

stream social conscience. Highly controversial upon its release, *Deep Throat* was played in many traditional American movie theaters as opposed to just in adult theaters. While the film's director Gerard Damiano himself admitted that it wasn't a great film, *Deep Throat* nevertheless paved the way for bolder and more open sexual practices, politics, and beliefs to be depicted and discussed (Keough 2005). In fact, the film is credited as starting the "porn chic" movement of the 1970s, wherein seeing pornographic films was considered to be a hip thing to do with polite company. More importantly, however, *Deep Throat* introduced the practice of deep throating to large groups of people who may have otherwise never attempted such practice. *Deep Throat* also began a genre of pornography that focused specifically on deep throat oral sex—a genre in which videos and images of men and women alike performing deep throat fellatio on men presents the throat as an erotic site of sexual pleasure.

In the case of the BDSM community, the throat is often cast as a site for enacting a dominant partner's power over the submissive partner. Exemplified by the practice of "collaring," the bondage and discipline (BD) eroticization of the throat involves placing collars around the submissive's throat for both sexual practices and metaphorical ownership. Collars can be constructed from leather, chain, metal, fabric, and so on, and they can be worn as chokers or used in conjunction with leashes. Collars and leashes enable the dominant partner to enact physical control over the submissive partner by giving the dominant partner the power to manipulate and control the submissive partner's position. This practice may also be used to signify a master/slave relationship in which the collar is an indicator of ownership.

Rendered explicit by the practice of collaring, the connection between power and sex has its axis at the throat. In a BDSM master/slave relationship, a process of increasing ownership and corresponding collars ensures that the throat and neck remain a site for enacting dominance. In this process, a slave or submissive partner is first given a "collar of consideration," which is analogous to a courting or dating stage. This is followed by a more elaborate collar, called the "training collar," that signifies increasing ownership and autonomous devotion. Finally, a "formal" or "slave collar" signifies a complete, autonomous and committed relationship between the master and slave, or dominant and submissive partner.

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Jeremy Justus

TIAMAT

The Babylonian goddess Tiamat appears as one of the primal female forces in the cosmogony of the creation epic *Enuma Elish* (c. 1100 BCE). Tiamat, the primordial salt-water, commingles with the male Apsu, the freshwater ocean, to form new generations of gods. After her consort Apsu is murdered by the new generations of gods, angry Tiamat turns to revenge. *Enuma Elish* represents Tiamat's revenge as the source of disorder and chaos that needs to be subdued by powerful male gods. Specifically, Tiamat is personified as a monster who resorts to lies, black magic, and animal speech. She "illegally" creates several monsters to assist her in her fight, including giant snakes full of venom and sharp teeth, great lions, mad dogs, furious dragons, bison, and the hydra, scorpion-man, and merman. These terrible beings are clothed in the divine splendor in Tiamat's effort to lift them to the status of gods. Tiamat revolts still further in taking on a chief monster, Kingu, as her new husband. All these actions are viewed as illegal because they did not result from a consensus with other gods. Thus, Tiamat transgresses the divine order and introduces chaos into the world.

Tiamat is severely punished for her "disorderly" behavior by a powerful male god, Marduk, and by his supporters. In contrast to Tiamat's illegitimate ways of warring, Marduk resorts to the rightful means that are appropriate for noble deities: thunder, lightning, subduing the winds and floods, and a bow and arrow. Not only is Tiamat killed, but the very means of capturing her symbolize punishment for her actions. She is caught in a net, which suggests that she no longer deserves to be perceived as a goddess who is a primordial mother. Instead, she is portrayed as a savage female being who deserves to be hunted, caught in a net, and killed in a manner reserved for wild animals. The gruesome detail of the cutting of Tiamat's body communicates further the outrage at the goddess's transgression. Her skull is split, her veins cut open, she is disemboweled, her bones crushed. After cutting open her stomach, Marduk stands on her dead body as a sign of final victory. The "disorderly" body of Tiamat becomes a source of order only in her death; the female chaos can be conquered only with the final silencing of death. To this end, Tiamat's corpse is divided, piece by piece, to form the new universe: sky and earth.

While Tiamat is conquered, Marduk is elevated to a supreme role of a sovereign god. He assigns roles to gods, divides heaven and earth, and fixes the universe according to his will.

The story suggests that the primordial female goddess was deservedly punished for introducing chaos into the universe. Only by eliminating the disorderly female passion (or chaos) can the male rational order return. The vanquished body of Tiamat gives rise to the new hierarchy: heaven over earth and male power over female power.

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Wioleta Polinska

TILL, EMMETT LOUIS

1941–1955

Emmett Louis Till, born in Chicago, Illinois, was the fourteen-year-old victim of a lynching in Mississippi that became a catalyst for the burgeoning civil rights movement in the United States. The two white men who beat and murdered Till were hastily acquitted by a jury of local white males. People across the United States and in Europe were horrified by the brutal crime and this instance of condoned killing in the South. The circumstances of the case address the sexual mythologies that bolster racist ideology, the interlocking social mechanisms of racism and sexism, and the social threat of physical violence for minorities.

THE CRIME AND TRIALS

Till traveled from Chicago to the small delta town of Money, Mississippi, to visit relatives during his summer vacation. One week into his visit, he accompanied a group of black teenagers to the Bryant Grocery and Meat Market, a white-owned store that largely catered to black field hands in the region. Congregating with other teens outside the store, Till flaunted a picture of a white girl that he claimed was his girlfriend. His bragging, and his unfamiliarity with the South's racial codes and deep-seated bigotry, led to a dare to flirt with the store owner's twenty-one-year-old wife, Carolyn Bryant. Although there are conflicting accounts of what actually



Emmett Till. © BETTMANN/CORBIS.

went on inside the store, Till allegedly wolf-whistled at Bryant on his way outside.

Bryant and her sister-in-law decided to keep the events of that night a secret from their husbands, who were away, but gossip quickly spread through the local black community. When Roy Bryant, Carolyn's husband, heard the rumors four days later, he enlisted his half brother and brother-in-law, J.W. Milam, and at 2:00 a.m. on August 28 they took Milam's truck and a pistol to the house of Moses "Preacher" Wright, Till's great-uncle. Bryant and Milam kidnapped Till at gunpoint, planning to "teach him a lesson." When their ruthless beating of Till failed to elicit either apology or cry, Milam and Bryant's plan changed course. They drove to a nearby cotton gin, where they ordered Till to move a seventy-five pound fan into the truck. From there, they drove to the Tallahatchie River near Glendora, Mississippi. Till was ordered to strip, and the two men continued to harass and beat him before Milam fired one shot into his head. They dumped Till's body into the river with the fan tied around his neck.

Three days later, the body rose to the surface. The mutilated corpse was chiefly identified by a ring Till wore that had belonged to his father. Bryant and Milam were quickly apprehended and indicted on kidnapping and murder charges. Disregarding edicts by Mississippi authorities for immediate burial, Till's mother, Mamie