor", "blank, eventless stretches of lived experience" (378) and "[w]asting time" (390). I would like to expand upon Russell's insight that the mariners are protesting, or sitting-in, by reading their decisions to stay as an active political choice grounded in their post-war psychology. The Trojan War veterans that

make up Odysseus' crew are protesting the military culture that has exposed them to extensive trauma; by remaining on the island the mariners create a therapeutic, cooperative alternative that is consistent with current theories of post-traumatic treatment.

Homer and Tennyson

In Homer's the *Odyssey* the Land of the Lotus Eaters is the second adventure Odysseus and his crew encounter, the first being their sacking of Ismarus. It is not clear why Odysseus, having just left Troy with a ship laden with treasure, needs to stop to plunder another city, but he does so, and in the general rapacious chaos, Odysseus' men get drunk and refuse to listen to his orders to leave. As a result, the Cicones from the surrounding area have time to muster their troops and attack the Ithacans, who flee with many losses. Next, after weeks at sea, the ships reach another new land, where Odysseus expects to be attacked. He sends out scouts, but discovers that the inhabitants are peaceful and offering delicious lotus fruit and flowers to his crew. Odysseus finds this apparent generosity far more problematic than the open hostility of the Cicones.

> Any crewmen who ate the lotus, the honey-sweet fruit,
> lost all desire to send a message back, much less return,
> their only wish to linger there with the Lotus Eaters,
> grazing on lotus, all memory of the journey home
> dissolved forever.
>
> τῶν δ' ὅς τις λωτοῖο φάγοι μελιηδέα καρπόν,
> οὐκέτ' ἀπαγγεῖλαι πάλιν ἤθελεν οὐδὲ νέεσθαι,
> ἀλλ' αὐτοῦ βούλοντο μετ' ἀνδράσι Λωτοφάγοισι
> λωτὸν ἐρεπτόμενοι μενέμεν νόστου τε λαθέσθαι (Book IX, lines 94–97)

Odysseus, alarmed and violently angry, forces his malingering crew back to the ships as they plead in tears to stay and ties them to their rowing benches.

It is worth comparing these two adjacent landings. In both cases, Odysseus' plans go awry due to his men's disobedience. In Ismarus, this results in the catastrophic loss of more than 10% of his men. Odysseus foresees the danger but takes no action to stop it.

Then I urged them to cut and run, set sail,
but would they listen? Not those mutinous fools;
there was too much wine to swill, too many sheep to slaughter
down along the beach, and shambling longhorn cattle.

ἔνθ' ἤτοι μὲν ἐγὼ διερῷ ποδὶ φευγέμεν ἠμέας
ἠνώγεα, τοὶ δὲ μέγα νήπιοι οὐκ ἐπίθοντο.
ἔνθα δὲ πολλὸν μὲν μέθυ πίνετο, πολλὰ δὲ μῆλα
ἔσφαζον παρὰ θῖνα καὶ εἰλίποδας ἕλικας βοῦς: (Book IX, lines 43–46)

Odysseus seems to shrug at his own powerlessness in the face of his men's mutinous behaviour, blaming the overwhelming influence of "too much wine" and "too many sheep". By contrast his response to the men tempted by the lotus plant is much more draconian.

But I brought them back, back
to the hollow ships, and streaming tears – I forced them,
hauled them under the rowing benches, lashed them fast
and shouted out commands to my other, steady comrades:
'Quick, no time to lose, embark in the racing ships!' –
so none could eat the lotus, forget the voyage home.

τοὺς μὲν ἐγὼν ἐπὶ νῆας ἄγον κλαίοντας ἀνάγκῃ,
νηυσὶ δ' ἐνὶ γλαφυρῇσιν ὑπὸ ζυγὰ δῆσα ἑρύσσας.
αὐτὰρ τοὺς ἄλλους κελόμην ἐρίηρας ἑταίρους
σπερχομένους νηῶν ἐπιβαινέμεν ὠκειάων,
μή πώς τις λωτοῖο φαγὼν νόστοιο λάθηται. (Book IX, lines 97–102),

At Ismarus, Odysseus is aware that the Cicones pose an imminent military threat to his men, while the Lotus Eaters, "had no notion of killing my companions, not at all" "οἱ δ' οὔτ' ἀπέφασκον ὀλέθρου θυμὸν ἔχειν σφιν" (Book IX, lines 92–93). After ten days, nearly swamped by stormy seas, the crew needs rest and provisioning, and this new land offers a safe, relaxing environment with abundant, apparently free food. Yet it is in the Land of the Lotus Eaters that Odysseus cries "Quick, no time to lose!" The panicky repetitiveness of his words – "back, back" "forced them, hauled them … lashed them" contrasts markedly with the blasé "but would they listen?" in Ismarus. While it is fair to say that intervening with hardened sailors drunk on wine and violence might

have been trickier than rounding up exhausted lay-abouts who just want to extend their shore leave, it still seems strange that Odysseus responds with so much fear and anger. Why are the Lotus Eaters such a threat?

The men who eat the lotus make two choices – to reject their allegiance to home and to stay on the island. While English translations tend to imply that the sailors "forget" their homes by losing their memories, the original Greek (λαθέσθαι) more clearly indicates that they actively choose not to return, rejecting Odysseus' command. The same form of "forget" (λαθέσθαι) appears in the *Iliad* Book XII, lines 235–243, when Hector is reproving Polydamas for refusing to aggressively attack the Achaeans. "You tell me to forget the plans of storming Zeus, […] Fight for your country!" "ὃς κέλεαι Ζηνὸς μὲν ἐριγδούποιο λαθέσθαι.... εἷς οἰωνὸς ἄριστος ἀμύνεσθαι περὶ πάτρης". Hector is arguing with Polydamas over strategy, and, implicitly, the true meaning of duty; he certainly does not think Polydamas has forgotten about the war. Instead, his statement highlights that Polydamas' more cautious tactics are an alternative approach to duty, though from Hector's perspective a misguided one.

Similarly, Odysseus elides the mariners' forgetfulness (λαθέσθαι) of their duty with their refusal to report to their commander – "to send a message back" "οὐκέτ' ἀπαγγεῖλαι" (Book IX, line 95). This suggests that this form of "forgetting" more closely resembles intentional desertion or dereliction of duty. Homer's word choice does not indicate that the mariners have had their memories wiped by a strong narcotic and forgotten their homes so much as that they have consciously chosen to reject their duty to return to Ithaca.

Even more dangerous than forgetting, however, is that the mariners want to stay (μενέμεν) with their new hosts: "their only wish to linger there with the Lotus Eaters" "λωτὸν ἐρεπτόμενοι μενέμεν νόστου τε λαθέσθαι" (Book IX, line 97). Fagles's translation "linger" suggests a directionless passivity, but just as forgetting is an active choice, staying is a belligerent affront to Odysseus' authority. It is the same word Homer uses in Book I when he describes the suitors' intrusive occupation of Odysseus' palace as they feast and listen to music: "they sat in silence, listening" "μνηστῆρές τε μένον καὶ ἐνὶ μεγάροισιν ἔμειναν" (Book I, line 325). The suitors' choice to stay in the palace despite Penelope's and Telemachus' obvious discomfort can hardly be called passive lingering. They may be enchanted by the bard's song, just as the mariners are delighted by the lotus, but their choice to stay remains a purposeful act with serious political implications. By staying, the suitors disrupt the power structure of Ithaca so severely that Odysseus slaughters them all upon his return. Similarly, the mariners' choice to stay (μενέμεν) in the Land of the

Lotos Eaters and forget (λαθέσθαι) their military and nationalistic duties is so politically charged that it can only be met with violence. Homer's Odysseus reacts more violently to the Lotus Eaters' gifts than to the Cicones' spears at Ismarus because, while drunken mayhem may result in the deaths of a few men, knowing re-evaluation of one's duty and allegiance threatens the entire system through which his authority operates. This justifies the brutal imposition of that authority through beatings and binding.

Tennyson, unlike Homer, gives the mariners a voice, allowing them to state their shifting views of home and duty quite explicitly. The peculiar two-part form of "The Lotos-Eaters" follows a progression from individual to collective experience. The first section of five Spenserian stanzas is narrated in the third person. It is framed by dialogue, beginning with Odysseus' heroic exhortation: "Courage!" .../ "This mounting wave will roll us shoreward soon" (lines 1–2) and ending with a literal sit-in on the beach during which the mariners cooperatively make their decision to abandon their quest for home.

> They sat them down upon the yellow sand,
> Between the sun and moon upon the shore; [...]
> Then some one said, 'We will return no more';
> And all at once they sang, 'Our island home
> Is far beyond the wave; we will no longer roam.' (lines 37–45)

The declaration "We will return no more", like Homer's μενέμεν, expresses an active determination to stay rather than a passive languishing. Far from "forgetting" their home, they consciously weigh returning and decide it is too far and the trip too perilous. To "return" would doom them to "roam" perpetually with their mercurial, autocratic captain across a terrifyingly unpredictable sea.

And, as Tennyson's readers would know, Odysseus' crew is right to be wary of such a trip. All of Odysseus' shipmates perish on the ten-year trip to Ithaca, captive to their captain's fate, egotism, and whims. It is clear from his behaviour of beating them to the ships and lashing them to their benches that Odysseus treats his shipmates as subordinates rather than companions. Throughout Homer's portrayal of their adventures, Odysseus views his men as expendable instruments of war, and of his own emotional impulses, until they are completely expended. Moreover, even if they did manage to survive, Homer portrays Ithaca as a home that has been thoroughly corrupted by

violence which never ceases until the last lines of the epic. Tennyson's mariners are making what we know to be a wise choice in taking their fate into their own hands, subverting Odysseus' authority, and staying put.

Trauma and Therapy

Tennyson could have ended his poem here, with the first section's dramatic final line "we will no longer roam". Instead, he adds a second section labelled the "Choric Song", which is apparently voiced by all of the mariners singing in unison – a sort of lyrical manifesto in which they communally enunciate their desire to create a community focused on recovery which will allow them to heal from the trauma of war. Critics such as Jonathan Shay, Joel Christensen, and William H. Race have argued that Odysseus' behaviour in the *Odyssey* is indicative of post-traumatic stress after ten years of combat. Shay, for example, points to Odysseus' penchant for lying, angry outbursts, and unnecessary risk taking as typical symptoms. Race focuses on Odysseus' stay with the Phaeacians in Books V through XII, arguing that they provide him with the "socialization, and physical and psychological therapy" (47) he needs in his traumatised condition. These critics are not suggesting that Homer shared our current understanding of PTSD or trauma studies, but that his artistic insights into the psychology of traumatised veterans retain their value even in the context of our current psychological and therapeutic models. Similarly, applying insights from trauma therapy to Tennyson's poem can offer us a new way of interpretating both the mariners' motives and Tennyson's representation of their response to the Land of the Lotus Eaters.

If we take the same approach to Odysseus' shipmates, it becomes clear how their desire to stay in the Land of the Lotus Eaters, and, in Tennyson's poem, their use of song, correspond to treatments currently used for traumatised veterans. In a qualitative study of music therapy for trauma, Moshe Bensimon describes two modes of integration enabled by music. In the first, "Body Integration" music serves "as a sensorial stimulus that bypasses linguistic and logical mediation and enables clients to live in peace with their body and feel whole". In the second, "Event Integration", "a repressed traumatic event reemerges into consciousness though music and leads to emotional and cognitive integration of that event" (367). These two modes are apparent in the eight sections of the "Choric Song", which alternate between lyrical

descriptions of natural beauty and dream states, and pained declarations of the mariners' suffering during and after the war.

Section one begins "There is sweet music here that softer falls/ Than petals from blown roses on the grass" (lines 46–47). This music has the power to soothe the mariners by bringing "sweet sleep down from the blissful skies" (line 52) for men who are haunted by the traumas that are enunciated in section two: "Why are we weigh'd upon with heaviness,/ And utterly consumed with sharp distress" (lines 57–58). This section subsequently describes their restless misery, as they, "make perpetual moan,/ Still from one sorrow to another thrown" (lines 62–63).

The pattern of body integration followed by event integration repeats in the ensuing stanzas of the "Choric Song". Sections three and five offering peaceful, soothing imagery emphasising sleep and natural beauty: "How sweet it were, hearing the downward stream,/ With half-shut eyes ever to seem/ Falling asleep in a half-dream!" (lines 99–101). But these happy dreams are interrupted by emotionally violent memories in section four: "Hateful is the dark-blue sky,/ Vaulted o'er the dark-blue sea" (lines 84–85). As the poem progresses to section six, the mariners offer more extended expressions of these memories through, as Bensimon puts it, "emotional and cognitive processing" of repressed trauma.

> There *is* confusion worse than death,
> Trouble on trouble, pain on pain,
> Long labour unto aged breath,
> Sore task to hearts worn out by many wars
> And eyes grown dim with gazing on the pilot-stars. (lines 128–132)

It is also in section six that the mariners ultimately decide that returning to their former lives is unfeasible, and they need to remain in the therapeutic atmosphere of the Land of the Lotus Eaters. In doing so, they are undertaking the third and final form of trauma integration described by Bensimon. "Lastly, life story integration relates to the ability to perceive a life story as a whole. The process includes embedding a trauma into the natural flow of a life story through music and achieving emotional and cognitive integration" (367).

In Book VIII of the *Odyssey* Homer portrays the way music allows Odysseus to process his trauma and reimagine his post-war life. When he hears the Phaeacian bard Demodocus sing about the Trojan war he "melted into tears,/

running down from his eyes to wet his cheeks [...]/ as a woman weeps, her arms flung round her darling husband,/ a man who fell in battle" (Book VIII, lines 521–531). It is only after responding this way to Demodocus' song that, in Book IX, Odysseus is able to tell his own story.

For the mariners, it is their own song that soothes their pain, allowing them to remember and express their trauma. The result is that they fully reevaluate their lives in Ithaca, revising their life stories to accommodate a post-war reality.

> Dear is the memory of our wedded lives,
> And dear the last embraces of our wives
> And their warm tears: but all hath suffer'd change [...]
> And we should come like ghosts to trouble joy.
> [...] the minstrel sings
> Before them of the ten years' war in Troy,
> And our great deeds, as half-forgotten things.
> Is there confusion in the little isle?
> Let what is broken so remain. (lines 114–127)

The mariners realise that the myth of a happy return upon which they have been hanging their hopes, and which Odysseus uses to justify their relentless and dangerous travels, cannot stand up to the reality of a post-war world. Their lives as family men and contented members of Ithacan society are behind them. The reference to the minstrels singing of "our great deeds" offers an allusion to Odysseus and Demodocus. By imaging an Ithacan minstrel's song within their own "Choric Song", they are taking control of their life stories and rewriting them. As the "Choric Song" concludes in section eight, they swear another oath, echoing the declaration that ended the poem's initial descriptive section: "Let us swear an oath, and keep it with an equal mind,/ In the hollow Lotos-land to live and lie reclined" (lines 153–154).

The use of the adjective "hollow" here is one example of the detailed landscape descriptions Tennyson offers for the Land of the Lotus Eaters. Like the introduction of music, this is original to Tennyson's version of the story, and speaks to the mariners' motives for staying in such a restorative environment. "Hollow" is one of an array of adjectives that portray the landscape as an open, rounded space, bordered but not enclosed by mountains, in which nothing is hidden and all is visually accessible.

> They saw the gleaming river seaward flow
> From the inner land: far off, three mountain-tops,
> Three silent pinnacles of aged snow,
> Stood sunset-flush'd: and, dew'd with showery drops,
> Up-clomb the shadowy pine above the woven copse. (lines 14–18)

They can see details of the flora in meadows "far inland" and the source of the river "From the inner land". They can easily focus on large, distant forms like the "three mountain-tops" as well as detailed individual features, such as the "the shadowy pine above the woven copse".

What would appeal to these Trojan War veterans about open vistas and non-enclosed spaces? Joseph Nuamah, Carolina Rodriguez-Paras, and Farzan Sasangohar conducted a study of responses to architecture by veterans with post-traumatic stress disorder, who emphasised the importance of open "defensible environments" and clear sightlines to soothe hypervigilance.

> Feeling in control is essential to veterans, and they feel that losing control is losing their autonomy. [They] expressed preference for open floor plans. […] they felt safe and in control of environments that promote wider and maximal visibility. […] cramped spaces were reminiscent of their living conditions during combat. […] They indicated the need to have spaces that are circular and those that are devoid of sharp turns and blind corners. (Nuamah 168)

In addition, participants in the study favoured "multiple, large, and low windows with views of nature". As a result, health-design architecture for rehabilitation facilities for veterans focuses on features that emphasise visibility. Anne Marie Garcia, describing the principles of "Trauma Informed Design", emphasises the importance of creating "'spatial availability' with clear sight lines, high ceilings, and minimal barriers. This can increase a person's sense of safety and decrease a perceived sense of crowding or being trapped". In their design for a "Wounded Warrior Home" at U.S. Army base Fort Belvoir, the architectural firms IDEO and Michael Graves Associates note the importance of "a total 360 degree visual awareness of their surroundings … creating security through visibility, instant communication, and control of their environment" (Yee).

Both Garcia and the architectural firms link the restorative power of pervasive visibility to views of natural beauty. "Research shows that settings

that include vegetation, gardens, and green space reduce stress, pain, increase the rate of healing, promote peace, tranquility [...] even just views of nature (whether it be directly, through a window...) are all associated with an increase in positive mood and comfort" (Garcia). In the Land of the Lotos Eaters, full visual access reveals tableaux of idyllic natural spaces. In the following passage, for example, the horizon where the sun is visibly setting leads the eye through "clefts" in the mountains to dales and meadows.

> The charmed sunset linger'd low adown
> In the red West: thro' mountain clefts the dale
> Was seen far inland, and the yellow down
> Border'd with palm, and many a winding vale
> And meadow, set with slender galingale (lines 12–23)

Tennyson frequently describes winding, woven, recessed or cryptic landscape forms, using a roving, fluid point of view from which nothing is hidden. In the following passage, the mariners are able to follow the entire path of the river moving around hills, through multiple caves, in and around dense plant-life, and finally to the sea with apparently omniscient perception.

> With half-dropt eyelid still,
> Beneath a heaven dark and holy,
> To watch the long bright river drawing slowly
> His waters from the purple hill—
> To hear the dewy echoes calling
> From cave to cave thro' the thick-twined vine—
> To watch the emerald-colour'd water falling
> Thro' many a wov'n acanthus-wreath divine!
> Only to hear and see the far-off sparkling brine (lines 135–143)

The first lines dwell on the mariners' languid postures, so it is easy to pass over the landscape description as so much lyrical (or stoned) maundering. But despite the mariners' eyes being half closed, Tennyson's detailed, mobile point of view offers the reader a comprehensive awareness of every landscape feature, even those which ought to be invisible, inside caves, or behind thick vines.

There is undoubtedly some element of self-medicating involved in lotus consumption which could potentially be dangerously narcotic rather than

positively therapeutic. However, the poem consistently charts a healing process rather than one that corrodes the mariners' mental health. Their proximity to nature and the beautiful landscape that surrounds them enhances their sense of safety and quiets the painful memories that haunt them.

Conclusion

Tennyson concludes the poem by returning to the same two clear declarations of the mutinous mariners that conclude section one – they actively choose to stay (μενέμεν) and forget or reject (λαθέσθαι) the trauma-inducing lifestyle Odysseus wants them to pursue.

> We have had enough of action, and of motion we,
> Roll'd to starboard, roll'd to larboard, when the surge was seething free
> [...]
> Let us swear an oath, and keep it with an equal mind,
> In the hollow Lotos-land to live and lie reclined (lines 150–154)

The "action" they are rejecting is both that of a gruelling and doomed sea voyage and of the warfare that has left them traumatised. The "oath" they swear is enunciated with mental clarity and democratic collaboration; their minds are "equal" both in the sense that they all agree and that they have come to a stable, well-reasoned decision. The mariners have chosen a balanced, restorative lifestyle in which they stay in one place, rejecting what Beatrice Sanford Russell calls Odysseus' "'something more' logic that would impel them onward" with an "acquisitive mindset" and "predatory instincts" (385, 379).

Russell takes the phrase "something more" from Tennyson's "Ulysses". In that poem, the old soldier, having made it home at last, finds himself grouchy and discontent with his "aging wife" and the "savage race" (3,4) of Ithacans he rules. He decides to return to the sea, "To sail beyond the sunset, and the baths'/ Of all the western stars, until I die" (60–61). Based indirectly on Homer, and more directly on Dante, Tennyson's version of this post-*Odyssey* Ulysses is at once heroic and hubristic, blending Victorian nationalistic idealism with delusional narcissism. Most chillingly, Tennyson has him call out to his mariners, evoking their happy days together.

My mariners,
Souls that have toil'd, and wrought, and thought with me—
That ever with a frolic welcome took
The thunder and the sunshine, and opposed
Free hearts, free foreheads (lines 45–53)

Of course, all of Odysseus' mariners died on their way to Ithaca, so his rosy portrayal of their fellowship is either deceptive or demented. Read in relation to "The Lotos-Eaters", it is a reminder that the culture of war and conquest that Odysseus embodies would have continued to pursue and retraumatise the mariners even if they had survived the trip home. By remaining, reclining, and incorporating themselves into a community and a landscape that soothes and sustains them, the mariners have chosen the sort of therapeutic alternative lifestyle that too few actual veterans have access to.

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