

THE HARPER ANTHOLOGY

An annual, faculty-judged collection honoring the best academic writing, campus-wide,
by students at Harper College, Palatine, Illinois

Volume XXV
2013





STUDENT AUTHORS

Sharon Ahn

Melissa Jones

Kevin Anderson

Batool Khan

Anonymous

Hubert Marciniac

Ryan Barreras

James Naughton

Meagan Beattie

Leland Nolan

Lynnette Becker

Janice Novick

Isaac Bilyk

Sancha Ogden

Maria Campbell

Sean Pedersen

Kate Carrato

Dan Pink

Victoria Chirman

Maria Rubtsova

Dario Diaz

Koren E. Salajka

Elizabeth Erikson

Steven Sandoval

Matt Gianneschi

Tatiana Satchanov

Juanita Godlewski

Gina Schiavo

Emmanuel Guzman

Ruthann Shambaugh

Gina Helminski

Sonia Sherwani

Molly Hendrickson

Heinz Tempelmann

Nick Theodore

Terri Urquhart

Gita Vyas



The Harper Anthology Volume XXV

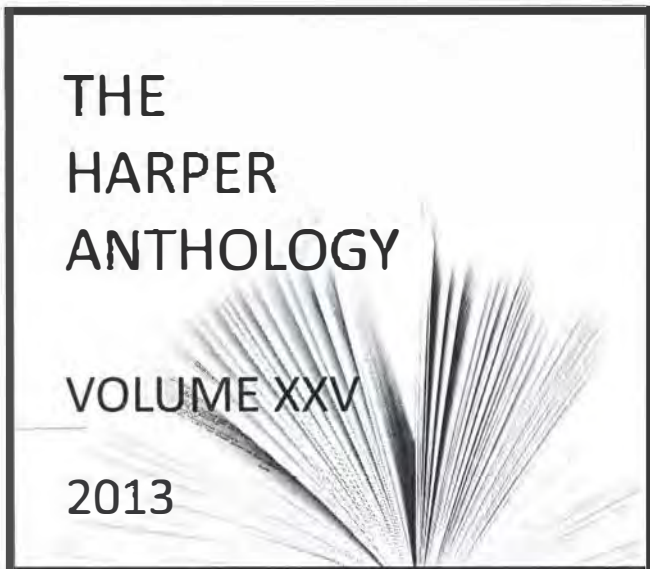
2013

An annual, faculty-judged collection honoring
the best academic writing, campus-wide,
by students at Harper College, Palatine, Illinois

Prepared by
The Harper Anthology
committee



Marjorie Allen
Charles Brown
Maggie McKinley
Kurt Neumann
Stephanie Norris
Josh Sunderbruch
Kris Piepenburg, chair



Submission Information

Submission deadlines:

2014 issue: January 25, 2014

2015 issue: January 25, 2015

Send manuscripts to

kpiepenb@harpercollege.edu, or submit a print copy to LIB ARTS, Room L203. Please include student contact information (e-mail, phone number, street address) with all submissions

Submission forms are available

at the back of this issue; in the Harper College Liberal Arts Office (L203); and at the English Department web site: dept.harpercollege.edu/english

Submissions are read each winter by the members of the *Harper Anthology* Committee

The Harper Anthology is also available at dept.harpercollege.edu/english

Back issues of *The Harper Anthology* can be accessed at the Harper College Library website, by selecting the Harper Archives tab, followed by Institutional Repository and Student Publications

Table of Contents

Foreword
(Kris Piepenburg)

Sharon Ahn
The Lament of Self-Control:
Gabriel Conroy's Struggle in
James Joyce's "The Dead"
(Literature 115) 1

Kevin Anderson
Yu Hua's *China in Ten Words*
(Literature 208) 4

Anonymous
Misconceptions about Aliens
(English 101) 6

Ryan Barreras
Fear and Loathing in Adolescence:
The Desires and Drives of Teenagers in
T.C. Boyle's "The Love of My Life" and
Anjana Appachana's "The Prophecy"
(English 102) 9

Meagan Beattie
Unraveling Shang and Sanxingdui Bronzes
(Art 133) 15

Lynnette Becker
Exiled: The Experience of the Cultural
Outsider in Twentieth-Century
North America
(English 102) 21

Isaac Bilyk
The Children and the Lion: How the Life and
Faith of C.S. Lewis is Allegorized in
The Lion, the Witch and the Wardrobe
(English 102) 29

Maria Campbell
Like Father, Like Son:
August Wilson's *Fences*
(English 102) 36

Kate Carrato
A Sort of Happy Ending: Self-Discovery in
Haruki Murakami's "Honey Pie"
(Literature 115) 41

Victoria Chirman
"I'm Going This Way"
"We Are Not"
(English 102) 44

Dario Diaz
Annotated Bibliography for
a Research Paper on Bertolt Brecht's *Galileo*
(English 102) 47

Elizabeth Erikson
Outside the Box: Individual and Collective
Identity in the Works of Carl Gustav Jung
and Haruki Murakami
(English 102/Psychology 225) 49

Matt Gianneschi
An Analysis of Marcia Baron's Argument
for Kantian Ethics
(Philosophy 115) 59

Juanita Godlewski
My Mother's Faith
(English 101) 62

Emmanuel Guzman
Subjecting Faulkner's Quentin Compson
to the NEO Prism
(English 102/Psychology 225) 65

Gina Helminski
Evolutionary Influences in H.G. Wells'
The Time Machine
(English 102) 73

Molly Hendrickson
Changing
(English 101) 77

Melissa Jones
Frankenstein Food
(English 101) 80

Batool Khan
Hope for Justice in the Unjust World
(Literature 208) 85

Hubert Marciniac
On the Moral and Pragmatic Obstacles to
Universal Unconditional Basic Income
(Philosophy 120) 89

James Naughton
Catechisms of Corruption
(Literature 231) 96

Leland Nolan
What Is Beauty?
(AED 035) 99

Janice Novick and Gita Vyas
HIT Program Assessment
(Computer Information Systems 211) 101

Sancha Ogden
The Fragmentation of the World:
William Harrison's "Roller Ball Murder"
and William Gibson's "Burning Chrome"
(English 102) 115

Sean Pedersen
Preferential Freedom: An Exploration of
Melville's "Bartleby the Scrivener"
(English 102/Psychology 225) 122

Dan Pink
To Kill a Mockingbird: A Novel and a Film
with Two Different Flights
(Literature 112) 127

Maria Rubtsova
The Unequal Half of Humanity:
Simone de Beauvoir's *The Second Sex*
(English 101) 130

Koren E. Salajka

Language Endangerment and Death: Why Care?
(Linguistics 205) 132

Steven Sandoval

Albert Einstein: Behind the Mask
(English 102) 139

Tatiana Satchanov

Abused with Society's Blessing: Women in
Sandra Cisneros' "Woman Hollering Creek" and
Chitra Banerjee Divakaruni's "The Disappearance"
(English 102) 143

Gina Schiavo

Studying the Culinary Arts in France:
A Foreign Exchange Experience
through the Sister Cities Program
(Food Service Management 211) 153

Ruthann M. Shambaugh

Lakota Sioux: An Endangered Language
(Linguistics 205) 157

Sonia Sherwani

The Telomerase Breakthrough
(Speech Team) 162

Heinz Tempelmann

Serious Consideration of the Fracking Boom
(English 101) 165

Nick Theodore

Never Enough: Economic and Emotional
Deprivation in Middle-Class America
(English 102) 170

Terri Urquhart

Pompeo Batoni's *Allegory of Peace and War*
(Artel31) 177

Afterword

The Ear
(Greg Herriges) 181

Student Reflections on Writing

Ryan Barreras

Isaac Bilyk

Juanita Godlewski

Molly Hendrickson

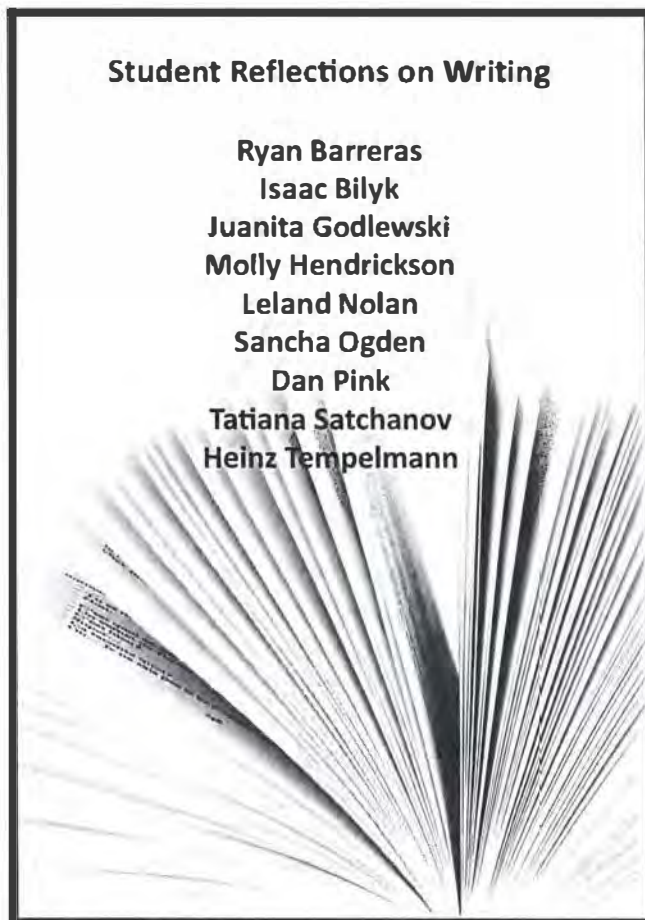
Leland Nolan

Sancha Ogden

Dan Pink

Tatiana Satchanov

Heinz Tempelmann



Acknowledgments

**The Harper College Communications
Division**

Marketing and Publishing Services

Printing and technical assistance:

Maryellen Riley, Matt Nelson,
Angelina Bonilla, Steve Schwertfeger,

Tom Gibbons, Tony Garcia

Cover Design: Jan Elbert

Liberal Arts Division

Brian Knetl, Dean, for continued support
Lisa Larsen, for manuscript assistance

Resources for Learning Division

Martin Firestein, archivist
David Sullivan and Lea Buck, student aides

A Few Reflections on *The Harper Anthology's* Twenty-Fifth Anniversary

Kris Piepenburg, Chair
The Harper Anthology Committee

Reflection One: This Issue

This edition of *The Harper Anthology* continues a tradition begun in the late 1980s to “honor the writing that most expresses the academic life of Harper College, the writing students do in their courses . . . essays, non-fiction stories, . . . reports, research papers, arguments,” as stated by now-retired Professor Jack Dodds, in the foreword to the 1989 volume of student work. The academic life of 2013 is herein honored and well-represented, in that tradition, ranging from an in-class essay written for a GED course (Leland Nolan, p. 99) to a comprehensive discussion of Jungian concepts in the literary works of Haruki Murakami, by Jack Kent Cooke scholarship recipient Elizabeth Erikson, on page 49. In between and alongside these two very different and very fine papers, the reader will discover discussions of many other topics, including the following:

- Disappearing languages (Koren Salajka, p. 132, and Ruthann Shambaugh, p. 157)
- 3,500-year-old Chinese bronzework (Meagan Beattie, p. 15)
- Genetically modified food (Melissa Jones, p. 80)
- A “man from mars” (Lynnette Becker, p. 21)
- The adoption of a universal income for all Earth residents (Hubert Marciniak, p. 89)
- The brutal game of rollerball (Sancha Ogden, p. 115)
- A twenty-first-century student’s need to return home from a large university (Molly Hendrickson, p. 77)

These sound like subjects for 1950s *Twilight Zone* television episodes, and indeed, one of these papers does deal with works of science fiction. This spectrum of topics shows an academic grounding in the twenty-first century, ranging from refinements in modern study of past civilizations to the problems posed by shrinking resources on a highly populated and diminishing planet.

A review of the topics in any issue of *The Harper Anthology*, present or past, will reveal that collectively, in the classrooms and courses of this institution, there occurs a thriving consideration for all that composes, affects, or comes into contact with humanity. Further analysis of this issue reveals papers about the following basic needs, entities, or characteristics of humanity: food; language; gender relations; parents; personality; sex; art; beauty; income; health; faith; education; ethics; cultural relations; science; technology; energy and environmental issues; war and peace; death; and the extension of life. Taken together, this diverse collection reflects a serious, all-encompassing intellectual focus. In five years or so, this group of writers and thinkers should be allowed to assemble together in a room as a council, to make some decisions about the human mission on this planet. I believe that this could lead to some very positive results.

In addition to the student papers, student reflections on writing interspersed at various points in this issue offer insights into these writers’ processes. Heinz Tempelmann’s contribution on page 167, in particular, provides some guidelines to students for how to begin and complete a writing assignment successfully. Professor Greg Herriges closes the volume with an Afterword on the contributions of careful listening to the writer’s craft.

Reflection Two: Back Issues Now Available at the Harper Library Website

During 2013, as part of an initiative developed by Harper librarian Kimberly Fournier, archivist Martin Firestein along with student aides David Sullivan and Lea Buck have been scanning many different types of Harper College print documents and uploading them to the library website. This “institutional repository,” as it is labeled on the website, now contains almost all back issues of *The Harper Anthology*, in addition to the literary magazine *Point of View*, along with other Harper College publications. Martin, David, and Lea are creating a valuable resource for students and faculty, not only because they are preserving a record of the past, but because they are making the materials available for faculty designing writing and reading assignments. These back issues can

A Few Reflections on *The Harper Anthology's* Twenty-Fifth Anniversary

be accessed at the Harper College Library website, by selecting Harper Archives; Institutional Repository; and Student Publications.

In honor of the twenty-fifth anniversary of *The Harper Anthology*, I read through the first three issues (1989 – 1991) at the website, to see what types of assignments were being given and what students were writing about 25 years ago. I made a few observations:

- Some assignments are similar to those in the *Anthology* today: autobiographical writings; persuasive essays; responses to essays, thinkers, and philosophers; literary analyses; and research papers.
- Some assignments popular then have largely disappeared from the *Anthology*: reflections on significant childhood incidents, influences, memories, and places; descriptive essays about people and places; essays that define terms and concepts; and what then-editor Professor Jack Dodds referred to as “writing to learn” activities, such as journal entries and in-class free-writing assignments.

I am unsure if the disappearance of some types of writing from the *Anthology* represents a substantial, widespread change in pedagogy, or if English professors still give assignments like these but simply never submit them. My gut feeling is that the narrative and descriptive assignments are less common, today. Those assignments seem to have been focused on encouraging students to write with greater sensory detail and greater richness of language, as in the 1991 issue, in the brief but effective description of an airplane restroom (“The Room at the Rear,” by Shelly De Giralamo). The descriptive skills developed in such an assignment certainly are worthwhile, though, as are the skills developed in “writing to learn” free-writing assignments—writing to think and discover. Again, I am unsure if this type of in-class assignment has begun to drop out of instructors’ syllabi, but if so, it is well worth reviving, as, at least in my perspective, we seem to be dealing with a widespread decline in students’ impromptu writing abilities, overall. More guided in-class practice in “writing to discover” certainly wouldn’t hurt.

In reviewing the first three issues of the *Anthology*, I was struck by the high quality of the writing, and by how the topics reflect the concerns of twenty-five years ago but

remain relevant today. In the 1989 volume, I ran across an essay called “Putting Amtrak on the Right Track,” from one of Professor Tryg Thoreson’s students, and of course, today, passenger rail travel in the United States still needs to be put back on track. Dollars for high-speed rail development did reach Illinois during President Obama’s first-term stimulus package...but passenger rail travel still lags way behind the European and Asian standards. Another essay in that 1989 volume, “Fighting Terrorism: Are We on the Right Path?” very convincingly discusses the hypocrisies in 1980s U.S. foreign policy, focusing on the Israeli-Palestinian conflict, the Israeli invasion of Lebanon, U.S. aid to the Nicaraguan Contras, and air strikes on Libya. Today, in the post-9/11 world, with the war in Afghanistan still unresolved, Syria in complete chaos, drone strikes in Yemen, “regime changes” in Egypt, Libya, and Tunisia, and negotiations with Iran that are upsetting to Israel, the same question can be asked, continually. A lot has changed over twenty-five years, and not much for the better.

Greater concern for environmental issues also seems to be reflected in the assignments and papers of the first three volumes. The 1989 issue features an especially impressive and persuasive “Letter to Senator Paul Simon,” by student Martha Moore, in which she urges the senator from Illinois to support greater regulation of chlorofluorocarbons, responsible for destroying the earth’s ozone layer. In 2013, worldwide phase-out of these devastating substances still has not taken place, despite initiatives among some countries that have moved positively in this direction. The 1991 issue includes a “formal report” on acid rain, written by a student in one of Professor Dodds’ composition courses. The report is unlike much of the writing I have seen as editor of the *Anthology* for the past twelve years, and its structure and depth of information is worth considering as a model for longer investigative projects that involve a comprehensive presentation on multiple aspects of a subject. Equally impressive in the 1991 issue is a paper from a Business Ethics course taught by Professor Jerome Stone, now retired from the Philosophy department, covering a 1983 case in Elk Grove Village, involving the moral issues in the death of an employee in a factory where cyanide solution was being used to recover silver from used x-ray film. The company executives were initially convicted of murder, but this was overturned upon appeal. This

essay stands as a strong example of thorough research and description—the student’s use of published accounts to describe conditions in the factory is especially revealing.

Any professor willing to take the time to look through these back issues of the *Anthology* will certainly find something worthwhile to use in a reading assignment, to refer to as a model for writing in class, or to modify somehow in designing a new assignment. It is helpful to have this resource available on the Harper library website.

Reflection Three: Coincidences in Time

A number of fun coincidences surrounding *The Harper Anthology* developed during the Fall 2013 semester. The student aide, David Sullivan, who has been scanning publications into the Harper archives, was a student in one of my English 101 courses this semester. I noticed that he resembled someone I knew in grade school, named Don Sullivan (I had not seen Don Sullivan since eighth grade). On the last day of class, I asked him if he was related to Don...of course he is...Don is his father. Dave was stunned to hear that I was one of the guests at his father’s eighth birthday party, 44 years ago, at what is now Dave’s grandparents’ house in Palatine. I vaguely recall his great-grandmother being there, babysitting Dave’s recently born aunt, while his grandmother led his eight-year-old father and the rest of the guests to the park to play baseball.

Weeks before I found out about Dave’s relationship to Don, Dave told me how he had been scanning volumes of *The Harper Anthology* and *Point of View* in the library archives room—“the batcave,” as he calls it—and he had run across a poem that I had written, while a Harper student, in the 1981 issue of *Point of View*, I believe, called “The Chain Smokers” (you can read it online, now, at the Harper Archives, if you want to). Inwardly, I cringed, and outwardly, I put up my hands to cover my head, and my face...it is hard to be confronted by poetry from a previous life. Then, he quoted a line from the poem...“find the flame and chain / more dirty menthol snow,” and I thought, “yeah, that’s right, I liked that line, and furthermore, it isn’t bad.” (Now, I sound like Greg Herriges...see his Afterword “The Ear,” in this volume, to see what I mean...the line I just wrote sounds like him...I was listening to *his* voice, like a good writer should.)

Furthermore, as Dave was scanning *Anthology* pages, he noticed a paper by one of his former high school English teachers, at Fremd High School: Jaclyn DeRose. Her paper,

from a class taught by Josh Sunderbruch, appears in the 2005 issue. I will be submitting a paper by David Sullivan to the next *Harper Anthology*. The random connections continue.

Reflection Four: William Butler Yeats and Curly Howard

I enjoyed these coincidences in time, because they are personal, and fun, but everyone knows, nearly any set of things can have coincidental elements, and they often aren’t worth mentioning. There is not much point in saying that the year of the first *Harper Anthology* coincided with the fall of the Berlin Wall, or with the protests in Tiananmen Square, or with the release of Nelson Mandela from custody in South Africa. There is no relationship between *The Harper Anthology* and these events, other than “they were around the same time.” These coincidences put time into perspective a bit, though. The events don’t seem so long ago, to me, and they weren’t, really. It is such a cliché, on a silver or gold anniversary, to look for these kinds of intersections. I guess, what is alarming to me, is how slow-moving the world is, in terms of solving serious problems, despite how quickly individual lives are lived. So many problems of the twentieth century have continued on into different manifestations. In measuring progress on these issues, twenty-five years seems more like a few days. Human greed and obduracy, quests for power, lack of foresight, and interest in trivialities continue to poison the planet. Meanwhile, the human-created Curiosity Rover grinds and lurches across the surface of Mars, at 100 degrees below zero, weighing the possibilities for our future there. I would quote William Butler Yeats’ vision in “The Second Coming,” here, but third-stooge Curly Howard’s voice (“That’s a coincidence!”) is ringing in my ears. Yeats and Howard: I had no idea I would refer to these two, when I began this. I have written to discover.

Reflection Five: Gratitude

Though the mood of these reflections is a bit gloomy, I hope you have enjoyed them, and I hope you take heart, as I do, in the intelligent thoughts and good writing of the students published in these pages. As editor, it is a pleasure to read these papers and all others submitted for a given issue, and on behalf of *The Harper Anthology* committee, I thank the Harper faculty and students alike for the thoughtful work they have been contributing, for a quarter century, to make this collection as meaningful as it is.

The Lament of Self-Control: Gabriel Conroy's Struggle in James Joyce's "The Dead"

Sharon Ahn

Course: Literature 115 (Fiction)

Instructor: Andrew Wilson

Assignment: *Write an excellent essay on any short story or novel that we have read during the semester.*

A Christmas party, dance and music, idle chatter over dinner and finally a brief exchange between a man and wife; these are the elements of the short story "The Dead," by James Joyce. There are no big bangs or explosive, theatrical plot lines, yet there is an undercurrent of subtle electricity in the way that the main character, Gabriel, struggles with himself, marriage, and an onset of existential angst. Joyce is able to convey some deeper, more profound ideas through a very ordinary character and his interaction with the people around him.

While one might be tempted to call Gabriel a flat character because of his agreeable, almost dull demeanor, the contrasting duality between his calm conscious actions and words and the near explosive passion of his inner thoughts and urges adds a third dimension to his personality. The man is steadfastly contradictory. He is eager to please others and yet unconsciously believes himself to be on a different, perhaps higher plane than them. While he does not try to be purposefully haughty, he believes in a matter-of-fact way that he is not of the same level of his acquaintances because he is more educated. Perhaps his attitude is the result of the upbringing by his mother, Ellen, a "serious and matronly" woman who loved him but maybe pumped some ego into his character. He recalls her making a garment for his birthday whose description sounds like it was made for royalty: a purple tabinet waistcoat with little foxes' heads. She also named him and his brother, Constantine

after prominent biblical figures: an angel and an emperor. Gabriel owes his education to the Royal Academy, as well as his brothers accomplishments, to his mother's influences. Her pompous attitude is evident in the way she disapproved of "country cute" Gretta because of her origins in Galway. And yet we see the roundness of his character in that he is not a one-dimensional arrogant man but is also riddled with insecurity.

Gabriel's lack of confidence is evident in his encounter with Lily, his aunts' young housemaid. He is a bit patronizing toward her as he smiles when she says his surname, Conroy, with three syllables. And yet, this slim and pale woman whom he has known since she was a child is still able to put him ill at ease. While she is hanging his coat, he makes conversation and asks if she will marry since she is no longer in school, to which she retorts, "The men that is now is only all palaver and what they can get out of you." While he could have easily made some sort of joke to lighten the mood, he becomes rather agitated that he has offended her. He almost takes her remark about men being "palaver" as a personal insult, and it reinforces his insecurities over the speech he is to give over dinner. His reaction hints at a deeply laden fear of being a babbling fool, and he does not shake off her reaction easily. In order to ameliorate the situation, he offers her a coin and although given with good intentions, the act is laced with some unintentional belittlement, for it is an easy solution to an awkward situation. It is surprising that someone such as Gabriel can be unnerved by a young serving girl whom he knows is much less educated, and his encounter with her reveals his exceeding lack of self-confidence.

Lily's comment about men being palaver creates discord within Gabriel because a part of him really believes himself to be one of those men. His speech, which covers Irish hospitality and the respected forefathers, the past, and fluffy words of praise for his aunts, is chock full of hints at his unconscious feelings and attitude toward others at the party, and it is a foreshadowing of the reappearance from the past of his wife's deceased young lover, Michael Furey. While the people at the party are merry and harmlessly decent people, in his eyes, they are coarse, and even toward his aunts, there is a hint of a demeaning attitude toward them when he thinks to

The Lament of Self-Control: Gabriel Conroy's Struggle in James Joyce's "The Dead"

himself, "What did he care that his aunts were only two ignorant old women?" (Joyce 756). Despite his hollow sentiments, he delivers his speech in ambitious style, and the speech becomes reminiscent of Mary Jane's piano Academy piece, "full of runs and difficult passages" but no melody (Joyce 761).

Miss Molly Ivors is a bright, outgoing activist who is extremely proud of her Irish heritage. It is in her encounter with Gabriel that we again see his lack of self-confidence. He continually blinks his eyes in nervousness and fails to pick up on her playful manner when she teases him about being a West Briton after discovering he writes literary reviews for *The Daily Express*, an anti-Irish liberation newspaper. In his perspective, it seems she is unjustly taunting him, but Joyce gives little clues to suggest that Gabriel may be imagining any antagonism and is overly concerned with others' perception of him. Miss Ivors demonstrates her regard for him when she "took his hand in a warm grasp and said in a soft friendly tone: 'Of course, I was only joking'" (Joyce 763). She also brings up going on a trip to the Aran Isles in Galway with friends and his wife to reconnect with their Irish heritage, but for some reason, he shows an aversion to his roots when he says "Irish is not my language," and that he's sick of his own country (Joyce 763). His apparent lack of pride in his own origins could be a contributing factor in his hesitant manner. The disconnection with a solid foundation has left some cracks on the surface, and it is these cracks that prevent him from being the man he wants to be. Miss Ivors decides to leave early, and Gabriel wonders if he has offended yet another, but he is relieved that she does not hear his speech because they are equally educated. "It unnerved him to think that she would be at the supper-table, looking up at him while he spoke with her critical quizzing eyes" (Joyce 765). He is intimidated and afraid that she will see through him to his insecurities. He even inserts a new addition to his speech, specially aimed at her, saying:

"Ladies and Gentlemen, the generation which is now on the wane among us may have had its faults but for my part I think it had certain qualities of hospitality, of humour, of humanity, which the new and very serious and hypereducated generation that is growing up around us seems to me to lack." (Joyce 765)

This addition is ironic because it is applicable to himself; he is so "hyper-educated" that he cannot see the humor in things and simply enjoy himself. His redeeming quality is that he does not intentionally offend those around him, but rather he obsesses over how he should come across to others in a proper way, so much that it is constricting. He has no ill intent toward his friends, and there is a sign of this in the way he offers to walk Miss Ivors home.

Gabriel's interaction with his wife Gretta offers the most significant look into his character, and it is also where his most optimistic qualities are revealed. It is obvious that Gabriel is very, very much in love with his wife. Throughout the night, he gazes at her with admiring eyes, and his mind is aloft with happy memories from their past. The third-person point of view makes his affection for his wife very obvious to the reader, but in face-to-face with her, Gabriel sends mixed signals. When she begs him to go to Galway with Miss Ivors, he refuses in a cold and uncaring manner and suggests that she goes without him. Yet internally, he is brimming with feeling for her and just fails to show it. Rather, the outlet for his affections seems to be through his overprotectiveness. This is seen in the way he frets over her health by making her wear galoshes and decides to stay at a hotel, because he remembers Gretta catching a cold from the cab ride of the previous year. In one scene, his romantic feelings are particularly vivid as he nearly does not recognize her standing at the top of the stairs. "He stood still in the gloom of the hall, trying to catch the air that the voice was singing and gazing up at his wife. There was grace and mystery in her attitude as if she were a symbol of something" (Joyce 776). He thinks to himself that if he were a painter, he would paint her in that exact pose and title it "Distant Music." Her poetic aura sparks a lust in him and all throughout the trip back to the hotel, he is brimming with anticipation. It is more than just a physical attraction that excites him, however; it is a renewal of old memories: "Moments of their secret life together burst like stars upon his memory" (Joyce 778). He is optimistic in their marriage "for the years, he felt, had not quenched his soul or hers" (Joyce 778). He imagines that she will somehow sense his renewed passion when he calls her name, but he is torn when he discovers it is not he who is on his wife's mind. Gretta reveals that it is her first love, Michael Furey, on her mind, because of the song

she was listening to on the stairs: "The Lass of Aughrim." Michael was a young boy who was delicate in health, but unlike Gabriel, was so free of self-control that he threw caution to the wind as he risked his life in the rain just to speak to his love one last time. This boy who died for Gretta shames Gabriel, and his inner fears are suddenly borne up. "He saw himself as a ludicrous figure, acting as a pennyboy for his aunts, a nervous well-meaning sentimentalist, orating to vulgarians and idealizing his own clownish lusts, the pitiable fatuous fellow..." (Joyce 782). He feels that this delicate boy had undermined his and Gretta's love for each other. He realizes that theirs was not the only secret love, but she has had previous experiences not just unbeknownst to him, but greater than him. Like the woman on the stairs, he suddenly feels like a stranger and he feels an inadequacy as her husband. It is easy to sympathize with him, here, for his feelings for Gretta are genuine on their own. His obstacle is that he cannot reconcile the person who says the proper things quietly aloud with the person with all those inner thoughts and urges of invisible intensity and ardor, because his control gets in the way.

In the end, Gabriel has a quiet epiphany. He realizes that death is upon them all as he ponders, "one by one they were all becoming shades. Better pass boldly into that other world, in the full glory of some passion, than fade and wither dismally with age" (Joyce 783). Perhaps he thinks he should be like those monks who sleep in coffins to remind themselves that an end is near. He imagines Gretta in her youthful beauty and senses that it might have been better if time had frozen for her and Michael in that budding time of passion, rather than ending up in a marriage where love can easily seep away. He realizes the shallowness with which he has seized life and he envies people like those around him, Miss Ivors who can speak her mind, or even Freddy Malins, the drunk who often loses self-control but always has a good time.

The story is set amidst a kind of snowstorm that has not occurred in Ireland in over thirty years. The snow itself seems to symbolize a renewed cycle of things or the inevitability of death, and despite Gabriel's epiphany, it somehow adds a somber quality to the whole story. Yet still, the snow offers an optimistic ending. While specific reasons for Gabriel's aversion to his Irish roots are not

given, there is a re-connection within him in the ending, just as the snow covers and connects the whole of Ireland.

While not the most gallant of literary characters, Gabriel is important because he is so easy to relate to. Like him, there are times where we want to break free of ourselves but are enchained within the consciousness of self-control. Too often, the end seems far away, and confessions are unspoken and deeds undone. His veiled sense of superiority is broken, and despite his being entrenched in rigid self-control and calculated behavior, he tries so effusively to please others that it is easy to see that he is a decent man who is capable of the ability to love, even if it is in his own way.

Works Cited

- Joyce, James. "The Dead." Bausch, Richard, and R.V. Cassill, eds. *The Norton Anthology of Short Fiction*. Seventh Edition. New York: W. W. Norton & Co, 2006.

Evaluation: A former and somewhat older student once said to me after class, "These kids can't understand something like Joyce's 'The Dead.' You have to have lived an entire lifetime." However, in this essay, this younger student has written an intelligent, well-styled essay that proves that other student quite wrong.

Yu Hua's *China in Ten Words*

Kevin Anderson

Course: Literature 208 (non-Western Literature)
Instructor: Kris Piepenburg

Assignment: Write a paper explaining what Yu Hua seems to be showing his readers about China today, and possibly, what the China of today has to do with the Chinese past that he describes in his non-fiction text China in Ten Words.

The key to the present and future lies truly in the path. Although cliché in its appearance, this previous statement holds no greater importance than for the understanding and contemplation of Yu Hua's *China in Ten Words*. Written in 2010 and translated in 2011, Yu Hua's *China in Ten Words* proffers a uniquely critical, powerfully analytical, and provocatively visceral painting of modern day China and its incredible journey from disjointed backward agricultural collective to emerging modern global superpower. Yu Hua takes his experiences as a child all the way to his time of writing, from both the communist and post-communist Chinese regimes to form a more cohesive and cognizant portrayal of modern-day China for outsiders looking in. At first, China seems to be a backward and confusing place, filled with political anomalies and cultural abnormalities. As each section progresses, however, questions about China are all answered through personal insight and careful societal evaluation. What comes out of these sections is what an average postmodern consumer American would be thrilled to hear: China is a multifaceted society that has the potential for real beauty, but is plagued by a trending cesspool of greed, corruption, disparity, and power-hungry men stemming all the way back to the beginning of the communist regime and metastasizing in new problems in the modern era. The key difference, though, is that Yu Hua has an actual understanding of why this situation is the case, because of his everyday perspective.

Throughout various sections of the text, Yu Hua generates hard hitting differences between the old and new world of China, exposing the problems with both

policies and time periods. In the section entitled "Leader," he discusses the lopsided development of post-communist China, but states that many would rather stay in the present than revert to the past. He proclaims, "Although life in the Mao era was impoverished and restrictive, there was no widespread, cruel competition to survive, just empty class struggle, for actually there were no classes to speak of in those days and so struggle mostly took the form of sloganeering and not much else." He continues to say, "China today is a completely different story. So intense is the competition and so unbearable the pressure that, for many Chinese, survival is like war itself" (25). In both these quotes, Yu Hua identifies the egregious errors with both societies, not necessarily siding with one or the other, but pointing out the injustices in both. Again, Yu Hua displays his contempt for this exchange of problems: "Decades later we still talk endlessly about disparities, but no longer are they vacuous ideological disparities. Today they are real, down-to-earth social disparities; gaps between rich and poor, city and village; differences between regions; inequalities in development, income level, and allocation; and so on" (154). It seems that problems in China haven't actually dissipated; they have simply manifested themselves into other forms.

Whether or not those manifestations are for the better are incredibly debatable. Take for example, the street hawker and official. Yu Hua writes, about an incident in the past, that "When we beat that young peasant with bricks, he never once struck back with his fist; now when an official – without using any violence, just doing his job, enforcing regulations – simply confiscates a bicycle cart and the things on it, he is stabbed to death by a hawker" (154). Although the so-called "miracle" of capitalism has been brought to the Chinese people so that they may advance themselves in wealth in luxury, the resulting alterations to Chinese society have created some serious blowback. Yu Hua states that perfectly when he comments, "China's high-speed economic growth seems to have changed everything in the blink of an eye, rather like a long jump that let us leap from an era of material shortages to an era of extravagance and waste, from an era of instincts to an era of impulsive self-indulgence" (146-147). This self-indulgence has had a drastic effect on those less fortunate. Physical survival now dictates the motives of those less fortunate because the difference between communist China and modern China is that those who have the means to live comfortably live in close

proximity to those who do not. Wealth now is clearly identifiable through a variety of media, whereas before, if one suffered, so did one's neighbor and everyone else around them. That point is highlighted no greater in the text than when Yu Hua states "According to the official figures released later, during the Great Leap Forward, in Sichuan Province alone, more than eight million people died of hunger—one in every 9 residents" (109). Suffering was universal in communist China, but now it seems the residents of China have a choice through economic freedom. Unfortunately, with this economic freedom has come drastic societal change that is largely negative.

Some of the old ways of communist China are largely engrained into the basic foundation of modern Chinese society as well. Government control and dictated policy are still common among local governments and party officials in Beijing. Yu Hua cites the bulldozing and eminent domain abuse to construct China's modern cities as a prime example: "To suppress popular discontent and resistance, some local governments send in large numbers of police to haul away any resident who refuses to budge. Then a dozen or more giant bulldozers will advance in formation, knocking down a blockful of houses in no time at all" (127). Those who were once crushed under the weight of "the people's demands" are now being squished by the demand for modernization by the state. The players of the economics board have changed from public to private, but the game master remains the same; the government still pulls the strings. Discontentedly, Yu Hua proclaims about this issue,

Our economic miracle—or should we say, economic gain in which we so revel—relies to a significant extent on the absolute authority of local governments, for an administrative order on a piece of paper is all that's required to implement drastic changes. The method may be simple and crude, but the results in terms of economic development are instantaneous. That is why it is the lack of political transparency that has facilitated China's breakneck growth." (127-128)

The Chinese autocracy's far reaching influence, once run by the incredible Mao Zedong, has now veiled itself in the control of many. Yu Hua identifies this early on when he says, "I sense that in today's China we no longer have a leader - all we have is a leadership" (19). This very leadership is what truly orchestrates the economic change, no longer focused on the people's

interests, which is also highly debatable, but in deepening their own pockets. When Yu Hua speaks about the gross difference between China's revenues and its per capita income, he states, "These two economic indicators, which should be similar or in balance, are miles apart in China today, showing that we live in a society that has lost its equilibrium or, as the popular saying has it, in a society where the state is rich and the people are poor" (161). This destitution on China's base level makes the problems of China abhorrently clear; the rich are getting rich, few poor are rising above their status, and the problems of communist China have never actually been solved due to the selfishness of the leadership. The leadership may have changed, but the problems have remained relatively static for the people, economically and politically.

In *China in Ten Words*, Yu Hua presents an understanding of "China's miracle" and its various consequences, enlightening readers outside of Chinese society. When reminiscing, Yu Hua states, "As I look back over China's sixty years under communism, I sense that Mao's Cultural Revolution and Deng's open door reforms have given China's grassroots two huge opportunities: the first to press for a redistribution of political power and the second to press for a redistribution of economic power" (180). Unfortunately, those redistributions have little effect for the masses, those who were supposed to be the primary targets and beneficiaries. Yu Hua, although supportive of China's step into the modern world, has many negative ideas about modern-day China, both stemming from the differences from the past era found today, and those that have stuck through both regimes. China's future holds many unknown roads, but if anything holds true, it is that the people of China will rise up, like they have in the past time and time again, to right the wrongs and injustices China endures today.

Works Cited

Hua, Yu. *China in Ten Words*. Trans. Allan El. Barr. New York: Pantheon Books, 2011.

Evaluation: *Kevin illuminates this text about twentieth- and twenty-first century Chinese society through intelligent discussion of carefully chosen passages. He clearly grasps the point of Yu Hua's writing and the issues the Chinese people have faced and that they face today.*

Misconceptions about Aliens

Anonymous

Course: English 101 (Composition)

Instructor: Josh Sunderbruch

Assignment: *This essay assignment involved construction of an argument for a specific audience.*

I was around twelve years old when I realized I was different than other kids. I wasn't physically different per se, but I was different enough that people were curious to know where I came from. My parents were the typical hard-working Mexican immigrants, and in my eyes, all they ever cared to talk about was work and school. I wasn't exactly ashamed of being Mexican, but I hated that I had to justify the color of my skin or accent through my background. I was different than other kids, because I didn't have the same rights as them. I was different because my parents made a decision that would inevitably change my life. I am an undocumented immigrant, but since that's too long and not dehumanizing enough, I am an illegal alien instead.

My status has continuously made me question my fate and faith. I do not care to persuade people to change their views on immigration through my story. Nor is my story a plea of help. It is a protest for human dignity. It is a story dedicated to us alien children: those of us who do not belong in our home country or in the land that watched us grow.

Perhaps, we should start somewhere in the middle of the story. I don't recall moving to the United States; I only remember living here. I used to love school when I first came to the U.S. It was an exciting experience for me because I was young and ready to learn. I was always so proud to come home with an A on my papers. Getting good grades was the only responsibility I had, according to my dad. So, I made sure I always excelled at that one responsibility. As the years went on, I began to realize

that K-12 education was the one thing my parents could provide me with. They worked hard so I could understand the value of an education, and only now do I realize why. Higher education was a dream my parents had for me, but it wasn't something they could promise I would get. Attending college as an undocumented immigrant is not an easy task. First, there are always financial constraints that inhibit our ability to access these opportunities. So no matter how smart I am, I need a nine-digit number to get anyone to look at me. Somehow, this country decided that they would validate people on the basis of their origin. Why should I be worthless for being born in Mexico? I never had an option to choose the blood that would run through my body, or the language that I would speak. Politicians advocate for Affirmative Action as if it grants equality in an unjust world. Tell me how the same people who once ran from England are now telling me to go home. Please, enlighten me on how we are promoting the rights of life, liberty, and the pursuit of happiness by enforcing inequality and discrimination in this world. Applying to a college isn't just a step; it's a gamble, for many of us.

Nearly every teacher I met during my education promoted the idea of school being a "safe learning environment." I couldn't help but smirk every time I heard this because somehow it always turned into a set-up for discussing a controversial topic. Our teacher's definition of a safe environment basically just meant we had to be nice. The class was expected to respect each other while providing our thoughts on such issues. I would sit back and try to understand what people had to say about immigration. Frankly, I had no idea what my own views were toward immigration, so I figured I could absorb something from the bickering. I was always the student who could talk about topics like abortion, the death penalty, and same-sex marriage in a heartbeat. However, that didn't mean I actually knew what I was talking about. In fact, that was the case for everyone during my freshman year of high school. We all had opinions, but none of us really knew why or how we had come to such conclusions.

Whenever we had to discuss immigration, I would pull back from the conversation. I found myself quickly silenced. I felt trapped by my surroundings, as my own

friends pointed out that illegals were a bunch of rule breakers. I wasn't a rule breaker! I nearly died from panic the first time I ever got in trouble at school, for chewing gum in class. I never did anything wrong. *My parents, they did something wrong*, that's what I kept telling myself. Sooner or later, I figured something would change. It was paralyzing to hear people reference men and women as "those illegals," because those illegals were my parents, and they weren't bad people.

I never understood the concept of such a phrase. "Illegal Alien." "Illegal" is a pretty basic word, but the weight it carries is what I hate the most. "Illegal" represents an action, not a human being. "Illegal" in my eyes always seemed like a way to objectify a person. It diminishes everything a person stands for and reduces it down to one single action and then defines them by it. That one word allows for people to be marginalized and dehumanized. The U.S. is a country of immigrants; to say otherwise is to be blind to our own history.

Then, there's the next word: "alien." When I was about five years old, I thought aliens were little green people in outer space. People always had all these misconceptions about aliens, and frankly, I found myself constantly advocating for alien rights on Earth. E.T. had taught me that aliens could really have good intentions. Even in the botched-up Spanish translation, I still understood his message. My mom told me that aliens were a possibility, and that if they really did exist, that they would choose when to show themselves to us. Of course, my mom's explanation of the possibility of extraterrestrial life turned into a game of "let's find the aliens." My friends and I each chose what Power Ranger we wanted to be and then proceeded on saving the world by making peace with the aliens. I was always the yellow Power Ranger; I hated pink. It was always my job to initiate the peace talks with the aliens. I think it was because I was the loud mouth in the group, who had far too many things to say.

Moving to the U.S. wasn't exactly a walk in the park for me, and contrary to popular belief, not all undocumented immigrants swam or jumped a border to get here. My parents and I overstayed our visitor's visa. I had the best life I could have possibly imagined for myself in Mexico. My six-year-old mind adored the idea

of living on a farm, having a variety of pets, and going outside every day, with no regard toward time. I was truly happy, but my dad must have seen something wrong, because he put my mom and I on a plane headed to the U.S. I left everything behind, and since I was under the impression that we would return, I saw no need to bring all my toys along. My dad took us out for ice cream before he dropped us off at the airport. He was my everything. He had that look of serenity in his eyes when he left, as if he knew something no one else did. He would join my mom and me a few months later in Illinois. I was quite fidgety on the airplane. Everything was so bizarre to me, and I didn't know if I should be sad or happy. I teared up a bit when I looked outside my window and was greeted by what appeared to be a white cloth on the ground. My mom smiled and reminded me it was snow. I had never seen snow before. It was absolutely beautiful as it silently sparkled, like some sort of Christmas lights.

When I turned fifteen, I saw my friends running to try and get their driving permits. I was running 500 possible excuses for why I couldn't get mine: My parents are lame. They are being overprotective. I'm getting it during the summer. My dad thinks I should wait. I don't want one. I'm getting my car later, so I just want to wait!

When my debate team got the opportunity to travel to Harvard, I sat back and watched. I ran excuse after excuse for why one of the most talented people on the team couldn't go. People labeled me as the poor kid who couldn't afford the trip to Harvard. I found myself constantly blaming my parents for being too overprotective and reminding others I was choosing not to go. I saw the guilt grow in my mom's eyes every time I had to tell her that I couldn't attend another event. She was so proud, yet I started to hate everything that I represented.

I hated knowing that there were people out there who hated me without knowing me. How was I supposed to be successful if everyone had 200 expectations of what I could and could not do? I loved getting a pat on the back from teachers, who thought it was such an accomplishment that I was not pregnant yet, or in a gang. Every single statistic on Hispanic teens in high schools seemed to have some negative tone in it. My counselor had no idea how to help me when it came to applying for colleges. He was as unsure as I was about what it meant to be an undocumented immigrant.

Misconceptions about Aliens

When my friends all decided to donate blood and save three lives, I sat back and wished I could save mine. I would have traded anything to change the blood that ran through my veins. I wanted American blood. I wanted the type of blood that gave me a Social Security number. No one ever realized how pathetic I felt in comparison to everyone else around me. I thought of myself as half of what everyone else was. They were recognized and rewarded by a system that we all belonged to, except I wasn't in on any benefits. I couldn't buy Nyquil at a Target, because my Mexican Identification ID wasn't valid. I had to go to four separate stores to get medicine. I won't ever forget the looks that I got from the men and women at the cash register. It was like I had some contagious disease. I wanted the type of blood that told others I wasn't some foreign rule breaker. I wonder why the U.S. would advocate for the destruction of the Berlin wall, while sanctimoniously building up their own.

When my friends turned eighteen and went out to vote, I pretended I did, too. I laughed at the same jokes they did and when in doubt, I silenced myself, just a little more. When my friends went out to see a rated R movie, someone else always had to buy my ticket for me. I had no identification that proved I was eighteen years old. My life transformed into a jumbled mess of excuses. I figured if I stayed away from people, I would never have to explain myself to them. Year after year, the snow fell and covered the ground like a white blanket. No one could ever take away all my education, experience, and work, but for once, I wished I could get a taste of triumph, as well.

I missed out on so much. I was eighteen when my grandmother became very ill. She had begun to experience kidney failure. Eleven years had gone by since the last time I held her. She was beyond beautiful. Her smile was electrifying. She was the typical grandma who overstuffed her guests and never learned how to let others help her around the house. She was always surprised to hear that I was eating Mexican food. She was under the impression that I had somehow become only American. She always had this unique way of putting life in perspective for me. Before she could no longer talk, she told me she was fine, that she had lived what she needed to live and there was no need for more. I wanted to hold her hand, but I was

already a prisoner of a country that didn't even want me. I cannot return to my homeland because I am no longer part of them. I cannot participate in this land because I am not a full-fledged American. I feel like I am constantly trying to find my way home, except I'm not really sure where home is. What gives America liberty is what imprisons me. I am a prisoner. I am tied down to Mexico, as I am still a citizen of that country. I cannot benefit from any Mexican rights, because I no longer reside there. At the same time, I am a prisoner of a system that cannot see me as a human being, but rather some extraterrestrial thing that harms others.

I am my own country. I do not have to choose between two distinct worlds. I am an American, as much as I am a Mexican woman. I will always be a human being, and as such, I will search to empower myself and the rest of the alien children.

Evaluation: This student tackled a difficult subject with impressive bravery and touching eloquence.

Fear and Loathing in Adolescence: The Desires and Drives of Teenagers in T.C. Boyle's "The Love of My Life" and Anjana Appachana's "The Prophecy"

Ryan Barreras

Course: English 102 (Composition)

Instructor: Kris Piepenburg

Assignment: *Write a literary research paper incorporating effective use of at least seven secondary sources.*

"I will never, never be like those breeders that bring their puffed-up squalling little red-faced babies to class" (Boyle 580). So goes the mutual vow that unites China and Jeremy, two upper-class teenagers from northeast American suburbia, in T. Coraghessan Boyle's "The Love of My Life," entwining them as a sort of united force against such pitiful people, a perfect couple immune to such terrible errors. Then China unexpectedly becomes pregnant, and, suddenly, they have transformed into the very loathsome people they have looked down upon for years. The ensuing mess, from the downfall of their once-immaculate relationship to the despicable fate of their baby, exposes the image-based selfishness that dictates their lives. Such a situation also occurs in Anjana Appachana's "The Prophecy," in which the traumatic pregnancy of Amrita, a rebellious, independent woman, offers deeper insight into the driving forces around her as well as those of her friend, Hemu, and her baby's father, Rakesh. Through hardship, these adolescent characters, Indian college students in Calcutta, learn the true motivating factors, from selfishness to shame to fear, that drive their every decision. In particular, in spite of wildly varying and seemingly conflicting settings, in both "The Love of My Life" and "The Prophecy," societal, class, and familial expectations upon impulsive, inexperienced teenagers

produce powerful negative decisions in the traumatic experience of unexpected pregnancy and indirectly help cause otherwise avoidable tragic consequences.

The tragedies of the stories illuminate the true fallacy of the societies around them. However, what makes Boyle's "The Love of My Life" even more damning is that it is based upon the real-life case of Amy Grossberg and Brian Peterson, a high-school and college couple who hid their pregnancy from their families, birthing their son in a motel room and abandoning him in a dumpster. Although "the killing of a newborn within the first 24 hours of life by a biological parent," referred to as neonaticide, is not particularly uncommon, the defendants' backgrounds made this story particularly engrossing (Shelton et al 812). Grossberg and Peterson did not match the stereotypical 'baby killer' image; rather than a "poor" mother "act[ing] alone," they originated from "wealthy, stable homes" and were described by friends and family as "'good' kids" (Peyser and Beals par. 2). Excelling academically, both attended college after high school. The implication that a well-behaved, privileged young couple, implied to have "access to abortion clinics, adoption agencies...counseling to handle an unwanted child," could work together to commit such a crime seemed utterly inconceivable, if not downright inhuman (Peyser and Beals par. 2).

The study of this case and the psychological burdens that guide their inaction are what help the reader comprehend the identically jaw-dropping tale of China and Jeremy. The worlds of these two characters, painted in a similar utopian American suburban setting, are alike in that they end at the horizon, not extending past their immediate view. In short, they are typical teenagers: selfish and impulsive. Both characters demonstrate this throughout the story, to varying magnitudes, and a camping trip provides the first major evidence of such perspective limitations. Despite claiming that they were "careful, always careful," Jeremy and China have sex often on this trip with a complete lack of protection, justifying such carelessness because "she had forgotten to pack her pills and he had only two condoms with him, and it wasn't as if there were a drugstore around the corner" (Boyle 578). They are so caught up in emotional infatuation for each other and in satisfying their physical desires that they cannot bear to forego sex, even in complete comprehension of the risks of such a decision.

Fear and Loathing in Adolescence: The Desires and Drives of Teenagers in T.C. Boyle's "The Love of My Life" and Anjana Appachana's *The Prophecy*

Naturally, this leads precisely to the type of mistake one would expect; after the pregnancy is first discovered is where their impulsivity turns ugly. China first displays emotional indecision on dealing with the baby, repeating "I'm scared. I'm so scared" when discussing an abortion and demonstrating the paralysis that will characterize their moves later on (Boyle 581). Jeremy, however, dwells not on the pain his girlfriend is feeling, but on the life he will lose should she make the "wrong" decision in his mind and keep the baby. He laments the loss of "life in the dorms, roommates, bars, bullshit sessions, the smell of burning leaves and the way the light fell across campus in great wide smoking bands just before dinner, the unofficial skateboard club, films, lectures, pep rallies, football" (Boyle 581). This list poignantly depicts his immediate priority and the view of his future: his college experience, solely his own future at stake, apparently without a trace of China. This showcases the glaring holes in their relationship, exposing its basis as a fulfillment of each other's immediate physical and emotional desires.

But Jeremy, as disapproving of China's inaction as he is, as distraught over the potential loss of his future as he is, never forces her into action. As the months pass on and China still refuses to go to the hospital despite arguing with Jeremy for days, she baits him with the question "Do you love me?" (Boyle 582). And Jeremy indeed rents the motel room, caught up in the typical teenage "puppy love" base for China, unable to bear the thought of losing her and his overwhelming feelings for her, the titular "love of his life." Caught up in his first real relationship, produced and coated with teenage innocence, he idealizes his connection with her and sacrifices his reasoning for it. Author T.C. Boyle himself comments on this, asking: "What do you presume is going to happen to them in five years, ten years? They probably won't even know each other" ("Reading and Lecture" 3).

But, through their adolescent eyes, such emotion does not seem ridiculous. As such, floundering on a course of action and acquiescing to each other's emotions, they stalemate on a course of action, leaving them the plan of nothing at all. They become conspirators of paralysis, their actions in the motel room preconceived as "Then - I don't know" (Boyle 582). Jeremy and China agree on the solution of denial, preferring to run from their ever-overbearing problems, preferring not to think about not having sex, about seeking solutions for their baby. They simply avoid, carrying this philosophy to the end with a bluntly stated, dehumanizing "Get rid of it" by China

(Boyle 583). They then throw the baby in a dumpster and seemingly make a casual return to college, as though their trip to the motel was simply an imagined experience. As shocking as this behavior may seem, such rampant disassociation is expected in cases of neonaticide, right down to "the newborn being disposed like refuse," as well as committing "routine activities immediately following the birth" (Shelton 817). The pure emotional trauma of not only hiding an unwanted pregnancy, but then killing the baby, would almost necessitate such willingness to ignore their deplorable crimes lest the powerful emotions and implications of such actions overwhelm them. However, this need to remove themselves from their crimes responsively carries them to the larger problems of arrest and imprisonment.

Why choose such a disgusting, dead-end non-solution, though? Stupidity? Not in the common sense, as China's "top ten G.P.A." and Jeremy's "accept[ance] to Brown" could attest to (Boyle 578). Truly repulsive character? Hardly, as obvious as that answer may seem. Amy Grossberg herself could attest to that, who, during her sentencing, "sobbed and shook as she told the judge she blamed 'nobody but herself'" (Spangler par. 2). Or one could instead ask Brian Peterson, whose "pain inside will be with [him] for the rest of [his] life" (Spangler par. 6). Their courtroom reactions indicate far too much regret and internal suffering for such a murder to be the product of psychopathic motivations. As juvenile crime expert James Fox attests to, "[t]hey understand cognitively that murder is wrong. But emotionally, they're immature" (qtd. in Peyser par. 12). These intelligent teenagers committed egregious errors, but for deeper, emotional reasons. China and Jeremy, headed off to prestigious colleges, members of a wealthier class, simply could not accept others finding out they were "breeders." For them, and not unlike most adolescents, just as important to them as their own desires were the images they projected to the world. Particularly for Jeremy and China, however, maintaining a "suburb-perfect image" is extremely important in a judgmental climate (Peyser and Beals par. 1). Earlier in the story, China justifies her continued hard work, stressing to Jeremy that "it'll kill me if people like Kerry Sharp or Jalapy Secgrand finish ahead of me" (Boyle 578). To her, the greatest benefit of working hard during her senior year is not the education she is receiving or the simple, satisfying achievement of a higher grade; rather, her greatest concern is receiving better grades than classmates she finds beneath her so as not to tarnish her image.

This epitomizes the level to which her image motivates her actions, so much that her entire plan for the baby can be characterized by a single quote: “I don’t want anyone to know” (Boyle 581). Her real-life counterpart, in tune with China, dismissed abortion or adoption as “too risky[:] their families could find out” (Peysner and Beals par. 2). So long as a potential solution carried the liability of somebody finding out, it would not be considered. In a high-class suburban society built upon the residents’ judgments of each other, in which a friend of the real-life counterpart Grossberg explained “[t]here’s a lot of pressure in a neighborhood like that. . . Image is everything,” the blow to her image would be too severe, too shaming (qtd. in Peysner and Beals par. 12). Jeremy, having grown up with the same class demands as China, also exhibits such behavior, revealing the pregnancy to no one. They simply could not, lest they be judged by others with the same sense of superiority, the same shame of an atrocious error, they once treated it with themselves.

“The Love of My Life” is an adolescent pregnancy story rife with shocking, maddening, almost inconceivable action. Of the same subject matter, and similarly disheartening, is “The Prophecy,” albeit for different reasons. Here, the reader is whisked halfway across the world to Calcutta, India, where Amrita too becomes pregnant in a judgmental environment. In this story, the “double standard for females and males” prevails as the foremost social pressure (Hindin and Hindin 97). Much like in Boyle’s story, the main characters originate from a privileged class; Amrita and her friend Hemu come from “one of the highest social classes in Indian society” and attend college (Caldwell par. 1). In America, one would expect such a status to offer the girls freedom and opportunity to explore life as they wish; instead, in India, they inhabit “a society that is essentially patriarchal and . . . quite oppressive” (Dhahir par. 11). Forbidden from exiting the school grounds, subject to strict curfews and punished for simple conversation with men, Amrita and Hemu attend a college staunch and proud of its traditional morals, loyal to the societal notion that women be placed under “strict supervision” and “prohibited from socializing with males outside their families” (Hindin and Hindin 97).

Such countless boundaries could not stop a girl like Amrita, however, from having a sexual relationship and becoming pregnant in the process. And, unlike the obsessive nature of Jeremy and China, she does not fall victim to “puppy love” for her partner, she absolves all

idea of an emotional attachment with Rakesh. Hemu, her friend and narrator of the story, observes she can find “no hidden fire in Rakesh’s eyes, no answering flame in Amrita’s” while they interact (Appachana 509). Why does she firmly reject such a connection, however, acting so willing to distance herself from the father of her baby? “She didn’t *want* nice. She didn’t *want* to get married after college. She didn’t *want* to end up like her parents. She wanted adventure” (Appachana 509). Here, thrown

Student Reflections on Writing:

Ryan Barreras

Writing is the spaceship that flies a reader on a daring adventure through unexplored galaxies. Writing is the financial advisor piecing together an intricate web of millions of interconnected stocks and bonds. Writing is the pulpit overlooking an enthusiastic crowd during an orator’s speech against social injustice. Regardless of the purpose, writing has a universal appeal whose limitless power is celebrated across all ages and backgrounds. They often say a picture is worth a thousand words. A photograph can certainly evoke awe and beauty in its audience, but in the end it is just that: a singular static image. In writing, a carefully crafted sentence will stoke a countless number of vivid images, emotions, and ideas, limited only by the writer’s and readers’ collective imaginations.

With the time, effort, and guidance necessary to practice and nurture their skills, great writers can be birthed out of anyone from anywhere, whether they’re crafting a fantastical new world or just making a market report. This is what truly makes writing special. I’m a math and statistics major with an undying love for the arts but a disturbing lack of dexterity – painting a picture or sculpting a statue is as foreign and incomprehensible to me as integral calculus is to most. Writing opens the portal to my imagination and spills unto the earth the expressive side, which would otherwise go trapped and unnoticed in my mind. My thanks go out to the amazing English teachers and professors who have helped me discover and practice this powerful craft.

Fear and Loathing in Adolescence: The Desires and Drives of Teenagers in T.C. Boyle's "The Love of My Life" and Anjana Appachana's *The Prophecy*

in the reader's face, is the fiery, rebellious personality that drives Amrita, the adolescent urge to distance oneself from one's parents at any cost. Amrita desires most to have a unique life, unshackled from the life decisions, actions, and emotions that society tells her to have. She wants power, independence, and individuality.

This attitude distinguishes her from other girls in her community, particularly Hemu, who represents a more average, respectable Indian girl. Unlike her friend, she finds the prospect of marriage exciting, predicting to be "that wondrous path of rapid heartbeats and unending, intimate discoveries" (Appachana 509). Furthermore, when Chachaji gives her a prophecy foretelling a husband and child, it "is exactly what the young narrator wants to hear" (Dhahir par. 3). Although always supportive of her friend, she lacks the conviction of Amrita to disobey the school rules; when threatened by the principal and superintendent with expulsion, she "begged them to give me another chance," hysterically pleading "I'll never repeat my mistakes" (Appachana 513). The idea of society's perfect woman has been instilled inside of her, and her expulsion would prevent her from attaining such an ideal, a thought she cannot bear.

This plays off of Amrita's rebelliousness throughout "The Prophecy" and defines key differences between her and China and Jeremy. Unlike China, whose emotionally charged paralysis will not allow her to even enter a hospital, Amrita inquires into the possibility of an abortion, the solution Jeremy wanted and could never get. Unlike China and Jeremy, Amrita cares not who finds out and judges her. This even directly happens at the clinic, when a random woman questions her presence there and chastises her for her perceived mistakes, telling her "God knows what you are doing here" (Appachana 507). Amrita's reaction to such disapproval? A swift, bluntly stated "Bitch" (Appachana 508). Her fortunes, however, changed upon meeting with the doctor. Unlike Jeremy's apparently vast financial access, Amrita cannot afford the operation.

This final point is what eventually leads her down the same path as China, immobilizing herself emotionally and physically as the birth of the baby approaches and becomes increasingly inevitable. First, Amrita's impulsivity backfires after she and Hemu are caught sneaking out of campus grounds while attempting to raise

funds to have an abortion. Amrita cannot resist telling the superintendent that she is "an ignorant, power-hungry, narrow-minded, perverse woman," then "storm[ing] out of the room" (Appachana 510). This nets both girls further punishment and makes the abortion, the one sure solution to the situation, an impossibility. Soon, as Amrita's condition worsens and time fervently passes, the girls are driven to desperation. Hemu's encouragements have less and less impact on her friend; when trying to convince her that the abortion was coming, Amrita can only weakly whisper "When...when?" The more fearful she was, the quieter she became" (Appachana 510).

Why is such a strong young woman paralyzed with fear, though? Amrita actually *does* care who finds out; "for all Amrita's cavalier attitude, underneath lies the fear of becoming a social outcast" (Caldwell par. 5). However, unlike the concerns of China and Jeremy, which disallowed even complete strangers from discovering their predicament, she specifically concerns herself with her parents. She recounts to Hemu and the clinic doctor a personal experience in which "our neighbour's daughter got pregnant. She threw herself in front of a passing train. Her parents refused to claim her body. And my father said, that is how it should be" (Appachana 508). While Amrita is concerning herself with Indian society's view upon unwedded pregnancy, she does so because she is afraid of her father finding out, afraid of the extreme negative consequences of such, of the loss of her family's support. To them, and especially her father, such a discovery would be shocking and embarrassing, for, in India, her chastity "legitimizes the purity and honor claims of the family" (Mahalingam 1014). As much as she despises this side of her society, she cannot face the powerful ramifications that would come of her actions becoming public and shaming her entire family. To prevent this, she conceals the pregnancy from any officials of the college she attends, which certainly also wishes to avoid the shame. When Amrita begins miscarrying, the principal shoos her out of the school, unconcerned with her health, simply ordering, "And don't bring her back. We don't want such girls here" (Appachana 514). As a highly respected educational institution, they cannot tolerate such fierce disregard for societal expectations, nor the attendance of an individual privy to such tendencies. Even this one incident could stain the school's reputation, for, as a

woman, Amrita's actions "reflect not only on [herself] but also on [her] group" (Mahalingam 1015). Thus, trapped in her room with no escape and no hope for an abortion, she desperately hides the pregnancy from everybody as long as she possibly can. Given her environment, who can blame her? She must do so if she wishes "[t]o avoid the wrath of her parents and society's ostracism" (Dhahir par. 1).

This highlights a key difference between the experiences of "The Love of My Life" and "The Prophecy." Each protagonist, by becoming pregnant, has fallen victim to not living up to either societal or class standards. The reasons why, however, differ. For China and Jeremy, their lives have been shaped by the relatively carefree lifestyle they have been blessed with. They are part of relatively affluent families, provided with cars and other luxuries. They are successful academically, as most upper-class children are, and thus heading off to prestigious universities. Their lives are a cornucopia of achievement, relaxation, and outward perfection, characterized by their seemingly perfect relationship in the beginning. Because of this, because of their inexperience with actual responsibility, because of their need to uphold the upper-class pedestal of being immaculate, they freeze up. These fears, products of their upbringing, are deeply engrained within their personalities, a virus residing within them. Amrita shares no such luxuries; her advantages come from within, her independence and strength leading her to success, these qualities almost freeing her from the pregnancy. Instead, her antagonistic pressures lie in her society, in the collective mindset against shame and proper womanhood. She finds herself in the almost impossible predicament of balancing her individualistic character against a heavily male-dominated society thirsty for submissive women. To sum it up, China and Jeremy forego external support for internally based fear; Amrita foregoes internal strength for externally based fear. Notably, these pressures, and the fears they generated within the main characters, actually worsened the situations, amplifying both to a tragic magnitude had they not had such difficulty confronting them in the face of societal disapproval.

Perhaps most disheartening, though, is that the pressures win; the characters experience no triumphant victory over their fears. In fact, Jeremy and China

withdraw internally, falling victim to another adolescent plight: the inability to take responsibility for one's actions. The exact measure they take to this, however, is astounding. Jeremy laments while in jail that he should be hailed as a hero: "Another unwanted child in an overpopulated world? They should have given him a medal" (Boyle 587). To him and his girlfriend, the baby represented "nothing but a mistake," nothing more than the problems they wished to run from, to avoid, during the entire story (Boyle 587). The sacrifice of human life became secondary to their own lives, the lives they wished to preserve. Preservation of the perfect at any cost is the key to happiness, as China shows at the end of the story:

For a long while she just lay there gazing out the window...and then she found herself picturing things the way they were an eon ago, when everything was green....That was the color of the world. And she was remembering a night, summer before last, just after she and Jeremy started going together, the crickets thrumming, the air thick with humidity, and him singing along with the car radio, his voice so sweet and pure it was as if he'd written the song himself, just for her....He was Jeremy, He was the love of her life. And she closed her eyes and clung to him as if that were all that mattered. (Boyle 588)

After all the emotional turmoil that had befallen her – the death of her baby, the destruction of her relationship, the legal trouble – she finds greatest solace in nostalgically remembering her relationship with Jeremy before all of that, before the failures of responsibility and unwarranted fears led to tragedy, when everything seemed perfect. She has not moved on or matured; to her, the solution to her problems is to pretend none of them happened. To a point, one cannot blame her for finding a method of coping with an overbearing amount of stress. It is the way she does it, a blind romanticizing of the good old days with Jeremy, which proves a folly. Boyle himself points out this fantasizing, as well as the parents' willingness to shift legal blame to Jeremy, as yet more ways to remove responsibility from their daughter's hands. As a result, she "can't really grow from the experience...and maybe go forth being a better person" ("Reading and Lecture" 5).

Fear and Loathing in Adolescence: The Desires and Drives of Teenagers in T.C. Boyle's "The Love of My Life" and Anjana Appachana's The Prophecy"

And so the bleakness goes too for Amrita, although she seeks to preserve nothing. After stumbling upon the catastrophe of a pregnant daughter, one so harrowing "[her father's] hair turned gray overnight," the family quickly initiates damage control, determined to make their daughter one they can be proud of (Appachana 515). These efforts prove admirable in their speed: in only a month, they rebuild her into a respectable woman, sequestering her from her former college and marrying her off to a suitably presentable partner, a "tall and fair" gentleman sure to impress (Appachana 516). Even better, since her school was far from her actual home, she could peacefully settle in with her husband, rest assured that "gossip about her pregnancy would not have reached" her community and shamed her family (Caldwell par. 6). So hidden away is she from her prior world that her only signs of life intermittently sneak up on Hemu: an explanation of the situation by her mother's friend, told only "in the strictest of confidence," and a harried letter from Amrita detailing how she simply has no time between "the abortion, her marriage, her first child...her second child...all the interruptions, babies crying, meals to be cooked" (Appachana 515-516).

But, through it all, her misery shines, the repetitive nature of her question – "Oh, Hemu, Hemu, my stars have changed, haven't they?" – acting more to try to convince herself of the qualities of her current life than it does her friend (Appachana 516). After the scarring experience of her pregnancy and miscarriage, in which her "young woman's spirits-her daring and desire...seem to rapidly leak out of her," she has finally relented to her parents' wishes, living out all they ever wanted from her: submissively serving a successful husband and bearing him children (Dhahir par. 6). Far from the collegiate Amrita who refused to play along with the strict, overbearing standards that society had placed upon her, the adult Amrita lies submissive as life attacks her on all sides with unhappiness and expectation. She runs from the shame that plagued her college experience, pleasing her family by emulating the womanly template she so wished to avoid, stunned that the "pains of limitations" could "warp [her] fiery dreams of youth and illusions of power" in such inconceivable ways (Caldwell par. 7).

Works Cited

- Appachana, Anjana. "The Prophecy." *The Oxford Book of Modern Women's Stories*. Ed. Patricia Craig. Oxford, England: Oxford University Press, 1994. 503-16. Print.
- Boyle, T. Coraghessan. "The Love of My Life." *Making Literature Matter*. 3rd ed. Ed. John Schilb and John Clifford. Boston: Bedford St. Martin's, 2006. 576-588. Print.
- . "Reading and Lecture." Harper College, Palatine, Illinois. 10 April 2006. 1-6. Print.
- Caldwell, Tracy M. "The Limitations Imposed by Social Class." *Literary Themes: The Limitations Imposed by Social Class*. Toledo, Ohio: Great Neck Publishing, 2006. *Literary Reference Center*. Web. 16 Jul 2012.
- Dhahir, Sanna. "Literary Contexts in Short Stories: Anjana Appachana's 'The Prophecy'." *Understanding Literature – Literary Context in Poetry & Short Stories*. Toledo, Ohio: Great Neck Publishing, 2006. *Literary Reference Center*. Web. 26 Jun 2012.
- Hindin, Jaya and Michelle J. Hindin. "Premarital Romantic Partnerships: Attitudes and Sexual Experiences of Youth in Delhi, India." *International Perspectives on Sexual & Reproductive Health* 35.2 (2009): 97-104. *Academic Search Complete*. Web. 26 Jun 2012.
- Mahalingam, Ramaswami and Benita Jackson. "Idealized Cultural Beliefs about Gender: Implications for Mental Health." *Social Psychiatry & Psychiatric Epidemiology* 42.12 (2007): 1012-1023. *Academic Search Complete*. Web. 16 Jul 2012.
- Peyser, Marc and Gregory Beals. "Death in a Dumpster." *Newsweek* 2 Dec. 1996: 92-94. *Academic Search Complete*. Web. 26 Jun 2012.
- Shelton, Joy Lynn E., Yvonne Muirhead, and Kathleen E. Canning. "Ambivalence Towards Mothers Who Kill: An Examination of 45 U.S. Cases of Maternal Neonaticide." *Behavioral Sciences & the Law*: 28.6 (2010): 812-831. *Academic Search Complete*. Web. 16 Jul 2012.
- Spangler, Todd. "Pair Sentenced in Death of Their Newborn Son: Amy Grossberg and Brian Peterson Were Originally Threatened with Execution." *York Daily Record* 10 Jul 1998: A2. *ProQuest Newsstand*. Web. 19 Jul 2012.

Evaluation: *Ryan's look at these two works gets to the heart of the matter, without any waste or diversion. The thesis is sharply focused, the body of the essay is well organized, and the writing is exact. This is an extremely perceptive look at the social norms represented in these stories and how they affect the characters. It is simply an outstanding paper.*

Unraveling Shang and Sanxingdui Bronzes

Meagan Beattie

Course: Art History 133 (Non-Western Art)

Instructor: Karen Patterson

Assignment: *Write a research paper analyzing a work of non-Western art or architecture. In your paper, be sure to address the style, iconography, and cultural context of the work.*

The artistic traditions of China have persisted and evolved over thousands of years. Most of Chinese art has been well documented, even if the original pieces and architecture are lost to time. Less can be said about the peoples who first gave Chinese art its life. These people and their art are relatively unknown to the modern art historian and critic. Within the past half-century the ancient political and cultural landscape of the area of Asia now associated with the modern nation of China has been reshaped to accommodate archaeological discoveries of sites and regions with their own distinct cultures and art belonging to the prehistoric and ancient past of China. Of these ancient cultures and civilizations, the Shang (circa 1600 to 1046 BCE) and Sanxingdui (contemporary of the Shang) civilizations are of the most notable in current art history and archaeological discourse. The significance of these civilizations with respect to art history and criticism is most clearly revealed in the cast bronze artifacts belonging to the Shang and Sanxingdui civilizations and their respective sites. Before one can come to any meaningful conclusion about these Bronze Age civilizations the contexts in which the pieces were originally created and the present day attempts to understand the Shang and Sanxingdui artworks must be taken into consideration.

Until the 1980s, the Shang civilization, named after the dynasty who ruled the area now known as Henan Province in the Yellow River valley, was thought to be

the primary political and cultural influence in Bronze Age China. Modern archaeological research of the Shang Dynasty began in the 1920s. Prior to the excavations, the greatest sources of information about the Shang Dynasty were classical Chinese texts. An important site for Shang artifacts is Yinxu, believed to be the capital city of the Late Shang Dynasty, near the modern city of Anyang. Here is where the tomb of Fu Hao, a consort of the Shang king, Wu Ding, was excavated in 1976. The Shang are noted for beginning or codifying practices that have persisted through millennia; inventing a written language which has survived as Chinese script, metal casting, and the practice of ancestor worship are but a few of the Shang contributions to the development of Chinese culture. Granted, there are records from early Chinese histories of rival peoples and kingdoms such as the Zhou, who overthrew the Shang circa 1046 BCE, existing alongside the Shang. However, many of these peoples and kingdoms adopted Shang practices and aesthetics, which have led generations of historians to assume the influence of the Shang was far-reaching during the rule of the dynasty. In 1986, the discovery and excavation of a walled city on the Chengdu Plain in modern-day Sichuan Province dispelled this assumption. The Sanxingdui civilization, named after the modern city near the site, had a written language and the technology to cast metals like the Shang, but very little is known about these people. To gather information about the Sanxingdui civilization from what remains of their written record is near impossible because their characters bear little resemblance to the Shang's and there has been no artifact discovered as of yet that would be their Rosetta stone. In addition to the excavations of Sanxingdui, the richest sources of information available are histories written by scholars from the Han, Qin, and Tang Dynasties, which speak of the Shu Kingdom that existed on the Chengdu Plain and was a contemporary of the Shang (Bangben 2002).

Materials used by the Shang and Sanxingdui for the production of goods such as vessels, statues, and weapons, etc., are very similar. The Shang cities of Ao and Yinxu, and Sanxingdui, all have evidence of bronze workshops. Also, jade and ivory objects have been found at the Shang sites and Sanxingdui. The Shang used a technique of bronze-casting known as piece-mold casting, which was



Figure 1. Close-up of detail on a guang (a wine-pouring vessel), cast in bronze, revealing the taotie motif. 12th – 11th century BCE, late Shang, early Western Zhou periods. From the Brooklyn Museum. Photograph by Peter Roan. Used according to rights granted by Creative Commons licensing. The original photograph has been cropped to focus on detail. The original photograph is available at <http://www.flickr.com/photos/peterjr1961/5897856631/>.

generally not seen outside of Shang-controlled China. Piece-mold metal casting involves a segmented ceramic mold held together by tendons. When the metal poured into the mold has cooled and hardened, the segments of the mold are removed and may be used again (Fairbank 1962). The extent to which bronze-casters of Sanxingdui used piece-mold casting is unclear. The bronze workshops unearthed at Sanxingdui contained ceramic molds very similar to those found in Shang sites, indicating the bronze craftsmen of Sanxingdui used a bronze-casting technique similar to piece-mold casting. Materials particular to the Sanxingdui pieces are gold and inlays of turquoise. Gold foil is present on several of the bronze heads found in Burial Pits 1 and 2, adding emphasis to the exaggerated facial features of the heads.

The overall aesthetics of the Shang and Sanxingdui in form and subject matter are very different. From what has been excavated and identified as belonging to Shang or Sanxingdui, it appears that the Shang artists and patrons favored animal motifs and forms while the Sanxingdui favored human forms. In the manner human and animal forms are represented, the Shang appear to have preferred curvilinear and rounded forms and

the Sanxingdui more angular and slimmer forms. One possible explanation, suggested by Ladislav Kesner, for the lack of human forms in Shang art, connects the social hierarchy of the Shang worldview and how this particular worldview is reflected in their production of art. Kesner asks whether the “ordered, hierarchical Shang world-view [sic]” would have allowed for the depiction of people to be indiscriminate of class given that “apart from so-called demonic images, there are just human figures of jade and a few examples of more naturalistic ceramic,” suggesting the depiction of human form may have been limited to representations of slaves, servants, and retainers of the Shang elite, while the naturalistic depiction of the elite may have been a cultural taboo (1991). The bronze figures found in Burial Pits 1 and 2 at Sanxingdui suggest the people of Sanxingdui did not share the same worldview as the Shang regarding depictions of people. The abundance of life-size and larger-than-life bronze statues and masks with distinct human features raise the idea of these bronzes possibly being effigies of important people, real and imaginary, from the Sanxingdui history. Animal forms may have carried more significance for the Shang peoples than for the Sanxingdui. Also, because most artifacts belonging to the two civilizations come from tombs and burial pits, the respective ideas about the afterlife may have affected what type of objects a person was buried with and the forms present on the said objects.

Shared characteristics between the two aesthetics include emphasized symmetry and the “thunder” pattern. The emphasized and exaggerated symmetry is most prominent in a form of adornment known in Shang art as the taotie mask (Figure 1). The exact significance and meaning of the taotie mask motif is unknown. It has been suggested the taotie motif has roots in protection from malevolent forces (O’Riley 2006); was symbolic in Shang rituals and channeled helpful spirits and forces (Chang 1981); and even that, as was long championed by art historian Max Lochr, the taotie had no meaning for the Shang people beyond being a decorative motif (Kesner 1991). Some artifacts from Sanxingdui have designs similar to the taotie mask (Figure 2), but whether the people who produced the artifacts gave this design the same meaning as the Shang gave to taotie mask designs is unknown. The thunder pattern is also a common motif found on Shang artifacts. The thunder pattern consists of repeating squared spirals, with each spiral slightly different from all others (Figure 3). Sanxingdui artifacts



Figure 2. Bronze standing figure from Burial Pit 2, height 262 cm. Sanxingdui Museum, People's Republic of China, 1300 - 1100 BCE. From Xiaoneng Yang, ed. *The Golden Age of Chinese Archaeology*. Washington: National Gallery of Art, 1999. Courtesy of the Huntington Photographic Archive at The Ohio State University.



Figure 3. Detail of a Shang bronze with thunder pattern design. From Dr. James B. Leavell's lecture "China's Prehistory through the Shang Dynasty," Furman University, facweb.furman.edu.

are adorned with a pattern very similar to the thunder pattern of the Shang, but not an identical pattern. The pattern found on the Sanxingdui artifacts is less geometric than the Shang thundercloud and follows the contours of a given artifact's form in a more fluid manner (Figure 2).

Artifacts unearthed at both Sanxingdui and Shang sites show clear and distinctive animal forms. However, whereas the artifacts described as Shang depict a great variety of animal forms, ranging from creatures pulled from daily life to mythology, the animal forms from the Sanxingdui sites are limited to mostly the form of a bird of prey. It is possible artifacts in the shape of a greater variety of animals were produced at the Sanxingdui site and simply did not survive through the ages; at the same time, the conditions under which the artifacts were found indicate the bird of prey form held great significance to the people who buried it. Peng Bangben suggests the bird of prey form was meant to represent the fish hawk, the symbol of the Baigunshi and the Yufushi, respectively the second and third ruling dynasties of the Bronze Age Shu Kingdom, and a symbol of the Sichuan people's dependence on the river for survival as a fishing society (2002). Even after the Shu Kingdom changed from a hunting/fishing and gathering society to an agriculture-based one, the ruling dynasty of the period, the Duyushi, adopted a bird the Sichuan people considered to be a "sacred symbol of the beginning of the agricultural cycle" (2002). A bronze ornament resembling a bird of prey, perhaps a fish hawk, excavated from Burial Pit 1 at Sanxingdui in 1986 gives some indication of the



Figure 4. Bird ornament, 1300 - 1100 BCE, bronze, 17 inches (height). Sanxingdui Museum, People's Republic of China. From Xiaoneng Yang, ed. *The Golden Age of Chinese Archaeology: Celebrated Discoveries from the People's Republic of China*. Washington: National Gallery of Art, 1999. Courtesy of the Huntington Photographic Archive at The Ohio State University.

importance of the bird form as a symbol for the people of Sanxingdui (Figure 4).

This ornament may have once been an ornament on something, such as a staff, made from a perishable material, and a sign of power, prestige, or authority. The possibility of previously being attached to something else, such as a wooden staff, is indicated by the holes near the base of the ornament. The shapes of the holes, perhaps four in all, are perfect circles. There is another, larger hole at the top of the ornament where the beak meets the head. None of my sources give any clear indication of the purpose of this larger hole, but, akin to the smaller holes along the base, this hole appears to be deliberately made, with smooth edges. Perhaps plumes of feathers belonging to the fish hawk were displayed through this hole and gave the ornament a life-like intensity not achieved by bronze alone. Since there is a strong possibility Sanxingdui was once part of the Shu Kingdom and several of the ruling dynasties or peoples of the Shu Kingdom had a bird of



Figure 5. Hsiao yu, ritual wine vessel, 19.7 cm (height), 2nd to 1st millennium BCE. Archaeological Collection of the People's Republic of China, Beijing. Reprinted with permission from *lessingimages.com*. © Erich Lessing.

prey, the fish hawk, as their totem, this ornament would not have been buried without purpose. Also, it is easy to imagine this ornament polished brightly. In keeping with the aesthetic of Sanxingdui, the form of the bird is very angular and slender, the eyes large and exaggerated. The bird ornament is cast without the combination of high and low relief common on Shang and Zhou bronzes, only in high relief. As a result, this ornament has simple, swooping curves and a very fluid form. The simple relief and lines of the ornament provides it with a sense of motion and vitality not seen in the Shang bronze vessel.

Bird forms presented on Shang artifacts are prominent animal forms but are representative of a variety of birds, including owls, swallows, and ducks. In addition to the

variety of bird forms, vessels in the shape of elephants, tigers, bears, and a great array of other animals have been found. Overall, the bird form and motif tends to dominate. According to what has survived about Shang mythology and history in texts such as the *Shih-ching* and *Shih-chi*, both dating from before the Qin Dynasty, the Shang leaders and people descended from a bird (Zhi 1999), which they adopted as their symbol. Debate arises over the specific bird their symbol represents. Some sources indicate the bird as a swallow, some a phoenix. The general appearance of this bird motif emphasizes a long, swirling tail. In any case, the bird form repeatedly reappears on bronze vessels, jade items such as pendants, and other items belonging to the Shang elite.

One example of the bird motif in Shang bronze is a bronze *hsiao yu*, a ritual wine vessel, in the shape of two addorsed owls (Figure 5). This vessel was excavated from the Shang site of Shilou, Shanxi in 1957. The rounded shape reflects its use as a vessel for wine and gives depth to the decorative owl form. Elongated spirals on either side of the vessel appear to resemble wings, and the legs appear to be naturalistic renderings of an owl's talons. On the spiral owl wings is a noticeable repeating pattern that appears to be a rendering of feathers. The *yu* perhaps once had a combination of high- and low-relief designs and the low-relief designs eroded away and are hidden beneath the green-blue patina, a result of the chemical reactions between bronze and the elements over time. Another possibility is that the *yu* was cast without low relief. This *yu* lacks any noticeable taotie-like designs or ornamentation, except for the double spiral on the side of the owl head. The overall appearance of this *yu* lacks a sense of movement and energy. Movement and energy in Shang art is best seen now in smaller artifacts, such as bronze or jade ornaments, and in bronze pieces combining multiple animal features. The people who used this *hsiao yu* may have held different opinions about this idea of movement and energy belonging to an object such as a wine vessel. The Shang people took meticulous care in polishing their bronzes (O'Riley 2006). The reflection of light on the polished bronzes during Shang rituals may have given vessels akin to this *yu* a sense of energy and power that cannot be replicated in the present day.

Interwoven. so to speak, with the bronze ornament



Figure 6. Unknown, Chinese, Shang Dynasty. Vessel (*zun*) in the shape of an owl, late 14th-13th century BCE. Bronze. Minneapolis Institute of Arts, Bequest of Alfred F. Pillsbury, 50.46.116. 12 1/2 X 8 1/4 inches. Reprinted with permission of the Minneapolis Institute of Arts.

and *hsiao yu* are the stories of civilizations, and not only the religious and political elite. Viewing even one of these pieces in person, as I was fortunate to do at the Minneapolis Institute of Arts, will lead the museum patron to realize the stories and people who are part of a bronze object, such as the owl-shaped *zun* (Figure 6). People who toiled in the copper and tin mines are represented by the bronze. The people who transported the ore, who experimented with and perfected metallurgy, who worked the clay into molds, who poured the molten bronze, and who finished the pieces, all are represented by the bronze even if their names and memories are erased by time. Historians generally consider bronze from ancient times

to symbolize the power and prestige of the mighty, but that is not always the case. As seen through one set of historical lenses, the prestige and power symbolized from these pieces ultimately returns to the nameless people who created them.

Works Cited

- Bangben, Peng. "In Search of the Shu Kingdom: Ancient Legends and New Archaeological Discoveries in Sichuan." *Journal of East Asian Archaeology* 4.1-4 (2002): 75 – 99.
- Chang, K.C. "The Animal in Shang and Chou Bronze Art." *Harvard Journal of Asiatic Studies* 41.2 (1981): 527-54.
- Fairbank, Wilma. "Piece-Mold Craftsmanship and Shang Bronze Design." *Archives of the Chinese Art Society of America* 16 (1962): 8-15.
- Kesner, Ladislav. "The Taotie Reconsidered: Meanings and Functions of the Shang Theriomorphic Imagery." *Artibus Asiae* 51.1/2 (1991): 29-53.
- O'Riley, Michael Kampen. *Art Beyond the West*. Upper Saddle River, NJ: Pearson Education Inc., 2006.
- Zhi, Chen. "A Study of the Bird Cult of the Shang People." *Monumenta Serica* 47 (1999): 127-47.
- Kesner, Ladislav. "Face as Artifact in Early Chinese Art." *RES: Anthropology and Aesthetics* 51. (2007): 33-56.
- Kesner, Ladislav. "The Taotie Reconsidered: Meanings and Functions of the Shang Theriomorphic Imagery." *Artibus Asiae* 51.1/2 (1991): 29-53.
- Loewe, Michael, and Edward L. Shaughnessy. 1999. *The Cambridge History of Ancient China: From the Origins of Civilization to 221 B.C.* Cambridge, UK: Cambridge University Press.
- O'Riley, Michael Kampen. *Art Beyond the West*. Upper Saddle River, NJ: Pearson Education Inc., 2006.
- Priest, Alan. "The Owl in Shang and Chou Bronzes." *The Metropolitan Museum of Art Bulletin* 33.11 (1938): 235-40.
- Sanxingdui bo wu guan. 2006. *The Sanxingdui Site: mystical mask on ancient Shu Kingdom*. Beijing: China Intercontinental Press.
- Shen, Chen. *Anyang and Sanxingdui : Unveiling the Mysteries of Ancient Chinese Civilizations*. Toronto: Royal Ontario Museum, 2002.
- Wai-Kam, Ho. "Shang and Chou Bronzes." *The Bulletin of the Cleveland Museum of Art* 51. 7 (1964): 175-87.
- Xu, Jay. "Food Vessel (Fangding)." *Art Institute of Chicago Museum Studies*. 32. 1(2006): 28-29.
- Xu, Jay. "Shi Wang Ding." *Art Institute of Chicago Museum Studies*. 32.1(2006):30-31.
- Zhi, Chen. "A Study of the Bird Cult of the Shang People." *Monumenta Serica* 47 (1999): 127-47.

Bibliography

- Bagley, Robert W. "Guanghan." *Grove Art Online. Oxford Art Online*. Oxford University Press.
- Bangben, Peng. "In Search of the Shu Kingdom: Ancient Legends and New Archaeological Discoveries in Sichuan." *Journal of East Asian Archaeology* 4.1-4 (2002): 75 – 99.
- Bunker, Emma C. "Gold in the Ancient Chinese World: A Cultural Puzzle." *Artibus Asiae* 53. ½ (1993): 27-50.
- Chang, K.C. "The Animal in Shang and Chou Bronze Art." *Harvard Journal of Asiatic Studies* 41.2 (1981): 527-54.
- Fairbank, Wilma. "Piece-Mold Craftsmanship and Shang Bronze Design." *Archives of the Chinese Art Society of America*. 16 (1962): 8-15.

Evaluation: *Meagan's impressive research skills are evident in this in-depth comparison and contrast of the art of two contemporaneous, ancient Chinese civilizations. While analyzing the similarities and differences with broad strokes, Meagan also illustrates her key points with specific artworks as meaningful examples. Her discussion of style is particularly masterful.*

Exiled: The Experience of the Cultural Outsider in Twentieth-Century North America

Lynnette Becker

Course: English 102 (Composition)

Instructor: Kris Piepenburg

Assignment: *Write a literary research paper incorporating effective use of at least seven secondary sources.*

"All exiles, all dying." This vivid declaration of a South African refugee's inner dialogue, expressed by the narrator in Rose Moss' short story, "Exile," graphically depicts the emotional, and sometimes physical, condition of North American immigrants in the 1960s and 1970s (54). Stephen, in exile from his home country of South Africa, finds himself isolated and emotionally deteriorating, besieged by an American culture and society that are unable to comprehend his predicament. His inability to assimilate into American society ultimately leads to his demise. Similarly, this sentiment is portrayed in Margaret Atwood's short story, "The Man from Mars," when a conspicuous yet quiet Vietnamese man's socially unacceptable tactics for seeking connection find him physically disintegrating within the North American culture he desperately wishes to make his own. He is eventually cast out, deported back to his unsafe, warring home country. "The Man from Mars" is a candid, eye-opening, despairing story that testifies to the inability of North American culture and society to accept those of different cultures and race, while "Exile" is a poignant, thought-provoking, compelling story that illustrates the pain of a refugee caught between two worlds: the home to which he cannot return and a stifling culture to which he must conform or remain forever lost. The mysterious man in "The Man from Mars" is a persistent and ultimately frail person who longs for connection

and relationship in a lonely, foreign world. Stephen, from South Africa, is a sensitive, strong-willed, soulful man who seeks quiet union with nature and spiritual connection through his music while feeling trapped and stifled in the unyielding commotion of American culture. Overall, with respect to the cross-cultural experience of North American immigrants in the 1960s and 1970s, "The Man from Mars" bears witness to the prevailing assumptions and racial bias that result in the alienation of people from cultures deemed inferior due to their race and lower economic standing, and "Exile" presents a bleak, desperate perspective of a South African refugee, fleeing from apartheid yet unable to find solace in a world that does not understand him or the depths of his plight.

From the very beginning of "The Man from Mars," many assumptions are made about the mysterious man, whose origin remains a mystery until the end of the story. Sadly, the erroneous conclusions drawn about this man maintain his isolation within North American (Canadian) culture. When Christine, the daughter of an affluent family, first encounters this man while heading home from her tennis lesson, the narrator explains, "He was also what was referred to in her family as 'a person from another culture': oriental without a doubt, though perhaps not Chinese. Christine judged he must be a foreign student and gave him her official welcoming smile" (Atwood 769). Though she changes her external mask to reveal her politeness, this inner dialogue suggests Christine's condescension towards this "person from another culture" (Atwood 769). Because of her assessment of him as a foreign student, she allows herself to be pleasant. Though there is a sense that Christine is trying to comprehend what a foreign student might feel – lonely and in need of a kind, friendly person – she is able to draw upon only a feigned politeness, which falters as soon as the man steps outside of the cultural norm. Atwood's depiction of Christine's character exemplifies the internal North American prejudice toward people from other countries. In his review of "The Man from Mars," Lee Briscoe Thompson discusses the significance of this short story's title when he states, "the foreigner again, here explicitly identified as about as alien as the common stock of metaphors permits: a Martian, a creature from other worlds" (par. 10). Not only does Atwood portray North

Exiled: The Experience of the Cultural Outsider in Twentieth-Century North America

Americans' judgments towards a foreigner through the characters within her story, but the very title bears witness to the North American mindset.

From the beginning of the story, it is clear that Christine has no experience with a person from an Asian culture and is not sure how to translate his efforts of relating to her. During their first conversation, as Christine realizes she may have misjudged this man, the narrator explains, "Christine relented: he hadn't been trying to pick her up after all, he was a stranger, he just wanted to meet some of the local people; in his place she would have wanted the same thing. 'Yes,' she said, doling him out a smile. 'That is good,' he said. 'My country is very far.' Christine couldn't think of an apt reply. 'That's interesting,' she said" (Atwood 771). This interchange hints that Christine is trying to sort out where this man fits into her social experiences up to this point. Rather than ask questions, Christine makes assumptions about his motives. Finally, when this man shares his feelings of being homesick, isolated, he seems to run up against a wall. Though a small amount of compassion seems to replace some of Christine's initial fear, she is unable to carry on a conversation with this man from a different culture, and perhaps doesn't care to. In her analysis of "The Man from Mars," Janet M. Ellerby suggests that "Atwood wants to show that Christine is limited by Western ideology, even though Christine herself believes that she is tolerant and progressive" (par. 8). Ellerby proposes that, due to cultural limitations, Christine is unable to connect with this man despite her initial but "polite" (and superficial) willingness to do so. An outsider would have a difficult time assimilating into the North American culture portrayed in "The Man from Mars," and establishing relationships would be an exhausting endeavor.

The foreign man's isolation is depicted throughout the story through his diminishing physical condition. During Christine's initial meeting with this man, as she takes note of his physical appearance, the narrator describes, "... the jacket sleeves came down over his wrists and had threads at the edges. He began to write something; she noticed with a slight feeling of revulsion that his nails and the ends of his fingers were so badly bitten they seemed almost deformed" (Atwood 770). This description of the man early in the story appears to exemplify his state

of being in exile: displaced and neglected. The man's unkempt clothes and chewed fingers and nails seem to attest to an inner anxiety projected outward. The man's physical appearance continues to decline. Further into the story, once Christine returns from her summer away, the narrator again illustrates:

His smile was the same, but everything else about him had deteriorated. He was, if possible, thinner; his jacket sleeves had sprouted a lush new crop of threads, as though to conceal hands now so badly bitten they appeared to have been gnawed by rodents. His hair fell over his eyes, uncut, ungreased; his eyes in the hollowed face, a delicate triangle of skin stretched on bone, jumped behind his glasses like hooked fish. He had the end of a cigarette in the corner of his mouth, and as they walked he lit a new one from it. (Atwood 777)

This graphic portrayal shows that this man seems to be withering away: physically dying within the foreign North American culture. His chewed up hands, chain smoking, and darting eyes bear witness to the stress and anxiety of trying to acclimate to an unfamiliar, unwelcoming culture. Seemingly alone, he is unable to thrive.

Despite this man's difficulties with acclimating to North American culture, he wishes to be a part of it. After their initial meeting, the man contacts Christine and is invited for tea by her mother. When he arrives and is seated in Christine's family's backyard, he exclaims, "You are very rich." Christine relents, "No, we're not," and the narrator continues, "She had never thought of her family as rich; it was one of her father's sayings that nobody made any money with the Government," but the man repeats, "Yes, you are very rich" (Atwood 776). The narrator resumes:

He sat back in his lawn chair, gazing about him as though dazed. Christine...wasn't in the habit of paying much attention to the house or the garden; they were nothing special, far from being the largest on the street; other people took care of them. But now she looked where he was looking, seeing it all as though from a different height... (Atwood 776)

Later, during the same conversation, the man exclaims, "I like to stay here" (Atwood 776). Though Christine is unaware of her family's affluence, this man seems to appreciate and admire the material comforts in which she lives and expresses his desire to be part of this life: Christine's foreign world of prosperity. Further in the story, when the man surprises Christine by arriving on her campus for the first time, he proclaims, "I live here now. Maybe I study Economics" (Atwood 777). This stranger from another culture expresses his desire to adapt to a North American life: business and money. Initially coming to North America on a church fellowship to study religion, he now shares his wish to abandon his original purpose in an effort to fit into the drastically different North American culture, to affix himself into Christine's world.

This man's desire to blend into North American culture may not come to fruition if he is unable to conform to socially acceptable behavior. Even then, his nationality may deter him from reaching this goal. Earlier in the story, when Christine was having tea with this man, the narrator expresses, "She was feeling well-disposed towards him: he had behaved himself, he had caused her no inconvenience" (Atwood 776). This inner dialogue suggests that as long as this man behaves according to the cultural norms, he will be accepted by Christine and by society. As soon as his actions fall outside the cultural standard, he is bound to feel the repercussions: Christine's rejection along with that of the whole North American society. Even though there are rules this man should follow, he seems unable to comprehend that his actions are inappropriate. Once his campus pursuit of Christine had become customary, the narrator expresses:

Several times she got tired of running and turned to confront him. "What do you want?" she would ask, glowering belligerently down at him, almost clenching her fists; she felt like shaking him, hitting him.

"I wish to talk to you."

"Well here I am," she would say. "What do you want to talk about?" But he would say nothing; he would stand in front of her, shifting his feet, smiling perhaps apologetically... (Atwood 779)

The man had fallen out of Christine's favor due to his inexplicable behavior. He remains a mystery to her: his ways, his culture, everything about him completely foreign. As Janet M. Ellerby explains, "He does not realize that his actions are going to be read by Canadian culture as dangerously out of bounds" (par. 11). While this man's pursuit of Christine may merely be a desperate attempt to attain some sort of connection within this unreachable society, his actions fall within North America's perception of harassment. In an article for *The New York Times*, author Anne Tyler suggests that "his unwelcome attentions are infuriating and pathetic" (par. 4). Unable to classify this man's actions, Christine resorts to fury, and even though he is given the opportunity to share his desires with Christine, he seems incapable of moving forward with words. "It is such unfamiliar territory for both of them," states Ellerby, "that they cannot navigate it in ways beneficial to either of them" (par. 7). There appears to be a cultural gap that cannot be bridged by words. Without the ability or willingness to communicate, this man's seeming need for connection with Christine, with North American culture, remains unfulfilled. He remains alien to Christine and her world.

Acceptable behavior is not the only hurdle this man needs to overcome to be accepted into North American culture. As proven throughout the story, there are limits to the compassion and tolerance shown toward those from other cultures. During their tea, the narrator explains, "He took off his glasses and laid them beside his plate. For a moment she saw his myopic, unprotected eyes turned towards her, with something tremulous and confiding in them she wanted to close herself off from knowing about" (Atwood 776). This subtle interchange alludes to Christine's desire to remain detached from this man. Although she sees something unknown in his eyes, has a sense there is something more behind his gaze, she is uninterested in learning more. Ellerby notices that "Even though Christine's intentions are good, she is constrained by a dominant ideology that necessarily limits her perspective and compassion" (par. 8). Within the North American culture, there is an air of indifference when delving into the depths of another person's feelings. Christine exemplifies this indifference in her interactions with this foreign man, who remains alone in her world.

Exiled: The Experience of the Cultural Outsider in Twentieth-Century North America

Halfway through the story, during their first interaction on campus, after the man has re-found Christine, she proclaims, "I'm fine," and the narrator adds, "She was thinking, I'm not going to get involved again, enough is enough. I've done my bit for internationalism" (Atwood 777). This proclamation and inner dialogue shows that Christine is fed up with this strange man. She has been polite, as a young woman should, and she is "done" playing this part. She does not understand this man, nor does she wish to waste more time or energy on him. His odd behavior is too much, standing starkly against the cultural norms. In Karen F. Stein's essay, she suggests that in North American culture, "other people seem so alien as to be incomprehensible, fearsome, as if from other planets" (par. 5). Not only does there seem to be a limit to North Americans' compassion for those from outside cultures as depicted in this story, there is an underlying fear of the unknown, even if that unknown is a fellow human being. Along with fearing those who are unfamiliar, there seems to be an expectation of an acceptable amount of time in which those from other cultures should acclimate to their new surroundings. This man has reached his limit; the cultural expectations have not been met. He is cast aside.

The man steps over one too many boundaries. After following a Mother Superior (as he had pursued Christine) who did not stand for his behavior, he is eventually deported back to warring Vietnam. When Christine receives a phone call from the police officer who had handled the man's case, she is perplexed, and the narrator questions:

What *had* he wanted from her then? A Mother Superior. Did she really look sixty, did she look like a mother? What did convents mean? Comfort. charity? Refuge? Was it that something had happened to him, some intolerable strain just from being in this country; ... flesh and money seemingly available everywhere but withheld from him wherever he turned ... ? But he was back in his own country, remote from her as another planet; she would never know. (Atwood 783-784)

The mystery of this man from another culture seems to live within Christine long after he is gone from her life. She is unable to sort out what his purpose with her had been, who he was. In her book, *Temporality and Margaret Atwood*, Alice Ridout states that "Even when

she [Christine] seems to be searching for an explanation for *his* behavior, she looks to *herself* to provide it" (855). Christine has no experience but her own sheltered life to draw from to make sense of this man, and this man is not of her world. There is no possible way for her to make heads or tails of this mysterious man, using her own limited knowledge and sheltered experiences. Had the man been searching for a spiritual connection within a world of "flesh and money?" Had that been the reason for his going to a Mother Superior? Or since he had been denied access to the life of "flesh and money," had he tried to return to his initial purpose of religious pursuits? As the story draws to an end, and Christine continues in her attempt to resolve the mystery of this man, the narrator explains:

But though she tried, she couldn't remember the name of the city, and the postcard was long gone – had he been from the North or the South, was he near the battle zone or safely far from it? Obsessively she bought magazines and pored over the available photographs, dead villagers, soldiers on the march, colour blowups of frightened or angry faces, spies being executed ... Once or twice she thought she could recognize him but it was no use, they all looked like him. (Atwood 784)

This clearly expresses Christine's ignorance of the man who had followed her for so long. His words were meaningless to her: unimportant and forgotten quickly. In his essay, Russell Brown proclaims that "when we encounter such outsiders, . . . our problems arise from our inability to understand or interpret unfamiliar patterns of behavior" (par. 3). Other cultures, specifically those of racial difference and lower economic standing, were viewed as insignificant, beneath North America. Christine is now obsessed with figuring out who this man was. When he was in her presence, when she had the opportunity to know him, she was uninterested and unable to understand him. She is left to feel the agony of the unsolved mystery of this "person from another culture" (Atwood 769), while this strange man, unable to become part of North American society, was now brushed away from North America like a fly out of its hair. He remains invisible, swallowed by the war within his own country.

In contrast to the man in "The Man from Mars," Stephen from "Exile" has no desire to become part of the

American culture but wishes to slough it off, disconnect from it in any way possible. A South African refugee and composer during the time of apartheid, he desires the home to which he can never return yet is confined to a world he rejects. In the beginning of the story, during the ride to his hosts', Ken and Janet's, home, the narrator explains:

Each reminder that he was not home accelerated an irritation, a process of rejection. His body, his perception, the accumulated chemicals of his own being barred these alien elements and tried to seal their pernicious proximity off from himself, to cast them off like a foreign skin or organ, to expel all toxic strangeness. (Moss 51)

This inner dialogue suggests that not only is Stephen mentally denying an American life, but he is blocking this culture with his entire being, fearing contamination. He seems to feel trapped: physically in this country while emotionally and spiritually tied to another. Rian Malan, a South African exile and author, states that "It struck me, after a few years in exile, that I had thrown away something very precious by leaving South Africa...I had lived amidst stark good and evil, surrounded by mystery and magic...Nothing in America could compare with so powerful a set of intoxicants. In America, my soul was desiccated" (qtd. in Gready par. 5). Stephen exemplifies this exact struggle and anguish. His mind lives in the memories of the home he left behind, while his body resides in America. Continuing Stephen's inner dialogue during his initial car ride, the narrator continues, "He shut his eyes. He tried to lull himself. Let him not think that if he did not learn how to assimilate America there would be nothing left for him to see, no place where he could retain that dwindling self he felt to be his own" (Moss 51-52). Stephen seems caught between two worlds, two realities. The assimilation of one world denies the other, kills the other, slays the only self he has known. He cannot see a way to merge the two worlds, for they oppose one another. If he can silence his mind, calm his fears, he believes he can maintain a middle ground where he, "that dwindling self," can survive (Moss 52).

Throughout the story, there is an ongoing sense of isolation expressed by Stephen. In the beginning, when he recounts hearing Ken's composition, the narrator explains,

"To Stephen the quartet seemed unintelligible, thin, and boring, but he blamed his response on his own ignorance. Ken's quartet was one of the many signs, like billboards on the road, that said to Stephen, 'We don't speak to you. We are not written in your language. You have nothing to say to us'" (Moss 52). Stephen's inner dialogue seems to explain his isolation within American culture. Even music, at one point Stephen's connection to the world, is foreign. His alienation is revealed in the unfamiliar sounds of American compositions. His mind tells him he is the cause for this language barrier, the unintelligible melody, the unfamiliarity with this culture the cause of his disdain. Stephen's experience of his connection with music failing him within America contrasts the experience of singer Miriam Makeba, an exile of the 1960s, who states, "The concert stage: This is one place where I am most at home, where there is no exile" (qtd. in Gready par. 13). Makeba found solace in her singing and music; Stephen seems unable to surrender to this opportunity. He cannot move beyond his judgments and fear to allow for a new musical experience.

Once settled into his hosts' home, while listening to Janet and Ken discuss their son, Christopher, the narrator shares more of Stephen's inner dialogue: "In South Africa he had written music, it seemed to him now, like a child. He had composed as though he could pour sound simply into the heart of another man, a heart unobstructed by perceptions evolved to assimilate incommunicable knowledge. Here his communications were defined" (Moss 54-55). Stephen feels he has experienced something different and unique to what Americans experience. In South Africa, he felt his music *was* his connection to others; in America, he believes that his music is kept within certain bounds, never truly reaching another, yet "defined" by others. Stephen's thoughts offer another example of his isolation: his life and life's work are seemingly lost in translation. Author Sheila Roberts suggests that Stephen's feelings are not uncommon among those in exile when she states that "The exile's new world never fulfills his expectations, and his old world . . . grows sweeter with distance, and its sweetness makes him more bitter" (qtd. in Gready par. 3). Stephen, unable to return home, is bound to experience the absence-makes-the-heart-grow-fonder phenomenon now that he is away from his homeland in a strange, distant culture. Due to the fact that his emotions are so overpowering and new, he

Exiled: The Experience of the Cultural Outsider in Twentieth-Century North America

is unable to recognize the simple fact that his experiences are normal for someone in his predicament.

Along with the persistent isolation that colors Stephen's perception of American culture, there are circumstances surrounding South Africa and Stephen's current predicament that are incomprehensible to Americans: apartheid was in full swing in South Africa during this time. According to *South Africa & Apartheid*, "Apartheid is an Afrikaans word meaning, literally, apartness. . . . Essentially, apartheid means the segregation of each race—and in its extreme form, even of sub-groups within races—in every aspect of life" (1). Afrikaans is "one of two official languages for whites in South Africa . . ." (*South Africa & Apartheid* 5). Though people of color outnumbered white people "by about 5 to 1," white people outnumbered people of color in government and thus were able to overpower the majority of the South African population (*South Africa & Apartheid* 3-4). Stephen came to America to escape the segregation he faced in his home country, yet he felt completely separate from the American culture in which he was living. He had left a country where, according to Professor Sampie Terreblanche, "violent methods were used to dominate indigenous people politically, exploit them economically, and oppress them socially" (400). Though Stephen was now living in America, far from the violence of his homeland, he is unable to accept this safe harbor into his heart. During this time of apartheid, there were laws forbidding people of color to have intimate relationships with white people. Legislation was enacted which "prohibited sexual intercourse between whites and Colored persons" (*South Africa & Apartheid* 13). In 1969, "A Johannesburg court . . . sentenced a white professor and an Indian woman doctor on charges of 'conspiring to commit intercourse' . . ." (*South Africa & Apartheid* 153). This was the way of the times in South Africa; these were the laws Stephen was familiar with, the laws he had grown accustomed to. Now that Stephen is safely in America, he experiences, firsthand, the striking differences between the laws of his homeland and those of American society during his stay with Ken and Janet. While Janet offers to make Stephen a drink at the beginning of their evening together, the narrator explains, "How casually legal it seemed to her to offer him a drink. How legal and unremarkable to be alone with a black man. In South Africa when white women offered

him drinks, he was wary. . . . When the police arrested David Msimang with a white woman and found out that he was a musician, they broke his eardrums, just for fun" (Moss 53). In these thoughts, Stephen expresses the stark difference between interactions with white women in South Africa and his current female host. He is amazed that a situation which would find him in prison, or worse, in his homeland, is ordinary in his current setting. The severity of segregation he faced, and would face if he returned back home, does not seem to be an issue in this part of America. Though Stephen's soul may be breaking in this country, his physical body would easily be broken in his home country for the freedoms he is able to enjoy in America. Still, no amount of freedom or safety seems enough for Stephen to be satisfied living within the drastically different American culture.

Throughout the story, Stephen remains insistent that America is no place for him. Americans cannot understand his dilemma and seem unable to comprehend the severity of the circumstances in South Africa. During his conversation with Ken and Janet about his inability to compose music in America, they try to help Stephen resolve his problems, and the narrator exclaims, "These Americans thought they could solve everything. They had no respect for boulder weight, for things too heavy for man to lift" (Moss 56). Though Ken and Janet try to help, they cannot understand the complexities of Stephen's situation. They have no such experience to draw from. Their lives have been comfortable, predictable; the struggles they have endured are typical to the American life. Stephen has been bearing the weight of incomprehensible sorrow and fear. A refugee, he cannot return home. Yet his heart is not at peace in America. He seems to be caught in an American world where he cannot compose music, yet has no possibility of returning home where his music would be taken away from him, and he would surely be imprisoned.

In addition to his inability to relate with Americans on a deeper level, and vice versa, Stephen continues to fail in reconciling his home culture with that of America. He seems unable to conquer the shocking realization of a world so different from his own. Before Stephen leaves Ken and Janet's home, while watching Ken and Christopher wander through their yard, he is struck by the relationship this father and son have as the narrator describes, "Such familial affluence was unknown to him. . . . Stephen and his brother knew the world directly,

not by the mediation of fathers. There were not discrete worlds, one filled with talking animals and fairies for children, another with money and taxes and politics for adults. It was all one world" (Moss 59). This description illustrates that South Africans seem to have a different relationship within their family, with one another, and with the world around them – perhaps a commonality found in fear of their world. Growing up in a culture of apartheid would have a drastic effect on the way a child would see their world, and these views would shape them through adulthood. Stephen didn't know of, or have experience with, the "familial affluence" that America afforded Ken and his son. Stephen's life had been one of survival, every man and child for himself. Even still, Stephen has no desire to be part of this American culture.

Having blocked himself off from the possibility of acclimating to his new surroundings, Stephen is incapable of seeing any compromise. He knows only one way of living, and that is all he can hold at one time. In his mind, to accept American culture would mean letting go of South Africa completely. Further into the story, after Stephen is dropped off in New York and begins wandering the streets looking through shop windows, the narrator explains, "He was lost in an infinity of variations, unconceived possibilities. They all extinguished him. All pressed suffocation. He was nothing. South Africa was nothing. What he had taken as the world omitted a world, an infinity of worlds" (Moss 63). Surrounded by the windows of random stores and wandering people, Stephen seems overwhelmed by "yet another world, another language" (Moss 63). These other worlds seem to be signs that all he knew has no meaning now. Not only does he realize that the world he knew as a child is not the only world, there seem to be more worlds than he can comprehend. This realization leaves him feeling hopeless, small, and alone in the midst of these devastating foreign surroundings.

Though Stephen's feelings of isolation and helplessness escalate throughout the story, he began with the notion that defeat would be the only option: to eventually be assimilated into the American culture or die. Just before conversation ensued at Janet and Ken's home, while Stephen was lost in thought, the narrator suggests, "If he did not adopt its purpose, America would shake him off as an intrusion, a piece of foreign body, a cell or organ that lived by the principles of some othe[r] body born under the Southern Cross" (Moss 55). Stephen

seems to sense the inevitable: he needs to assimilate to the American culture, or he *will* be tossed out. He will become an exile to his home and America as well. America does not need him to flourish. He is merely one body filling space, easily sloughed off to make room for another "foreign body" (Moss 55). He does not fit into the American puzzle, with pieces prearranged to fit properly into its mold, and he does not wish to. He was cast to fit into a different world where he no longer belongs. As the story draws to an end, so does Stephen's struggle. While walking the streets of New York, as he comes to a bridge running over a highway, the narrator states, "There was only one way. He would accept America. He would throw himself into it, into the breathless air, the machine light. He tightened his hand on the railing and pulled up. The freeway rushed and fled beneath him. He leapt into it" (Moss 64). At this point, Stephen could see no other option than to submit to the American world. He believed this submission would blot out his former life, which would have been unbearable. He would rather dive to his death than succumb to America: a foreign, isolated, artificial world. America seemed to Stephen to be a world where he did not belong, was unable to relate; he could not complete his heart's work of composing the music of his world. There was no safety for him, no place to encompass his world. An outsider, he was an exile from his own country and exiled within America.

Though "The Man from Mars" and "Exile" share similarities in cultural misconceptions about people from dissimilar countries, the characters' North American aspirations are opposing. The man in "The Man from Mars" desired to become *part of* Christine's North American world. He admired the affluence of this culture and hoped to gain Christine's acceptance, and thus the acceptance of the surrounding society. Despite Christine's continual disregard for him, this man continued to pursue her, in a mysterious cat and mouse game unintelligible to Christine. Even with the knowledge of this man's country of origin, "the man's Vietnamese identity does not solve the mystery of why he stalked Christine" (Ridout 856). In "Exile," Stephen's thoughts and ideas were no mystery. If he could have safely returned to South Africa, he would have. His old world was turned upside down within the American world where he found himself living: a world where neither he nor his music were able to thrive. He was unable to imagine the two worlds coexisting, could not

Exiled: The Experience of the Cultural Outsider in Twentieth-Century North America

synchronize their rhythms in his mind. His own prejudice blocked his ability to become a part of American culture. As Gready eloquently explains, "Home for the exile is an imagined country created through layers of memory, nostalgia, and desire . . . It is a creative interstice: between South Africa as it was . . . and a South Africa . . . as it perhaps once could have been or perhaps might become" (par. 1). Stephen's love for his homeland is strong. Though his situation may be incomprehensible to those who have never experienced such pain, such complete transformation of one's life and world, he was unable to see any compromise or concession. His world was black and white, literally and figuratively.

Though there are distinct differences between the characters' desires in "Exile" and "The Man from Mars," each character experienced emotional or physical deterioration while living within their specific North American cultures. The man in "The Man from Mars" faded before Christine's eyes, dwindling down to skin and bones and a mess of hair as their interactions culminated. Though upon their first meeting, he showed symptoms of anxiety and neglect, these indications increased in severity. If he had continued to live within the cold, inattentive North American society, he may well have died of some stress-related illness. Stephen's deterioration, on the other hand, was not physical but emotional. His outlook on life grew increasingly more hopeless as his journey into depression continued. He could not imagine a way out of his bleak perception, his isolation, and in the end, this drove him to commit suicide.

As each of these stories revealed, these North American immigrants were "All exiles, all dying" (Moss 54). The man in "The Man from Mars" was an outcast within North American society, shipped back to his warring homeland of Vietnam, cast off when his behavior fell outside the cultural norms and he became too much of a nuisance. Stephen, on the other hand, was a refugee in exile from his own country and saw himself in exile from American culture as well: his soul and life's work were unable to flourish in either world. Both men were unable to assimilate into American culture. One culture was unreceptive while the man remained open; one culture remained open while the man was unreceptive. Each man was trapped in exile: the man in "The Man from Mars"

within his body, an unaccepted race in an intolerant time, and Stephen within the unyielding world surviving in his mind.

Works Cited

- Atwood, Margaret. "The Man from Mars." *The World of Short Story: A 20th-Century Collection*. Ed. Clifton Fadiman. New York: Avon Books, 1986. 769-785. Print.
- Brown, Russell. "Atwood's Sacred Wells." *Essays on Canadian Writing* 17 (Spring 1980): 5 - 44. *Literary Reference Center*. Web. 25 Oct. 2012.
- Ellerby, Janet M. "The Man From Mars." *Masterplots II: Short Story Series, Revised Edition* (2004): 1-3. *Literary Reference Center*. Web. 25 Oct. 2012.
- Gready, Paul. "The South African Experience of Home and Homecoming." *World Literature Today* 68.3 (1994): 509-515. *JSTOR*. Web. 8 Nov. 2012.
- Moss, Rose. "Exile." *Global Cultures: A Transnational Short Fiction Reader*. Ed. Elisabeth Young-Bruhl. Hanover, NH: Wesleyan University Press, 1994. 50-64. Print.
- Ridout, Alice. "Temporality and Margaret Atwood." *University of Toronto Quarterly* 69.4 (2000): 849-870. *Literary Reference Center*. Web. 25 Oct. 2012.
- South Africa & Apartheid*. Ed. Robert W. Peterson. New York: Facts on File, Inc., 1971. Print.
- Stein, Karen F. "Scarlet Ibises and Frog Songs: Short Fiction." *Margaret Atwood Revisited*. Twayne, 1999. 125-44. *Literature Resource Center*. Web. 25 Oct. 2012.
- Terreblanche, Sampie. *A History of Inequality in South Africa 1652-2002*. Ed. Riaan de Villiers and Louis van Schaik. Scottsville: University of Natal Press; Sandton: KMM Review Publishing Company Pty Ltd, 2002. Print.
- Thompson, Lee Briscoe. "Minuets and Madness: Margaret Atwood's 'Dancing Girls.'" *The Art of Margaret Atwood: Essays in Criticism*. Ed. Arnold E. Davidson and Cathy N. Davidson. Anansi, 1981. 107-22. *Literature Resource Center*. Web. 25 Oct. 2012.
- Tyler, Anne. "The Complexities of Ordinary Life." *The New York Times* Sept. 19, 1982: n.p. *NYTimes.com*. The New York Times Company. Web. 8 Nov. 2012.

Evaluation: *In this paper, Lynnette demonstrates great sensitivity to the issues that the main characters of these stories deal with, and her use of research to illuminate these works is impressive, especially in the case of South African author Rose Moss's story "Exile," for which no secondary critical studies have ever been published. Her use of other types of research sources to help discuss this story is careful and original.*

The Children and the Lion: How the Life and Faith of C.S. Lewis is Allegorized in *The Lion, the Witch and the Wardrobe*

Isaac Bilyk

Course: English 102 (Composition)

Instructor: Josh Sunderbruch

Assignment: *Write a literary research paper.*

This literary analysis of *The Lion, the Witch and the Wardrobe* will focus on how C.S. Lewis' experience and theology as a Christian affected his work, particularly how the characters of Aslan, Edmund, and Lucy allegorize his theology, his life experience before converting to Christianity, and his life experience after converting to Christianity, respectively. The impact of Lewis' Irish heritage, myth, and the legitimacy of a children's book as literature will also be considered. Furthermore, this paper will demonstrate that this biographical look at *The Lion, the Witch and the Wardrobe* is the most effective means of analyzing Lewis' first adventure into Narnia.

Before we may begin, it is important to understand why so-called children's literature is as worthy to be studied and analyzed as adult literature. To do this, we must first understand what literature is. Literature has been defined as "writings [which have] excellence of form or expression and express...ideas of permanent or universal interest"... or artistic literature as a "transcript, not of mere fact, but of fact in its infinitely varied forms" ("Literature"). Literature, then, is a subjective entity, not possessing in its own right a finite definition. In accordance to this definition, the quality that separates writing from a piece of literature is imagination: the ability to express meaningful facts or ideas in an indirect or philosophical manner. Under this guideline, it is not the age group targeted by the piece of written material that qualifies it as literature, but the ideas expressed within.

In her work "A Mighty River: Intersections of Spirituality and Activision in Children's and Young Adult Literature," Lisa Simon makes the argument that children's literature is an effective method in encouraging spiritualism and activism in children. Indeed, as the Pulitzer Prize-winning author Siobhan Parkinson puts it, "literature soars way up into the air...and makes us gasp...we learn to read so that we *can* read...so that we can think...through literature we can live many different lives" (53-54). Literature, especially in young children, is a primary means to encourage imagination; it is a baseline skill necessary to "make sense of ourselves, of the world, and our place in the world" (Parkinson 53). Amy Singer, a professor of sociology at Knox College, believes that children's literature is worthy of analysis not only for our children's benefit, but our own as well (Abstract).

The value of children's literature was not lost on C.S. Lewis, who was one of the greatest literary minds of the twentieth century. Although Lewis was "never an aficionado of children's books" he still found himself writing a children's story (Jacobs qtd. in Tolson). The reason, according to Jay Tolson, is that "the few works of children's literature that Lewis read and cherished all conveyed a strong ethical vision" that led him to have "a deeply moral desire to steer children away from the same mistakes" he made as a child. However, it was not enough for Lewis to write a humdrum story filled with moral guidance. Lewis was "a strikingly independent judge of literature" who once compared Beatrix Potter's *Peter Rabbit* to John Milton's *Paradise Lost* (Tolson). To C.S. Lewis, literature was still literature, whether its targeted audience was children or adults. Certainly, a man who could view children's literature in such a sophisticated light would seek to layer his own children's stories with allegory, meaning, and merit. The seriousness with which the author dealt with his writing alone ought to make *The Lion, the Witch and the Wardrobe* worthy of analysis. But who was the man behind the story?

Understanding the author and his life experience is the basis of biographical criticism. As I have just related, the very attitude of Lewis in writing *The Lion, the Witch and the Wardrobe* is an important factor in considering the merits of the work as a literary piece. It is for these two reasons that I have chosen to approach Lewis' first foray into children's literature from a biographical perspective.

Student Reflections on Writing: Isaac Bilyk

What is writing? Perhaps it is nothing more than putting words on paper, an antiquated means of communication from before the Internet age. Perhaps it's only purpose today is to communicate strict fact and nothing more, void of any real meaning. Perhaps it is only useful in conjunction with other forms of communication, like pictures and videos, and the papers we were forced to write in English class were a waste of time demanded of us by professors from a by-gone age. After all, what more is there than basic grammar and a working grasp of the language? Isn't that all there is? Perhaps. Or maybe there is something more to writing, something that stretches beyond the rational and into something buried deep within ourselves. Phantasmagoria was a theatre performance that utilized a lantern and shadows to project otherworldly images on the wall—images beyond what the naked eye could see unaided by the performers and their shadows. They were images that were crafted, and once crafted, inspired powerful emotions. Maybe writing can do the same thing, but instead of shadows from light, it projects shadows of the self, both of the writer and the reader: the writer who pours his or her heart and soul into the words, and the reader who identifies with the writer and so comes to a greater understanding of him- or herself. Maybe we can even connect through writing to something greater and more profound than even our subconscious, be it God, the numinous, or any other name one might ascribe to it. Maybe writing is less about the words themselves and more about the shadows they leave.

As we move toward a deeper understanding of *Wardrobe*, we will explore the man behind it, and how his life and theology impacted his writing.

C.S. Lewis' story began in Belfast, Ireland, where he was born Clive Staple Lewis on November 29, 1898 ("C.S. Lewis"). Lewis was raised in a Pentecostal home and spent his entire childhood in the «epoch before 1914» (Wain 74). Sadly, Lewis' mother passed away when he was still young, leaving only his father—a solicitor—to raise him (Clare 19). Shortly after his mother's death, Lewis' faith was shaken, and his father sent him to England for school against his own wishes (Clare 19). In 1917, at the age of nineteen, the atheistic Lewis was wounded while fighting in France during WWI ("C.S. Lewis").

Lewis' childhood spent in Ireland had a lasting impact on his life. He regarded himself as Irish and made frequent trips to Belfast in his adult life to maintain connections to his Irish roots (Clare, Abstract, 20). In considering *The Lion, the Witch, and the Wardrobe*, one must first identify that C.S. Lewis may have been influenced by his Irish heritage. Having grown up in a pre-partitioned Ireland, Lewis lived during a period of time in which a new Gaelic uprising was occurring on the island (Wain 74; White 51-52). This young C.S. Lewis found himself influenced by the culture around him, and throughout his

studies, his writing could have inherited traits common in Irish literature. According to Ronald Hutton, classic Irish literature "displays an intense preoccupation with the natural environment and the importance of animal life" and was written in a society which was "one of the most brilliant civilisations of its age" (5). Lewis' own identification with Ireland, his disciplined study of literature, and the Gaelic uprising in pre-partitioned Ireland, could have combined to have influence over his work *The Lion, the Witch and the Wardrobe*.

During the mythological uprising in Ireland, in which the myth of Gaelic lore was evaluated from a theological perspective, a young C.S. Lewis found his worldview being formed (White 51-52). The mythological creatures and settings of *The Lion, the Witch, and the Wardrobe* point to the influence of Lewis' Irish worldview, which stemmed from Ireland's mythological focus of the late 19th and early 20th century. The impact that Irish myth has had over the world is an underestimated fact according to Stephen Sayers of Leeds Metropolitan University. According to him, Irish myths have traveled the world over and have even been mis-categorized into the mythological lore of other countries or regions (271). However, in Sayers' estimation, myth goes beyond its place of origin into a realm of spirituality; "[myths]

are the language of faith," they "provide clues to the spiritual potentialities of human life" (Tillich qtd. in Sayers 272; Joseph Cambell qtd. in Sayers 273). Modern anthropologists and theologians have conflicting opinions on myth. To anthropologists, they are nothing more than sacred writings, but to theologians, it is truth (Sayers 272-273).

Lewis was dominated his whole life by myth, but not from Irish origins. Following his mother's death, Lewis who, as previously mentioned, was raised as a Pentecostal Christian, "became, in his own words, 'a blaspheming atheist'" and denied the theological idea that myth could be true (Tolson). Lewis' argument against God was that "the universe seemed so cruel and unjust" that He could not exist (Lewis, *Mere Christianity* 38). This was the attitude he took into the Great War, from which he emerged relatively unchanged psychologically (Wain 75). However, the period of atheism ended for Lewis in 1929 when he became "perhaps...the most dejected and reluctant convert in all England" (Lewis, *Surprised by Joy* 221).

Lewis' conversion to Christianity marked his return to the influence of myth and his second stint in the realm of Christianity. From the point of his conversion until his death, Lewis viewed Christianity as truth, and understanding this is critical to interpreting his literature (Boyer 30-31; Watson). It was from this solid footing of established truth that Lewis' great adventure into Narnia was imagined. Lewis himself expressed the profound impact that his Christian faith had on *Wardrobe*, admitting that "at first there wasn't anything Christian about [*The Lion, the Witch and the Wardrobe*]", but "that element pushed itself in of its own accord" (Smietana 32). Lewis "wanted to tell children a story...that might strip away centuries of 'stained glass and Sunday school'" (Smietana 32).

Prior to writing *Wardrobe*, Lewis believed that "modern fiction had lost the plot" (Watson 90). In his estimation, modern theories such as psychoanalysis and deconstructionism were contrary to what people really like about literature (Watson 94). It was Lewis' belief that modernist approaches to writing were ruining literature that drove him to the point of writing *Wardrobe*, and his Christian experience that provided the necessary inspiration to compose his story (Watson 91).

Critics of a Bible-centered analysis of *The Lion, the Witch and the Wardrobe*, however, are quick to point out that "the wardrobe is big enough for [a Biblical and non-Biblical interpretation]," and that Aslan does not necessarily symbolize Jesus, just like Dorothy's quest in *The Wizard of Oz* wasn't necessarily a quest for manhood (Seigel). However, Susan Rowland's interpretation of *Wardrobe*, which focuses on the very theories that Lewis himself despised, fails to capture the essence of Lewis' story (Watson 94). The resulting analysis is that *Wardrobe* "hints at incestuous completion" and is representative of Freudian and Jungian theories (12). However, Lewis, who was a devout Christian at the time of writing *Wardrobe*, was unlikely to layer his story with un-Christian principles such as incest. Seigel's argument for a broader range of interpretation may be valid, but a true understanding of Lewis' original intent must be biblically focused in light of his faith (Boyer 31). As previously noted, to interpret his work any other way is to ignore the religious experiences that defined him.

"As a matter of attitude, Lewis regarded his literary works as a form of evangelism," and *Wardrobe* is no exception (Walter 24). The story of Edmund's betrayal and rescue provides the most readily accessible examples of Lewis' religious experience and theology impacting *Wardrobe*. Interpreting the Witch as Satan and Aslan as Christ reveals the apparent correlation between Lewis and Edmund, whom he identified with. This is one instance in which Lewis' children's story becomes more than "a simple allegory" (Smietana 32).

As a personification of Lewis' turbulent journey to Christianity, the story of Edmund is an over-looked aspect of *Wardrobe*. In the story, Edmund finds himself having become allied with the wrong side, and even betraying his brother and sisters (*Wardrobe* 89, 128). The consequence of his action was bondage at the hands of the White Witch, whose intention to kill him was thwarted by Aslan (*Wardrobe* 117, 136-138). Edmund's return to the good side of the struggle marked his reconciliation with his siblings and with Aslan, the Christ figure whom he had also betrayed (*Wardrobe* 138-139; Worlsey).

For Edmund, being rescued from the Witch's clutches was not enough to truly bring him restitution for his wrong. As Lewis elaborates, we learn that all of Narnia was founded on a "deep magic," which is the

**The Children and the Lion: How the Life and Faith of
C.S. Lewis is Allegorized in *The Lion, the Witch
and the Wardrobe***

governing moral and spiritual law of the land (*Wardrobe* 141-142). Despite Edmund's hopes that his freedom was complete, the Witch was quick to point out that unless she satisfied the law by killing him "all of Narnia [would] be overturned and perish in fire and water" (*Wardrobe* 142). Under the law that was laid out at the foundation of Narnia by "the Emperor-beyond-the-Sea," the Witch had the right to every traitor's blood, and even Aslan could not violate this governing law despite his god-like authority (*Wardrobe* 141).

The situation that was developing in Narnia is parallel to Lewis' own Biblical process of salvation. The theologian John Piper writes that man exists in a depraved and evil world because of the "treasonous choices of... human beings" (Piper and Wright). Accordingly, man, apart from Christ, is justly condemned by God for his treachery (Piper and Wright). For Lewis, the arrival at atheism did not bring the satisfaction that he had expected. It appeared "too simple" to him, leaving him in the immediate bondage of fear and, according to biblical canon, eventual death and damnation (Lewis, *Mere Christianity* 39; Rom. 6:23 cf. Rev. 20: 11-15 NASB). According to biblical theologians, the sinner is found in the same condition that Edmund was in: justly condemned to death with no real hope of salvation (Moo 110, 135-160). However, the myth presented within the Bible, which resonated true with Lewis, states that the requirements of the Biblical Law have been fulfilled by the Christ, who "offered Himself as the atoning sacrifice for our sins" (Piper and Wright; I Jn. 2:2 NIV). This personal revelation of the perceived grace in his life brought Lewis back to a place of submissiveness to the God of the Bible. It is not surprising, then, that this same "atoning sacrifice" appears in Lewis' story. Although the law that required Edmund's blood had to be satisfied, Aslan revealed that there was another way that did not involve Edmund dying (*Wardrobe* 163). In place of the boy's blood, Aslan offered his own to the Witch, who readily agreed (*Wardrobe* 155).

The price of Edmund's acquittal was Aslan's death on the stone table. However, if you've ever been to a Christian church establishment on an Easter Sunday, then you already know that the story for the Narnians, as well Christians, does not end in death. In Christian

mythology, Christ's objective in dying on the cross was not only to free sinful man from the punishment for past transgression, but from future transgressions as well (I Pet. 2:18 NASB). Galatians chapter five, verse one says that "it was for freedom that Christ set us free," and that freedom is continuously applied (Vanderhorst 28; Heb. 9:24 NASB). The fulfillment of the Law means that the Christian is "not under Law but under grace" (Rom. 6:14 NASB). As a result, the Law no longer has a claim on the Christian's life even if he or she should fall into treachery again.

In the same manner that Lewis felt Christ had abolished the Law in his own life, the law that governed Narnia was also abolished, ushering in a new era of grace and forgiveness (Worlsey 162). "The Stone Table was broken in two pieces by a great crack that ran down from end to end...[Susan and Lucy] looked around. There, shining in the sunrise, larger than they had seen him before, shaking his mane...stood Aslan himself" ("*Wardrobe*" 161-162). The breaking of the stone table symbolizes the abolishment of the requirement of every traitor's blood in Narnia. Citing a "deeper magic from before the dawn of time," Aslan revealed his death and resurrection was the fulfillment of the law that required the blood of every traitor (*Wardrobe* 163).

Although the death and resurrection of a hero figure is not exclusive to Christianity, for Lewis it was the only true account that could have any significance (Hutton 5). For Lewis, Christianity was "the same way as the [other myths], but with the tremendous difference that *it really happened*" (Vanderhorst 28). The necessary impact that Lewis' belief would have on him overrules the theory that this specific instance within the story was influenced more by his Irish heritage than his Christian faith.

Lewis' skillful navigation of Narnia's law and Edmund's atonement is also in keeping with Christian theology. The deeper magic from before the dawn of time that Aslan cited meant that Edmund's true, eternal freedom was rightfully bestowed upon him. Similarly, Christian theologians reason that God's justification of sinful man within their mythology is not proof that God cannot be righteous; rather, it confirms his righteousness because He takes "into account a larger set of facts, including the atoning character of Jesus' death and the righteousness He hereby acquired" (Moo 87).

Unfortunately, *Wardrobe's* allegorical depth may be seen as only compensation for what could otherwise be classified as sloppy work. J.R.R. Tolkien, a dear friend of Lewis', was unsatisfied with his work on *Wardrobe*; one account reports "Tolkien as telling Roger Lancelyn Green: '[*The Lion, the Witch and the Wardrobe*] really won't do'...Tolkien [was] offended by Lewis' 'slapdash' Narnia stories as a trivialization of the myth-maker's art" (Hartt 23). What Tolkien noticed in *Wardrobe* was Lewis' heavy-handed draw toward easy solutions to complex problems. The story of Edmund's atonement could fall under this category, as could Aslan's resurrection from the dead to save Narnia from the Witch (*Wardrobe* 162, 177). But the simplicity of *Wardrobe* goes beyond convenient loopholes and impractical achievements. In *Wardrobe*, Lewis presents such a clear distinction of good and evil that hardly any room is left within the confines of the story for any real individuality or gray area; the children were either on Aslan's side or the Witch's side (*Wardrobe* 85).

Although Lewis' theology provides allegorical depth from a biblical standpoint, it also sacrifices a certain level of credibility and realism that could have otherwise been found in *Wardrobe*. In this case, Lewis' obvious affinity to Christianity disables his literature's ability to provide an accurate representation of humanity. Perhaps Lewis' desire to smuggle theology "into people's minds under the cover of romance" is a contributing factor to the black and white sense of morality found within *Wardrobe* (Hartt 21). Under the black and white conditions found in Narnia, choice of religion would be easily made: Christ is the only option for any freedom or joy. But these conditions are not realistic and do not take into consideration conflicting religious and mythical theories that also claim to possess truth (Clark). As an exploration in religious understanding, *Wardrobe's* heavy bias toward Christianity prevents it from providing any real sort of religious analysis.

It is understandable, then, that C.S. Lewis' personal belief in Christianity caused conflict between him and his peers. The truth Lewis found in the gospel did not lend itself, in Lewis' estimation, to the rising principles of the modern age. "C.S. Lewis...believed that truths are universal and that stories reveal them" (Watson 89). In his opinion, modernism was "sinister and (worse still) alien"

(Watson 90). Walter Hartt argues that "the extent...of Lewis' public avowal of Christianity almost forces us to ask about the Godly character of [his] work" following his conversion (21). It was this public avowal of godly principles that brought him into conflict with men like Sigmund Freud, who "as an atheist he accepted," but "after his conversion...interacted directly and critically with" (Richie 101).

The effect of Lewis' worldview brought him much criticism from other scholars. George Watson writes that "Lewis condemned [himself] to critical impotence by insisting on a God-given morality" (90). However, Lewis held to his belief that art is a "sub-creation" that points to the creation story found in Genesis (Hartt 23). This was the foundation for Lewis' disdain for modernism, which he felt had "lost the plot" and turned on itself (Watson 90, 94). Lewis' means of combating the growing tide of modernist thought was through evangelizing in his literature, radio broadcasts, and life. However, he may best be known, and perhaps despised, for his "especially astute Christian apologetics" which won him international fame (Richie 99; Watson 89). It was in the arena of faith that Lewis fought against the secular worldviews of the 20th century, and it was there that he found his greatest struggle for religious certainty.

Lewis projected his own struggle with secular society upon the character of Lucy in *Wardrobe*. Lewis' fight to maintain and justify his faith is allegorized in Lucy's fight to maintain her stance toward the existence of Narnia in the midst of an unbelieving world. Lucy was the first among her siblings to enter the world of Narnia, and her experience there was enthralling (*Wardrobe* 8). After returning home, Lucy "was so excited that she rushed ahead of [her siblings], flung open the door of the wardrobe and cried 'Now, go in and see [Narnia] for yourselves'" (*Wardrobe* 25). But her excitement was met with disappointment when Narnia seemed to have disappeared (*Wardrobe* 25). When Lucy returned to Narnia, her faith in the land was bolstered, and she once again approached her skeptical siblings with tales of a land within a wardrobe, this time touting that "Edmund [had] seen it too" (*Wardrobe* 27, 44). However, to Lucy's chagrin, Edmund denied Narnia before their siblings (*Wardrobe* 44).

The Children and the Lion: How the Life and Faith of C.S. Lewis is Allegorized in *The Lion, the Witch and the Wardrobe*

As a whole, one of Christianity's foundational principles is faith. "Without faith it is impossible to please [God], for he who comes to God must believe [He exists]" (Heb. 11:6 NASB). By the Bible's own definition "faith is...the conviction of things not seen" (Heb. 11:1 NASB). What is more, the Bible says that "no one has seen God at any time", and therefore, by the Bible's own definitions and claims, the life of a Christian must be lived by faith. However, the Pentecostal schism to which Lewis subscribed placed a strong emphasis on experiencing God, despite not being able to see Him. Tony Richie writes that "individual religious experience is an important foundational value for Pentecostals," and R.P. Spittler claims that "Pentecostals consider personal experience the arena of true religion" (100; 1097). Lewis believed he had experienced God, too, despite never having seen Him (Richie 106).

In *Wardrobe*, Narnia was a land that could not be directly proven to exist (*Wardrobe* 188). However, like God in the Pentecostal schism, it was something that could be experienced. Narnia, then, could be representative of Lewis' own experience with Christianity. According to Marlena Graves of *Christianity Today*, there are many unknowns within the Christian religion, and this mysticism is liable to lead many Christians into doubting their faith. However, Graves argues, "it is both necessary and healthy [for a Christian] to question [his or her] faith within the church community." Graves goes on to quote Tim Kellers, who writes that "'a faith without some doubts is like a human body without any antibodies.'" Not surprisingly, C.S. Lewis' own faith was not without its own great challenges. "In *A Grief Observed*, Lewis gave vent to his darkest suspicions of a supreme being who 'when He seemed most gracious...was really preparing the next torture'" (Tolson). Lewis personified this internal conflict of faith versus doubt in the conflict between Edmund and Lucy. Edmund's denial of having experienced Narnia when he clearly had is illustrative of Lewis' doubt in God, while Lucy's steadfast assurance in the existence in Narnia is illustrative of Lewis' own assurance in God's existence (*Wardrobe* 44; Richie 100).

Lewis uses the characters of Peter and Susan to represent the secular world that he was in seemingly constant battle with. The same grief that Lewis received from his peers in the natural world is found for Lucy from

Peter and Susan. In the story, Peter and Susan present the case of Narnia's existence to "the professor," an abstract observer representing logic and reason (*Wardrobe* 48). In this sequence, Peter and Susan, representing secular society, bring the case of Lucy's sanity to the professor's attention in the hope of receiving sound advice to fix their conundrum. On the one hand, Peter and Susan could choose the faith of Lucy; on the other hand, they could choose the seemingly logical reasoning of Edmund. However, the professor reveals to them a third option: using logic to believe Lucy's tale instead of Edmund's lie (*Wardrobe* 49-50). Lewis' extensive apologetics are evidence of his belief that Christianity is a truth attainable through logical process, and this belief is represented in *Wardrobe*. The commandment of his faith made his struggle in life not only if he would believe, but if the whole world would believe, too (Matt. 28: 16-20).

The epic chronicle of Lewis' life ended in 1963 after a long and illustrious career (Cannon). In the end, was Lewis' faith in God rewarded? Was his eternal salvation truly secured by a man on a cross, and was he able to overcome his own doubts about Christianity? Of course, we know how the story ends for Lucy and Edmund. Narnia is real, and Lucy is vindicated by her faith (*Wardrobe* 57). Edmund's treachery continues to grow until the kindness of a savior is his only hope for salvation, and his own freedom is bought with the price of Aslan's life (*Wardrobe* 121). The long-held hope of the Narnians is rewarded with spring, and the White Witch is overthrown by the children and the lion (*Wardrobe* 177). But the verdict is still out on Lewis, at least for us lowly observers on earth. The question of eternity and truth remains subjective to each man, woman, and child. But the effect that Lewis had on the world is palpable. The impact of his apologetics is still felt today, and the adventures in Narnia still bound in the imaginations of children, scholars, and critics.

C.S. Lewis once said that Narnia "began with images. A faun carrying an umbrella, a queen on a sled, a magnificent lion" (Richie 32). From there, "the lion Aslan...bounded into his imagination from his experience as a Christian," and *The Lion, the Witch and the Wardrobe* was born to show generations of readers what lies behind the wardrobe (Seigel). In this case, what lies behind the *Wardrobe* is the complex mind of a brilliant thinker. Lewis was an Irishman at heart, an Englishman in manner, and

a Christian apologist capable of defying a generation of modern thinkers and philosophers (Wilson qtd. in Clare 19). Although *The Lion, the Witch and the Wardrobe* may make too simple the complexities of human life on earth, it is nonetheless an outstanding personification of Lewis' character and theology, and a product of his experiences and beliefs.

Works Cited

- Boyer, Steven. "Narnia Invaded". *Touchstone: A Journal of Mere Christianity* 23.6(2010) : 30-36. Web. 17 April 2012.
- Cannon, John. "Lewis, C. S." *The Oxford Companion to British History*. 2002. *Encyclopedia.com*. Web. 16 April 2012.
- Clare, David. "C.S. Lewis: An Irish Writer". *Irish Studies Review* 18.1 (2012) 17-38 Web. 17 April 2012.
- Clark, Charles. "Religion in America." *CQ Researcher* 4.44 (1994). Web. 21 April 2012.
- "C.S. Lewis." *Encyclopædia Britannica. Encyclopædia Britannica Online Academic Edition*. Encyclopædia Britannica Inc., 2012. Web. 17 Apr. 2012.
- Graves, Marlana. "When Doubt Comes to Church." *Her: Meneutics*. 6 October 2012. *blog.christianitytoday.com*. Web. 21 April 2012.
- Hartt, Walter. "Godly Influences: The Theology of J.R.R. Tolkien and C.S. Lewis." *Studies in the Literary Imagination* 14.2 (1981) 21-29. Web. 17 April 2012.
- Hutton, Ronald. "Irish Myths through History's Mirror". *History Today* 35.10 (1985) : 5-6. Web. 17 April 2012.
- Lewis, C.S. *Mere Christianity*. New York: Phoenix Press, 1987. Print.
- . *Surprised by Joy: The Shape of My Early Life*. New York: Harcourt Brace, 1956. Print.
- . *The Lion, the Witch and the Wardrobe*. New York: Harper Collins, 1994. Print.
- "Literature." *Encyclopædia Britannica. Encyclopædia Britannica Online Academic Edition*. Encyclopædia Britannica Inc., 2012. Web. 17 Apr. 2012.
- Moo, Douglas. *The Epistle to the Romans*. Grand Rapids, Mich: William B. Eerdmans Publishing Co, 1996. Print.
- New American Standard Bible*. Ed. Warren Baker and Joel Kletzing. Chattanooga, Tenn: AMG Publishers, 2008. Print.
- New International Version Bible*. Ed. Carla Barnhill and Mark Oestreicher. Grand Rapids, Mich: Zondervan, 1999. Print.
- Parkinson, Siobhan. "Flying Kites and Chasing White Rabbits: Children's Literature in Functional Times." *Horn Book Magazine* 87.5d(2011). Web. 17 April 2012.
- Reber, John, and N.T. Wright. Comp. Trevin Wax. "The Justification Debate: A Primer." *Christianity Today* 53.6 (2009). Web. 20 April 2012.
- Richie, Tony. "Awe-ful Encounters: A Pentecostal Conversation with C.S. Lewis Concerning Spiritual Experience." *Journal of Pentecostal Theology* 14.1 (2005). Web. 17 April 2012.
- Rowland, Susan. "Literature and the Shaman: Jung, Trauma Stories and New Origin Stories in *The Lion, the Witch and the Wardrobe* by C.S. Lewis." *Journal of Jungian Scholarly Studies* 5.2 (2009). Web. 17 April 2012.
- Sayers, Stephen. "Irish Myth and Irish National Consciousness". *Irish Studies Review* 12.3. (2004). Web. 17 April 2012.
- Seigel, Jessica. "The Lion, the Witch and the Metaphor". *New York Times*. 12 Dec., 2005. Web. 17 April 2012.
- Simon, Lisa. "A Mighty River: Intersections of Spirituality and Activision in Children's and Young Adult Literature." *Curriculum Inquiry* 14.2 (2011). Web. 17 April 2012.
- Singer, Amy. "A Novel Approach: The Sociology of Literature, Children's Book, and Social Inequality." *International Journal of Qualitative Methods* 10.4 (2010). Web. 17 April 2012.
- Smietana, Bob. "Lessons from the Lion." *U.S. Catholic* 71. 4 (2006). Web. 17 April 2012.
- Spittler, R.P. "Spirituality, Pentecostal and Charismatic." *The New International Dictionary of Pentecostal and Charismatic Movements (NIDPCM)*. Eds. Stanley M. Burgess and Eduard M. Van Der Maas. Grand Rapids, Mich: Zondervan, 2002. Print.
- Tolson, Jay. "God's Storyteller." *U.S. News and World Report* 139. 32. (2005). Web. 17 April 2012.
- Vanderhorst, Ariel. "Mere Atonement." *Touchstone: A Journal of Mere Christianity* 22.3 (2009). Web. 17 April 2012.
- Wain, John. "C.S. Lewis." *American Scholar* 50.1 (1980-1981). Web. 17 April 2012.
- Watson, George. "The High Road to Narnia: C.S. Lewis and His Friend J.R.R. Tolkien Believed That Truths Are Universal and Stories Reveal Them." *American Scholar* 78.1 (2009). Web. 17 April 2012.
- White, Timothy. "Where Myth and Reality Meet: Irish Nationalism in the First Half of the Twentieth Century." *European Legacy* 4.4 (1999). Web. 17 April 2012.
- Worlsey, Howard. "Children's Literature as implicit Religion: The Concept of Grace Unpacked." *Implicit Religion* 13.2 (2010). Web. 17 April 2012.

Evaluation: *Isaac does a remarkable job of going past the surface. Instead of simply reporting on what he found in his research, he actively enters into a conversation about the piece. His willingness to place his argument in a broader context makes this essay a joy to read.*

Like Father, Like Son: August Wilson's *Fences*

—
Maria Campbell
—

Course: English 102 (Composition)
Instructor: Richard Middleton-Kaplan

Assignment: *Write a ten-page literary research paper using at least seven secondary sources.*

Although many believe August Wilson's *Fences* focuses on racial injustice and baseball, the play is about so much more. Throughout the play, there is a great deal of tension between the main character Troy and his two sons, Cory and Lyons. Troy is not the typical father; after all, he did not have the best paternal example himself. Troy's lack of emotion and love for his children and his emphasis on responsibility comes from his own father's beliefs. In August Wilson's *Fences*, the way Troy treats Cory and Lyons directly parallels Troy's poor relationship with his own father.

Troy's father was a man devoted to his work, but little else. Simply put, "In *Fences*, Troy's father is described as a sharecropper who was so indebted to his landlord that he lived his life as a 'pack horse'" (Reed 279). When discussing his father, Troy claimed, "The only thing my daddy cared about was getting them bales of cotton to Mr. Lubin" (Wilson 739). His father was so busy with his work that he forgot to care for his family. It seemed that early on, Troy would never get that father-son bond. He shows his pain when he claims, "Sometimes I wish I hadn't known my daddy. He ain't cared nothing about no kids. A kid to him wasn't nothing. All he wanted was for you to learn how to walk so he could start you to working. When it come time for eating...he ate first" (Wilson 739). His father's main focus was work and getting his children to help working. He truly cared about nothing else. This was a major problem, because Troy's father was his primary caregiver. Even though Troy and his father did not have that stable relationship, it ended up being a good thing. Troy claims his father was "evil as can be"

(Wilson 740) and that was why his mother left him when Troy was only eight. Troy himself found out the hard way about how "evil" his father was. When his father caught Troy fooling around with a girl, he whipped him; he did so because he wanted the girl for himself. After realizing this, Troy whips his own father, who leaves Troy for dead after beating him for doing so. Troy calls his father "the devil himself" and claims that because of this experience, he was forced to become an independent man at the young age of fourteen (Wilson 740). Troy's father was a filthy man who clearly cared little if at all for his son. This would mess Troy up for the rest of his life. A critic asks the question, "What should a realist expect of Troy Maxon, who was abandoned by his mother at the age of eight [and] fled a brutal, lustful father at age fourteen?..." (Wessling 307). For Troy to be a young teenager and face so much so early on, one should expect that Troy would get into some trouble himself. Without the stable parental influence, Troy learned from the worst possible people: a mother who left without her child and an abusive, creepy father.

Troy, after going through all the hardships, seems to make excuses for his father, which his father in no way deserves. He claims, "I'll say this for him...he felt a responsibility toward us. Maybe he ain't treated us the way I felt he should have...but without that responsibility he could have walked off and left us..." (Wilson 740). Troy seems to respond to responsibility and the need to care for family financially. Yvonne Shafer points out, "Although Troy criticizes his own father, he gives him credit for raising him and feeding him...d" (406). He does not realize that his father could have been so much more for him: a friend, a confidant, and even someone who loves him. The major problem with his lack of this realization is that instead of growing from his childhood experiences, Troy adopted some of the same characteristics his father showed. In *Fences*, Troy states "...I got to the place where I could feel him kicking in my blood and knew that the only thing that separated us was the matter of a few years" (Wilson 740). Troy could feel his father within him; he was always going to have a part of his father inside him. Although their chronological age was different, Troy felt as if he was mentally as old as his father. Providing an overview of Troy and his father's relationship, one critic

suggests, "*Fences* is about the always imperfect quest for true manhood. Troy's father was less of a 'true' man than Troy, but he was a worker and a provider. Troy, even as a runaway, carried with him his father's virtues along with a considerable lessening of the father's harshness and promiscuity" (Wessling 307). Troy shows some growth by deviating slightly from his father's brutality, but there is still a strong amount of his father within him.

Although Troy is critical of his father, he turns out just like him and lets his past shape his future. Troy would have been better off if he just grew from his experiences. With his two sons, Lyons and Cory, Troy acts just as his father would. With Cory, he is "hard and demanding" (Shafer 406) and with Lyons he is critical and degrading. Troy's life after he left his father continued to be a struggle. John Simon finds "[Troy] has been frustrated all along: first by a stern, overbearing father; then by racism in the baseball world and elsewhere; finally, by economic straits that drove him to crime" (Simon 270). The major influences of Troy's life have always been negative. His father was the perfect example of what not to do. His baseball career fell short for a number of reasons. His poor decisions led him to prison. He just never seemed to fulfill the dreams he wanted. It seems like Troy felt that if he could not experience these great feats, he was not going to let his children do better. Another critic declares, "Prison combined with the traumatic experiences with his father, seems to have made Troy unaffectionate, except in expressions of sexuality, and generally unwilling to be a father beyond providing the necessities of food, clothing, and shelter" (Harris-Lopez 274). Troy became this emotionless person due to all the struggles he faced, mainly stemming from his father. For Troy to only show emotion in sexuality, it just shows how messed up his father made him. All of his experiences shaped his life. Troy is "A difficult husband, he was once an abused son, which makes him an uncaring father to Lyons, his musician son by a former wife, and an overexacting seemingly unfeeling father to Cory, his athletically gifted son by Rose..." (Simon 270).

What Troy adopted from his father became more and more evident with his ways of treating his sons. "With Troy...responsibility is what one owes one's offspring. Responsibility, however, is not love or affection. To fulfill

responsibility with the attitude that Troy has is to stunt the development of the person on the receiving end..." (Harris-Lopez 274). Responsibility is all he teaches his Cory and Lyons, which in turn hurts his children in the process. His youngest son, Cory, is described by the author of "Wall in the Family" as "...a man of boundless energy and boisterous bitterness" (Simon 270). Cory is a young teenager with high hopes for his football career. Most of the bitterness stems from his relationship with his father, just as Troy's comes from his relationship with his own father. Cory is very excited and proud that a recruiter was coming to watch him play football, but Troy got in the way of that. Troy used to play baseball and thinks that he was not allowed in the Major Leagues solely because of his skin color. He will not let Cory pursue football, because he fears the color barrier is again going to be a struggle (Wilson 737). One evaluation of this finds that "[Troy] stifles Cory's future by refusing to accept the fact that his forty years of age and less than stellar batting performances might have influenced his inability to play in the majors" (Harris-Lopez 274). There are many factors contributing to the fact that Troy could not play baseball; it is not just about the color of his skin. Troy is letting his past experiences get in the way of the bright future that Cory has in store with football prospects. Cory is much younger and more able-bodied, so he may fare better than Troy did. It is apparent that "The past confronts an uncertain hope of things to come in the conflict between Troy and his teenage son Cory" (Beaufort 267). Troy's constant fear that race still remains an issue in sports is hurting his relationship with his son. He does not think that white people are trustworthy or that they care about African Americans. According to Trudier Harris-Lopez, "Certainly racism is prominent, but Troy has willingly fenced himself in. No white person stands over his shoulder to assert that his son Cory cannot play football (indeed Cory's white coach encourages Cory)..." (274). Just the simple fact that Cory's coach is white and sees what a difference Cory can make in the football world should be enough evidence to Troy that the color barrier is not such a big issue anymore. Things certainly are different than they were when Troy was trying to make it big, but unfortunately Troy cannot be persuaded to believe that change is present. He has one way of

thinking and will not be swayed any other way. Just as Troy's father holds him back, Troy ends up holding back Cory. Cory really felt the weight of his father's presence all throughout his life. He constantly had to try to live up to the expectations that Troy had. Cory tried to break away from the shadow that Troy cast on him by becoming a football player, but Troy continued to make decisions for him and live through him essentially.

Troy is jealous that Cory has a better opportunity. Troy spent his whole life trying to make a better life for himself after the unfortunate childhood he had. Troy lets his jealousy go too far and ended Cory's chances at football completely. This is evident when Cory comes home and states "Papa done went up to school and told Coach Zellman I can't play football no more. Wouldn't even let me play the game. Told him to tell the recruiter not to come" (Wilson 741). Cory is clearly upset by his father's meddling. Troy is relentless and will not give up until he gets his way and Cory does not get to play football. Critic John Beaufort points out "The father's obduracy leads to an irreconcilable standoff" (Beaufort 267). Cory figures out that his father is jealous and calls him out on it. He declares "Just cause you didn't have a chance! You just scared I'm gonna be better than you, that's all" (Wilson 741). Troy never had a recruiter want him for their team. Instead of being proud of his son, Troy feared Cory would do better than he did. Supporting this claim, Leo Sauvage claims, "On the surface, the conflict is over a football scholarship offered to Cory by a local college. Troy, recalling his own dashed baseball hopes, will not let his son accept it. Although his motive seems to be protective, he is actually overwhelmed by envy for his son. The painfulness of his past—which, it turns out, also involved a stint in jail—can be detected behind a façade of boisterous exuberance" (269). Troy ends up holding his son back because of his extreme jealousy. He is not even willing to pretend he is happy for Cory. Troy just shuts down Cory's dreams completely, which seems like something Troy's own father would do to him. Cory resents his father at this point, because his father stopped his dreams from coming true. Troy has not been much of a father figure to Cory. Cory seems to wish their relationship was stronger and that his father could be proud of him. He struggled to be the man that he

hoped his father would approve of but always fell short in Troy's eyes. Troy's constant jealousy and overprotection of Cory stopped Cory from fully succeeding.

Troy and Cory's relationship centers around sports for the most part, but the conflict is deeper than that. In reality, Troy has no other example of how to be a father than by emulating the ways of his own slimy, useless father. This becomes apparent when Cory and Troy get into a discussion in which Cory asks "How come you ain't never liked me?" (Wilson 736). Troy responds that he does not have to like Cory. He fulfills the responsibilities of being a parent by providing Cory with everything he needs to live. He says to Cory "I done give you everything I had to give you, I gave you your life...liking your black ass wasn't part of the bargain" (Wilson 736). This is not the typical response one would expect from a father. He basically tells Cory he does not like him which would crush Cory's spirits even more. Troy constantly feels the need to prove that he is the man of the house, and any deviation from that is not okay with him. Harris-Lopez harshly describes Troy as an "unemotional, unaffectionate tyrant who does not go beyond the biological fact of fatherhood" (274). Troy's constant need to prove he is the alpha male gets in the way of his fathering. His lack of connection with his son causes more tension between Cory and him. Not only does his father get in the way of his sports career, but now he finds out that he is just another responsibility to his father, nothing more. Sauvage notes, "As the playwright draws it, the hatred that develops between father and son is all the father's fault: Troy is absolutely stubborn in his conviction that he is always right, and never stops taking his frustrations out on Cory" (269). Troy and Cory never had that typical father-son relationship; there is a constant battle between the two. The constant need for approval from Troy and Troy's jealousy led their relationship to be over. The pair began to verbally abuse each other and even start to physically fight. Troy and Cory fight over a bat that Cory was swinging at Troy. Troy basically tells Cory to get out of his face and his life (749). Cory and Troy's relationship was at its breaking point, and it finally broke.

Troy's relationship with his other son, Lyons, is entirely different but still stems from the same problem: Troy's past. Lyons is a polar opposite of both Cory and

Troy. Lyons is not interested in sports; his passion is music. He claims, "I need something gonna help me get out of the bed in the morning. Make me feel like I belong in the world. I don't bother nobody. I just stay with the music 'cause that's the only way I can find to live in the world" (Wilson 731). To Troy, music is a career that will not last and is not enough to provide for a family. "You living the fast life...wanna be a musician...running around in them clubs and things...then, you learn to take care of yourself" (Wilson 730). Troy is degrading Lyons just as he did to Cory. He did not receive the proper love and encouragement from his own father and thus acts harshly toward both his sons. Again, Troy feels his responsibility to his children includes providing for them, but really nothing more than that. Troy "...constantly allows the thirty-four year old Lyons to borrow money from him though he denigrates him verbally each time he does so" (Harris-Lopez 273-4). It is never enough for Troy to just help his son; he follows in his father's footsteps by degrading his children. Lyons always repays his father and never asks for more than ten dollars. He really just wants approval from his father. While returning Troy's money one day, Lyons asks Troy to see him play his music. Troy, of course, refuses because he dislikes the music Lyons plays (Wilson 738-9). Instead of supporting his son, Troy does not go and disrespects Lyons in the process. Troy always seems to snub his children without realizing.

Lyons' musical career is not the only struggle that Troy and Lyons face. A major conflict between the two originates in Lyons' childhood. Lyons points out that Troy was never there when he was a child and thus has no knowledge about his upbringing. He claims "You can't change me, Pop. I'm thirty-four years old. If you wanted to change me, you should have been there when I was growing up...you don't know nothing about how I was raised" (Wilson 731). These words cut right to the core of the issue. Lyons obviously carries that around with him every day and was hurt by his father's absence. Troy could not be there for his son while he was growing up. Lyons needed to become a man early on in life just like Troy did because of his own father. One critic sympathizes,

We infer that Troy's relationship to his son Lyons is probably influenced by the fact that he was forced to

leave Lyons and his mother for those fifteen years, thereby forcing Lyon's mother to scrounge for a living for herself and the child; these circumstances must have weighed heavily on Troy's mind and his notion of manhood during those fifteen years. Indeed [Troy] takes 'responsibility' very seriously, and not having been able to fulfill his responsibility to his first wife and child must have hurt terribly...o (Harris-Lopez 273-4)

Troy constantly says that he wants to at the very least provide the necessities of life to his family, but he was not able to do this with Lyons. Troy's disconnect with Lyons may pain Troy, but he definitely does not show it. He puts on the hard exterior that he likely faced from his father, too.

Troy treated his family poorly likely because of his poor relationship with his father, but toward the end of the play, Lyons and Cory are able to accept Troy's faults. They begin to realize that Troy was trying to do what was best for them. Lyons' life ends up much like Troy's, with a stint in jail and a fall out with his wife. Although he faced some issues in his life, he takes an important lesson from Troy that "you got to take the crooked with the straights" (Wilson 751). Lyons shows growth as a character by forgiving his father and taking life lessons from him. At the time of Troy's funeral, Lyons also claims "Papa was something else" (Wilson 751). Cory had a little bit more of a difficult time accepting that his father meant well. He may have been hesitant because of the last discussion, or argument, that he had with Troy. At first, Cory did not even want to go to his father's funeral, but as he returns home, "there is an aura of maturity about him but also a lingering bitterness" (Wessling 307). Cory still feels the weight of his father's harshness, and Rose tries to convince Cory that Troy really did mean well. Rose exclaims to Cory that he has his father in him whether he likes it or not, and he just needs to accept that (Wilson 751-2). Although Rose may have cut to the core of the issue, "Rose's words, wise as they are, would have been ineffectual without the catalyst of Raynell...whom Cory meets for the first time. Together they sing a song...that bridges generations, a legacy created by Troy's father and passed on through Troy to Cory and Raynell" (Wessling 307). The fact that Cory and Raynell have that moment

proves that Cory has finally accepted that Troy was trying to do what was best for him. He really does have Troy within him and finally accepts the bond between him and his father.

The author of the play, August Wilson, wrote *Fences* as a fictitious story, but he has some emotional connection to it. According to Ishmael Reed, "Wilson, never having known his father, believes a man should take responsibility for his family" (279). August Wilson's past experiences may have influenced him to write this play. He also believes in responsibility for family, which is a central theme within Troy Maxon's life. August Wilson can also relate to Cory and Lyons, in that his father was not the best example for him. He relates most to Lyons, because his father was not there while he was growing up (Reed 277). With Wilson's personal experiences, he is able to better portray the hardships that Troy's sons would be facing.

"It's much too late for the parents to make it, but maybe their children will" (Reed 279). This quote symbolizes all that Troy could have done for his children. He could have grown from his experiences and helped his children flourish in their fields. Cory's dream of becoming a baseball star was crushed by a jealous father who did not know how to care for his son properly. Lyons' musical talents were constantly put in the back of Troy's mind and with the proper support could have developed fully. Troy was never able to overcome the hardships that his father caused and was never able to become the man he could have been.

Works Cited

- Beaufort, John. "Fences Probes Life of Blacks in '50s." *The Christian Science Monitor* (March 1987): 267. Rpt. in *Contemporary Literary Criticism*. Vol. 50. Ed. Sharon K. Hall. Detroit: Gale Research, 1988. Print.
- Harris-Lopez, Trudier. "The Necessary Binding: Prison Experiences in Three August Wilson Plays." *South of Tradition: Essays on African American Literature*. Athens, Ga: U of Georgia P, 2002. 121-39. Rpt. in *Drama Criticism*. Vol. 31. Ed. Thomas J. Schoenberg and Lawrence J. Trudeau. Detroit: Gale, 2008. 272-9. Print.
- Reed, Ishmael. "In Search of August Wilson: A Shy Genius Transforms American Theater." *Connoisseur* (March 1987): 275-80. Rpt. in *Contemporary Literary Criticism*. Vol. 22. Ed. Jeffrey W. Hunter. Detroit: Gale, 2006. Print.
- Sauvage, Leo. "Worlds Apart." *The New Leader* 70.5 (April 1987): 269-270. Rpt. in *Contemporary Literary Criticism*. Vol. 50. Ed. Sharon K. Hall. Detroit: Gale Research, 1988. Print.
- Shafer, Yvonne. "Breaking Barriers: August Wilson." *Staging Difference: Cultural Pluralism in American Theatre and Drama*. Ed. Marc Maufort and Peter Lang. 1995. 267-85. Rpt. in *Contemporary Literary Criticism*. Vol. 118. Ed. Jeffrey W. Hunter and Timothy J. White. Detroit: Gale, 1999. 403-11. Print.
- Simon, John. "Wall in the Family." *New York Magazine* 20.14 (April 1987): 270. Rpt. in *Contemporary Literary Criticism*. Vol. 50. Ed. Sharon K. Hall. Detroit: Gale Research, 1988. Print.
- Wessling, Joseph H. "Wilson's Fences." *Explicator* 57.2 (Winter 1999): 306-8. Rpt. in *Contemporary Literary Criticism*. Vol. 22. Ed. Jeffrey W. Hunter. Detroit: Gale, 2006. Print.
- Wilson, August. *Fences*. Lit. Ed. Laurie G. Kirszner and Stephen R. Mandell. Boston: Wadsworth, 2012. 724-53. Print.

Evaluation: Ms. Campbell offers a profound exploration of Wilson's play that illuminates an area usually left in the dark by the much more common explorations into baseball metaphors and the Troy-Cory relationship in the play. Ms. Campbell explores another oft-neglected father-son relationship in *Fences*: the one between Troy and his father. She convincingly shows that everything in the play flows from that.

A Sort of Happy Ending: Self-Discovery in Haruki Murakami's "Honey Pie"

Kate Carrato

Course: Literature 115 (Fiction)

Instructor: Andrew Wilson

Assignment: *Write an essay on any story or novel that we have read during the semester.*

Self-discovery is a phenomenon that many of us undergo in life. We begin as naïve, young children and often find ourselves searching for who we are through early adulthood. Some people take longer than others to grasp their maturity, and even then it can be more than just black and white. Self-discovery lies in such a gray area of life that one's own may be interpreted or seen differently by others. In Haruki Murakami's "Honey Pie," a short story abstracted from his novel *After the Quake*, the main character, Junpei, undergoes a seemingly long self-discovery process that lasts from his college years to his late thirties. He begins as a very naïve and passive individual and struggles with his innate passivity throughout life until he finally takes action on his feelings. Throughout his life, Junpei sits back and watches what he truly wants as it slips away from him, little by little, and he does nothing to fight for it. Although several other characters help give him a push in the right direction, it is Junpei's own realizations that ultimately lead to his self-discovery.

"Honey Pie" is set in Tokyo, Japan, where Junpei and his friends Takatsuki and Sayoko stay for work after they attend Waseda University together. The three become best friends in college due to Takatsuki's outgoing, but controlling tendencies, and they remain friends despite the marriage and divorce of Sayoko and Takatsuki. Throughout the story, Sayoko serves as both the cause of Junpei's pain, as well as the catalyst to his journey towards self-discovery. The story is written in third person, which gives the reader an outside view of the important characters. This "all-knowing" perspective gives a sufficient amount of detail about each important character, allowing the reader to fully understand how

the interactions between each of them influence Junpei's development. If the story were told from any one of the specific characters' perspectives, such as that of Junpei, it would be unfairly biased toward his own opinion of his self-discovery, leading to a less thought-provoking tale.

In the story, Junpei begins as a naïve college student with very passive behavior. This behavior leads to Junpei allowing the people around him to guide the direction of his life, rather than taking control of his own decisions. He "was the kind of person who liked to sit alone in his room reading books or listening to music....Awkward with strangers, he rarely made friends" (Murakami 121). The isolated personality he grew up with gave rise to his passivity. Although becoming good friends with Takatsuki and Sayoko was a step in the right direction for Junpei, he naturally let other people make the decisions for him. When he realized that he had fallen in love with Sayoko, Junpei did not act on his feelings. He was afraid of both rejection and ruining his strong friendship with Sayoko and Takatsuki. For this reason, he chose to "leave things as they were for now and watch and wait" (Murakami 123). This attitude aligns with his typical passivity. He does not act on his feelings for fear of failure, but his naivety begins to show, as he does not consider that someone else, namely Takatsuki, may take advantage of the opportunity available. This is exactly what happens, as Takatsuki swoops in while Junpei is out of town, knowing that he would never make a move on the girl he loves. When Takatsuki breaks the news, he says, "I'm in love with Sayoko, I hope you don't mind," to which Junpei responds, "No, I don't mind" (Murakami 123). This response exemplifies Junpei's passivity at its finest; rather than fighting for the love of his life, he simply allows Takatsuki to have her without a single word. Instead of speaking out, he keeps all of his feelings in and falls into a deep depression, never leaving his apartment. It seems as though Junpei feels sorry for himself, constantly staying in and not keeping up with classes and his hygiene. However, he maintains his passive behavior by keeping his feelings deep inside rather than voicing his opinion and fighting for what he wants. At this point in the story, there is a strong conflict between Junpei and himself. He blames himself for not getting the girl of his dreams, not because he was too afraid to go after her, but because he did not have the "qualifications" to be with her, while Takatsuki did (124). Junpei is at a low point in

A Sort of Happy Ending: Self-Discovery in Haruki Murakami's "Honey Pie"

his development; he is full of self-doubt, feeling as if he does not deserve Sayoko because he is not good enough for her. He lacks the self-confidence needed to achieve his goals and has yet to realize that he is so passive—a realization that is necessary for his development.

After hitting rock bottom, there is finally a glimmer of hope for Junpei in his quest to build self-confidence. When Sayoko comes to check up on him during his depressive state, she tells Junpei, "I love Takatsuki, but I need you, too, in a different way. Does that make me selfish?" In her vulnerable state, Junpei gains a burst of self-confidence and kisses Sayoko. At first, she does not resist, but then she pushes him away, saying that what they were doing was wrong (Murakami 125). This scene appears to be somewhat of a turning point for Junpei. He finally has the courage to stand up for himself, and the kiss serves as a sign that he has the potential to overcome his passivity. Even though it did not win Sayoko over, his kiss showed her his true feelings at a time when he was too afraid to express them. Although this moment showed the reader that Junpei is working up the courage inside him to overcome his inner demons, it still was not enough. He is once again defeated by his passive attitude, as he gives up on his feelings for Sayoko. He ends up settling for the current situation, letting Takatsuki continue to date Sayoko in fear that he will ruin their strong friendship.

While the three friends' lives move forward and the happy couple starts their lives together in marriage, Junpei continues to struggle toward becoming his own man. After college, Junpei demonstrates the development of his independence when he reveals to his parents that he studied literature instead of business and refuses to return home to work for his family's business in Kobe (127). He finally stands up for what he believes in and pursues the career that he is passionate about, rather than conforming to what his parents decided they wanted his life to become. He then continued his life in Tokyo as a short story writer, even though he was not becoming an award-winning author. When his editor told him to write a novel because that was the only way he would ever make it in the business, he does attempt it but gives up when he is unsuccessful (Murakami 129). In this case, however, his "giving up" is a sign that he is standing up for himself. He knows he is not a novelist, and that his passion is in writing short stories. Refusing to succumb to the pressure of the business is a sign of his strength and that he is becoming an independent man. Standing up to his parents and his editor, Junpei displays that he

is becoming more courageous and self-confident as the years pass. By taking a stand and not letting other people's decisions determine his career, he is finally developing into a less passive man.

Although Junpei has shown significant growth in his career-related decisions, he still struggles to break out of his shell in his personal life. When Takatsuki and Sayoko's daughter, Sala, is born, Junpei and Takatsuki have a conversation about how Sayoko was more attracted to Junpei than she was to Takatsuki back in college. Takatsuki admits to taking advantage of the opportunity when Junpei was blind to Sayoko's attraction to him. He goes on to call Junpei stupid and says "but you still don't get it... When it comes to anything halfway important, you just don't get it. It's amazing to me that you can put a piece of fiction together" (Murakami 133). Much like he did back in college, Junpei simply sat back and took the criticism from Takatsuki. He still holds the naivety in his heart when dealing with important situations. For example, Junpei is shocked when he finds out that Takatsuki left Sayoko for another woman. Even Sayoko felt natural about it, and reassured Junpei by saying, "I'm sure things will work out better now, in a lot of different ways" (Murakami 134). This statement by Sayoko implies that everyone is better off now that she and Takatsuki are breaking up. It is as if she felt that her marriage was wrong in the first place and that she is implying that she and Junpei should get together. Junpei, however, does not catch on to her comment, thinking, "the world is full of incomprehensible words" (Murakami 134). His naivety prevails, and he fails to see how Sayoko truly feels even in adulthood. He assumes that his ship has already sailed and that he cannot ever be with Sayoko, so he goes about his daily life. It is not until a private conversation with Takatsuki that Junpei realizes he can have his fairytale ending. Takatsuki flat out tells Junpei to marry Sayoko. He points out that Junpei loves both Sayoko and Sala dearly, so why not? He would not want any other man besides Junpei to be a father figure to Sala (Murakami 135). This suggestion gets Junpei thinking, and he goes on doing just that. He tosses the idea back and forth for a long time without acting on it, as per his usual passive self. This time, though, he takes his time for good reason. He recognizes the fact that "his relationship with Sayoko had been consistently directed by others. His position was always passive... Takatsuki was the one who had picked the two of them... Then he had taken Sayoko, married her, fathered a child... divorced her... and now Takatsuki was

the one who was urging Junpei to marry her” (Murakami 137). This is a major crossroads for Junpei. He finally realizes how passive he has been in the past and wants to take control of his own life decisions. He does not want to be anyone else’s puppet anymore. At this point in the story, Junpei has grown up and is not the “stupid” man that Takatsuki makes him out to be. He finally “gets it.”

The major turning point for Junpei in his decision to finally go for Sayoko is the earthquake in Kobe. When he sees all of the destruction, he realizes that he has no family. He “felt an entirely new sense of isolation. I have no roots... I’m not connected to anything” (Murakami 138). This sense of emptiness made him realize that he has no one, and the destruction reminded him that everything a person has could be taken away in the blink of an eye. He realizes that this is the time for him to start a family with Sayoko and Sala. As he spends more time with them, especially during Sala’s frequent night terrors about the Earthquake Man, he sees that they have no one to protect them. When Sala interrupts Junpei and Sayoko’s first romantic night, she barges in to tell her mother, “the man told me to come here...The Earthquake Man...He said he has the box ready for everybody. He said he’s waiting with the lid open. He said I should tell you that, and you’d understand” (Murakami 144-145). The symbolism of her nightmare gets Junpei thinking about what the box really represents. He sees that at any moment, whether or not he is ready, something mysterious like an earthquake can rip his life apart by taking what matters most to him. He loves Sayoko and Sala like they are part of his family, and he cares so much about them that it does not matter to him anymore that they once belonged to Takatsuki. He realizes that now, he must step in and do whatever he can to protect them and take care of them. Sayoko and Sala were missing that husband and father figure, while Junpei was missing any form of family. The story ends with Junpei declaring that he will ask Sayoko to marry him. He reflects about how he will “keep watch over this woman and this girl. I will never let anyone—not anyone—try to put them into that crazy box—not even if the sky should fall or the earth crack open with a roar” (Murakami 147). Junpei has finally come full circle and grown into a fully independent man. He actively decides to take control of his life and make his own decisions. Sayoko and Sala are finally his, and he will never let them go.

Another important aspect to the story is the tale that Junpei tells Sala about two bears, Masakichi and Tonkichi, to comfort her when she has her nightmares.

Whether Junpei realizes it or not, the story mirrors that of Junpei, Takatsuki, and Sayoko. The talented, know-it-all bear that everybody loves, Masakichi, appears to represent Takatsuki, while the tough bear that only has one talent, catching salmon, mirrors Junpei. When the salmon disappear from the river, rather than trying to find a way to succeed without the salmon, Tonkichi refuses Masakichi’s help and leaves town. The original ending Junpei creates is that Tonkichi ends up in the zoo. Sayoko even notices the pessimism of this ending, and she asks whether he could have thought of a happier one (Murakami 141). Her comment hints to Junpei that much like Tonkichi needs to stop settling for the easy way out, Junpei needs to stop settling for what other people think he should do. He needs to stop being passive and take control of making his own decisions. In the end, Junpei finally becomes his own man and decides to marry Sayoko. He takes a stand and declares that from that point on he would “write stories that are different from the ones [he had] written so far” (Murakami 147). Instead of settling for the easy way out and letting other people walk all over him, Junpei decides to be active and let his own story unfold how he wants it to.

In conclusion, in Murakami’s “Honey Pie,” Junpei undergoes a very long self-discovery process. He goes from being an overly passive and naïve college student, to a self-confident short story writer, to finally becoming an independent, decision-making man. It took a lot of life lessons, including the heartbreak of losing his chance with the woman of his dreams and being taken advantage of by his best friend, for him to become a self-confident individual. Although it took a few gentle nudges from Takatsuki and Sayoko, it was Junpei’s own realization of his passivity that ultimately led him to overcome his nemesis. Whether life changing or just a minor realization, self-discovery is something that we all go through in life. Some take longer than others to come to these realizations, but in the end, they change our lives for the better.

Works Cited

Murakami, Haruki. “Honey Pie.” *After the Quake*. New York: Vintage, 2002. 115-47. Print.

Evaluation: *Ms. Carrato has written a clear, wonderfully easy to read evaluation of Junpei, the main character in Haruki Murakami’s “Honey Pie.”*

“I’m Going This Way.”
“We are Not.”

“I’m Going This Way.” “We are Not.”

Victoria Chirman

Course: English 102 (Composition)

Instructor: Kris Picpenburg

Assignment: Write a paper that analyzes and discusses at least two poems from Wislawa Szymborska’s collection View with a Grain of Sand. Use of research is not required or suggested.

In 1996, Wislawa Szymborska, a famous Polish poet, was awarded a Nobel Prize in Literature “for poetry that with ironic precision allows the historical and biological context to come to light in fragments of human reality” (“The Nobel Prize in Literature 1996”). Throughout Szymborska’s writing, it is evident that she pays particular attention to the role of humanity in people’s lives, and the poems “The Tower of Babel” and “Funeral” are excellent examples, as they help readers acquire a deeper understanding about the author’s thoughts and ideas regarding humanity. They unveil the main views she has toward the relationships of people of her time. Overall, the society depicted by Szymborska appears to be careless and lacking compassion. The tone throughout her poems is very simplistic but implies a profound meaning about human nature. In “The Tower of Babel,” Szymborska makes an allusion to the Tower of Babel, which was a monumental building constructed by the Babylonians right after the global flood, and resulted in bringing God’s judgment upon mankind. As a result, God confused peoples’ languages. This portrays an important event in biblical history as it explains why there are so many variations in human languages and races today. Often, when two people who are having a conversation do not understand each other, the usual complaint is that they are not speaking the same language; however, here, in “The Tower of Babel,” it seems that Szymborska introduces a historical allusion in order to underline her sarcastic and

ironic attitude toward people’s day-to-day conversations. Also, in the poem “Funeral,” one can imagine people using the same language to speak, while still being unable or unwilling to listen to one another. They seem to be concentrated solely on their own momentary problems and concerns. The author doesn’t cover or elaborate why humans seem unable to comprehend each other; she just states that this seems to be the case. She shows how people can be so close, yet so far. While contemplating humanity, Szymborska brings to the readers’ attention the immeasurable gap in simple, everyday life understanding between people and the importance people place on expressing their own thoughts without listening to those of others.

In the first section of “The Tower of Babel,” Szymborska depicts the communication of two people, most likely a man and a woman, who do not seem to listen or to understand each other at all. He asks “*What time is it?*” and she answers “Oh yes, I’m so happy” (1); meanwhile, the man seems to be concerned about the storm, asking if she heard about it, too. He says, “*Didn’t you hear the storm? The north wind shook / the walls; the tower gate, like a lion’s maw, / yawned on its creaking hinges*” (4 – 6). While addressing this question to her, it seems that a certain answer is being expected, but she just says, “How could you / forget? I had on that plain gray dress / that fastens on the shoulder” (6 – 8). The man continues to describe the storm he was previously depicting, saying “*At that moment / myriad explosions shook the sky*” (9 – 10) and “*It glimpsed / colors older than sight itself*” (11 – 12). To which she answers, “How could I / come in? You weren’t alone, after all” (12 – 13). By the end of the first section, the man agrees, “*You’re right, it must have been / a dream*” (12 – 13). In this section of the poem, it seems that Szymborska underlines the misunderstandings that very often exist between people, especially between women and men, even when they are speaking the same language. As in the biblical story about the Tower of Babel, people in Szymborska’s poem speak foreign, seemingly scrambled languages and cannot understand each other. One seems concerned about the storm, while the other talks about random issues that do not appear related in the slightest. The speakers are apparently talking to each other without expecting any

real response from each other. It should also be noted that the languages of the two speakers are distinguished by the use of their vocabulary; he uses an eloquent speech, while she explains herself in rather simple words. It might be one of the additional reasons why these people do not understand each other.

In the second section of "The Tower of Babel," Szymborska continues to render the conversation of woman and man. She desperately asks him, "Do you still love her" (14)? He answers, "*Of course, / I want you to stay with me...Do you still think about him*" (14 - 17)? Even after she says, "No one but you" (20), he seems to have already made his decision, stating "*At least you are honest*" and "*Don't worry I'm going*" (19 - 21). After this exchange, the woman announces she is leaving town, as well. In this section Szymborska underlines how meaningless and futile human communication can be. She uses irony to show how people can be so enveloped in getting their points across that, as a result, they often disregard the underlying issues. Communication between two people can at times be quite complicated and far from perfect, leading to unexpected consequences. Here, it seems that a relationship gets ruined due to the lack of interest in hearing the simple words the other party is uttering. By the end of the poem, Szymborska depicts the couple tired of their fruitless conversation. The man says, "*That's ancient history; the blade went through / but missed the bone*" (22 - 23), and the woman answers, "Never mind, darling, / never mind" (23 - 24). The man finishes his speech, saying, "*I don't know / what time it is, and I don't care*" (25 - 26). Here, it seems that both woman and man are completely exhausted by their pointless discourse, which didn't change their situation but just aggravated it as a result. Both woman and man seem indifferent and dispassionate. Finishing the discourse with his partner, the man states, "*I don't know what time it is, and I don't care.*" These words are summing up the whole conversation of the couple. His question from the beginning ("*What time is it?*") remains unnoticed and unanswered.

Szymborska alludes to the eponymous biblical event in "The Tower of Babel" in order to depict misunderstandings between people allegedly speaking the same language, but not understanding one another.

On the other hand, in "Funeral," Szymborska depicts with irony a dramatic, quite macabre situation of people chatting carelessly about a family member, loved one, colleague, and friend whom they have just lost. In both poems, Szymborska denounces the frightening and head-scratching ability of people to often behave indifferently and inconsiderately regarding the thoughts and feelings of others. Only humans can speak the same but concurrently "different" languages while having the selfish primary objective of their conversations to bring their own point of view across. In "Funeral," Szymborska depicts casual conversations in the back row of the funeral crowd in contrast with the solemnity of the place as well as of the occasion. She renders conversations of people discussing the deceased, his family members and random topics they discuss in their everyday life. People talking about the deceased comment, "So suddenly, who could have seen it coming" / "stress and smoking, I kept telling him..." (1 - 2) / "...he was asking for it, always mixed up in something..." (7) / "...so what if he was more talented than they were..." (11) / "...I dreamed about him last night, I had a feeling..." (24) / "...what's gone is gone" (29). Here, it seems that people feel obligated to talk about the deceased person. They all gather at the ceremony with the primary purpose to show the grand gesture to his family, paying respect to the deceased one. However, Szymborska illustrates through irony the way people talk carelessly about the one who is not alive anymore. They definitely lack any sympathy or compassion. One of the guests says, "Stress and smoking, I kept telling him" (2). Here, it seems that the guest decided to bring blame instead of compassion, showing that he doesn't really care about the dead person. Another guest just emphasizes, "what's gone is gone" (29). The guests are taking the death of a person as something expected and ordinary. The other group of people is talking about the family members of the deceased. They say, "his brother's heart gave out, too, it runs in the family..." (5) / "...no, it's a walk-through room, Barbara won't take it..." (12) / "...good thing that at least she still could have a job" (20) / "don't know, relatives, I guess..." (21) / "...his daughter is not back-looking" (25). Here, Szymborska shows another category of people who think it is worth talking at one's funeral about the former's family members. They talk

“I’m Going This Way.”

“We are Not.”

about his brother, wife and daughter. No compassion or sympathy is shown again. They just feel like gossiping a little despite the gravity of the circumstances. There is no intention to be actually heard, they just want to say their own words without really paying any attention to what the others are talking about. That is how Szymborska depicts the human race from her point of view: lacking any compassion or empathy, self-centered, emotionless, indifferent, insensitive, and oblivious. Another group of people is making small talk about random topics. They say, “Not bad, thanks, and you...” (3) / “...two egg yolks and a tablespoon of sugar...” (15) / “...that priest looks just like Belmondo...d’ (22) / “...I could sure use a drink...i” (31) / “.iWhich bus goes downtown” (33) “I’m going this way” / “We are not” (34 - 35). By describing this category of people, the poet underlines what interests and matters to humans. Through irony and sarcasm, Szymborska pokes fun at them. Despite being at a funeral, they seem preoccupied in comparing the priest to Belmondo, the famous French actor. The guests seem to not understand the seriousness of this particular moment. A family just lost a person, but nobody seems to care much about that. A person is gone, and it seems to be old news already. Life is moving forward, and people continue living their ordinary lives. In this poem, Szymborska ironically underlines the importance individuals find in talking about their everyday issues without paying any attention to what the people around them are saying or feeling.

These two poems discuss the main views of Wislawa Szymborska on humanity. The tone of the poems seems sarcastic but subtle; they are sarcastic in the way that they portray people talking to each other but listening to their own speech only. Szymborska vividly describes the lack of humanity in people of the modern world. Humans seem to be too immersed in their own thoughts, while the concerns and problems of people around them do not seem to hold much of a meaning. People appear to not appreciate the seriousness of certain moments in their lives. The true value of human relationships gets disregarded and considered insignificant. Some people are leaving the lives of others, others are leaving this world, but the show must go on, as desensitized humans move along almost carelessly. It seems that people not only

lose touch with their humanity but also with the ability to care about those around them. By choosing to depict two emotionally loaded, heart-wrenching situations such as a break-up and a funeral, Szymborska seems desperate to direct the attention of her readers to the importance of humanity in their lives before it is too late.

Works Cited

- “The Nobel Prize in Literature 1996.” *Nobelprize.org*. 7 Oct. 2010. Web. 27 Mar. 2012.
- Szymborska, Wislawa. *View with a Grain of Sand*. San Diego: Harcourt Brace & Co, 1995.

Evaluation: *The explications of the poems in this paper are extremely adept. A sense of the text of both poems is conveyed in the paper, in a way that is helpful to unfamiliar readers, and Victoria synthesizes the poems' details into an interpretation that very convincingly captures the particular style and focus of this poet's work. This essay is a good model for how to write clearly about works of poetry.*

Annotated Bibliography for a Research Paper on Bertolt Brecht's *Galileo*

Dario Diaz

Course: English 102 (Composition)

Instructor: Pearl Ratunil

Assignment: *Prepare an annotated bibliography of sources for your literary research paper.*

Bahr, Ehrhard. "Galileo." *Masterplots II: Drama* (1990): 1-3. *Literary Reference Center*. Web. 19 Mar. 2013.

Bahr's essay examines the second version of *Galileo* by Bertolt Brecht and begins by summarizing the play and examining the themes. Bahr then expresses the goals of epic theater which are to make the audience learn instead of feel; additionally, he examines the themes of the play and how they relate to the events of the Hiroshima bombing. The author argues that the play expressed Brecht's disapproval of the fascist Nazi government and his belief that science is meant to enrich the lives of the public. He supports his claims with quotes, summaries, and paraphrases from the play along with quotes from Brecht's *Notes on Galileo*. I found this source to be an effective evaluation of Brecht's ideas regarding the pursuit of truth after the events of the Hiroshima bombing; however, I have no use for the evaluation of the elements of epic theater.

Brand, Gerhard. "Brecht." *Magill's Literary Annual 1984* (1984): 1-6. *Literary Reference Center*. Web. 19 Mar. 2013.

Brand begins his biography by listing and describing some of the influential people in Bertolt Brecht's life and briefly describes the previously written biographies of the playwright written by Klaus Volker and Ronald Hayman. Brand's biography looks into the upbringing of Brecht, examines his various works, his complex personality, and his romantic relationships. Brand wrote this piece with the intention of informing and therefore has no argument to propose. Brand's analyses of Brecht's works are supported with quotes and summaries of many of Brecht's plays along with quotes from Hayman and Volker's biographies. This source provided more insight into Brecht's personality and attitudes towards war although Brand's analyses of Brecht's other works are of no use to me.

---. "Galileo." *Magill's Survey Of World Literature, Revised Edition* (2009): 1. *Literary Reference Center*. Web. 19 Mar. 2013.

Brand's essay is an analysis of Brecht's *Galileo* and opens with a detailed explanation of the three different versions of the play and an explanation for the change in the script, which was, according to Brand, the event of the Hiroshima bombing. Brand also draws parallels between the character of Galileo and Brecht himself; Brand examines the multifaceted character that is Galileo and reviews the play itself. Brand proposes the argument that Brecht's work sought to express the importance of the acquisition of knowledge along with its potential dangers. Brand supports his claims with summaries of the events of the play along with quotes from the text. I believed this source to be valuable in the sense that it compared Brecht to Galileo himself but found the essay itself to be very short.

Fiero, John W., and Joseph Dewey. "Galileo." *Masterplots, Fourth Edition* (2010): 1-5. *Literary Reference Center*. Web. 18 Mar. 2013.

Fiero's essay is a critical evaluation of Bertolt Brecht's *Galileo*; he begins his essay by listing the play's characters and summarizing its events. Fiero continues to evaluate the first two versions of the play, one having been written during World War II and the other after, and he combines their moral lessons to devise his argument after also examining symbolism throughout the play and Brecht's motives for writing the play, which he believes were to inspire the masses to seek out the truth despite being oppressed by the harrowing Nazi regime. The author believes that Brecht sought to teach people that seeking out the truth is righteous although not without consequence. The author backs up his points with summaries, quotes, and paraphrases of the play throughout the essay. I felt that this source provided insight into the themes of *Galileo* and Brecht's reasons for writing

it; unfortunately, I cannot use the information about two different versions of the play.

Michaels, Jennifer. "Bertolt Brecht." *Critical Survey Of Drama, Second Revised Edition* (2003): 1-10. *Literary Reference Center*. Web. 18 Mar. 2013.

Michaels' biography opens by listing Bertolt Brecht's works and achievements throughout his career; this essay also examines Brecht's unique style of epic theater and the use of the audience alienation method. The author outlines the events of Brecht's life from his high school education to the end of his writing career and then critically examines and outlines the events of *Life of Galileo*, *Mother Courage and Her Children*, and *The Caucasian Chalk Circle*. This work was a biography that sought to explain the life and works of Brecht and, therefore, had no thesis. She validates her examinations of these plays using summaries and quotes from many of Brecht's works. I felt that the detailed information about Brecht's life was useful although the descriptions of Brecht's works provide no useful information about the themes of *Life of Galileo*.

Evaluation: *Dario's annotations were outstanding because they were informative and well written. Annotations can be difficult to do because they are so short and require a certain precision in the writing. Dario strikes a nice balance between being concise and informative. It is also clear that he is reading his sources with an eye to his own thesis and research project. I also like that this annotated bibliography makes me curious about the final research project. This may not be ideal for all annotated bibliographies, but it works very well in the process of writing a long research paper.*

Outside the Box: Individual and Collective Identity in the Works of Carl Gustav Jung and Haruki Murakami

Elizabeth Erikson

Courses: English 102 (Composition) and
Psychology 225 (Theories of Personality)

Instructors: Charles Johnston and Andrew Wilson

Assignment: *For this paper, assigned early in the course, students were to write an essay on one of the literary works we had read for the semester, discussing the literature in light of one of the psychological theories we had so far encountered.*

Inscribed upon the entrance to the shrine of Apollo at Delphi are the words "Know Thyself." It was from this god, Apollo, that Socrates received his philosophical calling. He was told that Apollo had named him most wise out of all men, but this baffled Socrates, who did not know himself to be very wise at all, so he took it as his vocation, his service to the god, to spend the rest of his life trying to figure out the meaning of this divine riddle (Plato, *Apology* 21a - 23b, 33c). Self-knowledge was more valuable to him than anything he could learn in books. Knowledge of subject, in Socrates' view, must come before knowledge of object: "I am still unable," he tells his studious friend Phaedrus, "as the Delphic inscription orders, to know myself; and it really seems to me ridiculous to look into other things before I have understood that" (Plato, *Phaedrus* 230a). Such a statement may lead one to believe that Socrates lived a life of isolation, perhaps holed up in a cave somewhere, pondering his identity. But to the contrary, Socrates was no hermit. He had several dear companions and spent many of his days accosting people with philosophical

questions in the busy marketplace of Athens. The kind of conversation in which he preferred to engage was called dialectic, and it was through this kind of conversation that Socrates believed one could come closer to truth. What is important is that Socrates did not believe that a person could discover truth in isolation. A person seeking truth, especially a person seeking to discover the truth about him or herself, needs other people.

The way in which Socrates carried out his service to Apollo points to the necessity of humility for someone seeking truth. In Plato's *Apology*, the only wisdom Socrates claims to have is the wisdom by which he knows that he is not wise (*Apology* 23b). This humble wisdom is necessary, W.K.C. Guthrie writes, "for no one is going to seek knowledge on any subject if he is under the delusion that he already possesses it" (Guthrie 74). One only searches for what one does not already know. Most of Socrates' interlocutors lack this necessary humility. To someone reading one of Plato's Socratic dialogues for the first time, it may appear that Socrates' questioning of the reputed wise men of Athens is done with an intention of humiliating them in front of their admirers. But dialectic entails no ill will or malice. Although these men's foolishness often does become quickly apparent, this is for a greater good. Socrates is trying to awaken them to their ignorance so that they may share in the joy of his humble wisdom. Only then will they be open-minded enough to seek the truth about themselves, to truly know themselves.

This divine command, "Know Thyself," may present a person today with a peculiar challenge. Most people know themselves enough to be able to list off their physical traits, emotional tendencies, likes and dislikes, past experiences, and future goals with relative ease and accuracy. But can this be all that constitutes one's self? May then a simple questionnaire contain the key to self-knowledge, the key to that question, at the same time simple and profound, of *Who am I?* Clearly Socrates rejected this view. It was just such a false sense of identity, born from conceit, which he was so often attempting to break down in his interlocutors. History rejects this view as well. Socrates, along with countless intelligent people throughout history, spent his entire life searching for the answer to this question. Zen students retreat to

monasteries and follow the tradition of sitting still and silent as stones with this question reverberating through their minds. And still today, a new tradition is unfolding as unhappy people wrestle with this question for years upon years on their therapists' couches. So the answer then is no, self-knowledge is not that easy. But perhaps it is good that the whole of one's self cannot be explained in simple, materialistic terms. The idea that a person could tick off his or her attributes like items on a grocery list and come away with a concrete explanation of his or her identity transforms the individual—dynamic, ambiguous, numinous—into a fixed, concrete object. It *boxes* the individual into a small, confining, and false sense of identity that limits connection and growth. When closed tight, the walls of this box, which one may call the ego, or personal identity, encase the individual in darkness. Its thick, opaque walls create a barrier, only outside of which the light of truth shines.

By moving outward in order to share in this light, the individual awakens to a more expansive and uncontained identity. This outward movement allows one to find and to rest in something greater than the box of his or her personal identity. The refusal to attempt to make this outward movement is characterized by a form of conceit, through which the individual elevates him- or herself to the height of a god, and the resulting failure to see deeply into human limitation and weakness leads to suffering. Many psychologists, familiar with the plights of suffering souls, integrate this insight into their theories. The words that Socrates kept so near to his heart, psychologist Rollo May remarks, have become "the central touchstone for psychotherapy" since they were brought to light in antiquity (May 96). The humble search for self-knowledge plays a central role in the work of psychologist Carl Gustav Jung. Jung believes that the recognition of a power greater than the individual ego as well as an attitude of humility before this greater power are necessary steps on the path toward true self-knowledge. Jung holds the belief, which exists independent of any particular religious tradition, "that individuals could neither be happy nor healthy unless they acknowledged their dependence upon some higher power than that of the ego" (Storr 23). One must come to see that his or her small self exists in and is nourished by a greater whole. Denial of one's dependence on something

greater leads the individual to view him or herself as an all-knowing, all-powerful, autonomous being; when the individual is confronted with something beyond his or her human understanding and control, a crisis is all but inevitable.

Haruki Murakami's collection of short stories entitled *After the Quake* explores the way in which modern man suffers in the aftermath of an occurrence of natural evil that is far beyond human understanding and control. Murakami's literary reaction to this occurrence of natural evil reveals the tension that exists in modern man between the self, viewed as a single human being, and the self, viewed as a part of a greater whole. In this paper, I will discuss one of the six stories that make up this collection. This story traces a young man's movement from a self-centered attitude of conceit that allows him to believe his small, individual self omnipotent and omniscient—that he *could* and *should* attempt to control every aspect of his life—to an attitude of humility that rewards him with an escape from the isolating confines of his ego. This allows him to experience his true self as a small part of a greater whole, whereby he gains a more genuine form of self-knowledge. In "All God's Children Can Dance," Yoshiya accepts the limitations of human knowledge. This allows him to connect with a higher power and rejoice in the mystery of his identity. Yoshiya's movements from conceit to humility, from isolation to connection, and from individualism to collectivity may be interpreted as steps on the path toward Jung's theory of individuation, or the wholeness of the psyche that results upon the harmonization of its material and spiritual parts, which allows one to gain true self-knowledge.

The problem of how to define identity has been tackled by many great minds throughout history. This has resulted in the formation of many conflicting views regarding what may be the right answer to this problem. Much of Jung's theory was formed in reaction to many of his contemporaries' belief that the mystery of human identity could be confined into a neat science. They explained the psyche as being a composite of conscious and unconscious levels. Consciousness is what a person is aware of (thoughts, perceptions, sense of personal identity). Unconsciousness is what a person is not aware of (repressed or forgotten memories and experiences).

In their view, these two levels of the mind make up the totality of a human being and the totality of all human experience. But Jung sees human beings as so much more than that. Although he defines the psyche as “the totality of all psychic processes, conscious as well as unconscious,” his conception of the unconscious goes beyond the level of the personal unconscious to embody what he calls the level of the collective unconscious (Jung, “Definitions” 97). The collective unconscious, the contents of which a person inherits at birth, contains all of the past experiences of collective humanity. As critic Sherry Salman describes, the collective unconscious is the “universal core” of individual personality (Salman 62). As each person is partly composed of and shares in this level of the psyche, Jung sees each individual as connected by a greater whole. A person’s challenge in life, he feels, is to integrate and balance these three levels of the psyche—“consciousness, the personal unconscious, and the collective unconscious” (Hall and Nordby 33)—so that the individual aspect of oneself may exist in harmony with the collective aspect. This state of harmony, called individuation in Jungian terminology, allows a person to gain true self-knowledge. As scholars Calvin S. Hall and Vernon J. Nordby describe, “The goal of individuation is knowing oneself as completely as possible. . . . In modern terminology it would be called expanding consciousness” (34). Most things that are worth having in life require hard work and sacrifice, so it follows that one does not arrive at this most important goal of individuation without struggle. But all people are born with an innate desire to achieve this state of harmony.

Jung’s theory may be viewed as optimistic because he sees psychological problems, or neuroses, not as signifiers of deep and permanent flaws existing in people, but as important messages from the collective unconscious, messages which signal that people are straying from their path of individuation (Storr 17). In this more positive light, emotional disturbances are analogous to physical disturbances which signal the body’s need for care and attention: “Just as pain might make a man realize that there was something wrong with his body, so neurotic symptoms could draw attention to psychological problems of which the individual was unaware” (17). It is a comforting belief that each individual has this purpose

in life, and that the universe will let him or her know when he or she is moving away from its fulfillment.

It is because the vastness of the collective unconscious cannot be rationally understood that it must guide people on their paths by irrational means—neuroses are one, dreams are another—in order to achieve its end of individuation. The contents of the collective unconscious often appear in one’s conscious awareness in the form of archetypes. Salman describes that the archetypes “manifest as instincts and emotions, as the primordial images and symbols in dreams and mythology, and in patterns of behavior and experience” (63). An example of an archetype is the “wise old man” (Jung, “Phenomenology” 126). This archetype, Jung describes, manifests, especially in dreams, “in the guise of a magician, doctor, priest, teacher, professor, or any other person possessing authority” when an individual finds him or herself in “a situation where insight, understanding, good advice, determination, planning, etc., are needed but cannot be mustered on one’s own resources” (126). Jung first encountered these archetypal images in his work with people suffering from schizophrenia. He felt that the images expressed in his patients’ hallucinations and delusions could not be accurately accounted for by their past experiences, or “personal history,” alone (Storr 15-16). In addition Jung observed that these images “often seemed to be variations on similar themes” (15). This is what led Jung to propose the existence of a collective realm of human experience, a “myth-producing level of the mind which was common to all men,” from where these images must have arisen (15-16). This theory may be used to explain the tendency that various truths have to continuously reappear in mythology, religion, and art across many different cultures.

Although archetypal images are most clearly apparent in these cultural products, they also play a central role in the life of the individual. As people move through their lives, they are being unconsciously directed to fit into the forms of these various archetypal images. Salman describes this phenomenon: “As impersonal and objective elements in the psyche, [the archetypes] reflect universal issues and serve to bridge the subject-object gap” (63). This is an example of the way that, in Jung’s view, the universe aids an individual on his or her path.

When a person embodies one of these archetypes, such as that of the hero, the shadow, or the persona, he or she moves beyond subjectivity and experiences humanity as a whole. The most comprehensive of these images is the archetypal image of the self (Feist and Feist 111). The desire for human perfection, or to ascend to the greatest heights of one's potential, may be said to be a desire to conform to this archetype. In describing the self, or "the God within," Jung emphasizes the importance of the spiritual in his theory: "By fulfilling his highest potential, the individual is not only realizing the meaning of life, but also fulfilling God's will" (Storr 20). The embodiment of this archetype may be described as the end-point of the individualization process, that goal toward which Jung believes every person, consciously or not, strives to attain.

Each of Murakami's six main characters in *After the Quake* journeys on Jung's path toward individuation. These stories are set after the 1995 Kobe earthquake that killed more than six thousand people and devastated the city and surrounding areas of Kobe, Japan. The magnitude of such a tragedy by necessity puts a person in his or her place in terms of humanity's lack of control when measured against that of the fates. This forced confrontation with humankind's essential weakness, critic Patricia Welch observes, ignited "a process of collective soul-searching" in Japan (Welch 57). And again, a kind of existential anxiety is seen in each of Murakami's stories, whereby the earthquake functions as a catalyst that awakens the characters' conscious and unconscious longings to know who they are and where they fit into the greater whole of humankind. Although the earthquake directly impacts none of Murakami's characters, in that they were not in Kobe when it happened and suffered neither physical harm nor loss of their possessions, they struggle emotionally in the aftermath of the quake. That they suffer though they have not been personally harmed points to the existence of something inside of them that connects them to all of humankind. In each story, Welch continues, the main characters "take their tentative first steps that might enable them to conquer their emptiness within and reach out to others" (59). These steps move Murakami's characters toward the integration and balancing of the whole of collective humanity with each of their personal identities, or the integration of object with subject.

As of late, the news has seemingly been filled with reports of occurrences of natural evil—tsunamis, tornados, hurricanes, floods, earthquakes—from all over the globe. The amount of empathy one feels when a part of the whole of humankind, of which he or she is also a part, suffers one of these tragedies may be viewed as a measurement of the degree to which one is awakened to his or her true nature. This may be the degree to which, in Jungian terminology, one has achieved individuation. Practically speaking, people by necessity live physically isolated in their bodies and mentally isolated in their rational minds. But Jung feels that the collective unconscious is a real part of the psyche that transcends the limitations of the individual. Immaterial, the collective unconscious cannot be seen or touched; irrational, it cannot be directly described in words. But it can be felt as images on the news pull at one's heart, and it can be pointed to as its themes continuously reoccur in dreams and myths. If an earthquake wreaks its havoc somewhere on the other side of the world, one person may react to the news with an uncaring attitude, since after all, it does not directly impact his or her material situation in life. Another person may react to such news with an emotional devastation that drives him or her to perhaps wallow in despair or engage in altruistic pursuits. Many may fall somewhere in the middle between these two extremes, feeling a shadowy ambivalence about the matter: intellectually, they believe that they should be emotionally devastated, and perhaps they even desire to have this reaction, but they are unable to genuinely feel for the anonymous victims. One might say that this is because the collective levels of these observers' psyches are not properly aligned with their personal psychic levels because they are overly identified with their egos. It is into this category, to various degrees, that Murakami's characters fall, and it is with this tension, this shadowy ambivalence, that they must contend.

In *After the Quake*, Murakami illustrates the characters' over-identification with their egos through the symbol of the box. This symbol is a connecting thread that runs through all of Murakami's stories in this collection. In "UFO in Kushiro," Komura is entrusted with a (perhaps empty) box, the contents of which represent his identity. In "Landscape with Flatiron," Miyake tells Junko of the horror he experiences from his reoccurring nightmare

in which he finds himself trapped in a dark refrigerator, slowly suffocating: "I'm in this tight space, in total darkness, and I die little by little" ("Landscape" 40). In "All God's Children Can Dance," bleary-eyed Yoshiya awakes in his bedroom in the condo that he and his mother share, and then moves between trains and train stations until he is suddenly pulled away. In "Thailand," Satsuki dreams that she is a rabbit "in a hutch surrounded by a wire-mesh fence, trembling" ("Thailand" 78). In "Super-Frog Saves Tokyo," Katagiri's briefcase, which represents his identity as a bank employee, flies from his hand when he is propelled into a dream world. And in "Honey Pie," Sala dreams of an "Earthquake Man" who "tries to put her in a little box—way too little for anyone to fit into" ("Honey Pie" 119). That these boxes are portrayed in such a negative, even nightmarish light suggests that over-identification with one's ego is harmful. Each character in Murakami's stories is able to acknowledge the harm that results from his or her limited worldview and undergoes a change in which he or she moves outward from the confines of his or her box.

However, *After the Quake* is not just a collection of stories about individuals searching for connection or struggling to break free from the confines of their personal identities. Rather, it points to a problem that modern man faces as a whole. Jung writes, "What is true of humanity in general is also true of each individual, for humanity consists only of individuals. And as is the psychology of humanity so also is the psychology of the individual" (Jung, "On" 156). This "haiku moment" (Hoffmann 25) between the human being and humankind may be carried over to the study of literature: in one character's journey is contained the whole of the work, and in the whole of the work is contained one character's journey. The line between subject and object is blurred (25), and the doors to the prison of subjectivity, "man's inability to transcend human subjectivity," are opened (Sartre 22). Dawson observes how Jung, in his forays into literary criticism, "understands cultural products in terms of the psychological tensions that every individual carries within him. And these psychological tensions inevitably reflect deep-rooted social and cultural tensions: to understand the deeper psychological implications of a text is also to understand the nature of society and its own culture"

(Dawson 279). A book, a film, or a song is reflective of the inner life of its creator. This creator's inner life is reflective of his or her community. To understand something about the book, the film, or the song (the part) is to understand something about the community in which it was created (the whole). To understand something about one story in *After the Quake* is to understand something about the work as a whole is to understand something about Murakami as an individual is to understand something about Japan as a community. I would extend this further to say that to understand something about Japan, as a community, is also to understand something about humankind as a whole.

The problem of identity that is faced by humankind as a whole is reflected in the journey toward self-knowledge undertaken by Yoshiya, the protagonist in "All God's Children Can Dance." Murakami presents Yoshiya as a somewhat adrift young man who has not yet developed a true sense of identity or a true understanding of where he fits into the world. Yoshiya is twenty-five years old and still lives with his mother, for whom—to his chagrin—he feels physical attraction. He is further disquieted by his mother's assertion that he was divinely conceived and born into the world literally as the son of God. In the present tense of his narrative, his mother is physically absent, and Yoshiya trails a man whom he suspects to be his father. At this point, it would be easy to start labeling Yoshiya with various psychological terms. For example, one could say that he is the embodiment of an Oedipal Complex, or, to use a Jungian concept, that he is struggling to integrate the archetypal image of his shadow into his psyche. While such observations may be accurate on one level, on another, they completely miss the point. Jung views people as whole. Defining a person by one small and transient aspect of his or her personality fragments that whole and forces him or her into the form of a static object. In Jung's literary criticism, critic Terence Dawson explains, he resisted this temptation to take a superficial route of analysis: "Jung did *not* take as his starting point any standard reading of a particular text and then stamp it with Jungian terminology. He always tried to peer into its underbelly, to reach beneath its surface structure of *literal concerns* to uncover unexpected tensions and *dynamics*" (Dawson 292). Jung cared about the depths

of a literary work more than its surface in the same way that he cared about the depths of the psyche more than its surface manifestations. In his depths, Yoshiya is in a state of *lack*. Confused by their relationship, and disbelieving of her stories, he lacks a stable and honest connection with his mother. He lacks a father figure—human, divine, or otherwise. He has lovers but lacks love. He has a job but lacks vocation. He knows the tenets of the religion in which he was raised but lacks faith. When a person's security is threatened by a natural disaster, one may find refuge in the mutual unconditional love and acceptance that connects him or her to other people, vocation, or God. Of all of these possible resources from which one could derive meaning during a crisis, Yoshiya is in lack. There is no one to whom and nothing to which he can turn for comfort because his heart is closed. Yoshiya must open his heart in order to receive the love by which he could come to an understanding of who he is and where in the world he fits. To allow his heart to guide him, he must first let go of his strong identification with his ego. A Jungian reading points to this lack of connection to love that looms throughout the “underbelly” of Yoshiya's narrative and suggests that it looms throughout the underbelly of humankind's narrative as a whole.

The way in which Yoshiya copes with this essential lack of connection to love is reflective of the maladaptive coping skills by which society as a whole attempts to cope with this lack. “Solitary creatures,” Welch writes of Murakami's characters, “they shut out the world with psychological barriers and self-imposed isolation. . . . Many try to fill their only vaguely sensed longing through mindless repetitive action and consumerism” (Welch 56). The reader first encounters Yoshiya as he wakes up alone in his bedroom sometime around noon (late for work) after a night of heavy drinking, so heavy that most of the previous night's events are beyond his recollection. Consequently, he is suffering from “the worst possible hangover” (“All” 47). Although the reader quickly learns from the first lines of the story that this young man is not exactly the poster child for mindfulness, such behavior in a twenty-five year old is not shocking by societal norms. Indeed, Yoshiya's movements throughout his day, of which Murakami provides just a sketch, may appear eerily familiar to contemporary readers: Yoshiya

awakes, sick, and is assaulted by the voice of pointless consumerism—a street-vendor selling clothes-drying poles—coming in through his window; late for work, he mechanically endures transfer after transfer on his commute before arriving at a job to which he is minimally dedicated and which he does not quit only out of a hazy feeling of obligation; nine hours later, he numbly sits on one out of the several trains that will bring him back to his home where he will retreat, alone and exhausted, to his bedroom. In this brief sketch, Murakami omits any description of Yoshiya's workday. In fact, the reader is momentarily disoriented as the narrator recounts how Yoshiya, on his way to work at one o'clock in the afternoon, “climbed up and down the long flights of stairs at each station on wobbly legs,” and then in the very next sentence, he is in a train station, headed home at ten o'clock at night (49). Perhaps Murakami is trying to create a template of a completely meaningless day so that the readers may fill in the blanks with the details of their own lives. Or perhaps this void in the narrative symbolizes the void not only in Yoshiya's work life—that it is so meaningless to him that it is undeserving of any mention—but also the void in Yoshiya's life as a whole.

The thick walls of Yoshiya's ego keep him cut off from the love that may fill this void. Characterized by specialness, Yoshiya's personal identity confines him in the anguish of emotional isolation. But this was not always the case. As a small child, Yoshiya naturally gravitated toward a humble view of his identity in which he was one among many children of God. This innate view of wholeness was corrupted by his mother and Mr. Tabata, who served as Yoshiya's “special ‘guide’” when he was a child (“All” 51). This corruption can be seen when an innocent Yoshiya questions Mr. Tabata about his supposed divine origin. Yoshiya asks, “But God belongs to everybody, doesn't He? Fathers are different, though. Everybody has a different one. Isn't that right?” Mr. Tabata responds by telling young Yoshiya that God is “yours and yours alone” (51). As an adult, Yoshiya's view of his identity as a unique divine child prevents him from deeply connecting with others. For example, when his college girlfriend proposes to him, he refuses: “‘I can't marry you,’ Yoshiya said, ‘I know I should have told you this, but I'm the son of God. I can't marry anybody’”

(67). As a result of his indoctrination, Yoshiya is unable to form meaningful relationships with others in his life and unable to feel solidarity with humankind as a whole. Yoshiya attempts to protect himself from having to feel his loneliness by clouding his vision of the world—"he could barely open one eye; the left lid wouldn't budge" (47)—with intoxicants. This behavior may appear to be effective on the surface of Yoshiya's life, in that it serves its purpose: he is able to get through his days with minimal emotional pain. But, by seeking to dull his experience, he is treating merely a symptom of his illness while ignoring its cause. This false cure comes at a price: while it does numb pain, it necessarily numbs joy as well. It functions as a barrier that keeps him disconnected from anything greater than himself, which further contributes to his illness by isolating him from the world outside of his subjectivity—the world in which a true cure may be found.

These barriers serve to shield Yoshiya from the rumblings of the neglected unconscious core of his personality, which is the level of the psyche that is centered in the collective and governed by feeling. The opposite of this level of the psyche is consciousness, which is centered in the individual and governed by thought. There always exists a tension between these opposites: "just as high always longs for low and hot for cold, so all consciousness, perhaps without being aware of it, seeks its unconscious opposite, lacking which it is doomed to stagnation, congestion, and ossification. Life is born only of the spark of opposites" (Jung, "On" 159). Murakami symbolizes the tension between the feeling and thought-based levels of Yoshiya's psyche through the portraits of Yoshiya's biological parents, each of whom are governed by one of these opposing levels of the psyche. Yoshiya's mother allows the unconscious to dominate her behavior. In her youth, she allowed herself to be guided by physical passion. Now, as she is approaching middle age, that physical passion has been transformed into a religious passion that borders on fanaticism. Her feeling-dominant psyche often guides her to behaviors that a more thinking-based person would dismiss as folly: she proselytizes with a young Yoshiya by her side, recounting to strangers the suicidal desires she experienced while pregnant; she blindly accepts Mr. Tabata's word that

her son by necessity must be the son of God and raises Yoshiya with this belief; when Yoshiya is an adolescent, she walks around their home with little or no clothing and sometimes crawls into bed with him at night to soothe her loneliness; when Yoshiya abandons his faith, she is so emotionally devastated that for weeks she is almost unable to function. Motivated by unconscious feeling, all of this is done without thought to the impact it will have on her poor son. Yoshiya's (human) father, on the other hand, is governed by conscious thought. An obstetrician, he refuses to accept anything that falls outside of his scientific worldview. Yoshiya's mother comes to him for two successive abortions. She is certain that she has used contraception, but when she tries to explain the mystery of her pregnancies to him, he refuses any explanation contrary to science, assuming that she simply must have been careless. His almost comic unbalance toward the side of thought can be seen when Yoshiya's mother tells her teenage son of their affair: "He was so dedicated to his work he would lecture me on the use of the condom while we were in bed—like, when and how to put it on and when and how to take it off" ("All" 54). Despite this professional expertise, Yoshiya's mother becomes pregnant as a result of this affair. Similar to the way he refused to see any other possible cause besides carelessness for her previous pregnancies, the doctor refuses to accept that he is the father and assumes that she has other lovers, one of whom must be Yoshiya's father.

Yoshiya struggles to balance these opposing worldviews in his psyche. He was raised under the influence of his mother's passion, but when he, with "unshakeable" determination, abandons his faith as a teenager, he disconnects from this emotional part of his psyche ("All" 59). The narrator describes the reasons behind Yoshiya's loss of faith:

As [Yoshiya] awakened to the existence of his own independent ego, he found it increasingly difficult to accept the strict codes of the sect that clashed with ordinary values. But the most fundamental and decisive cause was the unending coldness of the One who was his father: His dark, heavy, silent heart of stone. (59)

In his conceit, Yoshiya is frustrated by the

unforgiving objective moral code imposed upon him by his religion and is infuriated by God's lack of direct communication and intervention. He is under the delusion that things should be the way that *he* thinks things should be, and anything contrary to this is unacceptable. Having grown suspicious and resentful of all things associated with a greater power, Yoshiya swings too far in the other direction, seeking refuge in the rational world of his ego. As a result of this imbalance between faith and reason, he lacks the proper tension between these opposites and is "doomed to . . . ossification" (Jung, "On" 159). If he does not change, his neglected heart eventually will—into bone.

Because Yoshiya has strayed so far from his path toward individuation, the collective unconscious feels it necessary to step in and redirect him. He is especially vulnerable to change at this point in time because the Kobe earthquake has magnified his human weakness. Despite the fact that this earthquake is only directly mentioned once in the story—Yoshiya reads the newspaper, "filled with the usual earthquake stories," on the train ("All" 57)—it is, as critic Jonathan Boulter observes, "paradoxically and uncannily central to the text as a whole" (Boulter 129). A tragedy of such great size makes it difficult for Yoshiya to continue to believe that he is capable of having control over and knowledge of all aspects of his life. In addition, the suffering of his community creates a stir in his collective unconscious core. The collective unconscious beckons to Yoshiya, appearing in the form of an inconspicuous man at the train station: "Hair half grey, the man was somewhere in his fifties: tall, no glasses, old-fashioned tweed overcoat, briefcase in right hand" ("All" 49). This description, combined with the fact that the man is missing his right earlobe, which is the only thing that Yoshiya knows about his biological father's appearance, makes this man the perfect template of a father figure, or archetypal image, for Yoshiya. As Yoshiya struggles with what Jung may describe as a father complex, wavering between understanding himself as the son of God or as the son of a man, this father image provides an appropriate key that may be capable of unlocking the mystery of his identity. "The easiest way to understand how these complexes work," critic Jonathan Dil explains, "is to think of them as sub-personalities working within

the mind" (Dil 48). Self-knowledge in the form of the understanding of one's complexes, or one's collections of associated ideas that form around a certain theme and motivate behavior, is part of the process of individuation. Scholar Demaris Wehr describes this aspect of self-knowledge: "Individuation consists in coming to know the multiple personalities, the 'little people' who dwell within one's breast." Through this understanding, Wehr continues, "Gradually the self displaces the ego as the center of consciousness"(qtd. in Dil 48). It is to this end that Yoshiya is guided. The wisdom of the collective unconscious knows that he must face this complex before he may move outward from the confines of his ego. This call from the collective unconscious connects with Yoshiya's irrational core. As a result, he abandons his reason and "Without hesitation" breaks his routine in order to follow this apparition wherever it may lead ("All" 49).

Yoshiya's father apparition leads him through a small hole in a sheet-metal fence—to be born again on a baseball field. The baseball field returns Yoshiya to his innocent childhood view of God, which he held prior to his indoctrination into his mother's faith. As a child, Yoshiya was hopeless at baseball. His inability to catch fly balls and his repeatedly unanswered petitions to his divine father for aid in this area supported his intuition that, despite what his mother or Mr. Tabata may say, "He was ordinary, just like the other boys and girls he saw everywhere—or perhaps he was even a little bit less than ordinary" ("All" 52). He abandons that specialness that had previously isolated him so and returns to a view of himself as being one of many children of God. At this point, Yoshiya's illusory human father figure has vanished, but he no longer cares. The narrator describes this change: "Now that the stranger had disappeared, however, the importance of succeeding acts that had brought him this far turned unclear inside him. Meaning itself broke down and would never be the same again, just as the question of whether he could catch an outfield fly had ceased to be a matter of life and death to him anymore" (63). Yoshiya's demand for a concrete rational explanation of his identity falls away with the walls of his ego as he connects with the innate wholeness that he intuited as a child. Boulter reflects on this change in Yoshiya's outlook: "The structure

of meaning itself, as expressed in narrative terms. . . has collapsed: this collapsing becomes meaningful itself as a kind of meaning" (Boulter 134). Yoshiya sees that his subjective narrative of life events provides an inadequate description of his whole self. Confined to this narrative, his self has been forced into a small and limiting definition. On the baseball field, Yoshiya is able to let go of his attachment to this narrative: "So what if the man was his father, or God, or some stranger who just happened to have lost his right earlobe? It no longer made any difference to him, and this in itself had been a manifestation, a sacrament: should he be singing words of praise?" ("All" 64). Yoshiya accepts that he may never be able to understand the ways of God. This acceptance allows his mind to rest in not knowing and provides space for his heart to feel.

Yoshiya begins his story confined by the walls of his bedroom and ends his story in an open baseball field. This change in setting reflects his change in identity. Yoshiya begins his story in identification with his ego and ends his story in identification with something greater. Standing on the pitcher's mound, Yoshiya expresses this liberating change by unconsciously beginning to dance: "As he went on with these dancelike motions, his body began to warm and to recover the full senses of a living organism" ("All" 64-65). One may say that his spark of life returns as the balanced tension between the opposites of heart and mind is restored. However, in many Asian languages, the words for heart and mind are the same. So one could also say that Yoshiya's heart-mind—*kokoro*—was fragmented by his conceit. When he abandons his conceit, he is rewarded with a wholeness that he previously lacked. As the conceit of his mind dies down, Yoshiya's heart comes back to life: "Our hearts are not stones," Yoshiya reflects. "A stone may disintegrate in time and lose its outward form. But hearts never disintegrate" (68). Yoshiya's heart rejoices in the eternal light of God. It is in this light that he dances. It is in this light that he is freed. Thus freed, he has hope of connecting with the heart-minds of others. Through these connections, he will be able to progress further on the path toward truth.

However, Yoshiya has not yet achieved individuation. As Yoshiya dances, he senses the presence of "Animals [lurking] in the forest like trompe l'oeil figures, some of

them horrific beasts he had never seen before. He would eventually have to pass through the forest, but he felt no fear" ("All" 66). He has passed one hindrance on his path, but there will be several more with which he will have to struggle in the future, for "the forest was inside him, he knew, and it made him who he was. The beasts were the ones that he himself possessed" (66). His struggle is not over, but through the humbling of his ego, Yoshiya gains a more expansive identity. Yoshiya's realization of his possession by beasts suggests that it is not with the external world that humankind needs to reconcile, but with the internal worlds of their psyches. Jung believes that this internal world of the psyche is where human suffering originates. "Instead of being at the mercy of wild beasts, earthquakes, landslides, and inundations," Jung writes, "modern man is battered by the elemental forces of his own psyche" (Jung, "Development" 201). One gains freedom through coming to know what is and what is not beyond his or her control: for example, virtue as opposed to earthquakes. This knowledge allows the individual to direct his or her attention to where it will be most effective. Socrates directs his attention toward virtue, or care of his soul, but he is humble enough to know that because of the limitations of human knowledge, he is not at all times able to discern between virtuous and wicked actions (Plato, *Apology* 30b). In these situations, he allows himself to be guided by a greater power. In the *Apology*, Socrates describes his divine sign, or daemon, to the jury: "It is a voice, and whenever it speaks it turns me away from something I am about to do . . ." (31d). This voice guides Socrates away from a conventional life characterized by the pursuit of wealth and political power. Socrates' daemon was right to counsel him in this way: his resulting choice to pursue a philosophical life undisputedly turns out to be for the benefit of all (31d).

Many people today struggle with the demands placed upon them by convention. Conventional values often fail to nurture the wholeness of the psyche. It follows that blind acceptance of these values can be dangerous. This struggle can be seen in Murakami's characters, many of whom, Welch observes, "[do not realize] that what they believe to be identity is largely a by-product of ideology that supports the interests of the state and capitalism" (Welch 56). Jung believes that it is a rare individual

Outside the Box: Individual and Collective Identity in the Works of Carl Gustav Jung and Haruki Murakami

who has the strength to defy convention and follow his or her own path. Of these rare individuals, Jung writes, "They towered up like mountain peaks above the mass that still clung to its collective fears, its beliefs, laws, and systems, and boldly chose their own way" (Jung, "Development" 199). Their devotion to the difficult task of the development of personality rewards them with this heightened perspective. Jung does not neglect to include Socrates among this extraordinary group of people. Jung asks, "What is it, then, that inexorably tips the scale in favor of the *extra-ordinary*?" And then he answers that query with a single word, "*vocation*" (199). Vocation is one's divine calling. Socrates, as well as countless extraordinary individuals throughout history, responded to this call. But one cannot hope to hear this call from inside the box of his or her individual ego. Only the acknowledgement of a power greater than the ego may open the individual to listen for this divine voice. Individuals who are humble enough to allow themselves to be driven by daemons emerge, Jung writes, as "the flower and the fruit, the ever fertile seeds of the tree of humanity" (198). If Yoshiya is able to eradicate the beasts that he now knows lie within his psyche, a space will be opened up for the spirit of a daemon to enter and guide him so that he may blossom in the eudaemonia—blessed happiness—of individuation.

Works Cited

- Boulter, Jonathan. "Writing Guilt: Haruki Murakami and the Archives of National Mourning." *English Studies in Canada* 32.1 (2006): 125-145. *Academic Search Complete*. Web. 24 Apr. 2012.
- Dawson, Terence. "Literary Criticism and Analytical Psychology." Young-Eisendrath and Dawson. 269-298.
- Dill, Jonathan. "Writing as Self-Therapy: Competing Therapeutic Paradigms in Murakami Haruki's Rat Trilogy." *Japan Forum* 22.1-2 (2010): 43-64. *Academic Search Complete*. Web. 24 Apr. 2012.
- Feist, Jess, and Gregory J. Feist. *Theories of Personality*. New York: McGraw-Hill, 2009. Print.
- Guthrie, W.K.C. *The Greek Philosophers*. London: Methuen, 1967. Print.
- Hall, Calvin S., and Vernon J. Norby. *A Primer of Jungian Psychology*. New York: Penguin, 1973. Print.
- Hoffmann, Yoel. *Japanese Death Poems*. Tokyo: Charles E. Tuttle, 1986. Print.
- Jung, C.G. "Definitions." Storr 97-105.
- . "The Development of Personality." Storr 191-210.
- . "On the Psychology of the Unconscious." Storr 147-167.
- . "The Phenomenology of the Spirit in Fairytales." Storr 125-127.
- May, Rollo. *The Courage to Create*. New York: Norton, 1994. Print.
- Murakami, Haruki. *After the Quake*. Trans. Jay Rubin. New York: Vintage, 2002. Print.
- .i" All God's Children Can Dance." Murakami 47-68.
- . "Honey Pie." Murakami 115-147.
- .i" Landscape with Flatiron." Murakami 25-45.
- .i" Thailand." Murakami 69-90.
- Plato. *Apology. Five Dialogues*. Trans. G.M.A. Grube. Indianapolis: Hackett, 2002. Print.
- . *Phaedrus*. Trans. Alexander Nehamas and Paul Woodruff. Indianapolis: Hackett, 1995. Print.
- Salman, Sherry. "The Creative Psyche: Jung's Major Contributions." Young-Eisendrath and Dawson 57-75.
- Sartre, Jean-Paul. "Existentialism is a Humanism." *Existentialism is a Humanism*. Trans. Carol Macomber. New Haven: Yale, 2007. 17-72. Print.
- Storr, Anthony, ed. *The Essential Jung: Selected Writings*. Princeton, NJ: Princeton, 1983. iPrint.
- . Introduction. Storr 13-27.
- Welch, Patricia. "Haruki Murakami's Storytelling World." *World Literature Today* 79.1 (2005): 55-59. *JSTOR*. Web. 26 Apr. 2012.
- Young-Eisendrath, Polly, and Terence Dawson, eds. *The Cambridge Companion to Jung*. New York: Cambridge, 2008. Print.

Evaluation: *This is probably the most remarkable essay I've ever received from a student, and that's saying something indeed. This essay clarifies the mystery of Jung, and the paper is better, in my view, than any of the published material I've seen on Murakami. Here we have a brilliant example of how spectacular our Harper students can sometimes be.*

An Analysis of Marcia Baron's Argument for Kantian Ethics

Matt Gianneschi

Course: Philosophy 115 (Ethics)

Instructor: Brett Fulkerson-Smith

Assignment: *Write a philosophical analysis in response to one of the essays read for the course, summarizing what the author claims and explaining how these claims lead the reader to the main point of the essay.*

In her essay, *Kantian Ethics*, Marcia Baron points out themes of Kant's ethical theory that are central to debates in contemporary ethics. In doing so, she provides a basis as to why Kantian ethics is the best ethical theory. She aims to achieve this goal by contrasting Kantian ethics to other, popular ethical theories such as consequentialism (utilitarianism) and virtue ethics. In this essay, I will analyze the steps Baron takes to reaching her goal and explain why each part of her argument is crucial to her conclusion.

Baron begins her argument by comparing Kantian ethics with consequentialism. She states that each theory answers different theoretical questions, which causes some complication when comparing them. From the perspective of consequentialism, one is morally obligated to perform that action which brings about the greatest good for the greatest number, since the action that maximizes happiness is the moral action. She introduces two major forms of consequentialism: act-consequentialism and rule-consequentialism. Kantian ethics compares somewhat with rule-consequentialism, but she rejects act-consequentialism.

One major ideal of consequentialism that Baron disagrees with is the consequentialist rejoinder, according to which one should seek to promote an obligatory end as much as possible. She believes that there are other responses to such values other than simply to promote

them, and furthermore that there are values which require that, in order to honor and respect the value, one must put distance between him- or herself and the value. If we always aim to promote the obligatory end as much as possible, then we may not be respecting humanity as an end in itself. For example, honoring the respect that mankind has for one another requires them to "keep themselves at a distance from one another" (Baron 28). Pointing out this flaw in the consequentialist theory sets the groundwork as to why consequentialism is not the best theory.

Act-consequentialism is defined as "the position that an act is obligatory insofar as it promotes better consequences than any of its alternatives, and permissible insofar as it promotes better consequences that are at least as good as any of its alternatives" (Baron 7). Act-consequentialists base decisions on whether or not the act itself promotes better consequences than an alternative action. For example, if cheating on an exam will promote better consequences than any other action, such as taking the test and failing it, then that act is right. Baron points out that act-consequentialism is not action-guiding, which an ethical theory should be, since it is difficult, if not impossible, to predict the future. In act-consequentialism, the result of the action itself is the only thing being evaluated, not whether the act is ethical.

She points to rule-consequentialism as a better consequentialist ethics, which is defined as "an act is right insofar as it conforms to a rule, conformity to which brings about better consequences than conforming to any alternative rule" (Baron 7). Since rule-consequentialism admits to a general adherence to a principle, she points out its similarity to Kant's idea of the underlying reason for an action, the maxim. She compares the maxim to the rule, if the act is held by a maxim which is a good one and admits to duty, then the act is ethical. Likewise with the rule, if the act that adheres to the rule promotes better consequences than an act that adheres to any other rule, it can be said that the act is ethical. Rule-consequentialism also compares favorably to Kantian ethics because it adheres to side-constraints, which is a constraint that forces a person to follow the rule, even if doing so does not maximize happiness.

However, Baron ultimately rejects rule-consequent-

ialism for two reasons. First, the rule-consequentialist will only adhere to side-constraints, or, in other words, will only abide by the rule it follows when abiding by that rule promotes the best consequences. One is required to override a rule, if doing so maximizes happiness. "For Kantians, one is morally obligated (or, it is virtuous) to adhere to the side-constraints even if doing so doesn't promote the best consequences" (Baron 10). She makes it clear that what makes an action right should not be solely based on the consequences it produces. Second, just as with act-consequentialism, rule-consequentialism is not action-guiding; Kantian ethics is action-guiding, since it is possible to determine whether a maxim respects humanity.

Baron continues her analysis of Kantian ethics by comparing the theory to another popular ethical theory: virtue ethics. She proposes that virtue ethics is more similar to Kantian ethics than most contemporary Kantians and virtue ethicists are aware. She begins by pointing to her central dispute with virtue ethics, which is that virtue ethicists lack a full understanding of Kantian ethics. She believes that "much of what virtue ethicists want is actually part of Kant's ethics, and when it isn't, the differences are more subtle than is usually thought" (Baron 33). After correcting some misconceptions held by virtue ethicists, Baron will prove Kantian ethics to be the better ethical theory.

She points out three major points of "difference" between the two theories. The first difference is the "action vs. character" dispute. It is believed by many virtue ethicists that the character should be the main focus of ethics rather than the action itself. Baron addresses the difference by explaining the misinterpretation of Kant's work by virtue ethicists. It is supposed that the Categorical Imperative is a test of the action to see if it is "right." This is a misunderstanding, as Baron later points out. If the Categorical Imperative tests anything, it is the maxims on which we act rather than the act itself. By focusing on the principle of the act, it is clearer that Kant's focus is on character, as one with good character will do good actions. However, his focus on character does not ignore the significance the action alone has, which is something virtue ethicists lack.

The second "difference" is terminological. The

difference seems to be that deontic terms narrow the scope of ethics by only focusing on one's duty to perform an act. Baron addresses the difference by saying that Kant did not intend for duty to be one's sole inclination. When one performs an act because it is his duty, he is not solely doing it because it is his duty. One should take respect in performing actions from duty as they help perfect one's character morally, which is one of Kant's obligatory ends and a central theme to Kant's ethics. Correcting this difference shows that Kant's use of deontic terms does not narrow the scope of ethics, and the meaning is the same as with virtue-based or aretaic terms.

The third of the "differences" concerns the motivation for acting. Virtue ethicists see that a virtuous agent will have virtuous ends such as being as morally perfect as possible, but will not see him- or herself as morally obliged to perform virtuous acts. Kantian ethicists say that one will perform an act according to duty, but will not brood over performing the act. Acting according to duty will provide actions that are morally obligatory, but a Kantian virtuous agent would not be unhappy to perform those actions. One would be happy in performing morally obligatory acts that perfect moral character and one would take personal care to the actions that come from duty. By attending to this large dispute, Baron is able to show that the central themes of Kant's ethics tend to provide an account of motivation not unlike that found in virtue ethics.

As Baron continues her essay, she assesses the dispute that virtue ethicists have in regard to the Categorical Imperative. After all, the Categorical Imperative is the foundation of Kant's ethics, and it is important that the concept not be misconstrued. After correcting the various misconceptions held by virtue ethicists, it is clear that the Categorical Imperative is a useful tool and helps to make Kantian ethics a stronger ethical theory than virtue ethics.

Many virtue ethicists consider the Categorical Imperative to be antithetical to virtue ethics because it seems to simply be a test of action to determine if the act is right, whereas virtue ethicists pay attention to details of the character's actions. She later shows that when we apply the Categorical Imperative, empirical facts do come into consideration, such as the example Kant gives of the man who killed himself as a matter of preventing

future harm to others. Including attention to detail causes Kantian ethics to be what virtue ethicists are looking for. By showing that the application of Categorical Imperative indeed does take into account attention to details of the situation, Baron eliminates the notion that the Categorical Imperative, an underlying and central theme to Kant's ethics, is antithetical to virtue ethics.

Still, it is questioned why Kantians "continue to tinker with the Categorical Imperative" (Baron 75). The idea that Kant intended to put forth from the Categorical Imperative is that we should all be able to pursue our own interests and develop our own talents for our own reasons, but also live in a community of equal persons, in which our own ends do not violate others' ability to do the same. This is an ideal that many virtue ethicists actually intend to have, but which also contains much of what virtue ethics is missing.

Marcia Baron's essay pointed out many themes that are central to Kant's ethical theories, as well as contemporary ethics debates. By contrasting Kant's ethics to consequentialism and virtue ethics, two popular contemporary ethical theories, Baron was able to underline many disputes between the theories and correct all the misconceptions about Kant's ethics. Doing so helped to show that Kant's ethics are a more solid set of ideals, or even that they promote similar ideals held by contemporary ethicists outside of the Kantians.

Works Cited

Baron, Marcia. *Kantian Ethics*. Malden, Mass: Blackwell Publishing, 1997. 1-76. Print.

Evaluation: Matt's essay strikes a nice balance between summary and analysis of the author's claims. He succinctly summarizes Marcia Baron's essay, which is over ninety dense pages, and he offers just the right amount of his own commentary, clarifying for the reader how the argumentative puzzle fits together.

My Mother's Faith

Juanita Godlewski

Course: English 101 (Composition)

Instructor: Kris Piepenburg

Assignment: Students were asked to write an essay based on personal experience, involving struggle with much larger and greater forces, and to somehow reveal some of the various natures, tendencies, or ways of human behavior through the essay.

Many of us are taught at a young age that bad things only happen to bad people. Most of us realize early on in life that this is simply not true. For my family, the bad came in the form of illness: first, my mother's open heart surgery in January of 2001, and then, her breast cancer diagnosis in the fall of 2005. Her story is that of courage, strength, and determination that is fueled by her faith in God and love for her family. I believe that being a witness to her devotion has given me a new kind of faith.

In September of 2005, my mother experienced a strange pulling sensation on her right breast after lifting a heavy bag of groceries. At the time, mom was divorced from my father and living in her apartment building on the west side of Chicago. She had retired in 1989 after working for many years as a factory worker; she was enjoying her retirement and spending long hours at her local senior center. She was not too worried about the strange feeling in her breast since she had had a normal mammogram earlier that year. Regardless, I insisted she follow up with her internist just to be on the safe side. I had worked as a medical assistant for various specialists and knew the importance of early detection and treatment. That evening, when I called my mother to discuss her doctor's visit, she told me that the doctor had sent her to the hospital that same day for a breast biopsy. I was rather surprised that this all occurred so quickly, but I convinced myself that the doctor was being overly cautious. Two days later, mom received a call from the surgeon's office, asking her to come in as soon as possible. The surgeon wanted to discuss the results of the biopsy with her. She was asked to come with a family member; I knew at once that this was not a good sign. Surgeons never ask you to come in just to review normal findings.

On the day of mom's appointment with the surgeon, I was so nervous and exhausted from lack of sleep, I was happy to hear that my husband was going to drive me down to the city. Our home is in Arlington Heights, and the drive to mom's house seemed eternal. Fortunately, she lived only five minutes from Mt. Sinai Hospital. I was comforted by the fact that the surgeon was Dr. Allan Fredland, someone I knew from having worked with his colleague back in the early 1980s. He patiently explained to us that mom did have a malignant tumor in her right breast; the tumor was only the size of a pencil eraser. The doctor went on to tell us that she would need chemotherapy to shrink the tumor, followed by radiation therapy. Mom sat very quietly as she tugged nervously at her sweater pocket, and it was then that I saw she had her rosary along with a small picture of Our Lady of Guadalupe. I managed to keep from crying, but I know now that it was not strength but shock that held me together that day. Unlike my mother, I was not ready to start praying because I was not ready to accept the diagnosis. She had survived a stroke during her open heart surgery, which required eleven days in intensive care and a month of grueling rehabilitation therapy that took her from a wheelchair to a cane, and soon after this, she was walking without any assistance at all. Dr. Fredland assured us that the survival rate of women my mother's age was very good; he did not feel she would need surgery. Mom was seventy-three years old, and we had no idea that despite the surgeon's prognosis, she was about to meet with the biggest challenge of her life.

Mom finished her last round of chemotherapy on the day before Christmas Eve; she was in fairly good spirits that day. My sister, who lived with mom at the time, was struggling with her own issues and was having difficulties dealing with our mom's mood swings, which were a result of the chemotherapy drugs. I was grateful that the chemo was over; mom had not been able to keep up with her activities. She had lost all of her hair and was losing weight rapidly. She missed her friends at the senior center, and most Sundays, she did not have the strength to attend mass; regardless, she continued her regular novena at home.

On the day after Christmas, I received a call at work from an emergency room physician. Mom had gone there after noticing red spots around her chest; she thought it was an allergic reaction to the chemo drugs. The doctor told me she had shingles and needed to start taking anti-viral

medication as soon as possible. I had heard of shingles before but thought they were fever blisters. The doctor went on to tell me that shingles is a common name for herpes zoster, which results from having had the chicken pox as a child. The chicken pox virus lives in the spinal cord, and when the immune system is compromised like with chemotherapy and HIV patients, the body reacts and forms painful blisters, which can be very debilitating, especially to the elderly. Mom began her medication that evening; she did not understand what was happening to her body. She had developed large purulent blisters on her chest and upper back. Her oncologist prescribed oral and cream analgesics, but they did little to help. Mom's condition was also contagious, and she was told to keep in isolation, away from anyone that may be pregnant or had not had the chicken pox. Her friends had stopped visiting her, and she became very depressed. She spent her days sitting in her prayer room, where she kept statues of Jesus and the Virgin Mary; they were her only comfort during the day since everyone was at work. I was grateful

that her faith was her constant companion; in many ways, knowing that she had hope helped me cope with her pain and suffering. By now, her pain had become unbearable; she was taking morphine with little to no relief. Doctors were concerned and felt that radiation therapy would only further damage her skin and increase pain. Her new oncologist was against more chemo treatments, and a decision was made to perform a right breast mastectomy.

The morning of mom's surgery, we picked her up to take her to the hospital. She had packed a small suitcase since she was going to stay at our home to recuperate after the surgery. As we drove away, I saw mom wave at her house. We had no idea that she would never return to her home or see any of her friends again; perhaps in her heart, she knew.

Mom's surgery went well; she was discharged the following day. I felt that this was way too soon, but since she was on Medicare, she was not eligible for a longer stay. Nurses instructed me on proper wound care and sent us on our way. Mom's pain increased after the surgery,

Student Reflections on Writing: Juanita Godlewski

As far back as I can remember, reading has always been a passion for me. In fact, there were three things that I could never be without: books, puzzles, and a favorite toy kaleidoscope that my father purchased for me at the Woolworth store. I always found it fascinating to take pieces and put them together, to see that final image that comes with the last words on a page, or fitting that final piece of the puzzle. Books were always a big thrill, and I found myself particularly fascinated by true crime novels. At the young age of nine, while in the care of my sitter, I began reading Truman Capote's *In Cold Blood*. The book was being used to prop open her kitchen window; this in itself was a crime! My next literary adventure was left behind at our local laundromat; it was *Helter Skelter* by Vincent Bugliosi. I knew by the cover that it was not something a girl my age should be reading, but how bad could it be? After all, didn't the Beatles sing a song by the same title? At the age of 14, during a visit to the library, I borrowed a copy of *The Bell Jar* by Sylvia Plath, a novel that even after thirty-five years is still one of the most brutally honest and inspirational works I have ever read. Like my toy kaleidoscope, the pieces are always there, floating in the form of words, thoughts, and memories just waiting to come together. They can take on different shapes, new colors, moods, and perhaps even bring about a surprise ending. All we need is an open mind, and to allow the author to take us on that special journey. It was my love of reading that gave me what I like to call my "writer's soul," and writing is the voice of that soul.

In writing my own stories, the pieces are taken apart one by one as I share my thoughts, feelings, and memories. It is through writing that I have come closer to an understanding of who I am, and what is truly important to me. There is no need to reach the end, no hurry or anticipation. I reflect on everything that has left a lasting impression in my life. Writing my mother's story was a privilege: a tribute to her faith, courage, and the strength of the human spirit against all odds. I would like to thank Mr. Kris Piepenburg for his dedication, support and constant encouragement. Many wonderful things have happened to me since my first day at Harper College, and for this I am truly grateful.

but the doctors assured us that this was normal due to the healing process. They increased all her medications to the highest dose possible without causing other complications. Her pain was so severe that she was not able to sleep, eat or even talk at times. By early spring, mom's doctors decided to refer her to a pain management clinic; there was nothing else that they could do for her. It had been three months since her mastectomy, and the pain was increasing each day. Each night, mom would sit in her room for hours; she cried and prayed, and at this point, we were both praying for a miracle.

The pain management clinic was only ten minutes away from my home; mom was no longer able to handle the painful ride from our home back to the hospital in the city. The neurologist explained to us that she had developed what is called post-herpetic neuralgia, a condition that results from having had the herpes zoster (shingles) at her age. They would attempt to treat her pain by injecting analgesic directly into her spine. On the day of her first injection, she felt relief for the first time; we were so excited that we went for a short walk in the neighborhood. Mom was smiling and even singing as she pointed out the various spring blooms in front of my neighbor's homes. Her joy was short lived; by that evening, mom was in so much pain that she could not walk, sit, or even stand. She clenched her hands and cried out in agony. I was not even able to touch or hug her, for the nerve damage in her body was so severe that any form of physical contact would feel like nails being driven into her skin. Still, I noticed she carried her rosary in the pocket of her robe. I could hear her praying night after night. She never stopped believing that her pain and suffering would end soon, but that was not to be. Doctors continued to give her different combinations of drugs, from narcotic pain medications to anti-depressants and anti-convulsants. It was this aggressive treatment that finally took its toll on her body, causing a severe bowel obstruction. One evening after she started complaining of severe abdominal cramps, I took mom to the emergency room. She was admitted for four days as they flushed her body with enemas and other medications to clean out her system. Doctors informed me that she needed physical therapy. Mom had developed a frozen shoulder as a result of her surgery, and she was now anemic due to the loss of blood during surgery. Mom was sent to Manor Care in

Arlington Heights. There she stayed for two months and learned how to use her arm again. She was still in pain, but had twenty four hour care. For the first time in six months, I was able to sleep through the night, knowing that I had help and mom was safe.

My mother never fully recovered. She was never able to return to her home, which was sold in 2006 to pay for her care. She now lives at the Addolorata Villa in Wheeling, Illinois. The Villa is a Catholic retirement facility with multiple levels of care. Mom has her own room in the assisted living section called Chapel View, because it is a short distance from the balcony that overlooks the chapel. She attends mass every day and is never alone. Her day consists of early morning breakfast, bingo, tending to her plants, and long naps. She enjoys the company of her fellow residents and nurses. Most of the cleaning staff is Hispanic, and she gets daily visits from her Spanish-speaking buddies. Life for her is far from what she expected, but she has learned to cope with her pain with the help of her family, friends, and most of all, her faith. Mom believes that God has a plan for her; she will someday have the peace she prays for and eternal life.

Someone once said to me, "God never gives you more than you can handle." I often thought about this and have come to the conclusion that God gives you plenty more than you can handle, perhaps not as punishment, as I once thought, but to teach us how to be less selfish, more compassionate of others. I never had children, so when my mom became ill, I had to learn how to be patient and strong. I was no longer just a daughter; I was her primary caregiver, her power of attorney, her voice, and at times, her memory.

Today, we live each day at a time, thankful for each moment we share. We know that we can draw strength from one another and find peace in the fact that we have our faith not just in God, but in ourselves.

Evaluation: Juanita's account of her mother's journey is expertly written and moving. The writer demonstrates a gift for narrative, choosing and emphasizing significant details, while conveying necessary expository information as well. This paper is educational and inspiring.

Subjecting Faulkner's Quentin Compson to the NEO Prism

Emmanuel Guzman

Courses: English 102 (Composition) and
Psychology 225 (Theories of Personality)

Instructors: Andrew Wilson and Charles Johnston

Assignment: *For the research paper in this learning community, students were asked to somehow combine the content of the courses.*

It is entirely possible to attain two different answers from the same question. If one were asked to look at one face of a coin while a partner looks at the other, person one may either claim to see a head or an emblem; his or her partner might respectively give the opposite answer. It is the same coin, yet two different interpretations are given, and this sort of dilemma will likely cause severe problems when one interprets the way a story actually happens. An excellent piece of literature such as Faulkner's *The Sound and The Fury* very much puts this dilemma into perspective. This piece is unique in that the story is told from four different character perspectives; one is from the youngest brother, a mentally handicapped man called Benjy Compson; another from a depressed, suicidal adolescent named Quentin Compson. Their fiercely bitter, resentful older brother Jason Compson narrates the third section, and the last section, while third-person/omniscient, is thought to be filtered through the perspective of the Compson family's loyal African-American maid, Dilsey. You can only dig so deep with a plastic shovel, though; sometimes you really need heavy-duty tools to unearth the hidden spring of knowledge underground. There are hidden dangers in believing everything that each character has to say; one character's interpretation is often in direct conflict with another's.

To determine how and why the characters are biased, we can apply a tool from the field of psychology to give an insight into the minds of the story's characters. After rigorous testing, the information attained from an intricate instrument called the NEO exam gives us a platform from

which to base the unreliability of Faulkner's individual characters. That is not to say that we should dismiss what the characters have to say altogether, but the reader can become misguided if he or she only interprets the truth of the story through the perspective of a favorite character. It is up to the reader, then, to use sound logic to attain the closest thing to the truth as possible, and that is where the multi-narrator perspective plays a pivotal role. Such a view allows us to think critically of all the conflicting evidence and interpret what really happens, almost like a court case. We can't come up with absolute facts about everything; one could argue that we can't about *anything*, but with help from the field of psychology and the NEO instrument, we can get close to the truth.

Faulkner's *The Sound and The Fury* is the story of a Southern family with traditional ideals, and the members of this clan are struggling to coincide with the changing world around them. There is much conflict between the way they try to live, which is a pre-Civil War style of life, and the modern, late 1920s world. The parental figures in this house include a depressed, hopeless woman by the name of Caroline Compson, who after the death of her husband Jason Compson III, gives control of not only the home but her name as well to her son Jason Compson IV. Jason senior is a nihilistic, alcoholic person who convinces his eldest child, Quentin Compson III, that he should stop worrying so much about his troubling thoughts because soon, nothing will matter anyway (Faulkner 112). This leads the young boy at only age nineteen to seek his death by plummeting into the Charles River before life loses meaning (Faulkner 113). The youngest child, born Maury Compson, later changed to Benjamin "Benjy" Compson, is mentally handicapped through no fault of his own, and he is ostracized by the rest of the actual Compson family with the exception of his sister, Candice Compson, who is later ostracized herself for getting pregnant at age seventeen. When Jason junior takes over the house at age eighteen, two years after his brother's suicide and one year after his sister's ousting, he unleashes a spiteful wrath upon everyone who does not seem to have the same train of thought that he does. The very last person then who can keep any moral order in the house is Dilsey Gibson, the family maid. Her clout keeps Jason's plans at bay; he can't get his way with his younger brother Benjy, whom

he wishes to extradite to the Jackson insane asylum, and he can't freely beat on his niece, Miss Quentin Compson, the disdained child of Candace (Faulkner 139; 116).

The NEO

That, in skeletal form, provides the essence of Faulkner's bizarre, great novel. But what is the aforementioned NEO exam? The Revised NEO Personality Inventory (NEO PI-R) is a test of 240 questions that collectively gauge the personality traits of the test taker based on the Big Five personality traits: conscientiousness, agreeableness, neuroticism, openness, and extraversion (which will be referred to by the acronym CANOE). Each overall trait of the Big Five has several questions specific to one facet of the trait. "Together, the 5 domain scales and 30 facet scales of the NEO PI-R allow a comprehensive assessment of adult personality" (Costa and McCrae 1). Realistically, most people will register an average score on most things and a little on the high or low end on just a few facets. This is because most people *are* normal; for example, one is more likely to find happy people than depressed people if he or she walks into a random scene. "Scales are most conveniently explained by describing characteristics of extremely high or extremely low scorers. Few individuals will obtain these scores or show all the characteristics described, however. Instead, individual scores will usually represent degrees of the personality trait, and more extreme scores mean a higher probability of showing the distinctive features" (Costa and McCrae 3). This means that the scores attained are compared to those of a measured personality disorder's score. When enough of the individual's scores match up to the scores of a disorder, this raises a red flag. This Five Factor model is very useful because it measures personality traits, which are very consistent throughout a lifetime. Traits are then consistent across time and situation, whereas states and moods are temporary responses (Costa and Widiger 2). The more consistent something is, then, the more accurate the information it gives us will be.

Faulkner's Critics

Briefly, permit me to leave the NEO exam momentarily and return to Faulkner, particularly his presentation of multiple perspectives. When one is reading a story of Faulkner's complexity, it becomes easy

to excogitate ideas and concepts too much; some things really are just simple ideas, but as I have stated before, when two different ideas are formed about the same topic, neither is necessarily correct or wrong. For instance, a speculation by the writer Christine Smith states that the character Dilsey is only given two words, "They endured," in her description in the appendix of *The Sound and the Fury* because there are many biblical references in the book, and this too could be one. Smith describes the quote by connecting it to the passage:

Love is patient; love is kind; love is not envious or boastful or arrogant or rude. It does not insist on its own way; it is not irritable or resentful; it does not rejoice in wrongdoing, but rejoices in the truth. It bears all things, believes all things, hopes all things, endures all things. (1 Corinthians 13.4-7)

Smith describes the character and behavior of Dilsey, as well as her kin, with this passage that speaks of love as a thing that "endures." Dilsey then doesn't become the powerful matriarch in the Compson home but, for Smith, an embodiment of love. If Dilsey were just a symbol of love that has larger biblical ties, then she too might have lain down and given up; after all, she is disrespected constantly every single day. Even after she protects Miss Quentin from Jason's beating, she is thanked with "you damn old nigger" by the very person she shelters (Faulkner 117). After being mistreated so much, one's capacity to love, as well as anything else, can disintegrate; Dilsey might have already left if she were anything like a poster child of trauma and stress: she might perhaps sit in bed and ponder color all day, like her trans-literature character, Toni Morrison's Baby Suggs, from *Beloved*. If she were anything as depressing as Caroline Compson, she'd pretend illness and cry. However, even if some or all of those things *were* true about Dilsey—i.e., even if she were indeed guilty of giving up hope or lying down—she would, in this writer's mind, still be heroic, even while other critics would surely feel otherwise and emphasize her weakness. This is the danger and the wonder of multiple perspectives: they can permit opposing interpretations. Neither is necessarily wrong, but neither is definitely correct. If a couple thousand other critics were to write about this, the answers could go either way in support of either side, and with multiple evaluations, we could inch closer to the true interpretation of Dilsey.

Quentin Takes The NEO (as do I)

In this essay, because of limitations of space and time, it is not Dilsey but Quentin Compson (Jason and Caroline's son) who stands front and center, and we can begin our examination of Quentin by looking at his own biases and prejudices. Quentin Compson is a character who doesn't seem to see his actions as wrong in any particular way. He actually believes that the course of action he is planning to take is chivalrous and right. He sees killing himself before a sense of meaninglessness sets in, as his father prophesizes will occur, as the right thing to do, and with that in mind, we get a sense of just the type of person he is. He has an overpowering lust for his sister Candace, and therefore anything related to manhood or dogma can be confidently assumed to be highly skewed. His perception of what is right and wrong follows a code of honor from the South that never existed: Quentin endeavors to *preserve* the innocence and name of his sister, who has been defiled already for quite some time. This leads his mind to believe that the entire world has some sort of bone to pick with Candace and him, and his perception is then easily seen as contorted. Once again, though, that is not to say that what he says or claims to see does not have truth to it; his section should not be dismissed as the angry ramblings of a confused adolescent. In his mind, he is doing things that are *right* and *just*. In fact, evaluating Quentin's personality with the NEO PI-R, as if Quentin *were* taking the test himself, it is not surprising that the results conclude that he is just fine. Symptoms of depression are only a little over half met. After a second (and hopefully more objective) run through the test, however, this time with only heavy literary context in mind, he turns out to possess three psychoses and almost two others, one of which is major depression again.

When answering the questions of the NEO PI-R, there were many lines and quotes taken into consideration to properly give well thought-out responses. For example, the 56th question states, "I feel I am capable of coping with most of my problems." In this question, there are two obvious answers, and depending on who is being asked this question, either Quentin Compson or a well-informed reader, one of two conflicting responses will emerge. If Quentin were asked, it is very plausible that he would answer, "Agree." This conclusion is drawn from the story where Quentin is having a flashback speaking to his father:

and he we must just stay awake and see evil done for a little while its not always and i it doesnt have to be even that long for a man of courage and he do you consider that courage and i yes sir dont you. (Faulkner 112)

In this section, memories and ideas are literally regurgitating from Quentin's mind, and the text omits proper punctuation. It is always go and never stop when Quentin enters this frenzy of thought. This in itself shows that there is a biased, racing, and almost mania-driven characteristic latent in Quentin. No psychologically sound person throws a cascade of words in such a manner. Here, though, he is telling his father of his plan to commit suicide; Quentin is arguing that killing himself *is* courageous. This text sheds light on the possibility that Quentin would answer question 56 with agreement, maybe not "Strongly agree," but definitely "Agree." A more sensible reader, though, might make the argument that no, killing oneself *isn't* courageous and in fact it's cowardly; killing oneself is the easy way out. Indeed, exactly this sort of argument was employed in the second run-through of the test, and this second round yielded a drastically different overall result.

Question number 40, though, is an instance in which both test results could agree; it states, "I keep my belongings neat and clean." Many places throughout Faulkner's novel, there is evidence to support that Quentin is a cleanly person, even until the very last moments of his life:

Then I remembered I hadn't brushed my teeth, so I had to open the bag again. I found my toothbrush and got some of Shreve's paste and went out and brushed my teeth. I squeezed the brush as dry as I could and put it back in the bag and shut it, and went to the door again. Before I snapped the light out I looked around to see if there was anything else. then I saw that I had forgotten my hat. I'd have to go by the postoffice and I'd be sure to meet some of them, and they'd think I was a Harvard Square student making like he was a senior. I had forgotten to brush it too, but Shreve had a brush, so I didn't have to open the bag any more. (Faulkner 113)

Quentin is about to kill himself, and his top worries are "did I brush my teeth?" and "oh darn, my hat doesn't look so good." Cleanliness is something Quentin would definitely agree to be a priority for him, and the evidence

Subjecting Faulkner's Quentin Compson to the NEO Prism

in the book would allow any reader to answer the same thing on the NEO PI-R, which is "Strongly agree." There are, however, quite a few questions where an answer can be derived neither from the text nor inference. Question number 112 states, "I tend to avoid movies that are shocking or scary," and such an answer proves unanswerable with any support from the text. One can make an assumption on the type of character that Quentin is and speculate an "answer," but there is no physical proof of the genres that he is interested in, and there is always the possibility that Quentin doesn't even know what a movie is. Film didn't have the audience that it has today back in Quentin's time; his speculated death of June 2nd, 1910 also gives us an insight to which types of movies were out at the time. In this era, there were very few films out, and the genre of horror was likely not to have even been conceived yet. By his death in 1910, the "scariest" movies out were *Uncle Tom's Cabin* from September of 1903 and *Frankenstein*, which came out on March 28, just two months before Quentin's suicide. But without any support from the text that Quentin was in any way involved in such activities or that he even knew what they were, the only answer that is safe to assume is "Neutral." There is no claim that these answers are one-hundred percent accurate; there is the understanding that this writer's own biases have been involved in attaining answers, but the answers *do* have a significant amount of thought put into them.

Now for the purpose of really giving you, the reader, a grasp of what this NEO PI-R test looks like mechanically, we will run through one subset and the six facets that make up the category. For this demonstration, we will look at the "Neurotic" category, whose six facets are labeled "N1-N6," and they will be addressed in chronological order from N1 to N6 respectively. N1 measures Anxiety; a high score in Anxiety means the person has excessive fears, worries, and is often jittery; on the other hand, low scores indicate a calm, relaxed person (Costa and McCrae 341). In the original test for Quentin, the score was 18 out of 32, which was "Average," but the second (more objective) run gave a "Very high" number of 25. This score isn't surprising, as when he enters one of his daydreams, he in real time begins to duke it out with his friend Gerald (Faulkner 105). Angry hostility, a facet of neuroticism, involves tendencies to experience anger, frustration, and bitterness. This measures the person's "readiness to experience anger." People who score low

on the "Agreeableness" subcategory tend to score high on N2; low scoring people are easy going and slow to anger. Quentin's original versus his second test scores went from 12 to 18, respectively, which moves him from "Average" to "High." This is not a drastic change, but it is a bit more representative of his attitudes throughout the book. For example, to settle his problem with Dalton Ames, Quentin rushes at him with full rage, and the adrenalin gets to be so much that he passes out (Faulkner 102).

Quentin's score for Depression was "High" to begin with at 16, but skyrocketed to 30 on the second run. This "Very high" score is much more representative of Quentin; if he were only "High" in Depression, he likely would not kill himself. One has to be drowning in the depths of depression to feel that giving up on life is the *best* solution. Self-consciousness, N4 on the NEO measurement, means that you are "uncomfortable around others, sensitive to [ridicule], and prone to feelings of inferiority" (Costa and McCrae 341). His two scores are actually identical on N4: 18, or "High." Quentin can appropriately be placed in this category, as when he is chased down by Anse and the brother of the little Italian girl, Julio, he sits down and laughs (Faulkner 88). Someone even says, "Watch him, Anse, He's crazy. I believe," when the only reaction they have gotten from Quentin is that he'll let himself get taken in and then hysterical laughter for what appears to be no reason (88). No, it doesn't mean he's socially incapable, but the "average" person wouldn't sit down and laugh about going to jail for kidnapping small children; there should be at least some sense of resistance. For N5, Impulsiveness, the numbers more than doubled from the original; at first, it was a "Low" score of 11, but then came the "Very high" score of 24, which gives a more accurate interpretation of Quentin. His urges play a large role in taking him to his watery grave.

The last facet is Vulnerability; that means an incapability to "cope with stress, becoming independent, hopeless, or panicked when facing emergency situations" (Costa and McCrae 341). Here, Quentin's original score of 11 would mean that he is "Average," and it would not make sense to think that he can do an "average" job at coping with his problems. This is the most evident place of difference; his score on the second run-through almost tripled to a "Very high" of 31.

Altogether, the contrast between Quentin's first score, 86, and this author's second run-through, 146, is significant. This takes Quentin from being an "Average(ly)"

neurotic individual to being “Very neurotic,” and so we can garner vast amounts of evidence to support the second round of the test, and the answers would agree with our evidence. As well, we see an inherent bias by seeing the story through Quentin’s eyes because in his mind, he is just an “Average” person. He perceives his world to have nothing wrong, and therefore what to him seems normal, we may see as very problematic. Of course, again, this is not to say that we cannot listen to *anything* Quentin is saying, as he does experience things, and he is clearly exceptionally bright; the only difference is how he tells us about the event. There is information there, but it is presented from a very skewed perspective.

With thoroughly researched answers, then, we see a vast numerical difference in the CANOE of Quentin, and with the NEO PI-R’s accompanying booklet, we are allowed to see the types of disorders he has. Borderline, avoidant, and obsessive-compulsive disorders are the three psychological psychoses that the NEO PI-R allows us to see in him. One doesn’t need a PhD in psychology or in literature to attain a sense of how someone may act. A person diagnosed with an avoidant personality disorder (AVD), according to Theodore Millon, is generally introverted because he or she has a “hypersensitivity to potential rejection, humiliation, or shame” (Millon 298). Shame, with respect to Quentin, is rather obvious and appears often, as his biggest cause of shame is the very passion that drives him to live and simultaneously the one that takes him to his death. His source of what appears to be introversion is his incestuous lust for his sister. For clarification purposes, introversion, when speaking in terms of the Five Factor model, means neuroticism, contrary to the popular Jungian definition, which casts an introvert as one who is more wholly interested in his or her own mental life. Borderline personality disorder (BDL) is defined as “[a] pervasive pattern of instability in self-image, interpersonal relationships, and mood” (*Diagnostic and Statistical Manual of Mental Disorders* 346). Along with identity disturbance and unstable/intense interpersonal relationships, the clearest sign is that Quentin shows recurring suicidal behaviors, gestures, and threats, which he ends up going through with. Lastly, obsessive-compulsive disorder (OBC) is defined as “a pervasive pattern of perfectionism and inflexibility” (*Diagnostic and Statistical Manual of Mental Disorders* 354). Quentin Compson is overconscientious, shows signs of being a perfectionist, has a preoccupation with

detail (i.e., halting killing himself so he can clean up his room and himself first), and exhibits an excessive devotion to work and productivity.

The Critics On Quentin

These modern tools (the NEO PI-R) give us a great insight to what exactly is going on in the mind of the character we are diagnosing, yet there are critics of Faulkner who, like John T. Irwin, take the criticism a step further and analyze Faulkner and Quentin as one. In his book *Doubling and Incest/Repetition and Revenge: A Speculative Reading of Faulkner*, Irwin contends right at the beginning that there is a pattern of parity between Faulkner and his character Quentin. When seen through a Freudian lens, Irwin makes the claim that Faulkner in an “incestuous doubling... through an oblique repetition, seeks revenge against time” (Irwin 1). Irwin changes that because he understands the writings of Faulkner, Freud, and Nietzsche have a common pattern in their writing (Irwin 4). Irwin writes, “The two chief factors in that awareness [of the connection] are the foredoomed aspirations to power inherent in the very workings of the memory and the inalterability of the effects of the past” (Irwin 1). Through such an interpretation, our fellow critic Irwin would have to neglect most of the data that we have attained with the exception of a partial definition of OBC. It is this writer’s belief that there has to be more than just a Freudian slip of the tongue involved, as hate for time alone would not give an adequate description of many of the things that happen throughout the story in relation to Quentin.

In an essay by Stacy Burton, she speaks of a criticism by Cleanth Brooks, who argues that Quentin, though he appears in more than one of Faulkner’s novels, can be pieced together and interpreted fairly linearly, combining fragments from one book, more fragments from another, etc.:

We must exercise caution in using the Quentin of the later novel to throw light upon the Quentin of the earlier. But Faulkner, in choosing the character Quentin for service in *Absalom, Absalom!* must have deemed the choice a sound one. He must have felt that the experience Quentin was to undergo... would be compatible with, and relevant to, what he had Quentin undergo in *The Sound and the Fury*. (qtd. in Burton 606)

To explain, briefly, my reader must know that Quentin Compson, who looms so large in *The Sound and the Fury*, is also a major player in Faulkner's *Absalom, Absalom!*. Though Faulkner wrote *Absalom* in 1936, seven years after the publication of *Sound*, the events of *Absalom* occur *before* Quentin's narrative frenzy in *Sound*. That notwithstanding, Cleanth Brooks contends, again, that the (younger) Quentin we meet in *Absalom* can help us understand the (slightly older) Quentin we come to meet in *Sound*, but only so much, as Brooks thinks there is an important change – even a degree of inconsistency – in Quentin in his trek through the novels. Thirty years after Brooks' published text, a critic named Richard Godden offers a semi-contrary interpretation, understanding the novels to be "linked by the death, revival, partial demise, and [the] semi-resurrection of one character" (qtd. in Burton 606). Godden reads Quentin as a contradictory focal figure, one whom Faulkner uses to show "the formation, resilience, and failure of the southern owning class" (qtd. in Burton 336). Godden's interpretation, therefore, makes Quentin seem more linear and not so much a completely new or re-imagined character (see Brooks' view, above); in Godden's view, in other words, readers are *not* required to exercise excess caution when using Quentin's past to understand his present, and vice versa. Godden (and yours truly) do not seem to have any particular problem with Quentin being a changed man; rather, he sees him as a character fighting desperately to keep things the way he thinks they are, have been – or, most notably, the way they should be. For Godden, Quentin is Faulkner's tool to represent the fight to sustain the southern tradition, an individual fighting to keep the thoughts of his sister's purity and the ideas of southern honor alive. Quentin's ultimate goal seems to be to shield his sister and indeed his entire world from everyone else's corrupting thoughts, such as his father's nihilism and the undeniable truth that the world he thinks he's from has died, and this, once more, is apparent not only in *Sound* but also in *Absalom*.

When looking at Quentin's ultimate life project, we understand that he wants to preserve Candace in any way possible; if he can't protect his sister physically, then he'll protect her psychologically. This goal seems more agreeable with the text than the argument posed by Brooks. His goal is simple, and all the previous data that we've unearthed coincides well with certain theories of personality, maybe not so much with the famed Sigmund

Freud or Alfred Adler, but Mihaly Csikszentmihalyi. Csikszentmihalyi is a Hungarian psychologist whose interests were sparked by Carl Jung, but his work bears plenty of resemblance to Viktor Frankl's on positive psychology. His theory revolves around finding meaning in life, and similar to Frankl, he symbolizes an individual's ultimate goal as his or her life's project or life theme (Csikszentmihalyi 230). This life theme is something that one works on all of his/her life, attempting to extract the meaning of one's existence by finding meaning in life. "The meaning of life is meaning," he says in his book *Flow: The Psychology Of Optimal Experience* (Csikszentmihalyi 217). The goal of this theory is to make events in a person's life meaningful by connecting them to each other as part of life's project and making each event an "optimal experience" (Csikszentmihalyi 230). The optimal experience is one where all concentration is placed on the task one is doing at the time; so much that he or she cannot concentrate on anything other than the task at hand. When writing a masterpiece of an essay, the writer may be so into it that the words literally flow out into the paper. A flow experience usually has

Rules that require the learning of skills, they set up goals, they provide feedback, they make control possible....The individual makes the event almost like a game, and this makes individual events meaningful; then they all piece together with the final goal. The life theme, like a game that prescribes the rules and actions one must follow to experience flow, identifies what will make existence enjoyable. With a life theme, everything that happens will have a meaning – not necessarily a positive one, but a meaning nevertheless. (Csikszentmihalyi 72; 230)

This theory makes more sense to use when describing the behavior of Quentin, as he does have psychological disorders that change what his actions are, but he consciously seems to be aware of them. Instead of fighting off these desires for his sister and the codes of honor that he has created in his head, though, he attempts to make them purposeful to him. If Quentin were examined through another lens, such as Freud's, he would be suffering paralyzing trauma, but he isn't; Quentin still seems to be part of society despite being a little awkward or introverted. Faulkner then doesn't seem to be writing about a character that shares some sort of hatred for time, but he writes about a boy trying to find his path. "The

consequence of forging life by purpose and resolution is a sense of inner harmony, a dynamic order in the contents of consciousness" (Csikszentmihalyi 227). Quentin's goal, his life theme, seems to make sense now and is more linear than Brooks claims, and he doesn't seem to be the complicated, double-meaning character that Irwin seems to believe he is. It is important however to keep in mind multiple interpretations of the story and not to dismiss any as rubbish, as with more than one interpretation we are allowed to see conflicting ideas and we can refine the conclusion with the soundest interpretations.

Conclusion

Using the many different interpretations that we have accumulated, we can now attempt to come to a conclusion that is possibly the closest interpretation of Quentin's thoughts and objectives that we can come up with. Quentin's scores for the NEO were exceptionally high in the facets of Anxiety, Depression, Impulsiveness, and Vulnerability, while the other two accompanying facets in that subcategory, Angry hostility and Self-consciousness, were still relatively high. It appears that he tries to make up for these flaws in the facet of order (C2) in the subcategory of conscientiousness. Applying the theory of Karen Horney, we would see that this all results from the basic evil of bad parenting. Quentin's psychological disorders in Horney's theory would be largely due to the misguided parenting of the Compson family, as they could not create stability in the home due to their own unresolved neuroses. This causes him to become confused and hostile toward the world, as he feels he is on his own (Feist and Feist 167). In an attempt to regain stability and have a mother figure in his life, Quentin seems to force his sister Candace into the role, which is an impulsive act of desperation because his sister too is just a child *and* two years younger. In this context, then, it would be more suitable to use a Freudian lens, as our colleague Irwin attempts to use when comparing their (Faulkner's and Freud's) styles of writing. By using the actual theory of Sigmund Freud, though, we can apply it to this sort of scenario. Freud believes that when children are growing up, they tend to develop a sexual desire for their parent of the opposite sex called the Oedipus complex (Feist and Feist 41). This happens at a very early age and is supposed to have left Quentin's mind long ago, but as we know, Caroline Compson in no way has any ability in parenting. When Candace takes

an authoritative role in the group of young children, we sense that Quentin begins to see her more and more as the dominant, matriarchal figurehead that his mother never seemed to be for him. She as a little girl fights with Dilsey and tells her to "hush," she chases away Quentin because he and the other kids "had to mind [her]" (Faulkner 29). Quentin, according to Freud, would have then grown a love for his *sister*, and not his *actual* mother, but since it occurred so much later than it should have, there would have been complications. Growing up, then, the moment that Quentin perceives that Candace is blooming in fertility, he becomes anxious and attempts to do anything possible to preserve Candace, his mother. Quentin seems to fight Dalton Ames and the nihilistic thoughts that his father attempts to instill on him in order to shield Candace from "the bad in the world." When Quentin receives his watch, in a sense he becomes connected to society again, but the endless melancholy of Jason senior again seems to destroy his sense of presence in the world. Unlike with Candace, though, his original sense of meaning, the watch, doesn't hold the same value as his beloved sister/mother, and Quentin destroys it in order to really *free* his mind from the endless devaluing ideology that his father has infused in his troubled mind. At this point, Quentin is absolutely vulnerable to any depressing thought that comes to mind. Csikszentmihalyi would say that meaning and optimal experiences are everything in life, and no matter how bad things have been in the past, so long as one can strive for these sorts of goals, then life can be enjoyable. Quentin is then perpetually being barred from anything that *can* hold meaning. Before the last thing that holds value to him is taken away, he does the expected thing and tries to adhere to the "meaning of life" that Csikszentmihalyi defines, which is *meaning*. On the outside he camouflages these terribly depressing ideas by doing what he believes society expects of him, and his orderly ways disguise any sins of anything being *wrong* with him. With all the accumulation of perspectives that we have done, this explanation of Quentin's psyche seems to agree with the knowledge we have unearthed with the theories of personality and the NEO exam.

The Neo exam gives us a *unique* perspective into the mind of the test taker; when used to analyze a character in a story, it gives us a wealth of knowledge that could not be seen through sheer text alone. A conclusion drawn from the perspectives of other critics, theories of personality, and instruments like the NEO, then, *is* closer to any truth

viewed from any *one* angle. *The Sound and the Fury* was written with four interpretations of the same story, which this writer argues is one of the most, if not *the* most, important aspects of the novel. Even with this perspective, though, we still don't get a perfect answer as to what really happens in the story, but we get very close to being sure of what took place. Some critics of Faulkner, too, may be close to interpreting the characters, but by looking through only one lens (as Burton has), or two (in the case of Irwin and Smith), they can only attain so much knowledge without having the deep insight of the characters. Although they may not have the precious insight that we have from the NEO, they may be doing an excellent job at analyzing the character through logic alone, but they are missing key pieces of information. Faulkner's story, when viewed through only one character's perspective, is not as accurate as when we piece together all the other interpretations. This is because, as we have seen, just *one* of the four points of view of the story we peered into has a tremendously skewed perspective of reality. Biases can be neutralized by giving more perspectives – and by achieving a certain distance, timewise and otherwise, as Herman Melville's Ishmael famously does in *Moby Dick*. Ishmael narrates the fate of the *Pequod* from the safe distance of years – “never mind how long precisely” (Melville 27) – while during that time he claims to “have swam through libraries” (171), effectively becoming a “Sub-Sub-Librarian” (ii), and “sailed through oceans” (171). This masterpiece may have been a lot different had Ishmael written right after his rescue, as a flurry of emotions might have been seen throughout: perhaps the very kind of flurry we see from Quentin when he enters his states of streaming consciousness.

From this we can draw that we can't give full faith to *anyone* answer given by these critics, as they don't have some of the other key perspectives. We must look at multiple theories, angles, and use an arsenal of instruments to attain a high degree of truth. That is not to dismiss the work of other critics, as any logical, well-made argument, whether you agree with it or not, is based on some grain of truth. Taking all these grains together, we can get a hearty loaf of bread with a rich filling of truth. This writer does not make the claim to have the perfect, universal answers either: there was only so much that could be

studied in the confines of this 100 level English/200 level Psychology essay. This writer invites others to adopt this logic and to use tools such as the NEO, or instruments developed in other academic fields to inch closer to truths of masterpieces like *The Sound and the Fury*.

Works Cited

- Burton, Stacy. “Rereading Faulkner: Authority, Criticism, and *The Sound And the Fury*.” *Modern Philology* 98.4 (2001): 604-28. Print.
- Costa, Paul T., and Robert R. McCrac. *NEO PI-R: Professional Manual: Revised NEO Personality Inventory (NEO PI-R) and NEO Five Factor Inventory (NEO-FFI)*. Odessa, Fla: Psychological Assessment Resources. 1992. Print
- Costa, Paul T., and Thomas A. Widiger. *Personality Disorders and The Five-Factor Model of Personality*. Washington: American Psychological Association. 1994. Print.
- Csikszentmihalyi, Mihaly. *Flow: The Psychology of Optimal Experience*. New York: Harper Perennial, 2008. Print.
- Diagnostic and Statistical Manual Of Mental Disorders*. Washington, DC: American Psychiatric Association, 1987. Print.
- Faulkner, William. *The Sound and the Fury*. New York: Norton, 1994. Print.
- Feist, Gregory J., and Jess Feist. *Theories of Personality*. 7th ed. New York: McGraw-Hill. 2009. Print.
- Frankenstein*. Dir. J. Searle Dawley. Perf. Augustus Phillips, Charles Ogle, Mary Fuller. Edison Manufacturing Company. 1910. Film.
- Irwin, John T. *Doubling and Incest/Repetition and Revenge: A Speculative Reading of Faulkner*. Baltimore: Johns Hopkins, 1996. Print.
- Melville, Herman. *Moby-Dick*. New York: Barnes & Noble Books, 2003. Print.
- Millon, Theodor. *Disorders Of Personality: DSM-III: Axis II*. New York: Wiley, 1981. Print.
- Morrison, Toni. *Beloved*. New York: Vintage, 2004. Print.
- Smith, Christine. “Faulkner's The Sound And The Fury.” *Explicator* 66.2 (2008):100-101. *Academic Search Complete*. Web. 2 May 2012.
- Uncle Tom's Cabin*. Dir. Edwin S. Porter. Edison Manufacturing Company. 1903. Film.

Evaluation: *This is a wonderfully strange essay from one of the most unique and talented students I've met at Harper. It isn't easy to read Faulkner's The Sound and the Fury; it might be even harder to write about it, but Manny does just that, and he does so very beautifully, in this highly original essay.*

Evolutionary Influences in H.G. Wells' *The Time Machine*

Gina Helmski

Course: English 102 (Composition)

Instructor: Pearl Ratunil

Assignment: Write an eight- to ten-page literary research paper, with effective use of eight to ten secondary sources.

H.G. Wells is often said to be one of the most influential science fiction writers of the early twentieth century (Norman 1). His work has been described as possessing a "vigour, vitality, and exuberance unsurpassed by any other British writer" (Norman 1). He created stories depicting the enormous heads of the future man in "Man of the Year Million," *The War of the Worlds*, and *The First Men in the Moon*, the advancement of the mad scientist in *The Island of Dr. Moreau* (Stiles 319, 332), as well as the status of social progress in *Anticipations*, *Mankind in the Making*, and *A Modern Utopia* (Norman 1). In many of these stories, Wells reveals his hidden concerns for man and society (Norman 1). He also reveals his attitudes toward scientific theories, causing many to consider him "an alert reporter of the contemporary world, and his fiction reflected his response to recent attitudes in science" (Reed 542). Throughout his early career, Wells had an overall curiosity with several scientific theories. There was one in particular that he was exceedingly interested in: Charles Darwin's theory of evolution. He was a believer in the theory, and much of Wells' writing was heavily influenced by his research on the subject. Darwin's ideas of evolution and natural selection have appeared many times in Wells' writing. However, even though many of Wells' other novels have been influenced by these themes, his ideas of evolution and natural selection are most present in his 1895 novel, *The Time Machine*. He uses these ideas to show how they are negatively affected by a capitalist society.

To begin, the theory of evolution was first proposed by Charles Darwin in 1859 (Ahad 1). Darwin defined evolution "as a descent with modification through natural selection from a few common ancestors" (Ahad 1). As reported by Anne Stiles, in the article "Literature in Mind: H.G. Wells and the Evolution of the Mad Scientist," H.G. Wells was a firm believer in this theory after being exposed to it for the first time through his biology teacher, Thomas Huxley, at the Normal School of Science (319). Huxley was an avid supporter of Darwin's theories, and many of Wells' beliefs about evolution and natural selection have been influenced by him. Anne Stiles has observed that:

Wells absorbed Huxley's pessimistic take on late-Victorian evolutionary theory, particularly his emphasis on the inherent brutality of natural selection. His] pessimism surfaces in Wells' dystopian scientific romances, which imaginatively probe the consequences of evolutionary theory run amok. (Stiles 319)

Elun Gabriel also agrees with this point, stating in article "H.G. Wells: A Political Life," "the dominant theme running through many of the essays is Wells' pessimism about the fate of humanity, largely stemming from a Darwinian view...imbibed from his early teacher T.H. Huxley" (446). It is evident that Wells had a lot of knowledge on Darwin and Huxley's ideas about evolution, ideas that he borrowed when writing *The Time Machine* to express how they are affected in a capitalist society.

The Time Machine is a story about a time traveler who goes forward in time to the year 802,701 A.D. When he first arrives to the future, he encounters the beautiful, surface-dwelling people, the Eloi, and the "ape-like creatures" that dwell just below the surface, the Morlocks (Wells 55). The novel follows the time traveler during his eight-day journey as he tries to recover his lost time machine. Along the way, the time traveler is also trying to make sense of the strange world of the future and determine what could have caused the population to transform the way it has.

Wells uses these two groups of people, the Eloi and the Morlocks, to represent the different classes of a capitalistic society. These two classes being the "bourgeoisie (the property owning class) and the

proletariat (the industrial working class)" as first defined by Karl Marx in 1886 in *The Communist Manifesto*. Marx argues that "the capitalist bourgeoisie mercilessly [exploits] the proletariat" (Marx). The Eloi, being the upper-class, have evolved to become very small and weak because they have the lower-class Morlocks doing all of their work for them while they relax and play. Throughout the novel, Wells continually refers to the dilapidated look of the future as a way of illustrating the negative impact that capitalism has had on evolution. As Elana Gomel notes in her article, "Shapes of the Past and the Future: Darwin and the Narratology of Time Travel," "[*The Time Machine's*] critique of the Victorian class system lies precisely in its reliance on the evolutionary theory, which reveals both the contingency of social divisions and their heavy biological toll" (344). This helps support Wells' idea that "social divisions" have many negative impacts on societies and their different classes.

Throughout the novel, Wells explicitly describes the appearance of the Eloi and the Morlocks. When the time traveler first encounters an Eloi, he notices that "he was a slight creature—perhaps four feet high—clad in a purple tunic, girdled at the waist with a leather belt. . . . He struck me as being a very beautiful and graceful creature, but indescribably frail" (Wells 27). Wells describes the color of the tunic that the Eloi is wearing, which is significant, because in the past, the color "purple" was often only worn by royalty, due to the high price of the purple dye. This shows that early on, Wells was trying to establish the Eloi as being wealthy or of the upper-class because they can afford the luxury of the expensive fabric. The color "purple" is then acting as a representation of their high status in the world. However, while Wells spends a great deal of time discussing the Eloi's clothing, he spends very little time discussing the Morlocks' clothing. This is because the lower, working-class Morlocks dress for function and not fashion. Wells' descriptions of their clothing is an example that shows that the Eloi and the Morlocks have evolved as a result of their working and living conditions that have been brought on by the capitalist society.

Also, Wells uses the words "beautiful" and "frail" as a way of emphasizing the Eloi's high status. People who are considered part of the upper-class typically do

not do any physical labor, which eventually causes their bodies to become very "frail" from the lack of activity. The words "beautiful" and "frail" are also representative of how the distinct features of men and women have changed, because "beautiful" and "frail" are words that are often used to describe women, not men. In his analysis of this novel, presented in the article "H.G. Wells's *The Time Machine* and the 'Odd Consequence' of Progress," Michael Sayeau notices that in this scene "the [time] traveler constantly takes pains to describe male Eloi in terms that accentuate the feminine delicacy of their features" (436). This supports the fact that the Eloi have changed and evolved into weak, female-like beings due to their high status and lack of activity. Their lack of activity is due to the fact that they are not doing any hard, physical labor because they are of the higher class. This proves Wells' ideas that evolution is a valid point and that it can have negative effects on a population, causing it to eventually divide into two extremes.

Wells uses the idea of adaptation extensively throughout *The Time Machine*. All throughout the novel, the time traveler has been theorizing possible explanations for why the future population is the way it is. Eventually, he is able to comprehend what has happened to create the two distinct groups of people. He states:

But, gradually, the truth dawned on me: that Man had not yet remained one species, but had differentiated into two distinct animals: that my graceful children of the Upper-world were not the sole descendants of our generation, but that this bleached, obscene, nocturnal Thing, which had flashed before me, was also heir to all the ages. (Wells 58)

This quote is a strong example of Wells' use of evolution and natural selection to explain how they have been affected by capitalism. When describing the two groups of people the time traveler encounters, he expresses how they have "differentiated" from one being. The word "differentiated" means to change or evolve to make something different. It is easy to see that both the Eloi and the Morlocks have "differentiated" or evolved in very different ways. Wells chose specific words that help to reveal the extreme physical differences between these two groups of people. He uses the word "graceful" when

describing the Eloi. This word is often accompanied with other descriptions, such as light, delicate, and feminine, all of which could be used to describe the Eloi. On the other hand, Wells uses the word "obscene" to describe the appearance of the Morlocks. The word "obscene" often describes something that is offensive or disgusting, possibly even subhuman. Therefore, by using it in this context, it allows Wells to portray the Morlocks as being the complete opposite of the "graceful" Eloi. This also helps to support his views on evolution and how it negatively impacts a population. This is because the Eloi and the Morlocks have evolved due to the extremely divided capitalist society of the future.

Wells demonstrated his knowledge of evolution by natural selection in this scene because he is detailing how one population could have separated into two separate forms of humans, or as Wells says, "animals" (Wells 58). B.K. Hall documents in "Charles Darwin, Embryology, Evolution, and Skeletal Plasticity" that one of the main points of Darwin's theory is that "competition for resources and for mates, better avoidance of predators and resistance to parasites, a better fit with the environment, and other processes...lead over time to changes in the appearance and adaptation of organisms" (149). In simpler terms, if an organism does not adapt well to its environment it will eventually die off, and the organisms that do adapt well will continue living on ("Natural Selection"). The Eloi and the Morlocks have obviously changed physically as ways of adapting to the conditions of their life and work. The Eloi have become more beautiful and weak, while the Morlocks have become more monster-like and strong. Hall later mentions another one of the main points of Darwin's theory, stating that "geographical isolation of populations can lead to the modification of existing species and to the formation of a new species" (149). Wells supports this point in *The Time Machine*, because that it is how the Eloi and the Morlocks have evolved into such different beings. The Eloi have forced the Morlocks underground to do all of their work so that they may live carefree, comfortable lives. This is the "geographical isolation" that Darwin speaks of in his theory. The Morlocks have been isolated from the rest of society, causing them to evolve into a completely different creature. Wells also provides

examples to support this idea in his own time, noting that "there is a tendency to utilize underground space for the less ornamental purposes of civilization" (Wells 60). John Partington, author of "*The Time Machine and A Modern Utopia: The Static and Kinetic Utopias of the Early H.G. Wells*," also noticed how Wells used examples of his own time in this novel: "in addition to direct references to Victorian England, the Time Traveler's analysis of the future society are simple extrapolations from his own time" (58). Wells has done this to show how evolution impacts the populations of societies throughout history and causes great divides within them.

Thus far, it has been made clear that Darwin has had a profound influence on *The Time Machine*. This influence can easily be observed in the scene where the time traveler comes to his final conclusion about the Eloi and the Morlocks. He concludes that:

In the end, above ground you must have the Haves, pursuing pleasure and comfort and beauty, and below ground the Have-nots, the Workers getting continually adapted to the conditions of their labour...the survivors would become as well adapted to the conditions of underground life, and as happy in their way, as the Upper-world people were to theirs. (Wells 61)

The Morlocks have become the lower-class and have been forced underground by the upper-class Eloi to do all of the work. Wells uses the word "adapted" to express how the Morlocks have been able to survive in their underground working conditions. The word "adapted" means to change or alter something to better fit a certain situation. The Morlocks have been able to survive by "adapting" and changing to better fit their environment. However, this has caused them to develop an extremely different appearance from the Eloi. When the time traveler is describing the Morlocks, he observes that their eyes are white, and he compares the large size of them to those of an owl and a cat to show how they are able to reflect light in the same way (Wells 59, 66). This again shows how Wells explores the effects of evolution on a severely divided capitalist society.

All of the characteristics of the Morlocks show how natural selection has occurred within the population. The

Morlocks have evolved to look a certain way so that they can survive in their dark working conditions. This fits in with the idea of survival of the fittest, another main point of Darwin's theory of evolution by natural selection. It states that "those organisms best suited to the current environment leave more offspring than those less suited" (Hall 149). To put it in more simple terms, if something or someone does not adapt to better fit a situation, then they will not have as many children as those who do better adapt. In the case of the future world, had there not been as great a separation within the society, then there would have been no need for the Morlocks to evolve and change to better suit their conditions. This is also an explanation as to why the time traveler observes that there are so many more Eloi than Morlocks, because the Eloi are better suited for their simple, laid back lifestyle, and so they have had more children. The Morlocks, on the other hand, have adapted in a different way entirely. If the Morlocks had not evolved the way they have, though, then they would not have been able to survive in the divided capitalist society of the future.

While H.G. Wells has borrowed many different ideas and theories from other writers and scientists to use as a foundation for his stories, he has largely been influenced by one theory in particular: Darwin's theories of evolution and natural selection. Although he uses these theories in many of his stories, Wells utilizes them extensively in his 1895 novel *The Time Machine*. He uses them to show the negative impacts that a severely divided capitalist society has on evolution. Wells utilizes these concepts throughout his novel by detailing what will happen to a society in which evolution and adaptation have run rampant. He provides descriptions to show how a single population can split into two separate societies: the Eloi, the apathetic and delicate humans of the upper-class, and the Morlocks, the clever and deformed ape-like creatures of the lower-class (Wells 55). Overall, Wells uses Darwin's theory of evolution and natural selection to illustrate a chilling and pessimistic outlook of a dilapidating society that seems to only be heading toward collapse.

Works Cited

- Ahad, Abdul. "Evolution without Lamarck's Theory and Its Use in the Darwinian Theories of Evolution." *International Journal of Bio-Resource & Stress Management* 2.3 (2011): 363-368. *Academic Search Complete*. Web. 3 Nov. 2012.
- Gabriel, Elun. "The Wellsian: Selected Essays on H.G. Wells." *Utopian Studies* 16.3 (2005): 446-449. *Academic Search Complete*. Web. 13 Oct. 2012.
- Gomel, Elana. "Shapes of the Past and the Future: Darwin and the Narratology of Time Travel." *Narrative* 17.3 (2009): 334-352. *Academic Search Complete*. Web. 28 Oct. 2012.
- Hall, B.K. "Charles Darwin, Embryology, Evolution and Skeletal Plasticity." *Journal of Applied Ichthyology* 26.2 (2010): 148-151. *Academic Search Complete*. Web. 3 Nov. 2012.
- Marx, Karl. "The Manifesto of the Communists." *The Communist Manifesto - Bourgeoisie and Proletariat*. International Publishing Co. bl.uk. Web. 03 Sept. 2012.
- "Natural Selection." *yourdictionary.com*. Your Dictionary. 2012. Web. 13 Oct. 2012.
- Nonnan Cornthwaite, Nicholson. "Wells, H.G." *Britannica Biographies* (2012); 1. *MAS Ultra- School Edition*. Web. 21 Oct. 2012.
- Partington, John S. "The Time Machine and a Modern Utopia: The Static and Kinetic Utopias of the Early H.G. Wells." *Utopian Studies* 13.1 (2002): 57. *Academic Search Complete*. Web. 13 Oct. 2012.
- Reed, John R. "The Literary Piracy of H.G. Wells." *Journal of Modern Literature* 7.3 (1979): 537. *Academic Search Complete*. Web. 13 Oct. 2012.
- Sayeau, Michael. "H. G. Wells's The Time Machine And The "Odd Consequence" Of Progress." *Contemporary Justice Review* 8.4 (2005): 431-445. *Academic Search Complete*. Web. 28 Oct. 2012.
- Stiles, Anne. "Literature in Mind: H. G. Wells and the Evolution of the Mad Scientist." *Journal of the History of Ideas* 70.2 (2009): 317-339. *Academic Search Complete*. Web. 28 Oct. 2012.
- Wells, H.G. *The Time Machine*. New York: Baronet Books. 1985. Print.

Evaluation: *Gina integrates skillfully the scientific theories of evolution into her analysis of The Time Machine. In particular, I appreciate her deft use of secondary sources and her ability to introduce quotations from Darwinism, literary criticism, and Marxism. She also adds fine examples of close reading, which is the ability to analyze specific words in quotations and discuss their relevance to her thesis. Overall, this paper blends beautifully the skills of analysis, citation, and synthesis.*

Changing

Molly Hendrickson

Course: English 101 (Composition)

Instructor: Trygve Thoreson

Assignment: After you finish reading E.B. White's "Once More to the Lake," write your own narrative essay, rich in details and vivid description, recounting an experience that led you to a new insight or understanding.

It was late in the afternoon as I peered out my dorm room window at the cars, mopeds, and bikes rushing past, three stories below. Everyone seemed focused on their next destination and not remotely concerned for anyone else. My room was dimly lit by the Christmas lights my roommate had neglected to take down and the overcast sun peeking between the clouds, and as I sat in my desk-chair, listening to the commotion from the street and the hall, I thought about the phone call I was about to make. I found my phone hidden in the mess on my desk and called my home. After an agonizing three rings, my dad picked up. All at once my thoughts and emotions came flooding out and I struggled to maintain my composure. As I spoke to the phone, my voice teetered: "Dad?" My dad replied, "Hi, Molly, is everything okay?" I could no longer hold back the tears and began to sob; my dad patiently waited for me to calm down. I searched for water and found my University of Wisconsin water bottle on my desk. After gulping down the water and taking a deep breath, I heard my mom on the phone. I closed my eyes as I nervously told both my parents that I could no longer stay in school; I had to come home. Two days later, I was home.

Both of my parents graduated from Iowa State and used their degrees to support the family I am now a part of. Growing up, I knew that I would someday follow in their footsteps; I would graduate from a university and go on to have a successful career. Continuing my education at a university was the only option I knew. As time passed, the reality of going away to college crept closer and closer, and I made sure I followed every step along the way to secure my spot at a university. Following this path, while

I was in high school, I took honors and AP courses, I was tutored to raise my ACT score, I volunteered at the public library, I headed committees and clubs, and I participated in sports teams. Everything I did had a purpose, and that purpose was to get into the best school possible.

I had tunnel vision; all I was focused on was going away to school. It was pounded into my head that anything less than going to a prestigious university after high school was a complete failure. When the time came to apply to college, it was all anyone could talk about. To follow the status quo, my mom took me to visit schools all over the area, and one weekend, I visited a school in Denver with my dad. Come Monday morning, I was sure to hear about someone's trip to a new school and how they couldn't wait to be a student there. Who was applying, was denied, or was accepted to school became hot gossip; you were missing out if you couldn't contribute to the conversation. The Saturday afternoons I was home were

Student Reflections on Writing:

Molly Hendrickson

I used to dread writing assignments. Before I would start writing, I would clean my room, finish all my other homework, and maybe work out; I would do anything to procrastinate, and when it came time to write, normally the night before my assignment was due, I would stress and complain of the miseries of writing. After staying up into the wee hours of the morning I would finish my paper, turn it in, and expect a stunning grade in return. To my surprise, my grade did not reflect my expectations; I never did too well on writing assignments, and I couldn't figure out why. It wasn't until I gave myself time to write, prior to the night before the due date, that I became more successful with writing; I didn't feel the stress and anguish of being in a time crunch, and I was able to revise my writing. After a few more attempts at writing, I determined that the missing piece to successful writing was time; with time, my thoughts flowed, and I had a chance to explore my mind. I wish I had realized sooner that a little extra time can go a long way.

spent writing and rewriting college application essays. I applied to eight large universities to ensure my future at a university, and I got into every school except for one, where I was put onto a waiting list. Through a hasty process of elimination and without much real thought, I decided to go to the esteemed University of Wisconsin, Madison. It was a large school with good academics, so it had to be the school for me. I sent in a payment, and in less than four months, I was living in Madison.

At first, my parents did not want to accept the truth that I was not going to finish my undergraduate education in Madison. While they thought, as I once did, that Madison was the place for me, it was no longer the case. There had been warnings from day one; I had never refused an opportunity to return home, and when I was home, I would voice how I dreaded going back to school. When my family would visit for the day or weekend, I would drag out their visit as long as possible. I was not ready to be at a huge, prestigious, and impersonal university, but as my classmates seemed to be, my parents always told me to stick it out. One day after I expressed how I didn't think I could stay at Madison, my dad tried to offer comfort with a story of his friend's daughter. She had had a rough experience her freshman year, but she moved into her sorority house her second year at school, as I had plans to do, and came to love the school. My parents held onto the idea that things would soon get better, but they did not. They glossed over the red flags and refused to believe that I was any different from my other classmates. I knew college was an adjustment, but I seemed to be taking the longest time to adjust, and maybe the adjustment would never come at Madison. The longer I stayed in school, the more difficult everything became; I was rotting in a wasteland with no hope for the future.

Talking with my parents over the phone was painful. I wanted so badly to see their expressions and know what they were truly thinking. I found myself constantly moving around in my wooden desk chair and fidgeting with my makeup brushes, jewelry, mirror, pens—anything laying in the mess on my desk. My mom was frustrated beyond belief and thought my decision was spur of the moment; surely, it would pass in time. She also thought I was giving up on school. My mom believes that when something does not work out, giving up is not a solution. I understood and agreed that giving up was not a solution, but I had been working on a solution since I had become

a Badger, and leaving school was now my only hope. My decision was not about to flip-flop; I was making the right choice. My dad considered having me come home every weekend, and my mom wondered if I could find another roommate. I was already involved in my sorority and seeing a therapist once a week; I had a support group in Madison, but inside, I knew that to fix my situation, I had to leave. As my parents discussed my options, the sun began to set, and the glow of the Christmas lights became more prominent. The drivers still sped past my window, unaware that I was making one of the biggest decisions of my life. I was throwing away the only future I knew.

When my parents finally came to terms with my leaving school, the sun had set as if it were any other day. I hung up the phone, relieved that my parents had listened and supported me in my decision, and I suddenly realized how hungry I was. Since it was Sunday, I had to wait to officially withdraw until the next morning, so I walked into the hall and found some friends from my floor who also wanted to eat. We walked down the three flights of stairs and past the other tower in the building to the dining hall. They thought nothing of me staying in my room all day; Sunday was my designated sleeping day, but I felt a world of difference after my phone call. Nothing at Madison would be mine much longer; the life that I had put so much effort into was crashing down. At the dining hall, we waited in the usual line, got our usual food, sat in our usual booth, and talked our usual talk. Nothing had changed since our last meal at there, and it hit me that nothing would be different. My friends would carry on with their daily routines, and the world would continue to rotate. My decision affected my life, not theirs.

The next morning, I got up earlier than normal. The sun was bleeding through the split in the middle of the curtains as I climbed down from my lofted bed, searched for and grabbed my shower caddy, and trudged down the hall to the bathroom. Clean and ready for the new day, I returned to my room to find the sun glaring through the opened curtains and my roommate about to leave for class. We had a sociology class together, but today I was not going to sit with her in our lecture; I was going to be withdrawing from Madison, the mega-university that had appealed to so many other students. She wished me luck and left for class; shortly after I packed my backpack and locked the door, I was off for the day. My first stop was the cross-college advising office. As most students

were in class, I was able to meet with an advisor right away. Nervous, I quickly sat down across from her desk and immediately asked what I should do to withdraw. She hesitated for a brief moment, but then she began typing away on the computer. She showed me a page with deadline information, the form to withdraw, and the address of the building where I needed to deliver the form.

In less than ten minutes, I knew what form to fill out and where to turn it in; no questions were asked, and I was on my way once again. A short way down the hall, I found a computer lab. I scanned my ID to access the room, sat down at a computer where I opened up the withdrawal form, and typed in my basic information. After sending the one-page document to the printer, I put it safely in my backpack and was off again. This time, I hopped onto my bike and rode to the other side of the immense campus. While I had been meeting with the advisor and on the computer, it had begun to snow; the city was now covered in a thin blanket of white. On the sidewalks, the rush of students became more frantic and chaotic than usual; they were zoned into making it to their next class on time. The other bikers became wary of the riding conditions in the snow; they were riding slower and with more space between themselves and the other bikes, but I was too concentrated on my next destination to worry about the snow. As I rode past the building I would have normally been in, I thought about the lecture I was missing. It was a large lecture with over three hundred students, and only my roommate would notice I was missing. Similar to a pair of shoes in a department store, you would only know if I was missing if you were looking for me.

I found the building to turn my form in; it was an ugly symmetrical concrete building that I had never noticed before and most likely would never notice again. After locking my bike onto a rack with fifty other bikes, I walked into the nondescript building. At the end of the dreary hall, just like so many others on campus, I came to my destination. Hesitantly, I walked into the large open office; there was a central desk where a woman did not bother to look up at me. As I unzipped my backpack, wet from the melting snow, and took out my withdrawal form, the woman decided to humor me and look up. She glanced at me, at my paper, and back to me; without saying a word, she plucked the form from my hand, stamped it, put it into a basket behind the desk, and promptly continued her work. I was in shock! That

was it? Nobody cared that I was no longer a student, but I felt as if my life was spiraling out of control into unknown territory. I walked as confidently as I could away from the woman, away from the building, and into the fresh air where my disbelief caught up with me, and my tears began to flood from my eyes.

Leaving school has been one of the most consequential decisions I have been faced with; it was my decision, and it has impacted my life. Until I made the decision and came home, I never thought that leaving school was an option or that waiting to go to a university could have been helpful. My sights had been set on a large, prestigious four-year university, so that is where I ended up. Huge universities appeared to be the end-all-be-all for education; in one shot, students earned degrees and seemed to have a good time while working toward their diploma. However, that is not always the case. For every benefit that a college tour-guide, website, or review raves about, there is at least one major downfall to massive universities like Madison. Enormous universities that so many students strive for are not all they are made out to be, and it took going to the University of Wisconsin-Madison to realize that.

Two weeks after I withdrew from school, I began working two jobs, and the following semester, I started taking classes at Harper. I was hesitant to “downgrade” to a community college, but going to Harper has helped me in all the ways a large university couldn’t. I am finally taking my life down the path I want. I am in charge of the change in my life; nothing happens until I make it happen. Following a seemingly pre-determined path to a large impersonal university and trying to make it my own path caused more harm than good. Similar to E. B. White’s insight in “Once More to the Lake,” I gained a new understanding of my life through my experience of leaving school (216). I am now using Harper as the second chance I never knew I would need, and my tainted idea about community colleges is now polished and shining for everyone to see.

Evaluation: Notice how the opening image (crowds of people driving, riding, and rushing by) is picked up at various points in the essay and provides a structural foundation for Molly's thesis.

Frankenstein Food

Melissa Jones

Course: English 101 (Composition)

Instructor: Josh Sunderbruch

Assignment: Write a thorough explanation of a single topic, drawing on research to support your claims.

Lunch time! In biting into a great juicy burger, as your stomach growls for sustenance, your mind might venture to the ingredients in that burger. Where does that slice of plump red tomato come from? What about the crisp slice of lettuce with a smiley-face-shaped mustard squirt? The truth is, what most food consumers munch on daily is genetically modified. In fact, according to Monica Eng, watchdog reporter for *The Chicago Tribune*, "Genetically modified Organisms (GMOs) are used in over 70 percent of American processed foods" (n. pag.). The general public rarely puts much thought into which genes are in that ingredient. However, with this knowledge of how much GMOs are present in the daily diet, consumers might become wary; this concern is the result of the misconceived stigma against the biotechnology industry. Genetically modified organisms are necessary to feed the growing global population, but the government regulations need to be revised and implemented by the Food and Drug Administration to ease consumer concerns.

Modification of crops has been performed since the beginnings of agriculture; however, the recent technologies of genetically modified organisms leave consumers guarded. In some cases, a plant's ancestors cannot be determined because the genetic code has been altered so drastically (Hoskansky n. pag.). The study of biotechnology really began in the mid-1800s with the studies of Gregor Johann Mendel. In his time, the specifics about inheritance were not well known (Federoff and Brown 73). Resulting from his famous pea plant experiment, Mendel discovered the logistics about "differentiating characters" that ultimately became known as traits (Federoff and Brown 73-78). Mendel's discovery first made an impact in the field of agriculture

when English researcher Roland Biffen showed that a type of wheat resistant to disease could pass on its immunity to later generations. This breakthrough sparked plant breeding for the purpose of disease resistance (Hoskansky n. pag.).

Biotechnology borrowed the idea of beneficial gene variations, and the first genetically modified organism was created in 1973, when Stanford University researchers transferred a recombinant molecule into a bacterium. Agricultural companies turned to the technology to make crops resistant to pesticides or diseases, or to have a longer shelf life (Hoskansky n. pag.). The methods of inserting DNA into a plant vary; whether it is particle blasting or bacterial splicing, the result is foreign DNA spliced into a plant's genome (Federoff and Brown 127). In the mid-1990s, farmers began buying genetically altered crop seeds, including herbicide-resistant soybeans and insect-resistant corn, cotton, and potatoes. This trend led to more than two-thirds of the foods in American supermarkets containing modified ingredients, usually corn or soybeans (Hoskansky n. pag.). In fact, the global area of planted bio-tech crops has increased more than 80-fold, from 1.7 million hectares in six countries in 1996 to 14.6 million in 23 countries in 2007 (Magaña-Gómez 1). The amount of genetically modified foods in the market only continues to rise. Currently, consumers are becoming more aware of the amount of modification in the food they eat; however, along with that, their concerns continue to grow, too.

A primary factor for customer concerns is lack of governmental support and regulation for genetically modified foods. In fact, "Twenty years ago, the federal government adopted the Coordinated Framework for the Regulation of Biotechnology to encourage cooperation between the various federal agencies responsible for the biotechnology regulation" (Lawrence 204). Now, the FDCA and the Coordinated Framework are the most utilized tools for U.S. government oversight and approval of the products of genetic modification (Lawrence 204). According to a 2010 survey by the International Food Information Council, only 36 percent of the respondents believed the FDA strongly supported biotechnology labeling on foods, showing a cloud of doubt haunting the American people ("2010 Consumer Perceptions" 7). In the past, genetically modified cheese and tomato

paste had large labels advertising that they were made from or contained genetically modified ingredients, and there was virtually no negative response to the products (Magaña-Gómez 2). Actually, controversy was initiated in 1998 when Dr. Pusztai, a senior nutrition scientist, announced on television in the United Kingdom that a study he conducted showed genetically modified potatoes on the market were toxic to rats (Magaña-Gómez 2). This discovery was the spark to the doubt in consumer opinions of genetically modified foods. Over the years, this doubt has flourished; however, the United States is one of the few nations that still do not require labeling or testing of genetically altered foods (Eng n. pag.). On the other hand, other major food-producing countries have such regulations. Although 14 states have introduced legislation on labeling, most have not moved out of committee. Only Alaska has actually passed a labeling law as a result of the expansive wild salmon industry in that state (Eng n. pag.).

However, salmon is not the only genetically modified food on the market. Altered foods reach all over the world. For example, a study in Canada last year reported that the blood of 93 percent of pregnant women and 80 percent of their umbilical cord blood samples contained a pesticide, which was supposed to be removed from the body through digestion, implanted in modified corn by the biotech company Monsanto. The Monsanto Corporation is one of the top biotechnology companies and was the first to create the "Roundup Ready" corn, allowing farmers to be able to spray Roundup weed killers on their crops without killing the crops in the process (Federoff and Brown 15, 18). This well-known company dominates approximately 90 percent of the market (Federoff and Brown 151). They continue to implement their influence by buying up other biotech companies (such as Flavr Savr), funding research projects, as well as patenting their own genetic modifications (Federoff and Brown 92, 131). Other studies surrounding other products, such as the glyphosate-tolerant soybean, show a different flaw: a flaw in testing. Current data has suggested that the testing of the genetically modified soybean has passed the regulation that tests the effects of the genetically modified portion of the DNA (Magaña-Gómez 4). However, not enough research has been done to test the effects of the

modified genes on the metabolics of the crops (Magaña-Gómez 3). Case studies such as this suggest that the testing of genetically modified organisms is not incorrect in their findings; however, they do not include all sides that should be covered. In order to ease consumer stress, further studies should focus on the total effect genetic modification has on the crops, not just the affects that the added gene has.

However, the food and consumer reporter for *The Chicago Tribune* argues, "The FDA has allowed GMO sale and production for 15 years without premarket safety regulations. Agencies are 'encouraged' to consult the agency, but not required" (Eng n. pag.). The *Ecology Law Quarterly* stresses that "Twenty years of experience have shown that the existing framework is too inflexible and existing laws too weak to adequately address modern regulatory needs, much less the more complex challenges on the horizon" (Lawrence 204). The government needs to utilize the FDA to regulate the biotechnology industry in regard to genetically modified organisms. This action will help alleviate some of the concerns of consumers.

Uninformed consumers are causing the development of negative stigmas surrounding modified foods. Reporter Monica Eng emphasizes that modified organisms are "Used in an estimated 70 percent of all American processed food, genetically modified crops make up 93 percent of all soy, 86 percent of all corn and 93 percent of all canola seeds planted in the U.S." (n. pag.). In contrast, a 2010 survey by the International Food Information Council reported that only 28 percent of respondents knew such foods were sold in stores ("2010 Consumer Perceptions"). An astonishing 64 percent said that they did not know whether or not such foods were on the market ("2010 Consumer Perceptions"). Consumers do not know what foods they are purchasing or eating. The International Food Information Council survey showed that only 32 percent of the subjects considered the use of biotechnology in food plants to be favorable or at least somewhat favorable ("2010 Consumer Perceptions"). A majority of food purchasers do not believe the food they are eating is safe, yet they do not even have the wherewithal to know that their food contains GMOs. On the contrary, "Consumer interest in the issue has magnified in the past five years, along with the interest in

eating locally grown and organic foods,” argues Organic Valley’s CEO George Siemon (Jalonik n. pag.). As more customers become aware about genetically modified foods on the market, they will become more suspicious of the food they purchase.

Americans today tend to believe that it is unnecessary to use biotechnology, and that traditional methods are more environmentally friendly. Food policy and farming journalist Georgina Gustin argues that conventional breeding techniques have resulted in higher yields, as well, and genetic engineering has increased yields for corn, but not soybeans (Gustin n. pag.). Though biotechnology is an astounding technology in some situations, not all crops can benefit from the expensive technology. Unfortunately, the spread of the crops is irreversible, because already mutated foods have been grown for so long: the original is almost untraceable (D’Almeida n. pag.). The science has been incorporated and reintroduced so many times, the original genetic code cannot be determined. Therefore, the identification of a genetically modified organism is not always reliable. Furthermore, critics of the technology say they are concerned not only about possible health risks but also about soil and plant nutrient losses, contamination of non-GMO crops, and increased pesticide use (Eng n. pag.). In parallel with the stress of global warming and the go-green movement, consumers are becoming more aware of the effects human technology has on the environment. A global issue closer to home, though, is world hunger. It is often said by critics that malnutrition is rarely a question of global food production but of distribution of poverty (D’Almeida n. pag.). Critics often believe that even if the country can produce more food, it will not provide a solution to world hunger. The popular opinion is that biotechnology is no longer a solution to the global issues of modern society.

To ease the uncertainty of consumers, the government needs to implement more decisive regulations and standards on genetically modified foods. Indeed, the Obama administration has considered stimulating innovation by eliminating unnecessary regulations, but the Environmental Protection Agency wants to require even more data on genetically modified crops (Eng n. pag.). However, according to Pennsylvania University biology

professor Nina Federoff, “Only big companies can muster the money necessary to navigate the regulatory thicket woven by the government’s three oversight agencies: the E.P.A., the Department of Agriculture and the Food and Drug Administration” (n. pag.). In 2009, Barack Obama’s administration tried to lure investment from the private sector by initiating Feed the Future, a \$3.5 billion government pledge. This project focuses on agricultural technologies of all kinds, including biotechnology (Gustin n. pag.). Although the project has not created a great enough impact so far, it was a step in the right direction. Government officials need to introduce and promote plans to reduce cost implications of the regulations currently in place, and promote to the public that this food market is federally supported. Regulations currently in place need to be edited, eliminating unnecessary implications while supporting the vital regulations. In addition, the government needs to begin public service announcements and commercials supporting the industry as performed in regard to the safety of consuming corn syrup. This action will alleviate both customer doubts and food companies’ financial woes. The public should be more informed about genetic modification, the same way they are informed about high-fructose corn syrup.

A plausible suggested plan is labeling genetically modified foods on the market. Over the past 25 years, the European Union has spent more than \$425 million studying the safety of genetically modified crops (Federoff n. pag.). America is one of the few industrialized nations that does not require labeling of testing of GMOs (Eng n. pag.). Only the state of Alaska, because of their expansive salmon industry, requires this kind of label (Katel n. pag.). “FDA has the scientific and nutrition expertise to establish food labeling and to assess food safety,” according to Ab Basu, the Biotechnology Industry Organization’s acting executive vice president for food and agriculture. However, the U.S. Food and Drug Administration stated that genetically modified foods do not “differ from other foods in any meaningful or uniform way.” This organization was created by Congress in 1931 as a response to food contamination (Katel n. pag.). If any organization’s opinion should be taken seriously, it should be that of the FDA, which was designed to be experts on this very topic.

If the public is informed about the safety of genetically modified organisms, they will become more comfortable consuming these products, and labeling would become unnecessary. Furthermore, genetically modified organisms are deemed safe, and labeling is seen as redundant by industry representatives (Eng n. pag.). According to Mary Clare Jalonik, food policy writer for the Associated Press in Washington, "The genetic engineering industry says its products already receive far more scrutiny than most of the food people put in their mouths. It also says 15 years of consumption with no widely recognized health problems shows much of the concern is overhyped" (Jalonick n. pag.). In 2010, labeling was seen in the form of a "Non-GMO project Verified" seal. In order to qualify for this status, a product must only contain .09 percent of genetically modified ingredients as determined by a third party. Though such sealing is a good idea, very few food products will qualify for this standard. Most foods on the market contain some sort of genetically modified ingredient because of the duration genetic modification has been performed. In many cases, the difference between a genetically modified food and a natural plant is indecisive because the genes have been altered so drastically. Also, the cost implications of performing said tests and producing labels for products will increase the prices of foods in the market place. All in all, the concept of food labeling is well intentioned, but a waste of money.

Opponents of genetically modified organisms claim that modified foods do more harm than good; however, global society relies on genetically modified foods. According to expert Frederick Kaufman, "Of all the green revolution's innovations, only the science of genetics has proved sustainable" (Kaufman n. pag.). Equally, "A U.N. report issued in March, for example, showed that small-scale farmers using 'agroecological methods' doubled production without chemical fertilizers," reported Georgina Gustin for *St. Louis Post Dispatch* (n. pag.). Furthermore, genetic modification has added a gene to plants that offers resistance to specific insects and requires significantly less pesticide. Decreased use of pesticides increases food supply for birds because non-pest insects are no longer targets, and less run-off trickles into rivers and lakes (Federoff n. pag.). The available modifications

to crops will continually decrease toxic human creations making their way into the ecosystem. The use of GMOs will sustain product needs as well as decrease the negative environmental impact of pesticides.

Sanctity of the environment is not the only global issue genetically modified foods will aid. Reporter Georgina Gustin expressed, "As about 1 billion people in the world go hungry, some researchers and policymakers argue that conventional techniques such as hybrid crops and fertilizers can produce more food more quickly, particularly by small-scale farms in developing countries" (n. pag.). This ability will become especially vital as people around the world become more affluent and demand diets richer in animal protein, which will require ever more robust feed crop yields to sustain (Federoff n. pag.). In contrast, some critics believe Monsanto highlights fears of global shortages to break down resistance to its biotech products in developing countries (Gustin n. pag.). However, the United Nations predicts that there will be one to three billion more people to feed by midcentury (Federoff n. pag.). Ignoring the imposing facts will only make global hunger a greater threat when it finally hits.

Nations need to prepare for the worst before it happens. Skeptics propose that small-scale farmers in developing countries have different needs, landscapes, pests, and farming capacities (Gustin n. pag.). This point is valid because every region has problems indigenous to that area. Yet, Monsanto is working with African research institutes and nongovernmental agencies to transfer technologies of all kinds to African farmers (Gustin n. pag.). Biotechnology organizations are going to assist third-world countries in the process of incorporating genetic modification into their farming techniques. These regions will benefit by the use of selective genes from distant relatives of the native plants in the struggling regions, fortifying those crops in order to produce higher yields (Kaufman n. pag.). An example of this would be a plant's ability to withstand higher salt content, or crops that need less water. The technological advances of the science will allow modifications to produce sustainable plants in those regions. The fact is, biotechnology has been incorporated into the global food chain so deeply that humans now rely on the science.

Food is what fuels every function of society. This survival necessity usually comes as second nature to most people in the modern world. However, as the global population booms, more genetically modified organisms will be necessary to feed the population. With genetically modified foods saturating the market comes increased concern of consumers. This worry is not valid, though. To ease the woes of consumers, the government should support more public service announcements and edit regulations on biotechnology, with regard to food. These implications may put agricultural biotechnology companies at an inconvenience, but these companies require customers to continue to stay in business. On the contrary, ceasing the research and production of genetically modified organisms will prove to be detrimental. With the irreversible population growth, dependency on mass food production will become more apparent. The world is expanding, and science needs to keep up.

Works Cited

- D'Almeida, Kaya. "U.S. Battle Escalates Against Genetically Modified Crops." *Global Information Network* 01 Oct 2011: n.p. *SIRS Issues Researcher*. Web. 10 November 2012.
- Lawrence, Sheryl. "What Would You Do with a Fluorescent Green Pig?: How Novel Transgenic Products Reveal Flaws in the Foundational Assumptions for the Regulation of Biotechnology." *The Quarterly Review of Biology* 34 (2007): 204. Web. November 2012.
- Eng, Monica. "Altered Food Labeling Sought." *Chicago Tribune* 25 May 2011: 4. *SIRS Issues Researcher*. Web. 10 November 2012.
- Fedoroff, Nina V. "Engineering Food for All." *International Herald Tribune* 20 Aug 2011: 6. *SIRS Issues Researcher*. Web. 3 November 2012.
- Gustin, Georgina. "Feeding of World Stirs Hot Debate." *St. Louis Post-Dispatch* 07 May 2011: A.1. *SIRS Issues Researcher*. Web. 3 November 2012.
- Hoskansky, David. "Biotech Foods." *CQ Researcher* 30 Mar. 2001: 249-72. *CQ Researcher*. Web. 9 November 2012.
- Jalonick, Mary Clare. "Shoppers Wary of GM Foods Find They're Everywhere." *The Bulletin* 25 Feb 2011: n.p. *SIRS Issues Researcher*. Web. 9 November 2012.
- Katel, Peter. "Food Safety." *CQ Researcher* 17 Dec. 2010: 1037-60. *CQ Researcher*. Web. 10 November 2012.
- Kaufman, Frederick. "The Second Green Revolution." *Popular Science* Feb 2011: 62. *SIRS Issues Researcher*. Web. 9 November 2012.
- Magaña-Gómez, Javier A, and Calderón de la Barca. "Risk Assessment of Genetically Modified Crops for Nutrition and Health." *Nutrition Reviews* 67.1 (2009): 1-16. *Academic Search Complete*. Web. 8 December 2012.
- "2010 Consumer Perceptions of Food Technology Survey." *Food Insight* 26 August 2010. *International Food Information Council Foundation*. Web. 30 November 2012.

Evaluation: *Melissa did an excellent job of keeping an open mind as she wrote this paper. Rather than going out and stacking the deck in favor of one argument, she listened to what her research was actually telling her and constructed a cogent, thought-provoking essay. I wish more students followed her approach.*

Hope for Justice in the Unjust World

Batool Khan

Course: Literature 208 (non-Western Literature)

Instructor: Kris Piepenburg

Assignment: *One option in writing a paper on the African literature we read for the course was to write a reader-response essay focusing on the novel Everything Good Will Come, by Nigerian author Sefi Atta. This option calls for the definition of the self as a reader and allows for elaboration on personal responses to the literature.*

It was November 26th, 2001, when I arrived at the O'Hare International Airport. I still remember that chilly evening. Despite the fact that I was told to put on layers of coats, thanks to my kind relatives who brought them to the airport for me and my family, my teeth could not stop chattering. For the first time in my life, I could actually see my breath, which in fact was one of the first aspects that I found very amusing in Chicago. Coming from an extremely hectic, loud, and boiling city, Karachi, it was not easy to adjust to the quiet, shivering atmosphere of the Northwest suburbs, Wheeling. During the first few months living here, my only wish was to move back to Pakistan. Except for the snow, there was hardly anything that thrilled me or brought a smile to my face. In spite of the fact that I learned some English back in my native country, it was still tough to comprehend the accent and speak English in America, because in Pakistan I barely spoke in English, only with my teachers.

The first twelve months living in Chicago were the most difficult time period of my life. The struggle in school of understanding the language, fear of giving presentations, and getting to know others were all part of my difficult journey during those months. I only observed the negative aspects of the United States, but gradually as I matured, over the past ten years of living here, many aspects started to make sense. What really was an eye-

opener was when I visited Karachi after spending 4 years in the United States. Many aspects that I found normal before began to seem out of the ordinary. It was shocking to see various features of Pakistan from a new perspective. Sefi Atta's *Everything Good Will Come* is a contemporary fiction that depicts the struggling life of Nigeria from the 1970s till the 1990s. Through the eyes of the narrator, Enitan Taiwo, with Atta's outstanding portrayal of the Nigerian culture, I saw a connection between my native country, Pakistan, to Nigeria's weak policies, its gender roles, and most importantly, I saw a bond between my thoughts for a better Pakistan with the hope of the author for a stronger Nigeria.

To begin with, Atta's description of the atmosphere of Lagos in Nigeria is related to the streets of Karachi. The following passage is one of those from the novel that I see myself relating to. This takes place on a Lagos street, from the eyes of Enitan, the narrator. Enitan writes:

On a Lagos street, justice happened straight away. You knocked someone's car and they beat you up. The people would come out to watch. You knocked someone, and the people themselves would beat you up. You stole anything, and the people could beat you until they killed you. The drivers on the road blasted their horns in frustration. They were as gridlocked as my mind; right and going nowhere. The horns were never about this, two men beating themselves senseless over a dent in a bumper, and after a while, the horns had nothing to do with the delay, at all (Atta 148).

When I read this passage, I compared and contrasted the streets here in the northwest suburbs from the Lagos street, as well as the streets in Karachi. In Lagos and Karachi, if someone knocks one's car, the person whose car has been hit can easily beat the other person up. Here, in the United States on the other hand, no matter how bad the car has been hit, the first thought that comes to mind is to call the cops, because one knows the cops will handle the situation fairly, and that it is better to say calm and not get violent. In places like Lagos and some cities of Pakistan, such as Karachi, the cops have no interest in dealing with situations like these, unless one bribes them

and offers them money. As for the drivers, I feel pity for them. When a situation similar to the one described in the quote above occurs, poor drivers take their anger and frustration out by honking, even though they know that is not going to help in any way. When I visited Pakistan after moving here, I was frightened to be on the roads. It felt like I was on a roller coaster, and any second, our car would crash into another one. People over there, especially in the city that I'm from (Karachi) are so used to the honking that it has become a habit. Here, if a person honks at me, I feel guilty for the mistake I made, either for being slow or for not moving the car on a green light, but in Karachi, and Lagos, everyone keeps honking all the time that it's considered normal and has become a custom. Another reason for their aggravation may be the extremely hot weather, which is both in Karachi as well as Nigeria.

Another great passage from the novel that connects to some cultures in Pakistan is when Atta mentions the native and civil laws of Nigeria. The author writes,

What place did the law really have in family matters? At law school I'd learned those indigenous sect of code collectively called native law and custom. They existed before we adopted civil law, before we became a nation with a constitution...A man could marry only one wife under civil law, but he could bring another woman into his home under native law...If he pleased, he could beat up his wife, throw her out, with or without her children and leave her with nothing... (Atta 137).

Atta brings up a very significant topic through this passage in the novel. The quote is important because it informs the readers about the difference between the native law and the civil law in Nigeria. In the novel, Enitan is frustrated at this point, asking herself if there really is any place for the law in her country, when it comes to family matters. She explains that native laws hardly gave any rights to the women. Later, civil laws were passed that supposedly granted some rights to the women; however, she then clarifies that Nigeria still follows the old native customs, where a man can bring another woman home, torture the wife, throw her out, and give her no claim over his property. This, again, is somewhat similar to a few areas of Pakistan, mostly in some villages. In Pakistan,

there isn't any law prohibiting the women not to work, or giving husbands more rights than the women. However, the customs in some villages are quite similar to how Atta describes the Nigerian native laws. People living in suburban areas, and cities, many times are not even aware of how women are being treated in the poor parts of the country. The beating of wives is something that is common in the poor regions. The men usually rest at home, while their wives work either as maids or something else in order to make a living. Fortunately, many citizens of Pakistan have been working with Non-governmental organizations (NGOs) where they search for areas where women are being treated poorly, and work to make their lives better. In the novel, Enitan says there was no one to say anything against these native laws, since the lawyers themselves were following the native customs, Enitan's father being the best example. After all these years, he still refuses to put his wife's name on the house property; he let her daughter use his car, but never buys her a car, or pays her for work, making them realize that they *are* inferior, because they are women. This part is different if compared to Pakistan; in other words, an educated person there would not be unfair to his daughter and wife, to make them realize he is superior to them. However, this belief exists in Pakistan's ignorant societies; the men brainwash the women, advising them they don't need education, and even worse, in some families, the women do the house chores, as well as the outside work, while the husband only relaxes at home. Atta's hope for the women in Lagos to have equal authority as men is mutual with my hopes for a better Pakistan as well.

Moreover, one of the passages that I found disturbing and could relate myself to was when Atta describes a free education school's classroom environment. Enitan states:

In the corner, a man placed both his feet on the table. He flexed his whip at a school girl of about fifteen years who knelt facing the corner with her arms raised. The girl's armpits were stained brown and her bare soles were dusty. There were welts across the back of her legs (Atta 129).

This scene took place at the free education school that Mike (one of Enitan's boyfriends) started teaching art at. As Enitan passes through the building's hallways, she sees this horrific sight through a doorway. As I read the

passage, I could imagine the whole scene perfectly in my mind, since I myself have seen some schools similar to this, in Pakistan. The thought of government schools or “free education schools” has always terrified me. The reason why is because the same kind of treatment, which is described in the quote above, is given in some schools back in Pakistan. I am not saying all free schools have this treatment, but many of them do, at least in the city where I have come from. One would think since the school is government’s property, the government would take charge of it, and provide education to the students because that is what the purpose of a school is, but unfortunately these schools are not really schools. My father once visited a government (free) school back in Pakistan; the teachers made the classroom a place to gossip in, the students meanwhile kept themselves busy playing either with their pencils, or with notebook paper. The students were told that as long as they played quietly, they were okay. If a student disobeyed the teacher, by being loud, shy, or not knowing the answer to the so-called-instructor’s questions, the teacher without any hesitation hit the child, mostly with a ruler.

In addition, Atta also writes:

Teachers beat, neighbors beat. By the time a child turned ten, the adults they knew would have beaten out any cockiness that could develop into wit; any dreaminess that could give birth to creation; any business that could lead to leadership. Only the strong would survive; the rest would spend their lives searching for initiative (Atta 131).

This passage in the novel along with many others is incredibly well-written. Living amongst a society very similar to Atta’s, I noticed how accurate she is with her great description of the injustice of adults to the children. The most important feature for these adults, especially in illiterate parts of the country, is to show their superiority to the young. They have no concern for the child’s perspective, that the child is only a *child*, and the “cockiness,” “dreaminess,” is all part of the childhood. Rather than explaining to their young calmly, the adults prefer to beat them, thinking that is the best way to teach the youngsters in order for them to behave well.

Taking this further, the part from the novel of hitting the student is something I, myself, have experienced as

well. In some government schools, and very few private schools, including the school I was in, hitting a student was not considered wrong to some teachers, until the student reaches a certain age, or nine or ten years old. Reading the passage that Atta has illustrated so brilliantly gave me flashbacks of the time I was in the second grade, and had forgotten to bring my Sindhi textbook to class. My instructor, Mrs. Khadija, found out that I was missing the textbook, and not thinking once, she commanded me to place my hand in front of her, and as soon as I did, she hit my hand hard with a ruler. As I read this passage about the girl standing in fear in the corner of the classroom, although her situation was way harsher than mine, I could still to some extent get the picture of how a student in her situation must feel. It’s a mixed emotion, feeling of terror, and also feeling totally insulted. Humiliating a child is not considered inappropriate in some schools, as well as to the families in some cultures; in fact, it is regarded as a warning that will later on assist the student or child not to repeat the mistake he or she made again. Although the school I was in was not a government school—it was a private school that had students from mostly middle-class families, including mine—a few teachers were extremely strict about their rules. The school policies were also authoritarian, but I truly respected them and still do this day; I feel honored that I was part of a school that taught me discipline and well manners in the most magnificent way. Manners are something that in my perspective, students especially in middle schools lack in the United States, at least from what I saw. In Wheeling, sticking a tongue out behind a teacher’s back, or swearing at a teacher, which in Pakistani schools is considered a taboo, was common with some students in Jack London Middle School. As a student, I could never think of swearing or cursing a teacher, regardless of how strict they were. The spanking of a student, however, always seemed wrong to me; whether it was for something small, or for any matter, it never made sense to me why a teacher could have the permission to hit a student. Once I took psychology courses at UIC and Harper College, I realized how terrible it is for a child to be hit, not only for the reason that it is humiliating, but also because it can lead to numerous negative consequences. Again, education to a large extent is needed in areas such as the one described in Enitan’s quote, and in some areas of Karachi and certainly

other countries where adults hit the children. Knowing the consequences that can occur for spanking a child may prevent these adults from doing it.

Moreover, there is a passage where Atta mentions her treatment of the houseboys and girls. She says:

The general help we called houseboys and housegirls. It was not our way to feel guilty and adopt polite terms. If they had friends over, we worried that they might steal. If they looked too hard at our possessions, we called them greedy, and whenever they fought, we were amused. We used separate cups for them, sent them to wash their hands, and allowed our children to boss them around (212).

Throughout the book, Enitan brings up the issue of women lacking their rights, and people not being treated equally in her country, yet from this quote, the reader can notice Enitan herself treating her "house boys" unfairly. It's a fact, though; there are countless countries where families hire servants to work on their house chores, and sadly the servants are not treated justly. While I read this piece of the novel, I had reminiscences of the time I lived in Pakistan. Enitan's depiction of the "houseboys and -girls" is unfortunately similar to how some families in Pakistan and certainly some other countries think as well. Although our adults have always taught us not to treat anyone unevenly, and even the religion teaches that regardless of race, gender, or status, every person is equal and should be treated equally, the society tends to ignore that; sadly, I was part of that society as well. After moving to the United States, I realized how wrong the system is in some areas of my native country. Not only do the rich families have servants, but middle-class families also hire maids or houseboys to help out with the house work in Pakistan. My family wasn't harsh on the house boys and girls who worked for us; we provided food for them, gave them clothes, shared stories with them, and respected them. However, using different cups for them, not saying "please" to them if asking for something if they are younger, definitely counts as being unjust. If only a miracle happens, I wish the whole system of having several classes ranging from low to high could change. Providing education for each and every individual would be the first step for that, but then that is another issue;

the house boys and girls are raised in a way where their parents make them believe, that being a houseboy or -girl is what they are born for, and education is nothing but a waste of time for them.

Pursuing this further, the passage about houseboys also made me recall one of the houseboys my family had in Karachi, Javed. Javed was our maid's youngest son, whom my family and I adored. My sister and I decided to teach him how to read and write, in both Urdu and English. After a couple of tutoring sessions, it was clear that Javed was a brilliant student, and could have a bright future if he worked on it. However, after only four sessions, his attitude toward the sessions was not really positive. Later, we figured out that the notes we handed to him used to get torn apart by his friends and cousins, who thought it was ridiculous for him to waste his time learning how to read and write. This incident taught me that it's literally impossible to bring a change, especially when it comes to illiterate families. These houseboys want to be treated as "houseboys." They know their future is nothing but to be a servant, and nothing more. Even trying to bring a change seems hopeless sometimes.

In final consideration, Sefi Atta in *Everything Good Will Come* depicts the struggle in Nigeria, whose culture, policies, and corruption nearly go hand in hand with the areas of my native country, Pakistan. The narrator's fight to make her native land a better place is parallel to my hopes for Pakistan to be a stronger nation. Even though it almost seems impossible at times for such countries to become enhanced, with the corrupt leaders they have, I still feel along with the author that these nations can recover, and in the words of Atta, everything good will come one day, hopefully.

Works Cited

Atta, Sefi. *Everything Good Will Come*. Northampton, Mass: Interlink, 2005.

Evaluation: *It is refreshing, in a way, to read such meaningful, honest responses to this novel, without being overloaded by academic analysis. Also, it is interesting, from the instructor's perspective, to get to know a reader in this way, and to see how a reader sees a work of literature.*

On the Moral and Pragmatic Obstacles to Universal Unconditional Basic Income

Hubert Marciniac

Course: Philosophy 120

(Social and Political Philosophy)

Instructor: Barbara Solheim

Assignment: This essay is the written portion of the debate project assigned in the course, covering the argument presented in the debate, including an account of how a chosen philosopher supports the position; a discussion of an objection to some part of the argument; and discussion of the objection.

A. The Purpose of Basic income

Universal unconditional basic income, or basic income for short (it can also be included under the general notion of a *social minimum*), is a system of welfare distribution that widely deviates from existent systems in that it is not targeted at any particular group, but is distributed universally, and, to the same effect, it is not based on circumstance, but is granted unconditionally. The theory of this system is largely attributed to Phillippe Van Parijs. Its intention is to eliminate pockets of intense poverty in nations that are considered extremely wealthy in terms of GDP and ensure *positive* freedom for all citizens of such a nation, instead of only its wealthy inhabitants. Under this system, the government would regularly issue an above poverty-level wage to every citizen regardless of any qualification, ensuring that no one at any time would be in danger of losing their basic ability to survive – that is, to be sheltered and nourished.

In their sociological analysis of the United States, Wright and Rogers discuss the ways in which such a system would ultimately allow individuals to flourish in every strata of society (241-245). On a practical level,

the assurance of basic income would cause employers of jobs deemed lowly by society (which usually entail harsh conditions) to lose their ability to pay minimal wages to desperate portions of the population who have no other means of survival. Instead, if such work were truly necessary, it would either come to be respected and paid fairly or it would be somehow minimized, replaced, or shared amongst all employees. Also, since the working poor will cease to be under constant threat of destitution, they will be able to pursue more meaningful employment and attain an education if they are so motivated. This second point relates to the more philosophical or moral aspect of basic income, which will spread the freedom of non-participation in the economy from merely the wealthy-born population, which can choose not to participate without threat of destitution, to all people.

While property rights are considered an imperative value in US society, causing many to argue that those with wealth have earned their right to non-participation, this reasoning does not hold up when the options of an eighteen-year-old born into wealth are weighed against the options of an eighteen-year-old born into poverty. In many cases, assuming neither individual has made any real contribution to society, the one born into wealth may choose non-participation and enjoy the fruits of society's labors, while the other must struggle for survival and is seldom welcomed to taste those fruits. While some would say that this is acceptable as the natural state of our world and those born into wealth are entitled to the benefits of their inheritance, this essay's perspective is of a society which seeks egalitarianism.

B. Obstacles

Upon first consideration, basic income seems to be the next logical step in a world of technology so sophisticated that about 3% of the US's 300 million (approx.) inhabitants are employed in agriculture, feeding the majority of the nation (Wright & Rogers 11). Clearly, then, the material and labor required to support our economy is available, and it seems that it would be safe to attempt basic income without the threat of society crumbling. However, towering philosophical and pragmatic criticisms separate the proposed system from the light of reality. Firstly, to distribute an above poverty-level wage to every citizen in a

nation would require increasing taxes, and these increases would be disproportionately allocated to the wealthy. This is because the preponderance of wealth generated by capitalistic nations is owned by a wealthy minority. From a rather common perspective, such taxation is unjust in its attack on personal property and freedom – this obstacle is of a moral quality. Second, the pragmatic risk of basic income is plain to see: it gives everyone the option to cease working and could rapidly halt production of goods and services, thereby condemning the nation to wither away before its collective eyes from a state of relatively manageable poverty to a third world destitution. These two obstacles are addressed in the following sections.

C. Moral Justifications

Before one can argue for the potential benefits of basic income, one must prove that the disproportionate taxation of the wealthy, which ultimately translates to individuals financially supporting others with their legally earned wealth, is justifiable. This can be justified for many reasons, including: 1) the means by which the wealth was accumulated may have been unjust and redistribution is corrective; 2) the redistribution of it may benefit the wealthy more than ownership of it; and 3) it is in line with the principles of social justice outlined by John Rawls in *A Theory of Justice*. Before these points are addressed, a brief comment must be made on the role of the law in the argumentation.

When trying to determine if a proposed system is just, matters of a certain kind of legality should be removed from the discussion, because, historically, all systems that have unjustly benefited a minority by oppression of a majority have been legal until their overthrow. Therefore, when determining if significant changes are necessary for the current economic system, that part of law which is set in stone is unable to provide support for either side. Rather, existent laws are adhered to the economic functioning of society as it shifts, attempting to keep newfound systems stable, and not the other way around. The law is a fluid institution that is molded by the new requirements of society as it progresses. In a deeper sense, the law *is* relevant. Insofar as the law is *attempting* to be determined for the new formulation of our economic system, which is the highest aspect of the

art of law, it is critical. Naturally, this is because instating a Basic income will require creating legislation. But, insofar as it cites *determined*, often outdated regulations and bureaucratic anchors to the status quo, without higher justification for their maintenance, the law is only a hindrance. In its appeal to tradition, the law prevents even the commencement of the discussion. We must first determine the social consequences of basic income and then call legality into the matter so that, if we determine it to be beneficial, it can be incorporated into the legislature.

1. Corrective Justification: If we consider, then, whether or not it is just for an extremely wealthy individual to be taxed at a higher rate in order to bring all people, workers and non-workers alike, above the poverty line, it does not aid in the analysis to consider if her wealth was acquired legally. Instead, we need to consider how she acquired the wealth in a more concrete fashion. If the acquisition was made possible at the expense of the individual freedoms of the lower classes, taxation of that wealth in order to restore those freedoms would be justifiable. For example, if workers were paid wages that allowed them to do nothing more than continue to work, generating wealth for someone else, and the workers had to accept these wages due to fear of destitution (not having enough free time to search for other employment or the means to move to a different area), the wealth cannot be said to have been acquired justly. Under such conditions, those workers are not granted their full humanity because they are not allowed participation in a fair share of the wealth they have generated. It is granted that property rights and managerial duties may entail a greater share of the collective effort's yield, but, in any circumstance, the working class is entitled to more than mere survival. If we can identify that this pattern of exploitation is the common method of wealth acquisition, we can justify instating a system like Basic income.

2. Greater Benefit Justification: It is likely that not all wealth is acquired in this unjust fashion. If there are business owners who, while accumulating the larger portion of wealth generated by their workers, nonetheless compensate them fairly, the previous argument does not apply. In this case, workers *would* have the positive

freedoms enjoyed by the wealthy to a lesser, but presumably fair, extent. If these just businesses exist in a large enough number, then poverty and oppression by unjust businesses may be the fault of the lower classes due to their failure to seek the better kind of employment. In this case, it could be called unjust to instate a strong progressive tax to correct the problem of unjust entrepreneurs since it would simultaneously punish the ones who have toiled justly for their wealth. Therefore, if enough of the just employers exist, there would have to be another, more universal, justification for the progressive tax. One possible justification lies in the fact that redistribution of wealth may actually benefit the wealthy class more than mere ownership of it which, at times, seems more like a flashing digit on a screen than an actual valued possession. It is true that the wealth equates with power and while some individuals have more wealth than they could personally reap the physical benefits of, it may still be unjust to confiscate their right to influence society as they see fit after they have earned it. But, if we allow that the end to which power is pursued is happiness and personal or communal flourishing, there may be justification for redistributing even justly acquired wealth to the lower classes. Such benefits include reduced crime rates and more devoted employees that create more livable communities, for example. A final important consideration in this analysis is that even a strong progressive tax does not remove a successful capitalist's wealth completely. They would still maintain a large portion of it and have far more influence than a member of the working class.

3. *Rawlsian Justification:* Further, the Social Contract theory of John Rawls offers a contemporary philosophical justification of basic income. His theory of justice is founded upon a unique mode of deliberation he calls the Original Position. A simple way to explain this position is to consider three friends planning to share a loaf of bread. They have no way to measure even pieces of the bread, so they trust one of the friends to tear it in the best way he can. The chosen friend nobly proclaims that the other two should be the first to choose which piece they want, leaving him with the last one. Because he does not know which piece he will end up with and his hungry

friends will most likely pick the largest ones first, he is motivated to tear the pieces in exact thirds, as this will guarantee his largest possible share (assuming his friends do not make an obvious error). In the Original Position, Rawls attempts to achieve this same nobility (though he would not call it that as he feels the parties would act out of self-interest) in deciding the principles of social justice. In this hypothetical position, those deliberating social justice are unaware of what "piece" of social advantage they will receive. Rather than the parts of food, the members of the Original Position are attempting to determine what rights and privileges each person will receive in their society. Each of the deliberators is under Rawls' Veil of Ignorance, which prohibits her from knowing any innate ability she may possess in life. So, each deliberator is like the noble friend who, unaware of what share of social ability will be granted them in life, must ensure that the principles of justice they determine are exactly equal, giving everyone the same exact opportunities and liberties in case they are the ones who have to "pick last." In other words, they should select the principles that will be fair even for the worst off. The reason many libertarians disagree with Rawls' method may be because they feel that the worst off become that way through personal failures in life. Rawls, however, maintains that certain disadvantages are inherited at birth, and society has the ability to facilitate the success of motivated people of underprivileged birth, but often neglects that ability because its policies are set by those in overprivileged positions.

Rawls, arguing from the Original Position, derives two principles of justice:

First: each person is to have an equal right to the most extensive scheme of equal liberties compatible with a similar scheme for others.

Second: social and economic inequalities are to be arranged so that they are both (a) reasonably expected to be to everyone's advantage, and (b) attached to positions and offices open to all... (Rawls 699)

A basic income would help our society move toward adhering to these principles, which are currently

On the Moral and Pragmatic Obstacles to Universal Unconditional Basic Income

undermined by strong capitalistic tendencies and biases, without a complete reformation of our political or economic system. As the example in the first section mentioned, a person born into wealth has the liberty to do whatever leisure activity they wish and, in many cases, without having to work. Meanwhile, a person born into poverty has no access to the leisure activities of the upper class nor the opportunity to develop access to them. This blatantly contradicts the first principle of justice. The ability one person has to survive without any work is not compatible with that same liberty for others, because it is in fact *dependent* on the work of others. A basic income will give everyone the equal liberty of choosing not to work. And, any work they choose to do will grant them the same amount of liberty as everyone else, whereas currently, a lower class citizen who saves up a sum of money has less of an ability to utilize it than someone with the leisure time of the upper class.

A basic income would also expedite society's adherence to both provisions of the second principle. Under the current system, economic inequalities that do not benefit everyone are not only acceptable, but often pursued and praised as good business techniques. A major example of this, and one of the largest complaints against capitalism, is the wages of employees. As innovations are introduced (something capitalism is praised for encouraging) the increased output they allow naturally leads to greater production and profit. Throughout history, this increase in production has remained largely unshared with the working class. They have received neither an increase in wages nor leisure time that greater output would allow. This is because of a capitalistic bias. If a noble firm were to choose to follow Rawls' second principle, they would be bound to fail in a capitalistic nation. Since all of the other firms would increase production but keep wages the same, they would be able to lower their prices, and consumers would all switch to the cheaper products, and thus, the noble firm would be driven out of business. With a basic income in place, firms would lose their ability to offer a minimally working wage for labor because no one would agree to give up their leisure time for such a wage if they had the ability to survive without it. Therefore, capitalists who wish to pursue great wealth, in other words great economic

inequality (which is followed by social inequality under capitalism because money increases one's ability to effect policy), would have to do so while offering not minimal, but advantageous wages to their employees. Although it would still not be an *equal* share of the profits, it would be a just share, ensuring that the second principle is followed.

Further, basic income would free democracy from its capitalistic constraints, which further inhibits the influence of the second principle that was, in some ways, already built into democracy. Because a democracy is supposed to represent the will of all of its constituents through politicians they select, it would seem that excessive breaches of the second principle would always be prevented and that Rawls would have had no reason to articulate such a principle. The reason democracy has often failed to prevent those breaches is, once again, due to a capitalist bias. Smith's theory of the invisible hand pervaded American ideology during the founding of the nation. Just as it was supposed to serve to organize the market justly, it was supposed to achieve the same in the market of ideas. People would prefer good and truthful information to its opposite, and only the best media "products" would survive. In the modern day, however, the people's preference has given way to capitalistic tendencies in that what is preferred by the wealthy elite (as they control most of the media) and what is most cost-efficient is far more likely to be released than difficult to obtain research or convoluted subject matter that is not conducive to attracting a marketable demographic. Therefore, certain ideas or important information may be omitted even if it is crucial for the people (especially the lower class) to be aware of it. A basic income would allow the journalists who are dedicated to obtaining and relating the most relevant and truthful information to their public to do so without fear of losing their paychecks. On the opposite end, it will cause media company owners to be more open to what their employees suggest, even if a story or article potentially denigrates the system that allowed their financial flourishing.

A basic income will democratically empower the worst off and allow them to defend the rights that were philosophically identified by Rawls' principles, but have been systematically denied by the unforeseeable manifestations of capitalism.

D. Pragmatic Difficulties of Motivation

The main pragmatic issue presented by basic income is glaring: the gradual, or perhaps rapid, deterioration of quality and quantity of work contributed to social progress. To address this issue, a distinction must be made between various motivations for work. What basic income ultimately seeks to achieve is a transformation of the motivation the majority of people experience for participation in society as opposed to “freeing” everyone from the “burden” of work. The threat of supreme lethargy looms in the minds of skeptics due to their fixation on a single source of motivation for contributing labor. That single motivating factor is one that capitalism has slowly been crystallizing for hundreds of years, displacing the others – that of monetary gain. The majority of the population has lost sight not only of Marx’s view that labor is an intrinsic aspect of humanity which serves to fulfill our lives, but even the simple view that labor is for survival. Survival, though it lingers in the back of our minds, has for our consciousness been translated into a monetary entity. Therefore, many assume that once money is regularly placed into our hands, all motivation for social contribution will be lost. But this assumes that our previous motivations are beyond resurrection and that new ones are unable to form.

The skeptics may call this specious reduction of survival to money an exaggeration, maintaining that people certainly are aware that they are working for survival and that money is *representative* of that survival, not its replacement. But, if they do so, they are defeating the sloth-based criticism of basic income. If survival is in fact still grasped by the social psyche as the motivation for work, then a basic income, which essentially translates to monetary assurance, would *not cause anyone to cease work*, since they would be seeking *survival* assurance and not *monetary* assurance. So, if basic income did create a state of stagnancy and rapid decay, it would be because the social psyche has been convinced that money is survival, and their welfare check would be sufficient for the satisfaction of their primal fears. If we are aware that we are working for survival in the true sense, that our labor is part of an intricately intertwined, global web of mutual support, we would accept the minimal relief of the welfare check and continue to work. If the skeptics continue to deny the plausibility of motivated workers

in a basic income system, it can only be because they feel the social psyche has lost sight of non-monetary motivation for labor. If this *is* the condition of our social psyche, then what is required for basic income to succeed is a transformation of our motivation for contribution – initially from money to survival and, ultimately, from survival to the purity of contribution for the sake of society’s flourishing.

E. The Restaurant Analogy

To further analyze the potential pragmatic defects of basic income, the analogy of a restaurant does great service. Like any large-scale community, the economic microcosm of a restaurant functions best when each individual member functions best. That is to say, each individual is striving to flawlessly execute his or her allotted tasks and, presumably, in a world of unpredictable variables, is sacrificing spare time to assist in areas lacking, due to unforeseeable errors. To further the analogy, we will consider the servers in the restaurant as the free agents seeking employment in the analogous open market of the large scale community, while the remaining functions (managerial and culinary) will be considered public or government institutions there to ensure that citizens are able to function freely. As servers are widely known to work for tips, the managers of a given restaurant have two options for distributing the wealth accumulated by their rendered services. These two options will (roughly) represent a basic income and Laissez-faire system, respectively.

The first resembles the current system of welfare distribution, wherein each individual server retains the tips he has acquired from each of his customers and only in moments of great failure is supplemented by the restaurant to ensure he has attained the state’s minimum wage. This means the server will be motivated by the amount of wealth he can personally generate and focus primarily, if not exclusively, on his own customers, ignoring other issues that may arise during the shift. The second option resembles a system of basic income, wherein every server’s tips are pooled at the end of the shift and a predetermined standard “tip share” proportion is distributed equally among every server, while the remainder is portioned off according to performance.

In the latter system, the server eventually transforms

her motivation to give only her own customers flawless service into a motivation for the entire restaurant to run perfectly. This is because knowing that she will make a standard wage at the end of the shift will give her the freedom to temporarily disregard an unjustifiably needy customer which, in the former system, would have to be satisfied to ensure a successful wage, and focus on simple tasks that benefit the whole. She would choose to value the whole not because of frustration with the needy customer, but because she knows that placing the communal success above her personal success is considered better performance and entitles her to a greater share of the tip pool after the standard distribution. She will also feel pressure from her fellow staff to focus on the whole, because tasks that benefit the whole increase everyone's share. Interestingly, the customer in the analogy best fits the role of the employer in the macro level. If restaurants uniformly adopted this policy, such needy customers would regularly be ignored, eventually realizing the unjust nature of their demands, and be transformed into better customers. Analogously, in a state with Basic income, employers could not make unjust demands of their employees and expect compliance out of fear of destitution. Instead, these employers would be ignored and forced to adopt just employment policies.

F. The Transitional Dilemma

The restaurant analogy also serves to further delineate pragmatic difficulties of basic income. The keyword in the analogy is *eventually*. Two risks in instating basic income are elaborated by the analogy: the frustration and withdrawal of social participation by the wealthy and, secondly, the loss of labor by monetarily motivated individuals (which currently make up the majority of the capitalistic workforce). Both of these problems can be identified as difficulties in transitioning to the new system, assuming that once it achieves its equilibrium in society, its benefits will be manifest and its tenets accepted.

Even in the microcosm of a restaurant, the transition from the old system to the new is a volatile and dangerous phase. *The servers who have worked the longest and perfected their performance are representative of the wealthy members of society. They have learned how to please their customers perfectly, probably having*

an established base of regulars who tip them well, and they have reduced their necessary contribution to the restaurant as a whole to the bare minimum required to remain employed, thus maximizing their leisure time. Although they are diminishing the overall flourishing of the restaurant (e.g., the level of stress each employee faces during a shift), they feel that the current system is just and that changing it, since it causes them the greatest loss and distributes it amongst the less skilled servers, is unjust. They do not feel that they should suffer the loss of their proven methods of high wage acquisition. Although theoretically, they could quickly translate their highly developed skills toward benefitting the whole and once again receive a high wage based on the new distribution policy, this translation is an undesirable one for anybody who has a long-established and functional routine. The transitional dilemma could prove fatal to a restaurant. If the best of the employees were to leave and the lesser ones were not able to adapt quickly enough, business could suffer severely and even fail.

The less successful servers, who struggle to earn a decent wage, represent the other half of the risk. Since work for them is generally unpleasant and provides minimal reward, the introduction of the new distributive system may prompt them to neither the newfound focus on the whole that is intended nor the unfortunate, but not catastrophic, retention of self-serving habits, and instead produce a total loss of motivation in general. Knowing that they will now receive a decent wage regardless of their performance, they may become inadequate in all areas of their function, whereas, in the previous system, their self-interest provided at least enough motivation to keep the restaurant functional. This poses the same risk as the frustration of the high-level servers. The restaurant's patronage is likely to decrease, and its discontinuation is imminent.

This is the point at which the restaurant analogy breaks down, and rightfully so if our analysis of basic income is to remain accurate. The key difference is that in the restaurant, the demotivation of the low-level servers *and the frustration and reluctance of high-level servers* would be plain to see for the managers. At that point, pressure can be applied to both sides, utilizing the threat of termination, thereby greasing the gears of the new

system and pushing it along until it gathers momentum and the benefits it provides the employees inspire them to help it run its course. At the macro level, however, a system of basic income does not have access to such pressures. A fundamental principle of basic income is that it is unconditional, and so there would be no means by which the gears of the new paradigm could be greased. The motivation would have to come from within the individuals. Herein lies the fear of society's self-witnessed crumbling. With no means of motivating people to contribute, it seems the majority would cease to work and the efforts of redistributing wealth will have backfired.

However, this problem has already been discussed in the section on motivation. If the high-performing servers could be convinced that the monetary sacrifice the new system requires of them will ultimately reduce the stress levels for everyone and make them happier on a deeper level, they may be willing to give the system a try. Just as in society at large basic income would eventually force better working conditions for the working poor. They would be more able to demand basic healthcare and, thus, reduce the healthcare burdens produced by chronic illnesses. Communities would be taken care of and crime would be reduced, lessening the burden of police and prison taxes as well as creating a safer environment for the wealthy elite and their families. Of course, these benefits are only realized after the transitional period is overcome. In the meantime, the wealthy members of society, as the libertarian view commonly argues, may lose their motivation to invest in new businesses due to the increase in taxes and halt productivity even more than the newly-unmotivated working class.

Conclusion

Universal unconditional basic income is a worthy undertaking in technologically advanced, post-industrial capitalistic nations with sufficient GDPs. Though such nations have achieved what some would call the highest human accomplishments, they are lacking in areas that even the most primitive cultures have excelled in: the communal assurance of each member's well-being and ability to participate. Because of these shortcomings, a government would be justified in disproportionately

taxing its wealthiest citizens, firstly because their wealth was likely to be accumulated at the expense of the poorer classes, and, secondly because it would ultimately benefit the wealthy classes as well to live in a flourishing community free of the crimes born of desperation. Even though enacting a basic income involves great risk, the difficult transitional period can be overcome and, further, a government can choose to instate the basic income gradually if necessary. A basic income for all means true freedom for all, even in a nation where the meaning of the word has been diluted by endless equivocation. It is not the freedom from work, stress, or suffering, as these are natural elements of the human condition and should be embraced for what they teach us. It is the freedom from injustice – from the purposeful imposition of suffering by an outdated system in order to benefit those who have more than their share. The proponents of basic income are realistic people. We are not asking that everyone be a millionaire, the delusion of that possibility is what allowed this system to become what it is. We are only asking that everyone is guaranteed their minimum liberty. After all, if we're all millionaires, who will build the yachts?

Works Cited

- Rawls, John. Excerpt: "A Theory of Justice." *Political Philosophy: The Essential Texts*. Ed. Steven M. Cahn. New York: Oxford University Press, 2011. 694-709.
- Rogers, Joel and Erik Olin Wright. *American Society: How it Really Works*. New York: W.W. Norton & Co, 2011.

Evaluation: *Hubert's writing demonstrates the careful thought he has given to this issue. He provides substantial information about the concept of universal unconditional basic income; a clear and forceful line of argument; and consideration of the toughest objections. His application of John Rawls' principles of justice is thoughtfully drawn, and his vivid use of the analogy of a restaurant to illustrate his reasoning is a wonderful strategy for clarifying and putting muscle into his argument. This essay goes well beyond the scope of the basic assignment, and in my view, it could easily serve as graduate-level work in philosophy.*

Catechisms of Corruption

James Naughton

Course: Literature 231 (British Literature)

Instructor: Pearl Ratunil

Assignment: *Students were to choose one theme and discuss it in at least two works from the course syllabus, not in a comparison/contrast paper, but in a paper that draws connections from one text to another. This literary analysis was to use close reading and MLA citation style.*

The Christian faith and the Roman Catholic Church in particular have a long history of presenting an unquestionable and dogmatic view on the Church's role in society, the conduct of priests, and the fealty expected from lay people. The ideal role of the members of the lay community is to accept Church law, the priest's word and conduct, as well as never questioning the Church. Chaucer writes *Canterbury Tales* in a time when questioning the Church was in its infancy, and he keeps the critique of the Church humorous and light. However, by the time Milton writes *Paradise Lost*, the critique is scathing, and the powers to question anybody in authority had vastly expanded. The time between Chaucer's *Tales* to Milton's *Paradise Lost* shows a progression of being able to question Church policies, practices, and beliefs. This progression of questioning is essential because it says that entire congregations cannot trust their clergy and that they should seek out knowledge on their own. The theme of questioning Church authority and exposing corruption is carried from *Canterbury Tales* to *Paradise Lost*, with only the mode in which the theme is delivered changing between the works.

During the time Chaucer's *Canterbury Tales* is written, the stirrings of questioning Church authority had just begun, and the people were not as tired of those in authority. This is reflected in Chaucer's description of the Friar as making "many a mariage/ Of yonge wommen, at his owne cost. / Unto his ordre he was a noble post" (212-214). The Friar gave these women money "at his owne cost" but also could extract sexual favors also

"at his owne cost." Although the Friar acts against his vows, he still becomes "a noble post" at his order and in turn shows how willing the clergy and congregation is to overlook corruption. The Friar "knew the taverns wel in every toun/ and everich hostiler and tappestere/ Bet than a lazar or beggestere" (240-242). The issue lies in the Friar knowing "hostiler[s]" and "tappestere[s]" better than lepers or beggars, but the narrator does not stop to comment. Instead, the rhyme scheme between "tappestere" and "beggestere" shows that the issue of corruption is light, whimsical, and even a little funny. The singsong way that Chaucer pushes his critique indicates that corruption is bearable and not widely proliferated, but that it should be taken note of by lay people. As laughable as the Friar may be, he still is the embodiment of Church corruption and one of many symbols Chaucer uses to expose corruption.

Showing that corruption spans over gender, monastic orders, and the ultimate implication, throughout the whole Church, Chaucer also included a Catholic Nun in his tales. The Nun "peyned [herself] to countrefete chere/ of court and to been estalich of manere" (139-140) and thereby casts aside the vow of poverty and modesty. Trying to "countrefete" the "chere" of the court instead of the life of poverty, modesty, and humbleness that Jesus followed shows that the Nun has lost her way. However, the narrator again chooses not to comment on the corruption of the Nun but instead paints the image of a Nun, "paining" herself to be like a princess. The image continues as the Nun wears "smal coral aboute hire arm she bar/ A peire of bedes, gauded al with grene; and theron heng a broche of gold ful shene" (158-160), further detracting from the façade of modesty and poverty. The "broche of gold" and the small "coral" on the Nun's arm show the small and humorous ways she tries to imitate a princess. Like the Friar, the Nun has tendencies that contradict the lifestyle laid out by the Church, but these contradictions play out in seemingly innocent, small-scale, and laughable ways.

However deplorable the desires and the actions of the Nun and Friar are, there is one character who stands above them in corruption. Absolon is another member of the clergy who takes Chaucer's description of the Clergy and brings the corruption to life. Lusting for another man's wife, Absolon uses his 'knowledge' of the Bible

to manipulate Nicholas, the husband, into letting Absolon have his way with his wife. Absolon tells Nicholas, "That now, a Monday next, at quarter night, /Shal falle a reyn and that so wilde and wood, / That half so greet was nevere Noës flood" (3546-3518) and uses Nicholas's fear of God to manipulate him. By referencing "Noës flood," it shows how uneducated Nicholas is in the Bible, as God swore to never flood the Earth again (Gen. 8.21-22), and how Absolon plays off of Nicholas's ignorance. Not only does Noah's flood serve as an example of lay people's ignorance of the Bible, it also shows the practice of the Clergy hoarding knowledge amongst themselves and keeping people ignorant. Yet, the tale regains its humorous tone when Absolon tells Nicholas to, "Y-geeten us thise kneding tubes three, / Than shaltow hange hem in the roof ful hye" (3564-3565). The image of a man carrying tubs into the rafters overshadows the fact that a priest manipulated his belief in the Bible to benefit himself. However, the idea that priests use their knowledge to manipulate the "common" people is there throughout the tale, even when disguised as humor.

The humorous tone of *Canterbury Tales* was abandoned with *Paradise Lost*, but the messages about Church corruption and hoarding of knowledge are still present. However, *Paradise Lost* takes the message further by exposing corruption and pushing for reform of the Church. This urgency for reform is more present in *Paradise Lost* as "Satan," the symbol of the Protestant reform says, "...reforming what was old! / For what God after better worse would build?" (IX. 101-102) The idea of "reforming" the "old" was something that the Protestants strived for, and Satan's thought process serves as an allegory for the progression of Protestants from questioning to dismissing the Church (Ratunil n. pag.). The Protestants are then embodied in Satan and given the task of convincing Eve to take from the tree of knowledge and thereby, question "God" or the Church's knowledge and authority.

The issue for both Protestants and Eve is to gain enough knowledge to able to pose intelligible questions of the Church's or in Eve's case, God's authority. As Satan says, the tree was, "high from the ground the branches would require/ thy utmost reach, or Adam's; round the tree / all other beasts that saw, with like desire

/ Longing and envying stood.o" (IX. 590-593). Being "high" from the ground shows that the knowledge is kept away from the congregation and it would take "utmost reach" or "Adam's" (a commoner's) hardest efforts to gain this stored knowledge. Yet, all the other "beasts" or people "long" and "envy" for the chance to gain this knowledge but "could not reach" (IX. 593), as God or the Church never gave them the faculties to "reach," explore, and question the knowledge hidden away. Once Satan or the Protestants questioned the knowledge of the tree they, "turned [their] thoughts, and with capacious mind[s] / Consider'd all things visible in heaven.o" (IX. 603-604). Therefore, this symbolizes Protestants eating from the tree, gaining knowledge, and rejecting the idea of keeping knowledge hidden; they gained "capacious" or open minds to view things in "heaven" as they were. The effort to get free from Church doctrine and dogma shows how much freedom Milton had in questioning the Church's authority and subsequently advocating to break away from the Church.

The discourse between Satan and Eve becomes about more than whether or not Eve should disobey God's command, but if God or the Church is just in their command and whether the knowledge of the tree or Church holds any virtue. Eve says that the "serpent" or Satan's "overpraising leaves in doubt / The virtue of that fruit..." (IX. 615-616). Eve's doubt about the virtue of the fruit shows her reluctance to go against God and whether the knowledge that God (the Church) has enough "virtue" or worth to disobey their commands. Eve feels that there is a "greater store of fruit untouch'd, / Still hanging incorruptible, till men/ Grow up to their provision.o" (IX. 624-623). The "greater store" is the insight yet to be discovered, and this fruit is "untouch'd" and "incorruptible," and therefore, whatever fruit the tree holds is corrupted and not worthy of Eve's disobedience to God. However, the tree contains knowledge in one thing that both Eve (the reluctant convert) and the Protestant both hold faith in, and that is science.

Although Satan makes a strong case for the validity and value that the fruit holds, Eve still refuses to question the authority of God. As Eve prepares to leave the tree, Satan gives an ode to the "...wise, and wisdom-giving plant, / Mother of science, now I feel thy power/ Within

me clear, not only to discern / Things in their causes, but to trace the ways" (IX. 679-682). Satan being the embodiment of Protestantism uses "science" or logic to "discern" the discrepancies and corruption within the Catholic Church. Eve begins to see that the law given to her by God needs to be tested and reasoned through, and it is within the tree to give her that knowledge. Instead, Satan or the Protestants feel that the Church has been "keep[ing] you low and ignorant, / His worshippers" (IX. 704-705) and it was their intention to never let Eve "reach" (IX. 591) for this knowledge and elevate herself. By identifying unquestioning believers like Eve as "low" and "ignorant," Satan shows that God or the Church hides the "Mother of science" and replaces it with the "greater store" (IX.621) of their made-up knowledge. As Eve starts to question the authority of God and teachings of God, she determines she will risk death in order to gain freedom.

Eve's willingness to take death as a penalty for freedom and knowledge is a direct reflection of the politicized times that Milton was living during. Joining with Satan or the Protestants, Eve declares, "Our inward freedom? In this day we eat / Of this fair fruit, our doom is, we shall die" (IX. 762-763). The "inward freedom" is the freedom to question the tree, God, and the Church's authority over her life. Eve also uses "we" instead of "I," which indicates her sense of urgency to share her newly found freedom with Adam. Much like the Protestants, Eve knows her insight into the corruption of the tree and God's (the Church's) commandment needs to be shared. However, Eve, like the Protestant and anti-monarchical movements of the time (Ratunil n. pag.) knew that they "shall die" in order for the collective "we" to see this corruption. After Eve eats from the tree, she becomes the matriarch of the Protestant reformation and is the fruition of Chaucer and Milton's critique of the Catholic Church.

Both *Canterbury Tales* and *Paradise Lost* reflect a moral dilemma within the Catholic Church but differ in the severity of tone, which is rooted in the time period that the author writes. The critique of the Church in *Canterbury Tales* is a reflection of the time in which Chaucer lived, when there was nobody leaving or questioning the Catholic Church. The light and humorous tone about infidelity to vows and Clerical behavior indicates that the corruption was accepted, tolerated, and even funny during

Chaucer's time. However, by the time Milton writes *Paradise Lost*, the population has seen the corruption of the Clergy and monarchy and knows it is time to "start reforming what was old!" (IX. 101). The tone and setting of *Paradise Lost* lends to the seriousness of its subject matter and shows the time for light, humorous criticisms is over. Regardless of tone, setting, and subject matter of both of these texts, the implication is that corruption is a timeless problem.

Works Cited

- Chaucer, Geoffrey. *The Canterbury Tales*. Eds. V.A. Kolve and Glending Olson. New York: Norton, 2005.
- Milton, John. *Paradise Lost*. 1667. Reprint. New York: Barnes & Noble Books, 2004. Print.
- The New American Bible*. Iowa Falls, Iowa: World Bible Publishers, 1987. Print.
- Ratunil, Pearl. "Lecture Notes." *Harper LIT 231*. N.p., n.d. Web. 28 Apr. 2012.

Evaluation: *Jim's analysis of church corruption in Canterbury Tales and Paradise Lost wove together close readings of texts from different periods. His argument flowed elegantly from one text to another. His close readings of each poem were specific and focused on his thesis. Finally, his process of writing involved numerous drafts and refinements, demonstrating that articulate arguments come through the process of writing and rewriting.*

What Is Beauty?

Leland Nolan

Course: AED 035 (GED Writing and Literature)

Instructor: Jennifer Bell

Assignment: *Students in this course are given an essay "prompt" where they have to present their opinion or explain their views in a well-organized five-paragraph essay. During the actual GED test, they have to write this essay within 45 minutes, without knowing in advance what the essay prompt will be.*

There are perhaps as many answers to this question as there are eyes, ears, and hearts in the world. After all, beauty is nothing more than a personal opinion, is it not? For example, beauty in a face, beauty in a sound, or beauty found in words only exists if perceived by the observer. Beauty is a rarely a simple thing, for it runs deep below the surface.

For instance, when you see an attractive face, you would not typically stop to analyze its features; nonetheless, you know that it is attractive. Perhaps you are partial to dark hair as opposed to blonde or auburn, blue eyes rather than brown or tanned skin instead of ivory. Additionally, there are other points to consider. The slope of the nose, the shape and separation of the eyes, or the contour of the cheek bones are subconsciously noticed by the observer. When one considers the sheer number of combinations that make up a face, it is easy to see why people have varying ideas of what makes a face beautiful.

Another example of parts of the whole coming together to equal a thing of beauty can be found in music. Play a simple C note on a violin. Alone, the high soprano tone is pleasing, but what if we sustain the note and add some vibrato? Then perhaps incorporate the rich mid

Student Reflections on Writing: Leland Nolan

The essay that I have submitted to this edition of *The Harper Anthology* was written while I was working through GED literature classes. Since that time, I have read many novels and short stories for my class assignments, and as a result, I have a better idea of what method of writing interests me most. I find that the short story format is a very effective and efficient way to convey ideas to the reader. The ability to paint a picture or play a movie in the mind's eye utilizing a minimal number of words is an enviable talent. The more I read for my classes, the more I understand that directness and conciseness is the best way for me to tell my story to the reader. One of the challenges of this method is to choose the correct word or phrase that accurately paints a vivid image. As I read, I try to make a mental note of imagery and expression that I find to be particularly effective. In short, anyone who wants to be a better writer should read more and write as much as possible.

What Is Beauty?

tones of a cello and the deep hum of a bowed bass to the mix. Accent this core with say, a French horn or an oboe playing a playful melody of the rest, and you can see something bigger than its parts taking shape. While that single beginning note can be pleasing on its own, I think that the real beauty is found in the sum of the layers.

Consider the written word. Jotted onto the page, one can express an idea, even if in rather unremarkable terms. However, in the hands of a master wordsmith, Shakespeare, for example, that same message is transformed into an elaborate picture that becomes imprinted upon your mind's eye. Certainly, the fair Juliet would agree that beauty can be found in the winding layers of the written word, for "a rose by any other name would smell as sweet."

What then is beauty? Beauty is the many features of a woman's face. Beauty is the sum of the notes so skillfully arranged with the rich sounds of the instruments' voices, which give us song. And beauty is the words so carefully crafted as to paint an indelible picture in our minds, and all tell a story that you will not soon forget.

Evaluation: *The GED test requires that students write a five-paragraph essay within a 45-minute time frame. Leland expresses his original idea about a topic clearly and succinctly. He makes his point, supports it with examples, organizes his ideas logically, and links them smoothly—the keys to writing a successful GED essay.*

HIT Program Assessment

Janice Novick and Gita Vyas

Course: Computer Information Systems 211 (IT Project Management)

Instructor: David Braunschweig

Assignment: *Students were to collaborate on creating a website to document and inform the Harper College community regarding some aspect of technology. This team of students chose to critique the Harper College HIT program and related information, and suggest opportunities for improvement.*

Evaluation: *The website this team developed is outstanding based on site design, integration of graphics, comprehensiveness of evaluation, and quality of the writing. In particular, the writing effectively informs students new to HIT about the program in familiar language, because the team developing the content was new to HIT themselves. The team's website is reproduced in its entirety on the following pages.*

- Project Home
 - What is HIT?
 - Overview of Harper's HIT Program
 - Why Harper's HIT Program?
 - Required Classes
 - Course Delivery Format
 - HIT Internships
 - HIT Learning Outcomes
 - Life After HIT
 - Current Perspective of Harper College's HIT Program
 - Recommendations
 - References
- Project Management
 - Home
 - Project Charter
 - Project Scope
 - Team Contract
 - Project Change Control
 - Risk Register
 - Lessons Learned
 - To-Do's
 - Files
 - Project Updates
- Sitemap

What is HIT?

What is HIT?

According to the US Department of Health & Human Services, health information technology (HIT) involves the exchange of health information in an electronic environment. Widespread use of HIT within the health care industry will improve the quality of health care, prevent medical errors, reduce health care costs, increase administrative efficiencies, decrease paperwork, and expand access to affordable health care. It is imperative that the privacy and security of electronic health information be ensured as this information is maintained and transmitted electronically.



Why Health IT?

Health information technology (health IT) makes it possible for health care providers to better manage patient care through secure use and sharing of health information. Health IT includes the use of electronic health records (EHRs) instead of paper medical records to maintain patient health information.

Improving Patient Care

With the help of health IT, health care providers will have:

- o Accurate and complete information about a patient's health. That way they can give the best possible care, whether during a routine visit or a medical emergency.
- o The ability to better coordinate the care they give. This is especially important if a patient has a serious medical condition.
- o A way to securely share information with patients and their family caregivers over the Internet, for patients who opt for this convenience. This means patients and their families can more fully take part in decisions about their health care.
- o Information to help doctors diagnose health problems sooner, reduce medical errors, and provide safer care at lower costs.



Improving Our Nation's Health Care System

Widespread use of health IT can also:

- o Make our health care system more efficient and reduce paperwork for patients and doctors.
- o Expand access to affordable care.
- o Build a healthier future for our nation



- Project Home
 - What is HIT?
 - Overview of Harper's HIT Program**
 - Why Harper's HIT Program?
 - Required Classes
 - Course Delivery Format
 - HIT Internships
 - HIT Learning Outcomes
 - Life After HIT
 - Current Perspective of Harper College's HIT Program
 - Recommendations
 - References
- Project Management
 - Home
 - Project Charter
 - Project Scope
 - Team Contract
 - Project Change Control
 - Risk Register
 - Lessons Learned
 - To Dos
 - Files
 - Project Locates
- Sitemap

Overview of Harper's HIT Program

Program Overview:

The Health Information Technology (HIT) program prepares students for a career in health information technology at the certificate and associate degree levels. The Health Information Technology program integrates biological sciences, medical record coding systems, computer technology and healthcare management.



Associate Degree Program:

The associate degree program is designed to meet the accreditation criteria required by the Commission on Accreditation for Health Informatics and Information Management Education (CAHIIM). The Health Information Technology program is in candidacy status, pending accreditation review by CAHIIM. Graduates of the Health Information Technology program will be eligible to apply for the AHIMA Registered Health Information Technician (RHIT) certification examination when the program is CAHIIM accredited. With experience, the RHIT credential has potential for advancement to management positions when combined with a bachelor's degree.

Associate degree graduates are also eligible to transfer to four-year institutions offering bachelor's degrees in health information technology. Graduates of four-year accredited programs have the opportunity to take the qualifying exam for designation as a Registered Health Information Administrator (RHIA).

Certificate Program:

The certificate program is designed as an entry level program for students who want a career in health information technology. Courses in the certificate program will apply toward the associate degree for those students who wish to extend their education in the field and qualify for the Registered Health Information Technician credential.

The certificate program will appeal to individuals employed in the medical records field who wish to extend their skills and to those students entering the field who wish to take the first steps in a career path in health information technology. It is anticipated that many students in the program will have a background in either information technology or healthcare and seek to improve their employability by earning a health information technology certificate.

- Project Home
 - What is HIT?
 - Overview of Harper's HIT Program
 - Why Harper's HIT Program?**
 - Required Classes
 - Course Delivery Formats
 - HIT Internships
 - HIT Learning Outcomes
 - Life After HIT
 - Current Perspective of Harper College's HIT Program
 - Recommendations
 - References
- Project Management
 - Home
 - Project Charter
 - Project Scope
 - Team Contract
 - Project Change Control
 - Risk Register
 - Lessons Learned
 - To-Do's
 - Files
 - Project Updates
- Sitemap

Why Harper's HIT Program?

YOUR local Community College

Harper College is conveniently located in the northwest suburbs of Chicago serving local communities spanning from Des Plaines to Fox River Grove and Barrington to Roselle. Harper College is a comprehensive community college dedicated to providing excellent education at an affordable cost, promoting personal growth, enriching the local community and meeting the challenges of a global society.

The Health Information Technology (HIT) Program is one of the programs offered at Harper College providing educational opportunities enabling students to acquire the knowledge and skills necessary to enter Health Information Technology field. The Health Information Technology program integrates biological sciences, medical record coding systems, computer technology and healthcare management.



Making it Convenient for YOU

Harper College is mindful of the growing demands of balancing work and life for adult learners. Harper College addresses this challenge by offering online, on campus and blended class formats for the HIT program making it convenient to further the student's education.

Hands-on Experience

Health Information Technology Externship is part of the curriculum to further advance the understanding of HIT curriculum. Each student benefits from HIT staff-facilitated Internship. The partnership between local hospitals and Harper College helps HIT students practice their newly acquired knowledge & skills under the guidance of experienced hospital staff. Northwest Community Hospital, Alexian Brothers Medical Center, and Lutheran General Hospital are some of the partnering hospitals.

HIT Instructors

HIT Program students at Harper College benefit from years of field experience Jim Bonsinger has to offer as a program coordinator. HIT instructors bring exceptional credentials with valuable real life experience to class room. As a student, that is value-added benefit.

The adjunct faculty who teach in the HIT program are **Yin Kean, Monica Wojnicki, Chris Reardon and Nisha Sharma.**

Chris Reardon (creardon@harpercollege.edu) has Doctor of Jurisprudence and Master of Nursing degrees. She is the project coordinator for the HIT externship program.

Yin Kean (ykean@harpercollege.edu) has two Master's (Electrical Engineering and Computer Science) and Masters in teaching: (Computer Statistics, Mathematics and Computer Science) 27 years teaching experience. Yin teaches HIT 200 and HIT 230.

Nisha Sharma (nsharma@harpercollege.edu) has a Masters of Jurisprudence in Health care. No teaching experience. Nisha teaches HIT 250.

Monica Wojnicki (mwojnick@harpercollege.edu) has a Master's degree in nursing with an emphasis on health informatics. Monica teaches HIT 197.

In addition, HIT program will have two new adjunct faculty to the HIT program in the fall 2012. They are **Veronica Fedjur** (vfedjur@harpercollege.edu) and **Allison Minicz**. Veronica will be teaching HIT 215 in the Fall 2012 and Allison will be teaching HIT 196 in the Fall 2012.

In addition faculty from various other departments such as Computer Information Systems, Biology, English, Health Science Core Department, and Speech departments instruct required classes for HIT program.

CIS211 HIT Program Assessment

 Search this site

Project Home

What is HIT?

Overview of Harper's HIT Program

Why Harper's HIT Program?

Required Classes

Course Delivery Format

HIT Internships

HIT Learning Outcomes

Life After HIT

Current Perspective of Harper College's HIT Program

Recommendations

References

Project Management

Home

Project Charter

Project Scope

Team Construct

Project Change Control

Risk Register

Lessons Learned

To-Do's

Files

Project Updates

Sitemap

Course Delivery Format

Harper College offers courses through a combination of delivery modes that may include traditional on-campus, online, and blended formats. Some online and blended classes require on-campus visits for orientations, lectures/discussion, labs and/or proctored testing.

Blended Classes

A blended course combines the classroom and the World Wide Web. Students are required to come to campus as well as participate in other "classroom" activities in a virtual environment. Students must have access to a computer and the Internet to enroll in a blended course. Blended classes offered at Harper College use the Blackboard learning management system to facilitate course work and virtual classroom interaction between students, their peers, and faculty members. Students may also use email, chat rooms, and virtual drop boxes along with traditional face-to-face interaction of the classroom to complete course work. It is at the individual faculty member's discretion how often students will be required to come to campus.

HEALTH CARE INFO ANALYSIS - 31854 - HIT 230 - B01 is an example of blended class.

Study Tips for Blended Courses

There are many different ways to study successfully for a blended course. You are encouraged to find the way that works best for you and use it throughout your course.

The following list of tips were created by former students who found them to be especially helpful. Please read this list and adopt the tips you think might be useful for you.

- Buy all required course materials. Information provided on the Web does not take the place of your textbook and/or other materials.
- Arrange for easy access to a computer with an Internet connection. Create a personal (not shared) email account so you receive all course-related messages.
- Read each assignment as well as the information on the course Web site. Don't substitute one for the other as they both have important information in them.
- Check your course Web site at least three times a week for announcements, course information, new discussion postings and assignment specifications.
- Complete assignments on time and send them in at least 4 hours before the actual time due in case Internet connection problems occur.
- Set up a study schedule and stick with it to help you avoid falling behind in the class.
- Study in an environment where you will not be interrupted by noise.
- Contact your professor by email well in advance of due dates as you may need to wait 48 hours for a response to your questions.
- Contact Technical Support by email or telephone whenever you have computer hardware or software problems.

Top Reasons for Taking a Blended Course at Harper College

- Students have the opportunity to interact with the instructor and fellow students
- The number of up-to-date resources available to students via the Web is astronomical
- Students on campus time is reduced, while still receiving full credit for a course

Online Courses at Harper College

An online course is delivered via the World Wide Web. This technology allows students that have access to a computer and the Internet to attend class. Many of the online classes offered at Harper College use the very popular Blackboard learning management system to facilitate course work and virtual classroom interaction between students, their peers, and faculty members. Students will also use email, chat rooms, and virtual drop boxes in lieu of the traditional face-to-face interaction of the classroom. It is up to the individual faculty member's discretion as to whether or not there will be a mandatory on campus orientation at the beginning of the semester.

CIS 211 IT Project Management is an example of an online class.

Study Tips for Online Courses

There are many different ways to study successfully for an online class. You are encouraged to find the way that works best for you and use it throughout your course.

The following list of tips was created by former students who found them to be especially helpful. Please read this list and adopt the tips you think might be useful for you.

- Buy all required course materials. Information provided on the Web does not take the place of your textbook and/or other materials.
- Arrange for easy access to a computer with an Internet connection.
- Create a personal (not shared) email account so you receive all course-related messages.
- Read each assignment as well as the information on the course Web site. Don't substitute one for the other as they both have important information in them.
- Check your course Web site at least three times a week for announcements, course information, new discussion postings and assignment specifications.
- Complete assignments on time and send them in at least 4 hours before the actual time due in case Internet connection problems occur.
- Set up a study schedule and stick with it to help you avoid falling behind in the class.
- Study in an environment where you will not be interrupted by noise.
- Contact your professor by email well in advance of due dates as you may need to wait 48 hours for a response to your questions.
- Contact Technical Support by email or telephone whenever you have computer hardware or software problems.

Top Reasons for Taking an Online Course at Harper College

- Students can attend class anytime day or night 7 days a week.
- Online courses are very collaborative, allowing students to have input on discussion topics.
- The number of online resources for a class are only limited by a student's imagination.
- The students and instructor work together to make the course a meaningful experience.
- A diverse group of students provides a unique experience that further enriches course content.

Project Home

What is HIT?

Overview of Harper's HIT Program

Why Harper's HIT Program?

Required Classes

Course Delivery Format

HIT Internships

HIT Learning Outcomes

Life After HIT

Current Perspective of Harper College's HIT Program

Recommendations

References

Project Management

Home

Project Charter

Project Scope

Team Contract

Project Change Control

Risk Register

Lessons Learned

To Dos

Files

Project Updates

Sitemap

HIT Internships

What is an HIT Internship?

An Internship provides the opportunity to gain hands on work experience that you just can't get in the classroom. Internships provide work experience opportunities to students, recent graduates and people considering career changes.

The HIT Internship experience is about understanding information technology needs and practices within a health care organizational context, including their culture, IT systems, management systems, operations, resources, products, services, markets, service areas, and specialty areas. Knowledge, skills, abilities, and experiences will continue to develop and grow as each student graduates and becomes a life-long learner and practitioner of Health IT.

The HIT internship is an opportunity for students to apply theories, ideas, principles, and skills learned in the classroom to Health IT practice. HIT internship provides supervised experience in an inpatient or outpatient health care office/facility to enhance the student's familiarity with health information technology applications. Includes weekly one-hour meetings throughout the semester to discuss and process the externship experience.

Harper College's Externship Program

Harper College's HIT internship program is known as an externship which are called PPE's (Professional Practice Experiences). The externship sites used in the spring semester are as follows:

1.) HOSPICE AND PALLIATIVE CARE OF NORTHEASTERN ILLINOIS

405 Lake Zurich Road
Barrington, IL 60010

2.) GASTROENTEROLOGY AND INTERNAL MEDICINE SPECIALISTS

22285 Pepper Road
Barrington, IL 60010

3.) ELGIN GASTROENTEROLOGY, SC

745 Fletcher Drive
Elgin, IL 60123

4.) ST ALEXIUS MEDICAL CENTER

1555 Barrington Road
Hoffman Estates, IL 60169

5.) ALEXIAN BROTHERS MEDICAL CENTER

800 Biesterfeld Road
Elk Grove Village, IL 60007

Students wishing to obtain an externship must submit a 'Student Information Form' which can be picked up at the HIT office in room X250. The 'Student Information Form' needs to be submitted at least one semester before the expected PPE is to be completed. Harper's HIT program requires the externship be conducted in the student's last semester.

- Project Home
 - What is HIT?
 - Overview of Harper's HIT Program
 - Why Harper's HIT Program?
 - Required Classes
 - Course Delivery Format
 - HIT Internships
 - HIT Learning Outcomes**
 - Life After HIT
 - Current Perspective of Harper College's HIT Program
 - Recommendations
 - References
- Project Management
 - Home
 - Project Charter
 - Project Scope
 - Team Contract
 - Project Change Control
 - Risk Register
 - Lessons Learned
 - To-Do's
 - Files
 - Project Updates
- Sitemap

HIT Learning Outcomes

Harper College prepares the HIT student for a career in Health Information Technology. After graduating, the students use their learned skills to improve the quality of healthcare by ensuring the most timely and accurate information is available to make any healthcare decision. HIT professionals manage healthcare data and information resources. The profession encompasses services in planning, collecting, aggregating, analyzing, and disseminating individual patient and aggregate clinical data. It serves the following healthcare stakeholders: patients, providers, patient care organizations, research and policy agencies, payers, and other healthcare-related entities.

Harper's HIT program provides the following list of examples of educational experiences. These educational experiences include, but are not limited to, the following:

Technology: Application of existing and emerging technologies for the collection of clinical data, the transformation of clinical data to useful health information, and the communication and protection of information on analog or digital media.

Topics include, but are not limited to:

- Electronic health records (EHRs)
- HIM software applications (encoders, patient information management systems, and chart management)
- Personal health record (PHR)
- Health information exchange (HIE)
- Speech recognition

Management Development: Application of organizational management theory and practices in addition to human resource management techniques to improve departmental adaptability, innovation, service quality, and operational efficiency.

Topics include but are not limited to:

- Project management
- Training and development
- Work design
- Employee hiring and retention

Clinical Data Management: Applications and analysis of quality and clinical resources appropriate to the clinical setting. Includes database management and coding compliance using CPT, ICD-9-CM, or other specialized coding systems within the prospective or payment system to ensure quality and cost effectiveness of the rendered services.

Topics include, but are not limited to:

- ICD-9-CM/CPT/HCPCS
- Prospective payment systems
- ICD-10
- Registries

Performance Improvement: Development and application of quality processes to ensure quality data is generating consistent, timely quality information. Developing systems that are flexible and adaptable in a constantly changing healthcare environment.

Topics include, but are not limited to:

- Outcomes data management
- Revenue cycle management
- Clinical practice guidelines
- Remote coding or computer-assisted coding

External Forces: Study of regulatory requirements and the development of appropriate compliance initiatives for policies, procedures, protocols, and technology for hospitals, specialty facilities, and other healthcare providers. Includes the development of systems to implement required practices for the Joint Commission and other accrediting bodies and federal and state rules and regulations.

Topics include, but are not limited to:

- OIG work plan
- HIPAA
- Compliance
- Legal or regulatory update
- CCHIT accreditation

Clinical Foundations: Understanding of human anatomy and physiology; the nature of disease processes; and the protocols of diagnosis and treatment of the major diseases to include common drugs and laboratory and other tests used for the diagnosis and treatment of disease. Practice the ability to apply this knowledge to the reading, coding, and abstracting of medical information to support quality patient care and associated databases.

Topics include, but are not limited to:

- Pathophysiology
- Pharmacology
- Clinical Intervention
- Diagnostic and laboratory testing
- Telemedicine

Privacy and Security: Understanding and application of current healthcare regulations that promote protection of medical information and the electronic transmission of health information. Acting as the patients' advocate, helping them understand their rights in regard to protected health information on any applicable analog or digital medium.

Topics include, but are not limited to:

- Release of information
- Confidentiality
- Personal health information
- Security risk assessment
- Security audit
- Privacy risk assessment

- Project Home
 - Why HIT?
 - Why of Harper's HIT Program
 - Why Harper's HIT Program?
 - Required Classes
 - Course Delivery Format
 - HIT Internships
 - HIT Learning Outcomes
 - Life After HIT**
 - Current Perspective of Harper College's HIT Program
 - Recommendations
 - References
- Project Management
 - Home
 - Project Charter
 - Project Scope
 - Team Contract
 - Project Change Control
 - Risk Register
 - Lessons Learned
 - To-Do's
 - Files
 - Project Updates
- Sitemap

Life After HIT

Now that you know what you need to do to get your degree, let us give you some information about what rewards await you at the end of your sacrifices and hard work.

Let us start with following information:

- Professional Credentials
- Employment trends in the HIT industry
- Opportunities for Employment
- Higher education
 - Accredited Baccalaureate HIM Program
 - Accredited Masters (HI) Program
- Where can you get more information

Professional Credentials

Harper College's Health Information Technology degree program is in candidacy status, pending accreditation review by CAHIIM. Graduates of the Health Information Technology program will be eligible to apply for the AHIMA Registered Health Information Technician (RHIT) certification examination when the program is CAHIIM accredited. Graduates are also eligible to take the following AHIMA coding examinations: Certified Coding Associate (CCA), Certified Coding Specialist (CCS), and Certified Coding Specialist- Physician-based (CCS-P). The students can take the CCA even before they graduate. The CCS and CCS-P the students can take, but it is recommended you have three years of experience before you take those exams. They are "proficiency" exams, most likely you will not pass those with little coding experience.

Graduates may also take the following examinations offered by the American Academy of Professional Coders: Certified Professional Coder (CPC), Certified Professional Coder- Outpatient Hospital (CPC-H), and Certified Professional Coder- Payer (CPC-P). The AAPC (American Academy of Professional Coders) is an entirely separate credentialing body than AHIMA. As a new grad, you would be able to pass the CPC exam, but probably not CPC-H and CPC-P. You can definitely take all the coding exams if you choose to do so.

Employment trends in the HIT industry

Work Environment

Most medical records and health information technicians work in hospitals or physicians' offices. Health information technicians often specialize in coding diagnosis and procedures in patient records for reimbursement and research. Employment opportunities exist for RHITs in any organization that uses patient data or health information, such as pharmaceutical companies, law and insurance firms and health product vendors.

Pay

The median annual wage of medical records and health information technicians was \$32,350 in May 2010. The median wage is the wage at which half the workers in an occupation earned more than that amount and half earned less. The lowest 10 percent earned less than \$21,240, and the top 10 percent earned more than \$53,430.

Most medical records and health information technicians work full time. Some work evenings or weekends to cover shifts in medical facilities that remain open 24 hours a day.

Job Outlook

According to the U.S. Bureau of Labor Statistics, employment of medical records and health information technicians is expected to increase by 21 percent from 2010 to 2020, faster than the average for all occupations. The demand for health services is expected to increase as the population ages. An aging population will need more medical tests, treatments, and procedures. This will also mean more claims for reimbursement from private and public insurance. Additional records, coupled with widespread use of electronic health records by all types of healthcare providers, should lead to an increased need for technicians to organize and manage the associated information in all areas of the healthcare industry.

Quick Facts: Medical Records and Health Information Technicians	
<u>2010 Median Pay</u>	\$32,350 per year \$15.55 per hour
<u>Entry-Level Education</u>	Postsecondary non-degree award
<u>Work Experience in a Related Occupation</u>	None
<u>On-the-job Training</u>	None
<u>Number of Jobs, 2010</u>	179,500
<u>Job Outlook, 2010-20</u>	21% (Faster than average)
<u>Employment Change, 2010-20</u>	37,700

Opportunities for Employment

According to the U.S. Bureau of Labor Statistics, the employment growth for health information technicians is expected to increase by 21 percent, much faster than average for all occupations through 2020. Job outlook should be exceptionally strong for technicians with a strong understanding of technology and computer software.

Opportunities for Advancement

Students who graduate from an accredited program with an associate in applied science degree may take the qualifying exam for Registered Health Information Technician (RHIT) certification.

- ◊ RHITs may serve as cancer registrars, compiling and maintaining data on cancer patients.
- ◊ RHITs may advance to management level positions by earning a bachelor's degree.
- ◊ RHITs who earn a bachelor's degree in health information technology may take the qualifying exam for RHIA (Registered Health Information Administrator) certification.
- ◊ RHITs with experience may secure employment with computer software vendors, health insurance providers, healthcare office workflow management and/or training.

Higher Education in Illinois

CAHIM is an independent accrediting organization whose Mission is to serve the public interest by establishing and enforcing quality Accreditation Standards for Health Informatics and Health Information Management (HIM) educational programs.

CAHIM provides an online accredited program directory to search by education level, institution name, state, or distance learning (online) delivery. If the program/institution is not listed, contact CAHIM directly regarding their application status with CAHIM.

- Project Home
 - What is HIT?
 - Overview of Harper's HIT Program
 - Why Harper's HIT Program?
 - Required Classes
 - Course Delivery Format
 - HIT Internships
 - HIT Learning Outcomes
 - Life After HIT
 - Current Perspective of Harper College's HIT Program**
 - Survey Results & Report
 - Recommendations
 - References
- Project Management
 - Home
 - Project Charter
 - Project Scope
 - Team Contract
 - Project Change Control
 - Risk Register
 - Lessons Learned
 - To-Do's
 - Files
 - Project Updates
- Sitemap

Current Perspective of Harper College's HIT Program

Current Documentation

Information regarding Harper's HIT Program can be found on the Harper College Web site at <http://goforward.harpercollege.edu/academics/areas/health/healthit.php> which provides links to the steps to begin the student's education in Harper's HIT program. This website page includes registration information for the HIT Information Meeting where prospective students hear a presentation by the HIT program coordinator and have the ability to ask questions about the program, courses, and externships. Also included is a link to the Program Overview and Outcomes which provides information on the HIT career, program overview, program outcomes, opportunities for employment, opportunities for advancement, FAQs as well as a breakdown of both the Associate in Applied Science Degree and the Certificate programs offered at Harper.

Current Student Testimonials

Current students' thoughts of Harper's HIT Program.....

'I think Harpers HIT program has potential with the full backing of the college. I question the release of the program coordinator before the programs accreditation was complete. The risk now is 2-fold. One: the graduates cannot get certified until this happens. 2: the future of the program could be totally revamped right in the middle of many students curriculum. I have only the HIT classes left to complete so I am concerned about the latter risk.'

Concerned Student

'I chose the Harper HIT program over other college HIT programs because I knew it would be created to the latest CAHIM accreditation standards and AHIMA academic standards, since it was a brand new career offering at Harper. The HIT PPE externship, which completes the A.A.S. degree program, has been extremely enlightening and rewarding. The program curriculum and textbooks have been modified, as needed, over the past 2 years to create the best HIT program Harper can offer.'

HIT Student

'I have found the HIT program to be very informative and educational. The teachers are all very knowledgeable about their subjects and encourage student involvement. One of the best parts for me has been the small class sizes.'

Informed Student

'I think the Harper HIT program is a great idea. But since it is a new program, they are still working through what is right in terms of classes. I understand that changes have to be made based on what is learned and what works. I know that I had to take classes that anyone starting now will not need to take and aren't necessary for HIT. I wish that this was determined sooner so I didn't have to pay for the classes, books, etc...'

'I am a little surprised and disappointed that the program is not accredited yet. I feel like Harper should have been more aware of the accreditation process and should have known how long it would take and been up front with the students of the program.'

'I have met some very nice people and had good experiences in the classes.'

Another Concerned Student

Survey of Current HIT Students

Based on the survey results, HIT students are seeking up-to-date information about HIT program mostly via website. This information should include details of program curriculum, class schedules, internship/externship as well as information about HIT related jobs. Blogs, listserv subscription, discussion board and chat room are some of the suggestions for improving communications between HIT department and students.

CIS211 HIT Program Assessment

Search this site

Project Home

- What is HIT?
- Overview of Harper's HIT Program
- Why Harper's HIT Program?
- Required Classes
- Course Delivery Format
- HIT Internships
- HIT Learning Outcomes
- Life After HIT
- Current Perspective of Harper College's HIT Program

Recommendations

References

Project Management

- Home
- Project Charter
- Project Scope
- Team Contract
- Project Change Control
- Risk Register
- Lessons Learned
- To Do's
- Files
- Project Updates

Sitemap

Recommendations

Project Scope

The HIT Program project is a cooperative effort by the CIS 211 students with the HIT Program administrators to create and deliver quality online documentation about the HIT Program at Harper College, with a focus on increasing effective communication among current students, prospective students and HIT administrators. The goal is to develop improved documentation and provide technology to improve communication within the Harper HIT community. The time budget for this project is 140 hours and will be completed within 14 weeks from initiation.

Current Documentation

Our team has reviewed the current documentation available to prospective HIT students via Harper College's Web site which includes a Program Overview and Outcomes PDF and Course Descriptions. The Program Overview and Outcomes provides information about a HIT career, an overview of Harper's program including outcomes, opportunities for employment and advancement as well as a link to a few professional Web sites and FAQ's.

Survey of Current Students Regarding Current Documentation

We surveyed current Harper HIT students regarding the HIT program. Based on the survey results, HIT students prefer up-to-date information about HIT program delivered via website medium. Although, printed brochure is a good starting point. Website should include information related to:

- o Program curriculum
- o Class schedules
- o Course delivery format
- o HIT program accreditation by CAHIM
- o Learning outcomes
- o Internship/externship
- o Introduction and contact information for HIT instructors
- o HIT related jobs
- o Advanced education

Additionally, blogs, listserv subscription, discussion board and chat room are some of the suggestions for improving communications between HIT department and students.

Major Concern

Single most concern from majority of the survey participants was lack of accreditation of Harper HIT program by CAHIM.

Other concerns

HIT program schedule is not conducive to adult learners. There is not enough information available regarding internships.

Recommendations

- o HIT department should address needs of adult learners by offering evening and weekend class schedules.
- o Information about internships can be included in the orientation sessions as well as be made available via web site.

- Project Home
 - What is HIT?
 - Overview of Harper's HIT Program
 - Why Harper's HIT Program?
 - Required Classes
 - Course Delivery Format
 - HIT Internships
 - HIT Learning Outcomes
 - Life After HIT
 - Current Perspective of Harper College's HIT Program
 - Recommendations
 - References
- Project Management
 - Home
 - Project Charter
 - Project Scope
 - Team Contract
 - Project Change Control
 - Risk Register
 - Lessons Learned
 - To Do's
 - Files
 - Project Updates
- Sitemap

References

Project Title: HIT Program

Project Start Date: 1/30/2012

Project Finish Date: 5/14/2012

Project Managers:

Gita Vyas	C:847.846.0557	gvyas1@ameritech.net
Janice Novick	C:847.544.8984	janice.novick@sbcglobal.net

References

1. New one The Office of the National Coordinator for Health Information Technology: [Retrieved on April 1, 2012](#)
2. Department of Health and Human Resources: [Health Information Technology](#) Retrieved on April 1, 2012
3. The Office of the National Coordinator for Health Information Technology: [Why Health IT?](#) Retrieved on April 1, 2012
4. Harper College: [Health Information Technology](#) Retrieved on April 1, 2012
5. Harper College: [Academics: Health Information Technology](#) Retrieved on April 1, 2012
6. Survey Design, Administration Tool: [Survey Monkey](#) April 1, 2012
7. Harper College: [Health Care Career Information Night Why Choose Harper HIT Program? Harper College](#) April 4, 2012
8. Harper College: [Overview of Required Classes for HIT Program](#) April 12, 2012
9. American Health Information Management Association: <http://ahima.org/> Retrieved on April 12, 2012
10. Employment trends in the HIT Industry: <http://www.bls.gov/ooh/Healthcare/Medical-records-and-health-information-technicians.htm> April 23, 2012
11. Accredited program Directory <http://www.cahiim.org/accredpgms.asp> April 23, 2012
12. RHIT Certifications <http://www.ahima.org/certification/credentials.aspx> April 23, 2012
13. Email from Jim Bonsignore regarding Harper's Externships, March 20, 2012
14. Barbara Small Ed.D., RN, Assistant Dean, Director of Allied Health, Center for Adjunct Faculty Engagement, Harper College May 1, 2012
15. Jim Bonsignore, RHIA, Instructor, HIT Program Coordinator, Harper College, May 1, 2012

The Fragmentation of the World: William Harrison's "Roller Ball Murder" and William Gibson's "Burning Chrome"

Sancha Ogden

Course: English 102 (Composition)

Instructor: Kris Piepenburg

Assignment: *Write a literary research paper incorporating effective use of at least seven secondary sources.*

In "Roller Ball Murder," American science fiction writer William Harrison paints a picture of an extremely barbaric and morbid world where war has destroyed the structure of society and government; therefore, it has been abandoned and replaced with a powerful, elite class governing all the people. In order for these corporate executives to maintain their power and influence, they have disbanded all other sports and created one ultimate fight to the death in the game Roller Ball. Jonathan E. is the sport's most famed and popular player. He was taken in, at a young age, by one of the major corporations and trained to contribute more and more bloodier action to the game. He plays in the sport for nearly two decades, driving his way to the very top of the charts for fame, money, and power. During his early years in the game, his wife leaves him for a more powerful executive. The loss of his wife causes a void in Jonathan E.'s heart that he tries to fill by throwing himself into playing the game. During the game against Mexico City where Jonathan E.'s team eliminated all the opposing team's players, he says, "I feel wonderful, like pure brute speed" (Harrison 634). Here, Jonathan E. expresses the strength he feels in the game; however, outside of the game, he is a trapped and scared athlete that is a pawn to the executives, to be placed where they need him next. In the end, Jonathan E. wants to fill the void in his heart, so he asks for the permits that are needed in this society, which the executives have created, to view and listen to tapes or videos about history. Since all the books were

destroyed during the war and replaced with tapes, the average worker in the corporations does not have access to these videos. The people need money and power and permission from the executive corporate leaders to use this educational material. When Jonathan E. tries to gain these permits, he realizes he wants more than knowledge. He exclaims, "I don't know how to say it: I want *more*" (Harrison 636). In the end, what Jonathan E. is seeking is freedom from the control of society and the corporate executives. He is seeking freedom of the heart in a world where the heart has been forgotten.

Similarly, "Burning Chrome," by William Gibson, examines an individual's freedom in a futuristic and dark world. In this future reality that Gibson described in the early 1980s, the world has moved forward greatly in scientific advancement, into a world resembling today's. Similar to computers in the present day, "Burning Chrome" has a virtual reality that people can log onto; however, in this story, the virtual reality, the simulated matrix, can be accessed electronically and mentally by hackers. All kinds of information is in this matrix, and to navigate

Student Reflections on Writing: Sancha Ogden

I believe words are very powerful. Even from a young age, I loved to read and write, and I was able to recognize the power words had to create emotion or to instill a thought within a person. I love books like *Pride and Prejudice* and *Jane Eyre* because I appreciate how these writers intricately put sentences together to give characters life. I believe that writing is a tool that everyone should learn to use. The best way to start is to keep a journal and allow yourself no restrictions in what you write. I have kept a journal for many years now, and I have learned that there are things that are difficult to say, but those same things flow easily from my hands onto paper. Do not be afraid to invest into your writing! By letting myself be free to write, I have learned valuable lessons and continue to see the power of words every day.

**The Fragmentation of the World: William Harrison's
"Roller Ball Murder" and William Gibson's
"Burning Chrome"**

through it, hackers like Bobby Quine and Automatic Jack have emerged in society. Automatic Jack says, "The matrix is an abstract representation of the relationships between data systems. Legitimate programmers hack into their employers' sector of the matrix and find themselves surrounded by bright geometries representing the corporate data" (Gibson 497). The matrix takes people out of daily living and places them inside a virtual reality with no human contact. The story is seen from the viewpoint of Automatic Jack, who is Bobby Quine's partner in crime. Together, they penetrate through barriers of ICE—walls of intense security around data in the matrix—to make a living. In the story, Chrome is a girl who made it out of the streets and into the most powerful group of criminals called "the Boys." Quine and Jack decided to take down Chrome's entire financial enterprise, which she obtained through a business called the "House of Blue Lights." Quine and Jack are poor and are at the bottom of the social structure. They are seeking money and power to fill the void and emptiness in their hearts that the matrix causes them to feel. After they completely destroy Chrome and liquidate all of her money, neither Quine nor Jack feel better about life. In fact, both of them are more unsatisfied and depressed.

Both "Roller Ball Murder" and "Burning Chrome" depict a world where the social structure is governed by money, power, fame, and sex. About "Roller Ball," David L. Vanderwerken claims, "the world ... is one we are familiar with, overpopulated and over-organized, rich in consumer goods but poor in spirit" (39). The world for both of these characters has become statistics, corporations, and data, organized through the structure of government, which erases the human potential to love and be loved. Jonathan E. and Bobby Quine are products of a fragmented culture and mindset; therefore, they become trapped, soul-searching individuals. "Roller Ball Murder" and "Burning Chrome" illustrate the fragmentation of society, relationships, and identity and show "how both internal and external factors shape people's perceptions of themselves and the world around them" (Jones par. 3).

In "Roller Ball Murder" and "Burning Chrome," the societies have been reconstructed either because of war or scientific advancement. The changes in society cause a shift of power, where there is an elite upper class exerting control over all areas of life. These elite upper classes, whether they are called the "executives"

or "the Boys," govern the society through power, money, sex, and fear. Both stories depict a futuristic world where individuals are constantly monitored either by the government or a virtual reality. In "Roller Ball Murder," at the end of the war, the executives structured the society and economy in a way that would just benefit them. When Jonathan E. recalls these wars he says, "I consider recent history – which is virtually all anyone remembers – and how the corporate wars ended, so that we settled into the Six Majors: ENERGY, TRANSPORT, FOOD, HOUSING, SERVICES, and LUXURY. Sometimes I forget who runs what..." (Harrison 634). No one remembers what life was like before the wars, before the executives had all the power and money. The society is fragmented into corporations, but more importantly, it is fragmented into a ruling class that holds all control over the destiny of society. Vanderwerken goes on to say, "Society is rigidly stratified and hierarchical..." (40). These executives set the tone for what people should value because they want all the money and power by limiting what the common citizen knows. Narcotics move from being a luxury to common food for the people. The executives have control over every aspect of life, and their goal is to limit an individual's desires, dreams, and freedom and redirect the focus of life to external things, such as money, fame, and sex. In describing Harrison's work, Sharon L. Jones states:

[Harrison] employs straightforward, concise language to document the harsh realities of modern life as he focuses on how individuals handle conflicts with themselves, other people, and the external environment. His characters, often lonely and alienated, seek comfort in temporal, sensual pleasures such as sex, eating, shopping, drinking alcohol, assuming false identities, experimenting with mysticism and astrology, and playing competitive sports as a means to stave off the emptiness and inadequacies of their lives. (par. 1)

The society in "Roller Ball Murder" is fragmented to the point where the emotional needs of the people are not being met. Jonathan E. describes the executives as "the most powerful men in the world... they run the major corporations which fix prices, wages, and the general economy, and we all know they're crooked, that they have almost unlimited power and money" (Harrison 634). The

executives are people that are only working for their own benefit and improvement, yet there is no talk of rebellion or fighting against them. "Roller Ball Murder" exhibits a society in which the people do not know they are being oppressed, because the game is a drug; they are addicted to the extreme violence and believe that there is no other way to live. The fragmentation of society has reached the very core of human existence, where the government no longer provides for the well being of its people. Jonathan E., however, has become tired, emotionally and physically, of playing the game, and his heart is yearning for something more: perhaps, what he had before he began his journey to fame in the Roller Ball Murder games. He is seeking answers to questions that he has had for a long time. Nevertheless, because the fragmentation of society is so prevalent in the division of the executives and the individual people, Jonathan E. is trapped with a limited and narrow viewpoint of his own life.

The ultimate way that society is fragmented is illustrated in the opening lines of "Roller Ball Murder," as Jonathan E. describes his relationship with the game. He states, "The game, the game: here we go again. All glory to it, all things I am and own because of Roller Ball Murder. Our team stands in a row, twenty of us in salute as the corporation hymn is played by the band" (Harrison 630). The players and the viewers of Roller Ball Murder are trapped, believing that they are who they are because of the game. They give all glory to the game because they think that they owe their success or the smooth functioning of society to the occurrence of the games. The corporation song is called a "hymn," but in "Roller Ball Murder," the divine power is the corporations, which ask of its people complete devotion to the games and, in turn, loyalty to the structure of society. The corporation hymn is what the "Star-Spangled Banner" is to the people of present-day America. Similar to the "Star-Spangled Banner," the corporation hymn is played before the start of a game; however, Roller Ball is a deathly game created by the corporations to exercise their unwavering power on the people. The citizens crave and expect the gruesome death scenes, even analyzing the statistics as simple numbers and not as human life, while the players do not even know any other way of living because they are doing what they were trained to do: play to the death in Roller Ball. The saluting and singing gives the story a tone of brainwashing or indoctrination over its people.

The citizens stand and salute a game the corporations advertise and not because the citizens truly respect and love their country. This fragmentation in society leads to the splintering of Jonathan E.'s own perceptions of himself and the world around him. Jones describes Jonathan E.'s splintering viewpoint: "fame, money and the temporary thrill of winning fail to provide him with a sense of fulfillment and happiness. The only winners are the corporations that make money from the competitions" (par. 9). Jonathan E. feels unsatisfied with his life, but he is unable to be anything other than what the executives want him to be.

The fragmentation of relationships is apparent in the game against Mexico City, where Jonathan E. describes the working class: "Those dumb FOOD workers file out of the stadium while we show off and score a few fancy and uncontested points" (Harrison 634). The classes do not interact with compassion for each other. They do not realize that they are all being used and controlled to the point where they cannot show true empathy for the situations of others. Vanderwerken believes that "Jonathan's words reveal his... contempt for the fans" (41). Close to the end of the story, Jonathan E. and Jim Cletus, a former Roller Ball player who is now on the "International Rules Committee," talk before the All-Star Game. Jonathan E. states, "We're at the Houston ranch... riding around in my electrocart viewing the Santa Gertrudis stock. This is probably the ultimate spectacle of my wealth: my own beef cattle in a day when only a few special members of the executive class have any meat to eat with the exception of mass-produced fish" (Harrison 640). Jonathan E. does not even realize that he has the capability to offer food to people. The focus of human life is so embedded in power, fame, and money that Jonathan E. is not able to see the potential freedom he has to offer food to people or to overrule the executives.

This is the extremely controlling atmosphere that Jonathan E. finds himself in. Elizabeth Anne Hull states that "although [Jonathan E.] personally is able to maintain a luxurious lifestyle...he expresses no compassion for them [people from lower classes] but only appreciates his own good fortune..." (164). Jonathan E.'s perception of relationships in this fragmented society makes it so that he "can place full trust in no one, not even those he's closest to" (Hull 164). The viewers of Roller Ball are meant to be devoted fans to the players of the game, but they are

**The Fragmentation of the World: William Harrison's
"Roller Ball Murder" and William Gibson's
"Burning Chrome"**

fanatical fans that are enthusiastic about the slaughter of human life. There is no relationship in "Roller Ball Murder" that demonstrates trust or compassion. Jonathan E. describes the relationship viewers have with the players by stating, "...the giant lighted boards circling above the track monitor our pace, record each separate fact of the slaughter, and we have millions of fans – strange, it always seemed to me – who never look directly at the action, but just study those statistics" (Harrison 633). Every blow to the head of a player has become a numerical statistic to the viewer. No one in this society is conscious of his or her actions or thoughts. They cannot see the ludicrousness of their actions, that statistics are more valuable to them than human life. True human relationships are not possible in this fragmented world. Also, Jonathan E.'s transient relationship with women is obvious when he states, "Daphne is gone now, too, and in this interim before another companion arrives, courtesy of all my friends and employers at ENERGY, Ella floats back into my dreams and daylight fantasies" (Harrison 637). He has a desire to build a true and lasting relationship because he dreams of his wife, but he is limited in his ability to do so because these "interchangeable women," provided by the corporations, rule his mind and body (Vanderwerken 40). This fragmentation of relationships seeps into Jonathan E.'s viewpoint of himself and leads to the destruction of his identity. Hull describes Jonathan E. as someone who "has no last name, only an initial. He was a corporation child and prefers to believe he was some executive's bastard" (164). He identifies himself with the very power that rules him. He does not believe in his own potential to rule himself outside of Roller Ball. The fragmentation of his identity has led him to depend on the executives and the game for his purpose in life. The fragmented world in "Roller Ball Murder" leads to the creation of a fragmented character in Jonathan E., affecting his perception of society, relationships, and his own identity.

In "Burning Chrome," Quine is at the bottom of the social ladder. When Automatic Jack describes Quine, he says:

Bobby was a cowboy. Bobby was a cracksman, a burglar, casing mankind's extended electronic nervous system, rustling data and credit in the crowded matrix, monochrome nonspace where the

only stars are dense concentrations of information, and high above it all bum corporate galaxies and the cold spiral arms of military systems. Bobby was another one of those young-old faces you see drinking in the Gentleman Loser, the chic bar for computer cowboys, rustlers, cybernetic second-story men. We were partners. (Gibson 497)

The lives of the people in this story are not based on a daily interaction with people; instead, they live in a cyber-world of computers. It is a virtual reality that is very real because it is all people see and interact with. They go to work inside these "corporate galaxies" that are protected by what the story calls "ICE." Ice is the security wall placed around the data of the corporations. This is Bobby's world, and he is good at hacking into these areas in cyberspace of dense concentrations of information. Bobby's position or status in society is not very high. He hacks into businesses for a living. The world and society that he lives in is impersonal and cold. There is detachment and distance between people because they have little real human interaction. Much of life takes place in virtual reality. This quote exemplifies Automatic Jack's opinion of his partner and the simple fact that there is a ruling and powerful group of people above the hackers in society. Kim G. Kofmel describes the society in "Burning Chrome," as "high technology, organized crime, powerful megacorporations, and an economy driven by information services dominate a world divided sharply into haves and have-nots" (par. 1).

Also, society has been divided into the virtual world and the real world. As with Harrison's executives, Gibson has "opted for global economic power-wielders as the arbiters of peoples' lifestyles and lives" (Suvin par. 7). In "Burning Chrome," individuals like Bobby Quine have created their own virtual lives in cyberspace, which creates a fragmentation in society, of people who rule the data in cyberspace and the people who hack into the system and infiltrate it. Darko Suvin goes on to state, "In a world laced with pills and drugs, cyberspace is itself a kind of super-drug vying in intensity... in which anything is possible. An abstract logic and cultural ecstasy is hidden beneath this hardboiled technical vocabulary, a yearning to get out of the dinginess and filth of everyday life" (par. 9). People have become addicted to the rupture of society, and in order to "embrace the imaginative splendor of the mind... the hackers must keep one foot in

the material world even as they come close to transcending it. They must continually work their computer keyboards manually while they inhabit cyberspace" (Olsen par. 14). Individuals like Bobby Quine are no longer awed by life itself but only feel something when they are logged onto cyberspace. Automatic Jack describes one specific individual, Chrome, who heads a powerful criminal group:

She'd looked fourteen for as long as anyone could remember, hyped out of anything like a normal metabolism on some massive program of serums and hormones. She was as ugly a customer as the street ever produced, but she didn't belong to the street anymore. She was one of the Boys, Chrome, and a member in good standing of the local Mob subsidiary. Word was, she'd gotten started as a dealer, back when synthetic pituitary hormones were still proscribed. But she hadn't had to move hormones for a long time. Now she owned the House of Blue Lights. (Gibson 506)

This is the reality of society. Science has gotten to the point where it can keep people looking young. There is no natural process to life through aging. Chrome works with the Boys, who are the most powerful people. The Boys are the people that no one wants to mess with or fight against because they have all the money and power. Chrome has also reached this status in society through the business she owns, called the House of Blue Lights. The House of Blue Lights is a warehouse for people to satisfy their temporary needs. Everyone's goal is to get off the streets, but they have no ambition or goal after accomplishing the first goal. They end up living in fear that their new-found power and money will be taken from them, so they hide behind walls and walls of ice in their virtual realities. In the end, human contact is purely for selfish reasons, and society is fragmented into what is real and what is "real" virtually. Ronald Schmitt shares that "becoming a computer in Gibson's world does not imprison or dehumanize a person. It brings him or her into frighteningly intimate contact with a mythic world of beings and experiences which have no equivalent in the 'real' world" (par. 53). Society is fragmented to the point where no individual can enjoy the natural senses of life without wanting more from a virtual reality.

In terms of the destruction of relationships in

"Burning Chrome," Bobby Quine has never experienced a healthy relationship with someone in his life. When Automatic Jack describes Quine's relationship with women, he says:

I knew what he did to them. He turned them into emblems, sigils on the map of his hustler's life, navigation beacons he could follow through a sea of bars and neon. What else did he have to steer by? He didn't love money, in and of itself, not enough to follow its lights. He wouldn't work for power over other people; he hated the responsibility it brings. He had some basic pride in his skill, but that was never enough to keep him pushing. So he made do with women (Gibson 502).

Bobby is not honest with himself or the people around him. He sees no true purpose in life, so he tries to fill the void he feels by chasing women. He has a very sad and lonely life because he cannot value true human relationships. Bobby is a reflection of the society around him. People are pursuing money or power, or filling the void with something else. The whole society is a place where people have stopped taking responsibility for the betterment of the environment around them. Similar to the rest of society, Bobby is content to just feel and know that something is missing in his life, but he does nothing about his sad reality. The fragmentation of society has seeped into the relationships that Quine and Jack create. Suvin describes this world in "Burning Chrome" as "a twisted representation of the subject's relationship to his or her real conditions of existence" (par. 13). No one in society is willing to fight for what is morally right. The people in every social class have lost any sort of moral compass. Automatic Jack does not like the House of Blue Lights simply because he had a distasteful evening there one night. He totally misses the point of the moral injustices that are occurring there, particularly toward women. Because society has been structured around power, money, fame, and sex, Bobby Quine thinks that is solely what he needs in life; however, that focus on external things limits his potential for freedom as an individual. Lance Olsen describes the characters in "Burning Chrome" as "devoid of genuine human connections, motivated by ruthless need for control...each attempts to manipulate others to attain his or her goal" (par. 17). In the way that the characters interact with each other, there is a lack of awareness of the

**The Fragmentation of the World: William Harrison's
"Roller Ball Murder" and William Gibson's
"Burning Chrome"**

potential to create real bonds with another human being.

Lastly, identity in "Burning Chrome" is fragmented. The individual created in cyberspace is the same person in the material world. As Kofinel states, "identity in Gibson's world is fluid. Names and faces, and even data stores, can be changed" (par. 7). The best example of the fragmentation of identity in this story is in the teenaged girl Rikki's pursuit to be a "simstimstar" in the virtual reality of cyberspace. Automatic Jack describes Rikki's obsession with the virtual reality of cyberspace by stating, "Tally Isham was her favorite, and with the contact band on, she was gone, off somewhere in the recorded sensorium of simstim's biggest star. Simulated stimuli: the world – all the interesting parts, anyway – as perceived by Tally Isham...she didn't want to *be* Tally Isham, but she coveted the job. That was her ambition, to be in simstim" (508). Here, Automatic Jack is talking about Rikki and what Rikki wants in life. Simstim is a virtual reality where fans of celebrities can see life as it is seen through the eyes of their favorite celebrities. Rikki's ultimate desire is to be a celebrity in this simstim reality. She sees Tally Isham's life as more grand and exciting than her own. Rikki cannot appreciate her life and is blinded by her desire for fame. Rikki's reason to be famous is not to be a role model for women or for the people in society; instead, she wants to become exactly like what she sees around her. There is no creativity or individual thought to better the mind and heart of an individual. Participating in the virtual reality is each character's ultimate trap. The glasses or "mirrorshades" that characters wear in "Burning Chrome" to mentally transport themselves to cyberspace are a "two-way transaction between the wearer and his social environment; they conjoin a minor degree of effective withdrawal with a large degree of psychological illusion of withdrawal in the wearer" (Suvin par. 16). True identity is forever lost in the fragmentation of this world.

Both Jonathan E. and Bobby Quine try to exert some control over their lives by striving to pursue something that the society could not offer. They are both seeking to fill a void within themselves. Jonathan E. adjusts to society by playing the game, and Bobby Quine becomes a cyberspace cowboy. At first, both of these characters are just trying to get what society has told them is valuable, such as power, money, fame, and sex, but eventually, they begin to seek more out of life. After playing the game for so long, Jonathan E. wants more in life. Jonathan E. feels

that the money and power is not enough in his life. He is seeking answers for why he feels a "deep rupture in his soul" (Harrison 632).

In "Roller Ball Murder," Jonathan E.'s life is controlled to the point where he loses all the opportunity to decide what he wants in life. Mr. Bartholemew is an executive with whom Jonathan E. has built a relationship over the years. Mr. Bartholemew tells Jonathan E. that Jonathan should keep his mind focused on his body so that he can be focused for the games. Extended knowledge is something that the executives do not want the common people of society to pursue. Jonathan E. explains to Mr. Bartholemew by saying, "It's just that I want – god, Mr. Bartholemew, I don't know how to say it: I want *more*" (Harrison 636). Jonathan E. is desperately trying to convey the pain in his heart. Jonathan E. wanted to be enlightened, and somewhere in his heart, he knew that the executives were using Roller Ball to oppress and control him. Jonathan E.'s only way to survive was to play in Roller Ball, which gave him money and status but not power. He had no real power or control over the decisions in his life, and the one time that he was requesting control over an aspect of his life, he was denied any chance to fill the void in his heart. Jonathan E. leaves this conversation saying, "I don't think I really *have* any power" (Harrison 636).

Unlike Jonathan E., Quine tries to fill the emptiness within him by pursuing unhealthy relationships. Jack explains the way Bobby Quine copes with the structure of society by saying:

But Bobby has this thing for girls, like they were his private tarot or something, the way he'd get himself moving. We never talked about it, but when it started to look like he was losing his touch that summer, he started to spend more time in the Gentleman Loser... you could see his sunglasses scanning those faces as they passed, and he must have decided that Rikki's was the one he was waiting for, the wild card and the luck changer. The new one. (Gibson 498)

Automatic Jack and Bobby Quine do not talk about personal things. They do not share a deep bond for each other, and their partnership does not reflect the fact that they have known each other for a long time. Automatic Jack actually struggles with Bobby Quine and sees how Quine uses women to his own advantage. Bobby Quine does not strive to guide or control his own life; instead, he waits for inspiration to come from an outside source. Bobby Quine

uses women to reach his ultimate destination, but even he does not know what the end destination looks like. He has no purpose but to find his next purpose after disposing of the old one. This is how Bobby Quine functions in the society that he lives in. Jack continues to describe Bobby Quine's coping tactic by saying, "Bobby read his future in women; his girls were omens, changes in the weather, and he'd sit all night in the Gentleman Loser, waiting for the season to lay a new face down in front of him like a card" (Gibson 500). Bobby Quine sees women as temporary objects that get him to where he feels his next destination should be. He has extremely high expectations of the women in his life; yet, he goes through them so quickly. He moves from one inspiration to the next, hoping for something more each time. This makes Bobby Quine not appreciate what is right in front of him. To Bobby Quine, the most important thing is having a temporary object to interest him and sustain him. This object helps him function in the society around him. The main girl in the story that Quine finds to sustain him is Rikki. There is no creativity or individual thought to better the mind and heart of an individual. Participating in the virtual reality society has created traps everyone. Rikki is the same as Bobby Quine. She does not see the emptiness of life around her because she is filling it with what society expects her to want: Simstim stardom. Both of the characters are motivated to act because of the void they feel inside of themselves. Bobby Quine is aware of the fact that fame, power, and money do not mean anything to him, so he tries to make women fill the hollowness that he experiences every day. Jonathan E. is trying to obtain knowledge to make sense of the society around him. In the end of each story, both characters have found few answers to their desires in life. Once again, they succumb to their old habits and do what they know in order to feel temporarily reassured. They cope with the inner pain in the only way society has allowed them to. The characters are not free.

Ultimately, the two worlds in "Roller Ball Murder" and "Burning Chrome" have fragmented societies, relationships, and identities. Jonathan E. and Bobby Quine are never able to unify the fragmentation in their lives; they both learn to cope with the broken society around them, but in reality, they only become a reflection of the world around them. They become broken and splintered people in a fragmented world, with no ability to unify the internal and external factors that shape them.

Works Cited

- Gibson, William. "Burning Chrome." *The Oxford Book of Science Fiction Stories*. Ed. Tom Shippey. Oxford, England: Oxford University Press, 1992. 496-515. Print.
- Glazer, Miriyam. "What is Within Now Seen Without: Romanticism, Neuromanticism, and the Death of the Imagination in William Gibson's Fictive World." *Journal of Popular Culture* 23.3 (1989): 155-164. Rpt. in *Short Story Criticism*. Ed. Janet Witalcc. Vol. 52. Detroit: Gale, 2002. *Literature Resource Center*. Web. 20 Mar. 2012.
- Harrison, William. "Roller Ball Murder." *The Many Worlds of Literature*. Ed. Stuart and Terry Hirschberg. Boston: Pearson, 2000. 630-641. Print.
- Hull, Elizabeth Anne. "Merging Madness: Rollerball as a Cautionary Tale." *Clockwork Worlds: Mechanized Environments in SF*. Ed. Richard D. Erlich and Thomas P. Dunn. Westport, Conn: Greenwood, 1983. 163-180. Print.
- Jones, Sharon L. "William Harrison." *American Short-Story Writers Since World War II: Third Series*. Ed. Patrick Meanor and Richard E. Lcc. Detroit: Gale Group, 2001. *Dictionary of Literary Biography* Vol. 234. *Literature Resource Center*. Web. 1 May 2012.
- Kofmel, Kim G. "Burning Chrome." *Magill's Guide to Science Fiction & Fantasy Literature*. Salem Press, 1996: 1-2. *Literature Reference Center*. Web. 20 Mar. 2012.
- Olsen, Lance. "The Shadow of Spirit in William Gibson's Matrix Trilogy." *Extrapolation* 32.3 (1991): 278-289. Rpt. in *Contemporary Literary Criticism*. Ed. Tom Burns and Jeffrey W. Hunter. Vol. 192. Detroit: Gale, 2005. *Literature Resource Center*. Web. 1 May 2012.
- . "Burning Chrome." *William Gibson*. San Bernardino, Calif.: Borgo Press, 1992. Print.
- Schmitt, Ronald. "Mythology and Technology: The Novels of William Gibson." *Extrapolation* 34.1 (1993): 64-78. Rpt. in *Contemporary Literary Criticism*. Ed. Tom Burns and Jeffrey W. Hunter. Vol. 192. Detroit: Gale, 2005. *Literature Resource Center*. Web. 1 May 2012.
- Suvin, Darko. "On Gibson and Cyberpunk SF." *Foundation* 46 (1989): 40. Rpt. in *Short Story Criticism*. Ed. Janet Witalcc. Vol. 52. Detroit: Gale, 2002. *Literature Resource Center*. Web. 1 May 2012.
- Vanderwerken, David L. "Roller Ball: Sport and Society in the Future." *Arete: The Journal of Sport Literature* 2.2 (1985): 39-45. Print.

Evaluation: *In this paper, Sancha has zeroed in on the very poignant social criticisms offered by these American science fiction writers. She discusses the works thoroughly and perceptively, and she uses research articles very capably to echo and expand her point of view. This is an interesting paper for its subject and for its depth of analysis.*

Preferential Freedom: An Exploration of Melville's "Bartleby the Scrivener"

Sean Pedersen

Courses: English 102 (Composition)
and Psychology 225 (Theories of Personality)
Instructors: Andrew Wilson and Charles Johnston

Assignment: *For this paper, assigned early in the course, students were to write an essay on one of the literary works we had read for the semester, discussing the literature in light of one of the psychological theories we had so far encountered.*

Hailed as a literary classic by many critics, "Bartleby, the Scrivener: A Story of Wall Street," is a parable of capitalistic ideology and a sociological perspective of society's circulatory structure; that is, it shows the reciprocal relationship between absolute, *true* freedom and liberty. On the surface of the narrative, Bartleby is a refractory subordinate to an ever-so caring, benevolent boss. An average reader might look at Bartleby's defiant behavior as unacceptable and scoff at the narrator's excessive understanding based on the societally capitalistic principle that if a person isn't a productive component to the society's machinery, then he or she is undeserving of any benefit generated by the said society. The shallow boss (and the reader) conceives of himself as the free man, while Bartleby is confined to subservience. By delving deeper into the story's meaning, past its black and white appearance, a rhetorical weapon latently emerges within the lines of this fictitious narrative. Meant to allegorically teach a lesson on freedom and its diverse meaning in society, the subject of Melville's metaphorical construct is freedom in its purest form—to do exactly as one *prefers*. In its natural state, absolute freedom may remain unattainable—imperceptible among the confines of Melville's era and contemporary society.

The story is about the polysemy of freedom and its quite ironical, reciprocal relationship between the lawyer

and his underlings, particularly Bartleby's unmanageable, pertinacious behavior. More elaborately, the parable is reflective of capitalistic nature. The *nameless* boss is a symbol himself, representing not only "the man," the privileged one percent on Wall Street, but also the widespread layman ideology or shallow belief that freedom is merely spatial or financial; and entertainingly, it concerns the typical reader who represents the average working-class, Main Street citizens enslaved into a life of servitude who, in turn, fuel this depthless ideology. Thus, the ironic circulatory relationship is shown between society itself, the lawyer (affluence/employer) vs. his underlings (commoners/employee), and freedom vs. liberty within each main character: Bartleby (of course) and his boss. In Melville's applicable scenario of a secure equity attorney and his constrained scribe, Bartleby ironically represents absolute, true freedom despite his restricted liberties; this enigmatic story is actually about the paradox of freedom; it is about those who choose to be free of encumbrances and those who accept chains of responsibility as part of capitalistic society.

To support this argument, a clear definition of freedom and liberty is a requisite to understanding this abstract concept. As William Gairdner, an author and critic of civil liberties, illustrates, many individuals are innately affectionate to the concept of freedom. This multi-faceted concept is perceived differently by many standards and values; therefore, it depends on what angle freedom is being looked at, whether it is an older or younger lens, or perhaps through the lens of a racial or gender minority. Some people define freedom from a personal perspective, such as bodily, sexual, or spatial freedom (for instance, a young adult may describe freedom as the independence gained through the privilege of a driver's license). In a managerial State-sense, others might describe social, economic, or political freedom as the most purist form of the idea. To be clear, social freedom is based highly on civil rights and class mobility (which is also reflected as economic, or financial, security). Political freedom would be more thought of as constitutional rights—freedom of speech and expression, press, religion, the right to assemble, and to bear arms. It is also recognized as electoral participation, international travel, and property ownership. Realistically speaking,

these political freedoms are only possible through permission; they are external in the sense that the freedoms are not prohibited by societal law. In transcendentalist thought, freedom may be in the form of spirituality. What must be realized, though, is internal freedom, or freedom of choice, which may very well be the nearest thing to absolute freedom. This is so, because the freedom to choose, to make decisions, to *prefer*, is actual freedom, which may only live within the realm of fiction since true, ultimate freedom is an elusive concept.

One important, well-known manifestation of freedom is physical liberty. Illustrating this point, an incarcerated convict is stripped of his liberty but still has the freedom to think, act, and behave as he or she prefers. "Most of modern life for everyone is spent freely getting tangled up in all sorts of ways that reduce liberty" (Gairdner). Similar to the law practiced by the narrator, "Mortgages, bank loans, contracts, leases, business deals, and family and personal promises and obligations are mostly how we use our freedom to restrict our liberty" (Gairdner). Therefore, freedom is defined in a myriad of distinct approaches and can take on numerous appearances. True freedom may be chimerical in Bartleby's own society, as well as the contemporary one.

The narrator's perspective on freedom and his persona lack depth and meaning. He has been hollowed out by notions of incentive, competition, and desire for proprietary wealth—which is a theme prevalent on Wall Street. On a depthless landscape, Melville introduces the lawyer to readers as a conscientious humanitarian. Portrayed in an amiable light, the nameless equity lawyer is acquainted to the reader as being flexible, kind-hearted, and often overly prudent and tolerant pertaining to the abundant idiosyncrasies of his employees, which an average person (or reader) would deem more than irritating. Many readers would be mollified by the lawyer's dismissal of his employees' insubordinate actions, especially the contumacious disposition of Bartleby. At times, within the story, the lawyer admits to the "perplexity" of Bartleby and his non-acquiescent behaviors (Melville 1093). However, being a virtuous, self-described "man of peace," the narrator tends to ignore or "postpone" the "unwarrantable" demeanors of his scribes, based on a rationalization that they

prove "useful" to him (Melville 1087, 1088, 1094). This ostensible tolerance can easily be conceived as an inherent good nature within the narrator, making him seemingly appear as a laudable character.

Stunned by Bartleby's preferences, the lawyer rationalizes Bartleby's behavior and commiserates with him in the beginning as with a timid Samaritan by referring to Bartleby as a "[p]oor fellow" and that he would like to act charitably toward Bartleby by allowing him to reside in his chambers (1094). The lawyer makes excuses for Bartleby's insubordination, saying that Bartleby's "eccentricities are involuntary" and that he is useful (1094). However, "*properly speaking*," the lawyer isn't as true or free as he may appear, because he prudently applies cost-benefit theory (a prevalent strategy in the business world of Wall Street) to the peculiarities of Bartleby (1093; emphasis mine). The narrator is sensible when he says, "Here I can cheaply purchase a delicious self-approval. To befriend Bartleby; to humour him in his strange wilfulness, will cost me little or nothing, while I lay up in my soul what will eventually prove a sweet morsel for my conscience" (Melville 1094). However pragmatic this is to a capitalistic mentality, it reveals the lawyer's ulterior motives: he wants to *buy* a place in heaven with artificial acts of kindness—"the inherent selfishness of the human heart" as the narrator puts it (1098). When the lawyer finds time out of his *busy-ness* schedule to further contemplate the perplexity of Bartleby's actions, he concludes, "My first emotions had been those of pure melancholy and sincerest pity; but just in proportion as the forlornness of Bartleby grew and grew to my imagination, did that same melancholy merge into fear, that pity into repulsion" (Melville 1098). Upon this deep consideration of the Bartleby problem, the lawyer tries to "masterly manage" the crisis, but asks himself, "What was to be done?" and decides it to be "prudent to check myself" (Melville 1102, 1103). Clearly, the lawyer wants to be rid of Bartleby, but isn't sure how to go about eliminating Bartleby from his life without "denouncing me for a villain if I dared to breathe one bitter word against this forlornest of mankind" (Melville 1099). The narrator is well aware that he must proceed cautiously so as not to ruin his reputation; this reveals that he is dissolute. Therefore, the narrator, who comes off at

first to the reader as an upstanding citizen, ultimately only cares about himself and his public image. He even admits that he is "Fearful then of being exposed in the papers" as someone who is cruel to less fortunate people such as Bartleby (Melville 1107).

This is the reason why the lawyer character represents a limited, naïve freedom. Even though he has financial and spatial liberty, he is chained to his responsibilities; he doesn't have freedom of *true* preference—absolute freedom. He admittedly envies Bartleby actually when he says, "I became considerably reconciled to Bartleby. His steadiness, his freedom from all dissipation, his incessant industry (except when he chose to throw himself into a standing revery behind his screen), his great stillness, his unalterableness of demeanor under all circumstances, made him a valuable acquisition" (1095). The lawyer admires Bartleby's ability to stay true to his convictions despite societal rule (the very same structure that confines the lawyer into an immobile compliance within society that he has easily acquiesced to). The lawyer says, "I strove to be entirely care-free and quiescent; and my conscience justified me in the attempt; though indeed it was not so successful as I could have wished" (1108). So, the lawyer is even bright enough to be aware of his compliance and likes the idea of *true* freedom, but he isn't as willful (or obstinate in the majority's eye) as Bartleby to be antagonistic toward mainstream society, which would define this willfulness as tenacious and anti-productive. Therefore, even though the lawyer is free to make pertinent decisions in his life regarding travel and finance, this freedom is confined within societal boundaries; he isn't free to do as he pleases or *prefers*.

The lawyer is a self-affirming benefactor to Bartleby. The lawyer first offers him to come back and work as a scrivener; Bartleby prefers not. The lawyer offers him a clerkship; Bartleby prefers not. The lawyer offers him a job tending bar; Bartleby prefers not to take the job. Then, the lawyer goes above and beyond and offers Bartleby a job almost anyone in his or her right mind would take in an instant, a job accompanying a traveling royal; Bartleby declines. The lawyer's prodigal existence becomes clear when he offers these somewhat enticing occupations to Bartleby because this reveals his take on freedom to the reader—it is merely spatial. The lawyer does not live extravagantly according to some people's standards.

but he questionably lives without any, let's say divine, purpose. His external freedom is clearly evident on the surface, but his internal freedom—actual freedom—is inexistent.

The lawyer, painted in an altruistic light, being a man of peace, and "seldom losing his temper" represents the alluring nature of capitalism. Just like the narrator, capitalism seems good and is depicted in such a virtuous nature that any layman would easily and unwittingly comply with out of sheer ignorance. Even though the narrator is portrayed as a truly benevolent person, he is without scruples, unless, however, his reputation is at stake; then he is quick to negotiate Bartleby's allegiance.

At first glance, Bartleby's existence seems confined by his pitiful, destitute state, as the narrator sees it. Deeper consideration of Bartleby's uniqueness reveals that he is spiritually a free bird. Even though Bartleby is bound by the four walls of the lawyer's chambers and later imprisoned in a cell, which ends up being his tomb, he is internally liberated in defiance of the physical world. Bartleby's nonconformity frees him from the encumbrance of society which the lawyer (and the majority) upholds.

These two extremist perspectives of freedom are the conflict that Melville points out in not only in the story but in society. Point of view is the conflict. There are always at least two sides to every story and, in turn, every argument within a society has extremists on each side. The two main characters, Bartleby and his superior, represent extremely different views of freedom. The successful lawyer represents conservative magnates who have endless physical, spatial freedoms but remarkably limited internal freedom. On the other end of the spectrum, Bartleby represents the average citizen who is enslaved into servitude, the low-skilled jobs that entrap people and hinder their mobility within a society, particularly a capitalistic economy. But as we shall see, that does not necessarily render Bartleby a prisoner.

Capital is a prevalent underlying theme in the narrative, from the street the lawyer's chambers is located on to the very law that he practices. The lawyer's business address (Wall Street) is symbolic of the barrier construct between the affluent (the lawyer) and the average commoner (Bartleby); it is the obstacle that the general public must overcome to obtain generally coveted financial freedom. The law practiced within

the heavily fortified lawyer's chambers—proprietary wealth, finances, taxes, and title deeds—is a symbol of the limited freedom of fat cats residing (up) on Wall Street. Most amusingly, the fourth wall—the imaginary boundary between fictional work and its audience (“Fourth Wall”)—symbolizes the parabolic message of the author. The narrator (more importantly Melville) says, “But ere parting with the reader, let me say, that if this little narrative has sufficiently interested him, to awaken curiosity...in such curiosity I fully share—but am wholly unable to gratify it...Ah Bartleby! Ah humanity!” (Melville 1111). By this, the author references the reader and almost implores him or her to break down the fourth wall, to dismantle the barrier within society. With grace and style, Melville acknowledges the divide within humanity through his fictitious, representative *two* main characters—two opposite perspectives.

This story of *Wall Street* isn't merely about a timid boss and a stubborn employee, it is about the separation between artificial privilege and the possibility that underprivileged people are genuinely free. Just as the lawyer takes every avenue to prudently avoid tainting his public image, so do many privileged people. Even within the construction of English diction, these privileged people mask their motives; for there to be underprivileged people, there must be overprivileged people, but the word *overprivileged* isn't included in anyone's common vernacular or dictionaries the world over. It is common sense that for there to be an under there must be an over, but this divide is astutely cloaked with prudence. The curtain between Bartleby, the poor scrivener, and his successful boss represents the dividing line between often fortuitous conservatives and paltry *liberals*—liberty being the root word. The stark polarity of these two perspectives is also indicative of the, generally, two views on every issue—freedom, politics, society, etc.

Finance being an underlying theme in the story, the keys to the lawyer's office represent opportunity in society, which is generally thought of as opening doors. People such as the lawyer will outwardly pity and act charitable toward less financially fortunate people like Bartleby, but behind closed doors, they contrive ideas to keep the lame scriveners of society locked out. In actuality, the lawyer is a symbolic locksmith who conserves and conceals his resources out of his superficial assumption

that finance matters more than other individuals, more than moral values. Quick to prudently strategize (like that of the lawyer), aristocrats concoct strategies, crafted with artifice, to deceive the layman public (much like the metafictional parable constructed by Melville to first deceive the reader into thinking the lawyer is sincerely good or free). So of course the key that Turkey holds is the illusory key that “the man” lets commoners think they really have a choice—freedom. The key that the custodian holds for pragmatic reasons is representative of the necessity for practicality in a society. Even deeper, the key held by the lawyer is his limited freedom, which gives him a sense of superiority over less *fortunate* people. Most entertaining to a deep reader though is the missing fourth key (reflective of the fourth wall). This is the key that the nameless reader holds; the reader's enlightenment is the key to changing society's values and perspectives—particularly in this case (no pun intended) freedom. Melville's purpose here is to edify the audience (humanity) and compel them to not just remain a spectating sheep, but to take action. Also, the namelessness of the narrator is important because it means that a reader with any name (reader X) can be easily deceived and must stand up for his or her values when “curiosity” is “awakened” (Melville 1111). Another possessor of the fourth key would be Bartleby; at least temporarily, he is able to unlock a possible true meaning of freedom.

Capitalism—“the *free* market economy”—is an economic structure, based highly on freedom, which incentivizes innovation and provides growth and prosperity for the majority. Freedom is the core value that fuels this ideology. However, “freedom is an illusory escape” (Wright and Rogers 49) because the skewed connection between freedom and financial bliss deceives the average insubordinates into a state of submission—what turkeys. The scriveners of the world, low-skilled laborers, are held hostage in the workforce. On the other hand, higher-income citizens are unwittingly forced to maintain the charming curtain of capital. For them, it is easier to *buy* into this culture of competition because they assume that if they act charitable, then they will purchase a place in heaven.

Melville's careful structuring of his paradoxical parable is intended for those needing a wakeup, curtain call because humanity has been stripped of its innate freedom.

Preferential Freedom: An Exploration of Melville's "Bartleby the Scrivener"

Of course, no one likes the idea of acquiescing to orders laid out by authority, because freedom is invaluable; yet succumbing to "the man" has become the norm in society. Commonly unnoticed, this realization leads to the inquiry of what freedom *truly* exists in a nation controlled and organized by covetous capitalists, if the pursuit of happiness remains possible. Wright and Rogers imply that the correlation between happiness and prosperity may never be reachable in an economic structure centered on the inequality and separation of investment- and working-class citizens (43). This idea reflects the "poor fellow"-ship of humanity that Melville wants to reveal to society as to find a solution (Melville 1094). This concept of freedom relating to capital gain distorts reality for many, especially the lawyer. Consequently, everyone knows that without an income, they cannot support themselves; to sustain their lifestyles, they must work. But then enters Bartleby, a headstrong, stubbornly indifferent character who prefers not to acclimate to the rest of society. Though it kills him in the end, his death may be his ultimate freedom from the reality of society.

But, just like the lawyer, that's merely how I prefer to view it.

Works Cited

- "Fourth Wall." *Wikipedia*. Web. 12 March 2012.
- Gairdner, William. "Six Kinds of Freedom." *Williamgairdner.com*. William D. Gairdner. 4 July 2006. Web. 12 March 2012.
- Melville, Herman. "Bartleby, the Scrivener: A Story of Wall Street." *The Norton Anthology of Fiction*. 7th ed. Ed. Richard Bausch and R.V. Cassill. New York: Norton, 2006. 1085-1111.
- Wright, Erik Olin and Joel Rogers. *American Society: How It Really Works*. New York: Norton, 2011.

Evaluation: *In this essay, Sean takes some risks with language, sometimes getting a little ornate—but I like ornate. More than that, he takes Melville's "Bartleby" into such serious, meaningful consideration, tackling questions like what is work, and what at last is freedom—not spatial freedom, which is nice, but the deeper kind, which is much, much nicer.*

To Kill a Mockingbird: A Novel and a Film with Two Different Flights

Dan Pink

Course: Literature 112 (Literature and Film)

Instructor: Kurt Hemmer

Assignment: *Write an essay in response to the following question: what are the most significant differences between Harper Lee's novel *To Kill a Mockingbird* and Robert Mulligan's film adaptation of the novel?*

Many children are forced to experience prejudice in their lifetimes. It comes in many forms and affects everybody differently. Prejudice, while ugly and unjust, has a way of revealing truths. Those truths show that the world can sometimes be ugly and unjust. Seen through the eyes of an adult, prejudice can be processed and sometimes even understood. Yet when children are exposed to it firsthand, they may lose the very innocence that makes them children. Harper Lee's novel *To Kill a Mockingbird* shows the affects prejudice can have when seen through the eyes of children and the loss of innocence experienced when the world's true face is exposed. In the book, Jem and Scout Finch, along with their friend Dill Harris, are shown what their world is like behind the ideals that are hidden from most children. Robert Mulligan's film *To Kill a Mockingbird* is also about the prejudices found in the town of Maycomb, Alabama. Despite an underlying motif of prejudice, revealed by the racism of the townspeople seen throughout the movie, the major theme of Mulligan's film emphasized the idea of combating prejudice through understanding. Many characters in the film, along with the viewers, were taught that through walking in other peoples' shoes, their prejudices could be understood and forgiven. Despite the similarities between the book and the film, there were also important differences. The most significant differences between Lee's novel and Mulligan's film were Atticus' portrayal as a father raising

children in a time of extreme intolerance and Jem and Scout's growth when confronted with the prejudices of the world, because these differences changed the characters and influenced how they were perceived in both stories.

Atticus was a different character in the book than in the film. Atticus was portrayed, in both works, as a man of unquestionably high moral fiber. There were no exceptions to his honesty and courtesy. Living in an iniquitous society, Atticus was a fighter for justice, not only professionally but personally. Atticus did everything possible to show Jem and Scout the truths that were out there because it was important for them to experience reality rather than to grow up with a false idealism. There were many noteworthy similarities between Atticus in the book and in the film; however, the character's differences were significant. Many times throughout the film, Atticus was shown as an extremely stoic man. It seemed that no matter the suffering or pain he endured, Atticus would never succumb to emotion. A rare instance was after the news of Tom Robinson's death reached the Finch home. Atticus emotionally proclaimed how positive he felt about their chance at an appeal of Tom's conviction. In the book, Atticus's emotions were shown in greater detail. Scout explains the only time she witnessed Atticus becoming troubled emotionally was when he yelled at Aunt Alexandra, his sister, about her criticism of his children: "But the only time I ever heard Atticus speak sharply to anyone was when I heard him say, 'Sister, I do the best I can with them!'" (92). Scout's recollection of that event showed that, despite Atticus's ability to remain unaffected by conflict, he was still a human being able to be pushed to the edge. A glaring insight into Atticus's personality is when Scout tried to convince Atticus that it was reasonable for her to miss school. Scout presented the case of Burris Ewell, who only went to school on the first day every year, and Atticus counterpoints with one of the book's most important remarks: "Sometimes it's better to bend the law a little in special cases. In your case, the law remains rigid. So to school you must go" (33). The first sentence of that statement showed that, even though Atticus was a combatant for law and righteousness, there was an understanding that some instances were not cut and dried. This was a very important use of foreshadowing by Lee and helped explain Atticus's actions at the end of the book.

Student Reflections on Writing: Dan Pink

From a young age, I have always found solace in writing. Whether it is an essay or fictional story or something personal, writing has always provided me with an outlet to express myself. I have always loved the idea of creating something that others can enjoy. Throughout the years, I have learned that there is no perfect writing style, and that, like all art in the world, the differences are what make each style special. The beauty is that writing can be as understated as Hemingway or as ostentatious as Capote and still tell a brilliant story. Good writing has the ability to grab hold of you and help you experience the words rather than just read them. Good writing is fearless, and good writers are forever improving. Like any skill, writing must always be practiced and must also evolve.

I first read *To Kill a Mockingbird* at a young age and watched the film in a high school English class. My perception of the story and its significance has changed over the years, but it has always shared a powerful message. This assignment was exciting for me, as it provided an opportunity to experience both stories once more, as an adult. The result was this essay on the differences that I found to be most significant, between the two stories. In writing, I have always tried to remember a favorite quote by Friedrich Nietzsche, "All I need is a sheet of paper and something to write with, and then I can turn the world upside down." No matter the format, writing can be an outlet for greatness. I am honored and humbled to have been selected for this edition of *The Harper Anthology*.

In both the novel and the film, as a result of the battle Atticus fought for the equal rights of every American, Jem and Scout were forced to experience the prejudice of the world at a young age. While Mulligan portrayed Jem and Scout experiencing social prejudice, Lee's novel went further to detail specific occurrences in which the children were even made out to be pariahs. This was done by showing their story from different angles, with prejudices coming from different characters throughout the story. In the film, the kids were presumably teased at school because their father was defending Tom, an African-American man accused of beating and raping a white woman. In one scene, Atticus arrived home to a curious Scout, who asked him if he defended "niggers." Scout went on to explain that that is what all the kids in school were saying. Atticus explained that since he had chosen to accept the case, there was going to be an increasing amount of that kind of talk. While no actual teasing was shown, Scout confronting her father with this showed it was something that bothered her. There are also small depictions of class segregation in the film, but they were less prominent and usually dismissed by a cool-headed Atticus. In the film's opening scene, after Mr. Cunningham delivered his "payment," Atticus and Scout

had a quick conversation about being poor. Atticus admits that while they are not as poor as the Cunninghams, it was simply because Mr. Cunningham was a farmer and farmers were hit worst by the Depression.

In contrast, the book showed Jem and Scout faced with great prejudice aimed directly at them. Lee detailed these accounts to emphasize the reality that despite their age and social status, Jem and Scout were just as susceptible to discrimination as anybody else in the story. During the family's visit to Finch's Landing, Scout was teased and insulted vigorously by her second cousin, Francis. Francis, the grandson of Atticus's sister, had no problem exposing the family's true feelings about Atticus defending Tom. When Scout confronted Francis about the accusations, Francis explains, "Grandma says it's bad enough he lets you all run wild, but now he's turned out a nigger-lover we'll never be able to walk the streets of Maycomb again. He's ruinin' the family, that's what he's doin'" (94). The spat between the two escalated to Scout punching Francis square in the mouth. After the fight was broken up, Uncle Jack spanked Scout for using foul language before taking the time to learn the true story, thus illustrating another injustice she faced. This scene signified that even in the company of family, these children

were exposed to prejudice. In the supposed sanctity of a family Christmas, Scout's father's name is dishonored to her face, and she is punished for defending him.

Additionally, Mulligan's film omitted an important occurrence of racial prejudice directed toward the kids. In Lee's novel, with Atticus in the state's capital for business, Calpurnia brought the children to church with her instead of sending them to their regular church alone. Despite being accepted by most of the church's congregation, Jem and Scout were confronted by Lula—a black woman who does not approve of Calpurnia bringing white children to a black church. Lula protests, "You got no business bringin' white chillum here—they got their church, we got our'n. It is our church, aint it, Miss Cal?" (136). After a small back and forth between Calpurnia and Lula, Jem secedes, "Let's go home, Cal, they don't want us here—" (136). This exchange revealed that racism was not one-sided. The children learned that hatred and bigotry could come from more than one direction.

Consequently, Jem and Scout are affected differently. In the film, after witnessing Tom's trial, Jem was deeply saddened. The evidence supporting Tom's case was so overwhelming that even Jem, a boy, was able to make an unbiased verdict. But the film does not further examine the case's effect on Jem's psyche. It just showed that Jem recognized the truth. Lee's novel revealed the effects of what Jem endured both socially and personally. After recalling to Jem about the night of Tom's trial, Scout explains, "Jem was suddenly furious. He leaped off the bed, grabbed me by the collar and shook me. 'I never wanta hear about that courthouse again, ever, ever, you hear me? You hear me? Don't you ever say one word to me about it again, you hear? Now go on!'" (284). Jem was genuinely disturbed by what happened in the courtroom and responded violently when reminded of it. The book focuses on Jem's maturity after witnessing Tom's trial; Jem was no longer a child. Scout, being younger than Jem, did not grasp the entire complexity of the story's events. In the film, Scout confronted Boo Radley only to discover all the children's preconceived notions were incorrect. Despite being able to defeat her own prejudices about Boo, Scout's innocence remained unbroken. In the book, however, Scout ages more and grows with that age. With the inclusion of Jem and Scout's Aunt Alexandra

in the book, Scout learned about compromise and was able to become less stubborn. After news of Tom's death interrupted Alexandra's social gathering and shocked the Finch house, Scout recalls retaining proper house manners despite the current events: "After all, if Aunty could be a lady at a time like this, so could I" (272). This memory illustrated Scout's maturity and ability to determine the correct manner in which to behave during this time of great strain.

Of course, just because the book and film tell similar stories with slight variances does not discredit the powerful messages they both send. Of the many themes both stories convey, many can be examined at great depth. Both the book and the film are still considered great pieces of art. Lee's Pulitzer Prize-winning novel is widely regarded as an American classic. Gregory Peck's Oscar-winning performance as Atticus has been adored for fifty years. Both the novel and the film *To Kill a Mockingbird* do not just tell the story of Maycomb, Alabama. They tell the story of many people who have ever struggled with prejudice. They tell the story of the injustice that plagues the entire population. The book remains relevant because, fifty years after its release, the same suffering is still widespread. Prejudice, racism, and cultural bias have always been major problems in America, and Lee exposed that with raw honesty. Released in the midst of the civil rights movement and told through the point of view of a child, the novel and film *To Kill a Mockingbird* dares readers to examine themselves and their own prejudices. Can a world void of constant discrimination ever exist? If more people could see the world the way Jem and Scout learned to, it seems like a possibility.

Works Cited

- Lee, Harper. *To Kill a Mockingbird*. 50th anniv. ed. New York: Harper, 2010. Print.
- To Kill a Mockingbird*. Dir. Robert Mulligan. Perf. Gregory Peck, Mary Badham, and Phillip Alford. Universal, 1962. DVD.

Evaluation: *I was impressed with how Dan was able to discuss the novel and the film without conflating them, and more importantly, how he was able to give an astute analysis about their distinctive points of emphasis.*

The Unequal Half of Humanity: Simone de Beauvoir's *The Second Sex*

Maria Rubtsova

Course: English 101 (Composition)

Instructor: Kurt Hemmer

Assignment: *Write a four-page expository essay explaining what you think is Simone de Beauvoir's most important message in The Second Sex.*

What does it mean to be a woman? Why are women so different from men? Does nature generate typical feminine or masculine behaviors that predetermine a woman's or a man's life? Is to be loved the most important goal for a woman in her life? Simone de Beauvoir was not the first woman who asked herself these questions. Throughout history, there have been smart and daring women who realized their servile status in society. Some of them were able to change their lives and become relatively independent, but the overwhelming majority of women resign themselves to male dominance, sometimes weeping in their pillows at night and staying silent during the day. Beauvoir went further. Although she was a daring woman in the middle of the twentieth century and became an independent and successful person, Beauvoir recognized the subservient role of women and could not accept the situation. Her free relationship with the famous existential philosopher Jean-Paul Sartre only emphasized the dependence she saw forced upon other women. From a feminist point of view, Sartre's idea about total freedom for human beings may look like a mockery because his philosophy was designed by a man for a man, while the existence of a woman's free will was not even considered. In her book *The Second Sex*, which was published in 1949, Beauvoir tries to dig up the roots of the suppression of a female's rights. Her most important message is that women are not born but trained to be second-class citizens because their inferiority is nurtured in them from childhood by society and then maintained throughout their lives by the institutions of marriage and motherhood.

The depreciation of a woman starts in her childhood when her parents, relatives, teachers, and society as a whole look at her through a prism of her sex and treat her differently than boys. Beauvoir writes, "Thus the passivity

that is the essential characteristic of the 'feminine' woman is a trait that develops in her from the earliest years. But it is wrong to assert that a biological datum is concerned; it is in fact a destiny imposed upon her by her teachers and by society" (280). For Beauvoir, a feminine nature does not exist. A girl is born with the same potential to become as free, independent, and active as a boy, but social attitudes make her servile, dependent, and passive. Society has many ways to influence a girl's immature mind, according to Beauvoir. Initially, her training starts in the family where the mother teaches her daughter to fit more easily in a world where men rule. A mother gives her daughter a doll, a passive beautiful object, that symbolizes feminine nature—the girl should be pretty, admired, lose her autonomy, and live for others. Furthermore, in tales, literature, and history, a girl also can find innumerable examples of how a proper woman should behave. Beauvoir says, "She learns that to be happy she must be loved; to be loved she must await love's coming" (291). According to Beauvoir, the typical roles of a woman that a girl can pick up from books are to be either an inactive, beautiful princess waiting for her Prince Charming or a weak, suffering martyr who should be rescued by a male hero. Moreover, if a young female looks at politics, science, or culture, she quickly understands that men run the world. Even in the sphere of religion, a woman must submit to a superior male spirit, forget herself, and follow a man on her knees to heaven. Beauvoir considers a young woman as merely an object in the hands of her elder relatives and society. In extreme cases, a young woman is a servant in her family or a burden that should be entrusted to strong male hands as soon as possible.

Trained to be passive and inferior from childhood, women willingly accept the only feminine destiny that society allows them as they grow up. In a girl's dreams, a marriage should be the highest achievement of woman's life, but, according to Beauvoir, marriage often enslaves a woman. First of all, a young female does not always choose her husband—a man selects her, or she is "given" into his hands by her parents. But, to a young woman, an imposed husband is better than no husband at all. Beauvoir believes that "for girls marriage is the only means of integration in the community, and if they remain unwanted, they are, socially viewed, as so much wastage" (427). If a woman does not want to be married, there are no other ways to justify her existence to the world. Unmarried women receive the reputation of whores, shrews, or bluestockings at best and regarded as an unnecessary sub-species by society. Secondly, a wife often

suffers more than her husband, according to Beauvoir. A woman must accommodate herself to her husband. She cannot escape the helpless situation, because if the husband leaves her, the life of the female will be ruined both financially and in public opinion. Thus, women take marriage for their "jobs." They "hold" their husbands, "manage" them in their interests, suck blood and money out of them, or, on the contrary, become victims of the male's tyranny and become slaves of their families. In addition, Beauvoir thinks the institution of marriage damages both sexes. She writes, "To hold and proclaim that a man and a woman, who may not even have chosen each other, are in duty bound to satisfy each other in every way throughout their lives is a monstrosity that necessarily gives rise to hypocrisy, hostility, and unhappiness" (479). Because a married couple is not always a union of two independent, self-efficient individuals, who can manage their relationship freely and openly, a marriage is often a burden, believes Beauvoir. Husbands and wives torture each other, and even the happiest families have skeletons in their closets. In marriage, Beauvoir concludes, a man and a woman can give each other a little sexually, spiritually, and intellectually, but also may create negative emotions such as hatred, jealousy, dullness, and ennui.

Alongside marriage, the institution of motherhood also demonstrates the inferiority and dependency of women. To give birth to children and take care of them is often considered a natural "calling" for women and their "true" purpose. Beauvoir argues that young women want to have babies because society trains them so. Motherhood does not always benefit marriages or bring bliss to mothers. Beauvoir gives examples of mothers who stay indifferent to their newborn babies or do not like their children at all. For her, these examples "all show that no maternal 'instinct' exists: the word hardly applies, in any case, to the human species. The mother's attitude depends on her total situation and her reaction to it" (541). In other words, the expectation of society that all mothers are "naturally" good is completely wrong because a woman chooses to be a good or a bad mother, and nothing can force her to love her child. Beauvoir writes:

The great danger which threatens the infant in our culture lies in the fact that the mother to whom it is confined in all its helplessness is almost always a discontent woman: sexually she is frigid or unsatisfied; socially she feels herself inferior to man; she has no independent grasp on the world or on the future. She will seek to compensate for all these frustrations through her child. (513)

Children become hostages of their unsatisfied, subservient mothers. An unhappy woman who does not have the ability to create her own life will try to live through her child. She will give her child all her unspent love, will use all her unclaimed power to make her child happy, to serve him, to give him all her attention, and, at the end, spoil him. The other extreme is a mother who will take revenge on her offspring for her unfortunate life, for her failed marriage, or for her dependency on an unloved husband. Beauvoir believes that such poor mothers exist because society imposes duties on women that they cannot choose freely. Obligations toward children are a moral choice for a woman, along with the decision to have or not to have children at all. Women will fulfill themselves as mothers and in life when they choose freedom instead of the social expectations that have been imposed on them by males, when they will be able to get education, financial and intellectual independence, and find something to do besides taking care of their husbands and kids.

At the time when Beauvoir's book was published, it was met with fierce criticism. It seems that the main reason for this animosity was not because Beauvoir encouraged women to become free of male dominance. The progressive part of society was ready to accept or, at least, consider Beauvoir's ideas about equality for both sexes. Her book became a "feminist bible." What most people could not accept then and cannot approve of now were her beliefs about marriage and motherhood. Beauvoir demonized these two institutions that were regarded as sacred by many people. Nevertheless, seeds were planted. Females started to question their situations, and now civilization harvests a new type of woman—an emancipated one. In modern society, feminism can be a burden for some women. No one can prohibit modern women from getting an education and finding a job, but it is still expected that wives should take care of their homes, kids, and husbands. Such multitasking puts so much pressure on women and gives them so many responsibilities that bone-tired women simply do not have the time and strength to use their long-awaited freedom. Let us hope that new thinking will help rectify the feminist fight.

Works Cited

Beauvoir, Simone de. *The Second Sex*. Trans. H. M. Parsley. New York: Vintage, 1989. Print.

Evaluation: *Maria impressively homes in on Beauvoir's most radical observations without watering down the provocative messages of The Second Sex.*

Language Endangerment and Death: Why Care?

Koren E. Salajka

Course: Linguistics 205 (Language and Culture)

Instructor: Alina Pajtek

Assignment: *Write a research paper that explores any area of linguistic anthropology that interests you.*

Language death is when a language ceases to be spoken. Some say a language dies when the last fluent speaker of a language dies, while others say it is when the second to last fluent speaker dies, as this leaves the last speaker with nobody to converse with. How does this happen? How can a language get to the point where only one or two people speak this language? There are a number of causes of language endangerment and death, ranging from a community's choice to shift to a more dominant language for political, economic, and/or social reasons, to language genocide, a situation in which a group is forced to speak another language and give up their own (Crystal, 2000, pgs. 2,3). When a language makes a shift to a dominant language whether by what seems to be choice or by force, there is evidence that people tend to leave bits of their culture behind because they are no longer speaking their mother tongue (Harrison, 2007). Furthermore, when a group of people makes a language shift, the children often stop speaking or even learning what would have been their mother tongue; when a language ceases to be acquired as a mother tongue by the children of the community, the language is thought to be "moribund," or dying (Crystal, 2000, p. 20). It is thought to be moribund because children learning a language is what keeps a language alive; children can be looked at as the driving force of a language in that without it, the language will not be able to subsist.

Why does any of this matter? Why care? I think it is important to admit that I didn't have any sort of true awareness of the scale of this topic prior to my research. That fact alone was enough to interest me in not only continuing to research the topic but to also look into others'

awareness of language endangerment and death, or lack thereof. There was a lot I did not realize, but the reasons to care began to be pretty apparent. I decided to send out an informal questionnaire to my immediate family and put a post on Facebook, asking for volunteers to take part in the questionnaire. When formulating my questions, I tried not to project my own opinions onto the questions. I also wanted to get more than *yes* or *no* answers so I could attempt to ascertain why people responded the way they did. Furthermore, I wanted to get some background on each person so I might get an idea of what was informing his or her opinions. I felt keeping the questionnaire short would ensure more responses; otherwise, it might have seemed a bit more daunting to the volunteer. I asked these questions:

1. Do you believe you know what "language death" also referred to as "language extinction" is? If so, please describe.
2. Do you think we should try to save languages that are dying/near extinction or try to resurrect a dead language?
3. Do you believe it would be better if we all spoke the same language? If so, why and what language do you think would be the most suitable choice? If no, why not?
4. Do you see a benefit to a multi-lingual (many languages spoken) society?
5. Do you speak and/or have you ever studied another language (even if not formally)?

I received fifteen responses, with a wide range of answers. All participants were American, and they ranged between the ages of 26 to 68 years; in terms of gender, ten were female and five were male. The questions I was most interested in were the first three. The answers to all three questions varied a lot, ranging from not knowing anything about the topic to some very in-depth perspectives. For instance, the second question, "Do you think we should try to save languages..." elicited both answers such as "No, if it's dead or near extinction that shows no interest!" and "Absolutely!" (Personal Communication, April 2012). The theory of "survival of the fittest" came up a number of times. However, the more I research this topic, the less

I feel it a fitting argument or conclusion. In my opinion, survival of the fittest has more to do with animal instinct and much less, if anything, to do with how humans *should* behave. Human beings have the ability to think and use logic, and with that, they have the ability to choose, in a thoughtful manner, how to treat other human beings and anything else in their path.

While the questionnaire and the responses compiled are not the focus of this paper, the idea to put out such a questionnaire had everything to do with my interest in bringing awareness to the topic. The responses were a continual driving force in the attempt to answer the question this paper poses: "Why Care?" Understanding more about how language endangerment and death occur and the effects on humankind will help answer this question.

This paper posits four main reasons to care: loss of ethnic identity and world cultural diversity; loss of scientific information; loss of cosmological and cosmogonical views; and human rights issues. In what follows, I present background information regarding language endangerment and death; then, I discuss the aforementioned reasons why we should care about language death, with the hope of bringing more awareness to this phenomenon.

Background Information and Statistics

Sorosoro is an organization that aims to bring awareness to the issue of language endangerment and death. Not only are they an organization trying to build awareness, but they are also offering support to indigenous peoples around the world, and they are helping to maintain peoples' heritages through many sorts of documentation methods. I found myself enthralled by their website, Sorosoro.org; they've done such a good job breaking down why they believe saving languages is important without proselytizing. They also provide a plethora of information on language generally to help inform the reader. On their website, they state,

There are roughly 6,000 languages spoken in the world today; 500 languages are spoken by less than 100 people; 96% of the world's languages are spoken by 4% of the population; 90% of Internet

pages are written in only 12 languages; according to UNESCO experts, on average, a language dies out every other week. The scientific community states that over half of existing languages could disappear during the course of the century. ("Facts and Figures," 2009, par. 3)

Often, numbers can feel arbitrary, and it can be difficult to grasp the essence of what is being presented. My intention is to put these numbers next to some actual examples to help express why loss matters and bring more meaning to these numbers. Perhaps we may even gain a sense that there could be a larger impact than we think when one language is subsumed by another.

Though the main focus of this paper is not how language endangerment and death occur, it would be incomplete to not touch on some of the reasons why and processes through which these things happen. There are many reasons why a language becomes endangered or dies, which adds to the complexity of the subject. As time goes on and technology advances at an exponential rate, cultures can and do come into contact with each other more easily. With that contact comes a natural interest and often a necessity to communicate. That simple and natural contact can cause changes in language. As different cultures come into contact more and more, it is inevitable for one language to dominate another. Sometimes, the shift to a more dominant language is thought to be, or seems to be a choice, and other times, an ethnic group is forced to give up its language. Both have detrimental consequences on a language and to the culture that loses its language.

Sometimes, when a group is forced to surrender its language, the cause is not human but natural disasters: hurricanes, earthquakes, diseases, flood, and drought can eradicate an entire area, taking all its inhabitants with it, or destroying the land to a degree severe enough that the inhabitants can no longer live there and disperse, and thus the native speakers of the language are separated and spread out, often needing to learn the language of the area to which they have moved.

Thus, the reasons for language endangerment and death are many, and the effects numerous. No matter what is lost when a language dies and how cultures are affected, even by those that are not affected directly, it is

important to gain an awareness and understanding of such issues. The more awareness and understanding one gains, the more informed one can be about the world and the other people in it, and the more one can help to stop the endangerment and death if one so chooses.

Discussion: Why Care?

Over the course of my research, I kept noticing that the more I read, the more I wanted to understand why language loss mattered. Statistics are helpful but often beg the question, “so what?” It is not unusual to get nostalgic or sentimental about something when we know it is going to be lost. Sometimes, we need to let go of things that have lost their worth or usefulness, or is that always debatable, e.g., the typewriter, the player piano, the record player? People often link their identity to the things they have; it helps them define who they are and where they came from, their history. Could some endangered or dead languages fall into a similar category of nostalgia? Might it be possible that some languages just fade out due to lack of use or a dwindling population? Is it frivolous to compare language loss to possessions? The following four sections will delve into some of the reasons to care about language endangerment and death.

1. Loss of Ethnic Identity and World Cultural Diversity: There can be great difficulty and great loss when people shift from their mother tongue to a more prestigious or dominant language. This is not to say there are not great advantages as well, such as becoming able to communicate with more people and the opportunity to become part of the global community. Often, it is the advantages that overshadow the disadvantages and frequently lead to language endangerment and death. People who make a language shift do not always realize the slow progression away from their native tongue or do not have the awareness of the phenomenon of language death itself, so they do not realize they are in danger of losing their native tongue until it may be too late. When a community is shifting to a dominant language, that language dominates the schools and most public and government institutions. Because of the language shift, it is more difficult for those who speak what comes to be the subservient language to communicate; therefore, they

are at a disadvantage to those who speak the dominant language. In order to get what one needs, be it buying stamps, paying a ticket or a bill, or paying taxes and so forth, the dominant language becomes more useful, and the subservient language, the mother tongue, becomes less useful and often is neglected.

It has become increasingly apparent that when a group of people is forced to replace their language with another, they can have difficulty adapting to the new language and therefore the new lifestyle. The shift can lead to depression, alcoholism, and low self-esteem (soro.soro.org, 2009). When generations in a family begin to speak different languages—for instance, when the grandparents still speak the native tongue but the children stop speaking or even learning the native tongue in favor of the dominant tongue—they lose the ability to communicate with each other. This creates a gap in communication among family members. With this loss of communication comes the inability to transfer information. What’s at stake is not just not being able to ask for a glass from a cupboard, but not being able to share stories or words and information that may be more easily communicated in the native language and certainly not at all if one does not speak the new language. Further, we should consider that there are thousands of languages spoken in the world, and each of them describes the world a bit differently and presents different world views through language. The more people move toward other languages and abandon or lose their own, so goes a lot of that information and perspective (Harrison, 2007, p. 16).

One might ask, again, why does any of that really matter? Isn’t that just the way the world works? In David Crystal’s book *Language Death* (2000), he makes an interesting observation that speaks directly to those questions: “The desire to know about our ancestry is a universal inclination – but it takes a language to satisfy it. And, once a language is lost, the links with our past are gone. We are, in effect, alone” (p. 41). It is not just a nice idea to know about our pasts, it is a large part of our identity. It is natural for human beings to want to know where we came from; without that knowledge, there is a tendency to become detached from our past and who we are.

2. Loss of Scientific Information: When a language

dies, so go its lexicon, its grammar and its worldview. That means that the knowledge compiled over centuries is at great risk of being lost. At risk are not only family and cultural histories, but also scientific knowledge that has been compiled over centuries as well. K. David Harrison highlights this idea in his book *When Languages Die*:

By credible estimates, an astonishing 87 percent of the world's living plant and animal species have not yet been identified, named, described, or classified by modern science. This number excludes tiny microbes, leaving only organisms large enough to have been observed by the naked eye. It behooves us to look to indigenous cultures to fill in our vast knowledge gap about the natural world. But can they retain their knowledge in the face of global linguistic homogenization? (p. 15).

Astonishing is right. It is important to mention that not all speakers of indigenous languages want to share their knowledge freely, feeling that their people have spent centuries learning about their surroundings, their natural environment. Why should they just give away the information that their people have been gathering for centuries to scientists to make note of in mere minutes? (Walsh, 2005, p. 308). This is important to note because it also underscores the theory that languages that disappear are full of information. Sentiments like that also remind us that not all information is given happily and not everybody feels respected. That may seem an obvious statement, but not to realize the way many indigenous people and people of ethnicities other than the dominant ones have been treated in the past and present only propagates more ignorance to the issue.

What can we learn from other cultures? We can look to taxonomies, the science of identifying and naming species, and arranging them into a classification and folk taxonomies, a classification done by different groups of people based on close observation of the animals and plants with which they come into contact in their environment. Folk taxonomies are created to inform people of characteristics of plants and animals that could aid in survival, whether that be a certain group of plants that has common characteristics that may be or are poisonous or that members of a specific group of animals

bear the same characteristics that lead them to migrate at the same time (Harrison, 2007, p. 40).

It is not just small, isolated peoples that have folk taxonomies. K. David Harrison gives an example in *When Languages Die* (2007) regarding trout and salmon. Harrison contrasts the folk taxonomy of the Halkomelem Musqueam people of British Columbia with the English folk taxonomy regarding trout and salmon. As of 2002, there were no fluent speakers of Halkomelem and only some non-fluent speakers. The Musqueam people were hunter-gatherers and fisherman with a vast lexicon for the plants and animals of their environment, especially the ones that bore medicinal and/or nutritional value. The Musqueam people grouped into one category, salmon, what in English folk taxonomy are classified as two: trout and salmon. In 2003, when a genetic test was done on the fish, it turned out that the Halkomelem Musqueam's classification was more accurate and what in English we call "steelhead trout" and "cutthroat trout" are actually salmon (p. 43). However, this is not to say that smaller, more isolated, indigenous and/or dying or dead languages are always more accurate. The example is used to merely illustrate that these languages are not old and obsolete or primitive, but full of important information and insights that could prove to be very helpful to all people as we come into closer contact with each other and new species to some that have been well known to others.

Other examples of scientific information at risk of being lost have to do with cognitive study, the study of how we acquire knowledge and understanding through thought, experience, and senses. We can learn a lot about how the brain works and how human beings process language, thoughts, and ideas by studying other languages. Not all languages structure their sentences the same way (syntax), use the same words for the same object or action (semantics), classify words the same way (morphology), or use the same sounds (phonology). There is so much variation in languages all over the world that not only is it interesting to study but informative, again, as to how the brain works and how different cultures view the world.

Wade Davis discusses the San Bushmen of the Kalahari (2009) and their remarkable ability to survive in the extremes of the Kalahari due to their keen sense and knowledge of their surroundings. Not only does he

speak of the San ability to survive, but also of the unique linguistic characteristics of their language:

Displaced by successive waves of agriculturists and pastoral herders, the San survived as bushmen, nomadic hunters and gatherers, men and women whose precise and exacting knowledge allowed their people alone to survive in one of the most forbidding and parsimonious desert landscapes on earth. This extraordinary body of adaptive information, this intellectual toolbox, is encoded in the words and sounds of a native tongue that is a linguistic marvel, a language totally unrelated to any other known family of languages. In everyday English we use 31 sounds, the language of the San use 141, a cacophony of cadence and clicks that many linguists believe echoes the very birth of language (p. 20).

Linguists often theorize that if languages with clicks or ejectives—consonant sounds that are created by closing the glottis, building up air then releasing that burst of air while pronouncing the sounds—had died before anybody knew that people used such sounds in their languages, we might not ever even fathom that those variations were possible.

Another example of unique language characteristics is the sentence structure of the Urarina language, a language spoken by about 3,000 people in the Amazon jungle of Peru. The Urarina language uses the very rare object-verb-subject order for their sentences. K. David Harrison (2007) gives the example: Kinkajou's bag + steal + spider monkey. This sentence translates in English as "the spider monkey steals the Kinkajou's bag." "Kinkajou's bag" is the direct object, "steal," the verb, and "spider monkey," the subject of the sentence. In English and many other languages, a subject-verb-object order is used; a verb-subject-object order is used in some others. Harrison goes on to theorize that if it weren't for the Urarina language and some other Amazonian languages, some might have never thought that object-verb-subject word order was even possible (p. 19).

Why does either of these examples matter? The answer rests in our innate interest in figuring out where we come from, and how language developed and continues to

develop. Language being a solely human attribute leads us to wonder about it even more. If many linguists believe that the San bushmen's language "echoes the very birth of language," then without knowledge of their language, we would be missing valuable information and possibly clues to the origin of language and how the human brain functions.

3. Loss of Cosmological and Cosmogonical Views: Cosmology is the study of the universe as a whole, while cosmogony is the study of the start of the universe. Think of the different cultures of the world and religions that you are aware of and their origin stories if you know them; now try to imagine all the other origin stories that are out there or have been. There is a good chance that there are more than we are aware of. We cannot know how many languages have come and gone. As stated before, not all languages had a written form but were transmitted orally (Harrison, 2001, p. 146). Some languages, we can assume, were not documented at all, or any documentation could have been destroyed when whole civilizations were eradicated by natural disasters.

What is important to realize is that the way different cultures believe they originated often informs the way people lived their lives. Understanding different cultures' ideas of how to live and die can help us interact in a more informed, respectful and perhaps peaceful way. We cannot assume we all think alike. As languages become endangered and die, the origin stories, histories of cultures, and ideas about how to live in this world can also be lost. The younger generations might very well lose connection and understanding with where they came from and why their culture has the traditions it has, or may lose some or all traditions entirely once meaning is lost. Many may not find a reason or desire to keep some traditions or rituals going. Though one culture's origin story may seem impossible, implausible, or fanciful to another culture, that does not mean there is nothing to learn from it. These stories are not to be discarded, but are helpful to study to gain an understanding of how others in this world thought or think. This, too, helps us gain a broader understanding of how the mind works.

Here is an example of one such creation myth, the creation myth of the Tofa people of Siberia:

In the very beginning there were no people, there was nothing at all.
There was only the first duck, she was flying along.
Having settled down for the night, the duck laid an egg.
Then, her egg broke.
The liquid of her egg poured out and formed a lake.
And the eggshell became earth.
And that is how the earth was created. (qtd. in Harrison, 2007, p. 17)

Depending on your own beliefs, your own ideas regarding how the earth was formed and where we all come from, you may or may not find the Tofa people's origin story possible. The validity of the story itself is not the point; what matters is what it can tell us about the people who might have believed it and how they lived.

In three field expeditions in Siberia, studying the Tofa people, linguist K. David Harrison could not find any Tofa speaker who could fully remember this creation myth. The story is disappearing with the language. The more creation myths/origin stories we lose with languages, the more insight into other peoples' views of the world we also lose. Why does that matter? It matters because we're interested; because we wonder all the time why people think the way they do and why people act the way they do when it doesn't match up with our own ideas. Understanding people's origins and what they believe will help us understand the world better. The more we understand the people of the world, the more we can interact in respectful and useful ways if we care to.

Not all people view the world the same way—we know this—but how do others think, how do the different ways that others think affect us? Wade Davis (2009) presents an example with his description of how the Aboriginal people view the universe. He explains that in the hundreds of dialects of the Aboriginal people there was, at first contact, no word for time:

In the Aboriginal Universe there is no past, present, or future...the entire purpose of humanity is not to improve anything...it is to engage in the ritual and ceremonial activities deemed to be essential for the maintenance of the world precisely as it was at the time of creation (p. 158).

If we, at the very least, are aware that other cultures often think differently than we do, we gain the possibility of interacting in a more respectful way. To believe we all think alike is presumptuous and will lead to misunderstandings and barriers to communication.

4. Human Rights Issues: The website *Listverse.com* (2010) publishes a top ten list daily from categories ranging from sports and history to movies and politics and more. They describe themselves as focusing “on lists that intrigue and educate, specializing in the bizarre or lesser-known trivia” (“Overview,” par. 1). On February 26, 2010, they published a list called “10 Modern Cases of Language Genocide.” Language genocide is essentially the murder of a language. People are forced to abandon their own language for another. Often the people are beaten, vilified, ostracized, or even killed if they do not comply with the language change. There are many reasons one group might force another to give up its language: desire for the minority to assimilate with the majority, to name one (“10 Modern,” 2010, par. 1). *Listverse* compiled its list from the past 200 years. One of the language genocide acts from the list is the “Speak Mandarin Campaign” of Singapore in 1979, when the government banned other non-Mandarin Chinese languages; this decreased the use of other Chinese languages and led to problems in communication between generations of Chinese Singaporeans. Another example is Hawaii, starting with the 1820s, when missionaries became influential on the island and Hawaiians began to learn English. Later, in 1893, when the Provincial Government began to force English as the main language, they banned Hawaiian in public schools (“10 Modern,” 2010, par. 2-3). There are others, of course, though, that may not be common knowledge. Such disturbing human rights offenses should be more common knowledge. It is important to make it clear that this topic is not just an issue of language contact or language evolution, but a disturbing human rights issue as well.

Becoming aware that not all language endangerment and death is a choice is also important. This is not simply a matter of “survival of the fittest” as some may think, but a human choice to take something away from somebody else. This taking away of a language is not just taking someone's words but also taking away their expression,

their ability to communicate clearly and much more. To not care that so much is being taken by force from so many and for centuries is to ignore the ways of the world and to ignore some enormous human rights injustices.

I think Wade Davis (2009) in his book *The Wayfinders* makes an interesting and inspiring observation:

We have this idea that these peoples are somehow quaint and colorful but destined to fade away as if by natural law, as if they are failed attempts at being us; failed attempts at being modern. Nothing could be further from the truth. In every case these are dynamic living peoples being driven out of existence by very concrete and identifiable forces – which is actually an optimistic observation because it suggests if human beings are the agents of cultural destruction, we can be the facilitators of cultural survival. (p. 167)

As Davis argues, it is not always, if ever, the case that certain groups of people have just not caught up to modernity yet. Who is to say that their way of life is correct or the best? Perhaps another way is better. It is arrogant to presume that because a group of people doesn't live as one does, that they are less advanced. Advanced in what way? To presume that one knows this is to presume that one knows why we are here and perhaps to even presume there is a reason why we are here.

Conclusion

Language endangerment and death is a complex topic that cannot be looked at simply if one is interested in living humanely with the rest of the world. We should care about language endangerment and death because there is much to learn from other languages and cultures, from what others' beliefs are to how they tell the time, to what they think happens when we die. All these views are helpful to all of us when it comes to human interaction and interacting with the planet in general, from knowing where to step and where not to step in the woods to why someone we are talking to seems to speak around a topic when in fact she or he speaks in a manner that is the norm in his or her culture. Rather than getting aggravated with that person, we can be more aware of the fact that there might be cultural differences in the way we communicate.

Instead of not thinking much about cultures getting assimilated by others, people should give thought and respect to the culture and heritage they might end up leaving behind, and support a person or peoples who are attempting to hold on to their heritage. With that also comes respect for someone who knowingly decides to let his or her heritage go, because this is about being aware of the world around us, not forcefully. The more we can understand how language endangerment and death occur and what may be lost with those languages, the more we can be mindful of choices we make and respectful to other peoples around the world.

Works Cited

- Davis, W. (2009). *The wayfinders*. Canada: House of Aansi Press, Inc. Print.
- Crystal, D. (2000). *Language death*. United Kingdom: Cambridge University Press. Print.
- Harrison, K. D. (2007). *When languages die*. New York: Oxford University Press. Print.
- "Endangered languages" (2009). *Sorosoro.org*. Sorosoro. Web.
- "10 Modern Cases of Linguistic Genocide" (2010). *listverse.com*. Listverse, 26 Feb. 2010. Web.
- Walsh, M. (2005). Will indigenous languages survive? *Annual Review of Anthropology* 35: 293-315. *JSTOR*. Web.

Evaluation: *Kory's paper posits four arguments as to why we should be concerned about the phenomenon of language death. The strength of Kory's paper lies in her overall approach to addressing the assignment. First, she conducted a short survey to see what other people know and believe about this issue, and then, with the curiosity and persistence of a researcher, she tried to answer the question by both reading pertinent materials and questioning and reflecting on her own knowledge and beliefs.*

Albert Einstein: Behind the Mask

Steven Sandoval

Course: English 102 (Composition)

Instructor: Pearl Ratunil

Assignment: *Write an eight- to ten-page research paper that demonstrates that you can formulate a thesis statement and support it using evidence from primary and secondary sources. You should also show command of MLA citation style.*

When one thinks of Albert Einstein, some words that may come to mind are genius, revolutionary physicist, or perhaps even world-changer. Instantly, the topic that comes to mind is physics and his achievements in science rather than his personal life affairs in order to accomplish those goals. It is true his accomplishments in science could be most effectively described as "time changing," but the sacrifices made as a result were ones against which any average person might have decided. Most people would agree that Einstein was one of the world's greatest minds, but underneath the Nobel-prize-winning genius was a man that made as many, or perhaps more, mistakes in his personal life as any common man. In *Quantum Lyrics*, A. Van Jordan does an effective job describing the potentially real emotions involved in Einstein's marriage and with his two sons. Jordan uses hypothetical letters between Mileva and Einstein in order to describe the afflictions their marriage went through. Their marriage was a constant struggle between his love for his wife and his scientific pursuit. Although Einstein is almost always looked at as an iconic image he must be recognized as a human being who made mistakes and irrational decisions, and who had regrets just the same as any typical person.

A. Van Jordan's *Quantum Lyrics* is a book of poetry responding to a collection of letters titled *Albert Einstein and Mileva Maric's Love Letters*. Starting from the beginning of their relationship, they spent large amounts of time away from each other, and the only way they could stay connected was to send each other these letters.

The letters they wrote each other were the only way they were able to inform each other of their daily lives as well as express their true feelings for each other. According to Jurgen Renn and Robert Schulmann, the editors of the collection, these 54 letters, leading up to his fame in 1905, offer an uncommon glimpse into Einstein's relationship with his first wife while unveiling his intellectual expansion in the world of science (Renn xi-xxviii). By creating this collage of poetry, A. Van Jordan attempts to portray their true feelings by altering these letters into his own practical interpretation.

First, Einstein's early life must be inspected in order to understand what decisions he made that defined him as a typical person rather than a perceived icon. The most prevalent mistakes that Einstein encountered came at a fairly young age when he began his relationship with his first wife Mileva. According to Lacayo, Mileva was a childhood sweetheart who shared the same passion for physics as he did. Once graduating from Polytechnic, the school he attended, he traveled to Bern, hoping to retain a job in a patent office. In 1902, Mileva gave birth to a baby girl out of wedlock. Lacayo explains that not only was this frowned upon in their community, but Einstein's mother fiercely opposed the idea of the two getting married. Einstein remained living in Bern regardless of whether Mileva gave birth to his child in Sovi Sad, Hungary. Lacayo states that Einstein knew that he would not be able to return home to Mileva due to the demands of his job. About a year later, Einstein and Mileva got married, but the child was left in Sovi Sad with Mileva's parents (Lacayo 30-39). The child would never enter Einstein's life again. "Due to her mere disappearance, most believe that the child died of scarlet fever at the age of twenty-one months" (Zackheim 255). Almost immediately upon entering his adult stage, he made decisions that most people would have tried to evade. His job and the beginning of his physics career seemed more important to him than his family. "His personal, political, and intellectual freedom came at a price, but one he was willing to pay because the cost of not having it was unacceptable" (Serge 16). This selfish act to improve the world of science, as well as his pride, not only made him the icon he is today but also highlighted his human egocentric qualities. In 1905, about the time

Einstein's career began to take off with his theory of relativity papers, more issues in their relationship arose.

To start off *Quantum Lyrics*, Jordan begins by expressing Mileva's feelings for Einstein as a baseline of their passionate emotional relationship to underline his human emotions for her. One of the first scenarios Jordan creates is a world where Mileva and Einstein are apart while she has taken a temporary teaching position in Schaflihausen, Switzerland.

...Infinite space
is so hard for people to hold
in their skulls, but they believe
in infinite happiness. I don't understand this. It's much
harder to comprehend what men and women
share than the universe's infinity,
which is more difficult to grasp
lying in a bed alone. (Jordan 39-40)

Although this is Mileva's letter to Einstein, the emotions portrayed give a solid understanding of their relationship. In Jordan's poem, the repetition of the word "infinite" highlights her belief that they will be together forever. She was the only one that was truly able to understand him. "No one knew the real Einstein better than his first wife, Mileva Marie" (Highfield 5). Mileva knew the qualities that made him a great physicist as well as a great man. Einstein's career has not taken off, and already they are having trouble spending any significant amount of time together. In every relationship, there are problems, and even though Einstein and Mileva are yet to be married, their problems have already begun. Not only did they have trouble seeing each other, but Einstein's parents did not approve of their engagement. "Mileva had become painfully accustomed to reading Einstein's detailed accounts of fights with his mother and father, yet now he was reporting none. Did that mean the fights had stopped or did it mean that his parents were winning?" (Overbye 69). All relationships have problems starting off, and Einstein and Mileva's was not an exception from this norm, creating the manifestation that they were very similar compared to a typical couple. From the start, they had problems being able to be together, even though they both had real emotions for each other. This struggle between a couple and their parents is a very common feature in many relationships, which makes their relationship very comparable to a common one.

With all the publicity Einstein was receiving, he began spending less and less time with his family. A. Van Jordan does a very effective job describing the conceivably real emotions involved in Einstein's marriage while focusing on their emotional tolls. "Mileva: You find time to test ideas, travel without me and to read; the unsolved problem is love. We are the experiment" (Jordan 43). The use of the words such as "test," "unsolved," and "experiment" are all directly related to Einstein's scientific background. It is almost a cry of desperation from Mileva, longing to convince Einstein to spend more time with her by comparing their love as an experiment. She knows he cannot resist science, so although she knows he loves her, she wants the fulfillment of reassurance. Although the use of those actual words may seem to be too straightforward in expressing his scientific involvement, throughout this book, Jordan does a satisfactory job in expressing the synthesis of his personal life along with the emotional tolls when his professional life is involved.

Not only did his marriage suffer due to his physics career, but so also did his relationship with his sons. A few lines later, Jordan writes, "Mileva: We have two boys who need a father who understands their needs in the light of day, not just in the shadow you cast at our door. You're one man, but your life splits in two" (Jordan 45). Again, words such as "light" and "shadow" underline Einstein's General Relativity, which involves the bending of light due to large masses between the two objects being compared (Lacayo 44-45). Also, by describing his life as "splits in two," Jordan not only describes their separate lives but subtly foreshadows their separation later in their lives. Einstein knew the consequences of his actions and continued to focus all of his time on his work in science instead of being around for his family, making him a shadow rather than the real thing. "It's been such a long time since I received your dear, sweet little letter, and yet I still haven't been able to answer it; I've been so occupied lately, mostly with stupid things" (Renn and Schulmann 41). This actual letter from Einstein to Mileva summarizes his constant priority with his career, resulting in the downfall of their relationship. Occasionally, Einstein truly wanted to communicate and spend time with his family, but he was simply unable to due to the demand of his career and his attempt to give himself a name. Jordan's letters do a very sufficient job capturing the emotions that existed in both of them as well as implicating his physics background. The majority of the

He compares Einstein and Chaplin because although they are both icons of their time, they are viewed very differently. Chaplin is known for his comedy and his comical personality, where Einstein is only appreciated for his science, making him an object rather than a human being. Einstein is truly troubled by this, which is why he despises his fame; he hates that he is only known for his accomplishments and not acknowledged as a real emotional person. Jordan finishes his book at Einstein's death bed, where he says:

... you always believe it's the quest to understand the world-
even a piece of it, even after you fail-
that calls you to experiment with life,
but you pull yourself up suddenly, in the center
of vortex, again, against judgment and advice,
all the unfathomable odds realizing it's the struggle
to make the world understand you
that comes down to an equation that has no answer.
(Jordan 76)

No one tried to get to know Einstein as a person; all anyone ever did was either praise him for his contributions to physics or criticize him for being raised a Jew. Only later in his life did he fully understand that in order to be an icon, one must give up their true personality and simply be viewed as a quintessential image, representing an idealism. Einstein hated his fame; he despised his exclusive appearance as a symbol.

In A. Van Jordan's *Quantum Lyrics*, the poet does an astounding job describing the mental being of Albert Einstein. "The comic-book superheroes who bend the laws of physics in Mr. Jordan's poems are exceedingly human figures" (Byrne). Most people view Einstein as anything but a typical person, but perhaps it is an appropriate definition when one considers all of the choices he made in his life. Some would agree that he made unnecessary decisions that affected not only himself but his family. There is no question that Einstein made world-changing discoveries, but aside from his scientific exploration, he was just as human as anyone else. During his prime, he dreamed that he would be known forever; only later in his life did he realize that only his name would be remembered and not his actual being. Einstein will forever be viewed

as a symbol, and not many will look deeper into the real him and try to understand what made Einstein tick. Although he made many irrational decisions that made him equivalent to any typical person, he will always be viewed as nothing more than the epitome of an icon.

Works Cited

- Bolles, Edmund. *Einstein Defiant: Genius versus Genius in the Quantum Revolution*. Washington, DC: Joseph Henry Press, 2004. Print.
- Byrne, Richard. "Comics, Physics, And Poetry." *Chronicle Of Higher Education* 53.42 (2007): A48. *MLA International Bibliography*. Web. 15 Apr. 2012.
- Highfield, Roger. "Einstein When He's at Home." *My Einstein: Essays by Twenty-Four of the World's Leading Thinkers on the Man, His Work and His Legacy*. Ed. John Brockman. New York: Pantheon Books, 2006. Print.
- Jordan, A. Van. *Quantum Lyrics: Poems*. New York: W.W. Norton & Co., 2007. Print.
- Kaku, Michio. *Einstein's Cosmos: How Albert Einstein's Vision Transformed Our Understanding of Space and Time*. New York: W.W. Norton & Co, 2004. Print.
- Lacayo, Richard. *Albert Einstein: The Enduring Legacy of a Modern Genius*. New York: TIME Books, 2011. Print.
- Overbye, Dennis. *Einstein in Love: A Scientific Romance*. New York: Penguin, 2000. Print.
- Renn, Jurgen, and Robert Schulmann, eds. *Albert Einstein/ Mileva Maric: The Love Letters*. Trans. Shawn Smith. Princeton, NJ: Princeton University Press, 1992. Print.
- Serge, Gino C. "The Freest Man." *My Einstein: Essays by Twenty-Four of the World's Leading Thinkers on the Man, His Work and His Legacy*. Ed. John Brockman. New York: Pantheon Books, 2006. Print.
- Zuckheim, Michelle. *Einstein's Daughter: The Search for Lieserl*. New York: Riverhead Books, 1999. Print.

Evaluation: *In English 102, my students and I investigated fictional and poetic portrayals of Einstein to determine how much these portraits reflect the historical person. Steven's paper did an excellent job of balancing the biographical and scientific information and synthesizing it with his own close reading of the poetry text Quantum Lyrics. Steven's writing style is relaxed and fluid, and his use of MLA citation style is precise. Steven's paper is one of the best I have read on Einstein.*

Abused with Society's Blessing: Women in Sandra Cisneros' "Woman Hollering Creek" and Chitra Banerjee Divakaruni's "The Disappearance"

Tatiana Satchanov

Course: English 102 (Composition)

Instructor: Kris Piepenburg

Assignment: *Write a literary research paper incorporating effective use of at least seven secondary sources.*

The short story "Woman Hollering Creek," by Sandra Cisneros, presents the female perspective on love and marriage in the Mexican culture. Cleofilas, the main character in the story, is glued to a TV watching *telenovelas* and mesmerized by a dreamy illusion of a loving husband and sweet reward at the end of a painful journey. Under the spell of her idea of love, she has a blind spot for her control-freak husband and fails to acknowledge that she is stuck in a glamourless reality. Disrespected by her husband, Cleofilas endures continuous abuse from him while waiting for things to take a turn for the best, because that is how the *telenovelas* portray what love is supposed to feel like. Eventually, Cleofilas' patience reaches its limits. The fear of shame and rumors starts to fade away, overpowered by her realization that a possibility of becoming the next victim of domestic violence is much closer in reach than her dream of love and harmony. While "Woman Hollering Creek" presents the side of an abused woman, "The Disappearance," written by Chitra Banerjee Divakaruni, offers an abusive male's perspective on marriage, love, and the roles of the parties involved. In contrast to "Woman Hollering Creek," the husband in "The Disappearance" does not have to apply too much physical pressure on his wife, because she is a well-bred Indian woman who knows her place, for the most part. She pleases her husband on demand and hardly puts up a fight when he rapes her in the confines of their

marriage. He thinks of himself as a good husband and is crushed as his beloved wife suddenly disappears. As time goes by, the husband comes to realize that the wife deserted him voluntarily, and this causes a huge blow to his ego. Although the husband finds strength to regain his composure in public, on the inside, he is tormented by his wife's daring act and is not able to find any closure.

"Woman Hollering Creek" is a heart-breaking story that illustrates how societal tolerance of abuse sends the wrong message to women who mistakenly associate love with pain. "The Disappearance" is a revealing story that exposes the double standards in Indian society's cultural norms being very liberal toward men but strict toward women. Cleofilas, the main character in "Woman Hollering Creek," is a naïve, romantic, and lonely person. After years of physical abuse by her husband, Cleofilas is finally realizing that her dream of having a loving family is turning into a nightmare and will never bring her happiness. The husband in "The Disappearance" is a controlling and self-centered man who is completely oblivious to the fact that he is not the man he prides himself on being. He is a poor excuse for a man who denies the ridiculous ongoing abuse of his wife. Overall, with respect to violence against women, it seems that "Woman Hollering Creek" demonstrates the results of long-term acceptance of abuse and domestic violence by society, while "The Disappearance" shows the impact of severe mental abuse on a defenseless person who resorts to running away as the only option of escaping her abuser. Both stories serve as an example that once the problem gets its foot in the door, it will not leave the community voluntarily, unless the community speaks out. When society remains silent on the issue of domestic violence, it does not support the abused; thus, it supports the abusers, by tolerating their malicious and extreme and outrageous conduct.

Although both stories are fictional, the events described are not far from reality. Sandra Cisneros, for example, gives a voice to the powerless and silent people, and in her interview with Martha Satz, she explains, "My intent was to write stories that don't get told—my mother's stories, my students' stories, the stories of women in the neighborhood, the stories of all of those people who don't have the ability to document their

Abused with Society's Blessing: Women in
Sandra Cisneros' "Woman Hollering Creek"
and Chitra Banerjee Divakaruni's "The Disappearance"

lives" (par. 4). Developing that thought further, Mary Yudin and Theresa Kanoza wrote, "*Woman Hollering Creek and Other Stories* offers a glimpse into the lives of Chicanas who must confront daily the triple bind of not being considered Mexican, not being considered American, and not being male" (par. 17). Cisneros' description of Cleofilas' family resembles her own family, including six brothers who treated Sandra like a princess with intention to protect her from the cruel outside world (Satz par. 139). Cisneros admits that men in her family had valid reasons to worry about her well-being, as she describes the repressive community they lived in as frightening and very terrifying to women (Satz, par. 18). For many women from the barrio community, the future was not very bright, thus Cisneros further mentions that she realizes how fortunate she was to attend a university and be the only Chicano writer and the only Latina who graduated from the program (Satz par. 20). Also, being a girl, it was expected of her to forfeit her name at marriage, but as a tradeoff, she proudly put her name on a book cover (Satz par. 16).

"Woman Hollering Creek" is one of her stories "describing the efforts of adult women to break away from culturally determined roles" (Payant par. 8). In the beginning, Cleofilas is a hopeless romantic who is watching telenovelas as her guide to life. Her idea of love is, "Passion in its purest crystalline essence. The kind the books and songs and *telenovelas* describe when one finds, finally, the great love of one's life, and does whatever one can, must do, at whatever the cost" (Cisneros 44). This is the kind of message that fans of telenovelas, including Cleofilas, receive from a young age; thus, they patiently wait for passion and the great love just like the one telenovelas portray. While Cleofilas only has eyes for an illusion, she is missing a very important point that does not escape William Rouster's attention: "Patriarchy is also seen in the preoccupation these women, particularly Cleofilas, have with finding a man to love, an obsession which seems to dominate their lives" (par. 2). Cleofilas is extremely naive to presume that her life would be like a telenovela. Unfortunately, she has a much distorted perception of what love is supposed to be like. Telenovelas assure that sacrifice is the right thing to do, even if it doesn't feel right. One does whatever one can, including going through pain and suffering. Women are supposed

to disregard their own feelings and do as telenovelas prescribe. Cleofilas is crippled by the telenovelas. She is willing to do anything in the hope that her dream would come true. She is able to live with the "wrong" because she anticipates that someday it would turn into the "right." But her husband does not watch telenovelas because he does not care for them. He is not aware of Cleofilas' expectations or feelings, but even if he knew about them, he wouldn't care, they do not matter. It seems that telenovelas work well to the husband's benefit but do no justice to Cleofilas.

As much as Cleofilas is attracted to drama on TV, when it becomes unbearable in her own life by the end of the story, Cleofilas eventually realizes that "whatever the cost" is more than what she is willing to pay for an illusion. But at first, Cleofilas religiously believes that love and pain are meant to accompany each other, and in the story, that idea is summarized as "Somehow one ought to live one's life like that, don't you think? You or no one. Because to suffer for love is good. The pain all sweet somehow. In the end" (Cisneros 45). The author's description of how women justify the abuse, unfortunately, sounds like a male-oriented campaign to get young women to believe that this is the right way and the only way to live. Pain is good, the more one can take, the better, because it is a measure of love. How convenient for all of the soon-to-be abusive husbands to have beautiful actresses to train young women, soon-to-be abused wives, to endure the pain. Nothing is given to these women upfront, only a mere promise that someday they will be rewarded for all their pain and suffering, maybe. The idea is that love without suffering is not a real love, that a real love is supposed to hurt.

Juan Pedro, Cleofilas' husband, does not perceive things the same way. He does not care for telenovelas and does not romanticize his marriage; instead, he takes his frustration out on Cleofilas. The narrator says, "If she had any brains in her head she'd realize he's been up before the rooster earning his living to pay for the food in her belly and the roof over her head and would have to wake up again early the next day so why can't you just leave me in peace, woman" (Cisneros 49). The husband refuses to even make an attempt to take some responsibility for his own actions and instead suggests that Cleofilas is driving him to violence. A reasonable person would see a very

Student Reflections on Writing: Tatiana Satchanov

Writing does not always come easy; however, once we tap into that gold vein, those writing skills erupt like a volcano, and there is no going back to days when in an essay on a topic like "how you spent your summer," one might have written "Fine, thank you."

After reading other students' comments, I agree with those who said in reference to writing, less is more. One may take an idea, skip the long presentation and instead, pack it in less than a complete sentence, and the entire world will pick it up and will "go for it" and "just do it." That is the power of good writing. Additionally, to say it all in as short of a time as possible is a very useful, even a life-saving skill when one is facing a judge.

On the other hand, one may work his tail off his entire life and never get out of poverty. Or, one may take the same words we all use daily, lie them out in a magic combination and poof, there it is, Harry Potter, or *The Hunger Games* and some cash.

Words hurt. Words heal. Words manipulate. Correction: words on their own have none of these powers; the writer does. To close the circle, writing does not always come easy. Somewhere along the yellow brick road to life, there is a witch disguised as a teacher, waiting to say the words of wisdom, that whatever one is looking for has always been there, one just has to click their heels. Dr. Wayne W. Dyer said "Change the way you look at things and the things you look at change." With the help of a teacher (in my case, Mr. Piepenburg), one's writing may improve dramatically in just one semester. The teacher somehow, without applying too much pressure, helps to dig deep in faraway corners of one's soul and mind, and awakes new and unfamiliar thoughts that then become beautiful writing. And that is only the beginning.

selfish man in Juan Pedro, but he would disagree. In his mind, he is a noble man for putting up with his wife's nonsense. Doesn't she comprehend that he is working hard from sunrise to sunset while she is useless? She just does not know her place, thus he must teach her to respect him. She owes everything to him. He believes he is justified in losing his cool sometimes and every time, and she deserves the treatment he gives her. If anything goes wrong, it is always her fault, she is the one to blame. She provokes him, and his patience has its limits. After all, he is not a demon; he doesn't have any unreasonable demands. All he is asking for is to be served and then be left in peace. Is that too much to ask? In the story, a wife's purpose is to serve and please the man and be invisible the rest of the time because he needs his space: those are perfectly normal demands in a society where patriarchy is the way of life. Patriarchy, as defined by Bruce Kokopeli and George Lakey in *More Power Than We Want*, refers to "the systematic domination of women by men through unequal opportunities, rewards, punishments, and the internalization of unequal expectations through sex role

differentiation" (qtd. in Rouster par. 1). Unfortunately, Cleofilas is a woman and a wife in that patriarchal society, and her choices are very limited; "women tend to have mundane low-paying jobs ... or no jobs outside of the house" (Rouster par. 1). Rouster also argues that the men make all of the decisions, do all of the talking, and even mistreat the women with impunity (par. 1).

As a good wife, Cleofilas tolerates her husband's attitude because he is the only authority figure in her life, far away from her family. She has to obey "this man, this father, this rival, this keeper, this lord, this master, this husband till kingdom come" (Cisneros 49). This is a summary of what a man is to a woman in the society depicted in the story. A woman is supposed to accept a man as is and worship him no matter what. A man is the whole world to his woman, and she should praise him, because without him, she is nothing. "This is as it should be in patriarchy: the men attempt to take care of the world's difficulties while the women sit in silence, admiring them" (Rouster par. 9). This is a sad reality for Cleofilas as well as many other women raised with

**Abused with Society's Blessing: Women in
Sandra Cisneros' "Woman Hollering Creek"
and Chitra Banerjee Divakaruni's "The Disappearance"**

similar beliefs, that a man is superior to a woman and is the only authority she needs to acknowledge. William Rouster also points out:

The image of the woman who will keep loving her abusive betraying man no matter what is critical to the maintenance of the patriarchal society. If women can be socialized to believe that "to suffer for love is good," then the men can basically do as they please and women will put up with it because they believe "the pain [will] all [be] sweet somehow. In the end." Thus, the men can be unfaithful and beat their wives with no fear of recrimination. Furthermore, if women put men on pedestals and make their main goal in life loving them no matter what, then the men are automatically given the predominant position in society (par. 5).

As for women who do not obey, the destiny is well known and often expected: "This woman found on the side of the interstate. This one pushed from a moving car. This one's cadaver, this one unconscious, this one beaten blue. Her ex-husband, her husband, her lover, her father, her brother, her uncle, her friend, her co-worker" (Cisneros 52). This type of daily news, as mentioned in the story, seems to be very common and, as tragic as it sounds, is viewed as something usual. According to the story, violence is tolerated as normal in that area. Men abuse women without any fear of consequences. Women's lives have no value to men. Women are considered to be useless and brainless; they are only a disposable possession to men. When a man decides that he has no use for his woman, he takes care of the situation as he pleases, within reason, of course, reason allowed by society's standards. Therefore, a man could easily get rid of a woman he does not have use for anymore and move onto the next one. Women do not seem to object, because they are accustomed to such everyday treatment and are powerless in a society where they are only a number and do not matter.

Meanwhile, men rule; they are allowed to inflict severe emotional distress, physically abuse, even kill, then dispose of their wives or girlfriends and go unpunished. The society described in the story traditionally turns a blind eye on domestic violence, thus giving men permission to continue their barbarous behavior. "Her husband, Juan Pedro, takes advantage of the power inherent in a man's

position in such a society by beating her, and she just takes it" and further, Rouster continues: "The critical element here is that her husband feels free to beat Cleofilas at will, with little or no fear of punishment. In a patriarchal society such as this, men often beat their wives with total impunity because the women are relatively powerless" (par. 10). Uneven distribution of power does not bother men in the story; in fact, they enjoy it and misuse it without limits because they can. However, abuse does not stop where this story ends; it remains to be a worldwide problem, and many women fall as silent victims to domestic violence on a daily basis.

The story makes it clear that Cleofilas is not the only victim of domestic violence in that town. Grisly news, presented by the author as a list of women battered, disfigured, killed, thrown out like trash, and left for dead could be Cleofilas' future as well. Luckily, the author informs us by the end of the story, Cleofilas has a change of heart: "Cleofilas thought her life would have to be like that, like a *telenovela*, only now the episodes got sadder and sadder" (Cisneros 52). The author shares that Cleofilas begins to realize that the *telenovela* she dreamed of is not happening to her; instead, she is barely surviving in a continuous nightmare she did not ask for. She is mournful that her life is a far cry from the *telenovela*-like life she desires, but that is the reality that most women in that town live and never question. Rouster makes a notice of the fact that the name of the creek was never questioned by anyone, and he interprets that as an absolute acceptance of patriarchy (par. 7). There is an assumption that, "Just as the creek was always named that and always would be, so men have always been in power and always would be and women would always be hollering" (Rouster par. 7). Men give no consideration to women's opinions: "Who cares why women are hollering anyway? Since they have no power, their reasons for hollering are unimportant" Rouster writes (par. 7). Women's feelings are unimportant, while normalcy of abuse is supported and promoted by society's silence on the issue, but Cleofilas is not at peace with that anymore. With sorrow in her heart, Cleofilas is growing out of her dream because she can clearly see now that waiting for the sweet end is a lost cause.

"The Disappearance," written by Chitra Banerjee Divakaruni, is another story about gender inequality, power struggle, abuse, and lost souls trapped in beliefs

and unreasonable traditions. The author's interest in the subject of violence and domestic abuse, similar to Sandra Cisneros' interest, has a logical explanation. Divakaruni's desire to write the stories she is known for originated in part from her own experiences and in part were influenced by the testimonies of the people she met along the way. In an interview with Somdatta Mandal, she shared that she worked with women with different backgrounds such as Afghani refugees, battered women from shelters and from dysfunctional families (par. 3). She became involved with helping victims of domestic abuse, including immigrant women whose cultural needs and problems were not addressed (Mandal par. 3). Roshni Rustomji-Kerns writes about this author: "She also sees her work as an attempt to make her own South Asian community aware of the main subject of her work: 'the plight of women of Indian origin struggling within a male-dominated culture, even here in America'" (par. 2). With disappointment, she admits that unfortunately the problems and conflicts she writes about in her stories are very common in many cultures (Prose par. 5).

"The Disappearance" is a story about a Hindu family, which in contrast to "Woman Hollering Creek," is narrated through the abuser's perspective. The main character in this story is described by an omniscient narrator in the following manner:

He was a good husband. No one could deny it. He let her have her way, indulged her, even. When the kitchen was remodeled, for example, and she wanted pink and grey tiles even though he preferred white. Or when she wanted to go to Yosemite Park instead of Reno, although he knew he would be dreadfully bored among all those bearshit-filled trails and dried-up waterfalls. Once in a while, of course, he had to put his foot down, like when she wanted to get a job or go back to school or buy American clothes. But he always softened his no's with a remark like, What for, I'm here to take care of you, or, you look so much prettier in your Indian clothes, so much more feminine. He would put her onto his lap and give her a kiss and a cuddle which usually ended with him taking her to the bedroom (Divakaruni 585).

The husband views himself as the center of the universe. His wife should feel lucky and grateful that he is gracing

her with his presence. Instead, the wife is asking for something he does not find necessary, such as education or inappropriate clothes for her, how silly. Only he knows what a wife needs, and truth to be told, the only thing she needs to learn is to obey and follow his lead. Steve Derne documented that for a Hindu man "the most important quality of an ideal wife is that she obey her husband. She should do whatever the husband says" (217). Many men could probably relate to a typical Indian man's desire to have a wife who is not too outspoken, very agreeable and easy-going, but the Hindu standard takes it up a notch: "Even if it is dirt, she understands it as gold. [This] is the most wonderful tradition" (Derne 217). Thus, the husband in the story expected only what is owed to him, not more and not less. The wife is well aware of her responsibilities and pays her duty on demand; as a result, there is one happy family, or at least that is how it appears to be. The story tells us that after his wife's disappearance, in search of possible reasons for her vanishing, the husband critically evaluates himself and, as he analyzes his own qualities, he establishes that "he was a good husband," but the result of the husband's self-inventory exposes his controlling and manipulative personality. He is only interested in the satisfaction of his own needs and desires and disregards his wife's desire to grow, because he would not benefit from her having too much freedom in doing what she wants to do. But who can blame him, if in a male-centered marriage, a wife is nothing more than a maiden (Chawla par. 11)? The husband is perfectly comfortable with his wife just serving and satisfying him, while expanding her horizons may give her the "wrong" idea about her role in the marriage, and that would not work well with his "what I say goes" attitude. And his comment about letting her to have it her way sometimes is only weakly supported by examples of situations where the final outcome hardly makes any difference to him anyway, yet it is supposed to be an example of his generosity.

In the husband's defense, his beliefs and expectations of a wife are not all that unusual for a Hindu man. According to an old religious tradition, marriage is not an option but a duty of every human being and, although it is supposed to benefit the whole community, the emphasis is on satisfying the emotional, sexual, and aesthetic urges of a man (Chawla par. 10). The Laws of Manu, an Ancient Hindu Code of Conduct for Domestic, Social, and Religious Life, also known as a standard book in the

**Abused with Society's Blessing: Women in
Sandra Cisneros' "Woman Hollering Creek"
and Chitra Banerjee Divakaruni's "The Disappearance"**

Hindu canon, spells out the rules to live by, including a choice of a wife, marriage, civil and criminal proceedings, proper punishments, divorce, karma, and even rebirths. That book is the "go to" source of wisdom for Hindus who are very loyal to their traditions. The Laws of Manu explain a complete lack of equality between a man and a woman, citing laziness, vanity, impurity, dishonesty, malice and evil conduct that women supposedly possess (Bonnerjea 17). The wise book claims that "a married woman is the mistress of her own household," thus she has no say in the outside affairs but at home she has full authority, with the husband's permission, which Biren Bonnerjea interprets as, "simply a division of labor" between husband and wife (17).

The husband in "The Disappearance" assumes that his wife is hesitant about sex: "But her reluctance went beyond womanly modesty. After dinner, for instance, she would start on the most elaborate household projects, soaping down the floors, changing the liners in cabinets" (Divakaruni 585). The wife's unreasonable behavior is the source of the husband's frustration, as far as he is concerned. But the truth is the wife is doing housework at the most inappropriate time because she prefers scrubbing floors as a better alternative to intimacy with her husband. The wife couldn't possibly tell him that because as Steve Dcrne argues, "Men see themselves as superiors, who must mold their wives to live in their families," not the other way around (216). Even though "he prided himself on being an honest man," his wife's honesty would not do her any good, and she knows that. Thus, she starts elaborate household projects in a desperate attempt to escape the company of her proud, egocentric husband. The wife prefers the toxic fumes of Windex to her husband's pheromones. The actual reason for those excuses never crosses the husband's mind. He considers himself to be perfect and desirable. In his small, self-centered world, he is a poster-perfect example of a husband. His wife, on the other hand, has no concept of time; otherwise, she would have planned for her chores accordingly around his important schedule. Frankly, he might have a good point there, because the Laws of Manu state that "in theory the husband is the absolute owner of the wife" and even allows a man to put his wife to death (Bonnerjea 187). The husband in the story is a good catch, all right, because he never even threatens the wife. Bravo.

The husband continues his self-admiration: "He

was always careful not to hurt her, he prided himself on that. Not even a little slap, not like some of the men he'd known growing up, or even some of his friends now. And he always told himself he'd stop if she really begged him, if she cried. After some time, though, she would quit struggling and let him do what he wanted" (Divakaruni 586). The husband justifies his monstrous behavior and shows no remorse for raping his wife. After all, he couldn't be accused of crossing the line because there is no line, as she never established any boundaries. Thus, if he goes too far, it is only her fault, and of course, he does not go too far. His wife surrenders easily because she is probably afraid of her husband's reaction to rejection. She does not want to make him angry, and negotiations would not bring desired results, either. It is just easier for the wife to give him what he wants and crawl back into her shell where she can hide from the world and her husband. Maybe she tried to resist at first, but he was firm, and after a while, she started picking her battles. Arguing would only lead to spending more time with him than he wants, as it would prolong the torturous time together. Trying to reach out to his common sense is not worth the effort because he would never acknowledge her feelings. More so, he would not tolerate such foolishness. After all, she is only a wife, an extension of him, his possession and his aid, end of discussion at best. He probably never hurt her so far because she does not put up a good fight; she has never given him a reason to show her who is the boss. What would have happened if she dared to burst his bubble and tried to question his authority? Would he handle it like "some of the men he'd known growing up, or some of his friends now?" Apparently, she does not want to find that out the hard way. It is also culturally acceptable; therefore, it is in her best interest to not disturb the peace.

As the story progresses, the husband suspects that his wife might have left him on her own terms, and he cannot wrap his brain around the idea that she did something without his permission. According to the interviews Steve Dcrne recorded, the tradition dictates that married women are not free to go outside the house without husbands' approval, even to the movies (208). In disbelief, the husband in the story begins to wonder, "Where was she now? And with whom? Because she couldn't manage on her own. He'd always thought of her to be like the delicate purple passion-flower vines that they'd put up on

trellises along their back fence" (Divakaruni 588). He assures himself that she is not the kind of woman that could be independent. A narcissistic husband does not think that his wife is capable of caring for herself. He is convinced that she is weak, totally dependent on him, lacking basic survival skills and useless without his ruling hand. He thinks the world of himself; he is the one everything depends on. He compares her to a flower that has no other purpose than to please the eye, and that is all he expects of her, to just be there and please him.

Following the shocking revelation, the husband is facing a hard dilemma whether to disclose his suspicion about the wife's betrayal: "Should he tell the police, he wondered, would it do any good? What if somehow his friends came to know? *Didn't I tell you, right from the first*, his mother would say. And anyway it was possible she was already dead, killed by a stranger from whom she'd hitched a ride, or by a violent, jealous lover" (Divakaruni 589). The missing jewelry is a sure sign that the wife had stranded him because she wanted to. The husband begins to weigh the pros and cons of letting others know what had really happened. Having his priorities straight, he obviously finds more cons than pros and chooses to let people believe that his wife had disappeared and he is a poor, grieving husband. He could not possibly share with his friends the discovery of his wife abandoning him. He feels embarrassed. His fragile ego had suffered major bruises, and he would not be able to make peace with a possibility of his reputation being damaged as well. He would never share his suspicions with his mother, either, because he does not want to hear her "told you so" comments.

He would take his secret to the grave rather than allow public shame and humiliation to affect his life any more than it already was. Especially, if she might be dead and there is no one else to expose the ugly truth about her betrayal, what is the point of letting the world know? Keep it a secret, keep the reputation intact, and let them think he was a good husband. All he cares about now is preserving the remains of his injured ego; there is no need to destroy what is left of it. Steve Derne notes, "Men commonly mention that the need to protect the family's honor is an important reason that they restrict women's movements outside the home. For many, a wife's contacts—however innocent—with men outside the home threaten the family's reputation" (209). In this case, the wife went

beyond innocent contact outside the home, so one can only imagine how strong the husband's desire to save his family honor is. Or is it all about family? "Family reputation" most likely means "male ego." Some Hindu men disclose their true intentions concealed under "family honor" label: "even men who have to be concerned with protecting family honor to bolster their economic success still emphasize that they restrict women to advance their own power and ease within their families" (Derne 207). Thus, while talking about honor, some men admitted to author Steve Derne that they restricted women for self-interested reasons (206). But the husband in "The Disappearance" would probably deny that.

By the end of the story, when there is no doubt left in the husband's mind that his wife discarded him because she did not want to be with him, he takes his frustration out on his wife's pictures that were stored in an envelope: "He drew it out and, without looking at them, tore the pictures into tiny pieces. Then he took them over to the kitchen, where the trash compactor was" (Divakaruni 589). He cannot tolerate even a thought that his wife dared to take control and dump him. Any memories of that conniving woman irritate the husband, and he is determined to erase whatever reminders there are left of her from his life. She was his asset, and now she is his Achilles heel. With her pictures gone, he is hoping the memories of her would fade as well. Additionally, he craves revenge, but she is not there in person for him to take it out on her. Under the circumstances, the pictures will do, he anticipates. It is not the same, but at least a tiny closure-like satisfaction of destroying something of hers is better than nothing at all.

One can only wonder how the husband would handle the situation if he could face his wife now. In his mind, the husband would probably follow the example of the brothers who killed their own sister when she put her family's honor in jeopardy because she wanted to marry outside the community (Derne 211). Unfortunately, even after the husband tore his wife's pictures into pieces, he is not satisfied and still feels the need for revenge. The trash compactor appears to be the appropriate solution. "When the machine ground to a halt, he took a long breath. Finished, he thought. Tomorrow he would contact a lawyer, find out the legal procedure for remarriage" (Divakaruni 589). The husband is determined to get rid of the source of his late discomfort sooner than later. Why wait? It is his turn to be on top again. As much as

**Abused with Society's Blessing: Women in
Sandra Cisneros' "Woman Hollering Creek"
and Chitra Banerjee Divakaruni's "The Disappearance"**

his ego is hurt, he would not let that minor bump on the road destroy him. Getting remarried would help him take his mind off the past and ensure that he is taken care of, pleased to satisfaction by his next wife, next servant, and next victim.

Although these two stories are written about different cultures, unfortunately, they have society's tolerance of domestic violence and abuse in common. The husbands in these stories use different approaches in keeping their wives in line, but in the end, it is absolutely clear that women are not considered to be equal to men; they are men's property, with no value. Such disrespect toward women is allowed simply because it is not prohibited. Katherine Payant writes: "Cisneros stresses the influence of community mores and popular culture" (par. 17). In addition to culture's indifference, Payant points out, the telenovelas have too much influence on women grooming them to put their men before everything else and love them and suffer, as there is nothing more important in life than love (par. 17).

In many cultures, a blind eye is turned to unreasonable and unacceptable treatment of women. The wives in both stories are lucky to survive and find strength and courage to leave their oppressors. As Alexandra Fitts noticed, although Cleofilas' dream shatters and her marriage crumbles,

She does not succumb to despair, or heed the keening siren's call of La Llorona. In fact, the only sobbing in the story is that of Juan Pedro each time that he beats her and begs forgiveness. Cleofilas neither drowns nor abandons her children. Instead, she saves them, and herself ...she [meets] women like Graciela and Felice, who are able to imagine a woman whose power does not have to come from either her virginity or the support of a man (par. 26).

Juan Pedro appears to be strong, but it is the small and "brainless" Cleofilas that packs a lot of power. She achieves a different, brighter perspective on life with the help of Felice, a woman who gives Cleofilas a ride while on the run from her husband. Then, "for the first time, Cleofilas is able to imagine a woman hollering for some reason other than pain or rage. Felice's yell is one of independence--a true grito. Also for the first time, Cleofilas is able to see her own strength and independence and laughs, rejoicing in her freedom" (Fitts par. 24). As

Cleofilas is fleeing her husband's home and heading to her father's home, it seems that she is going back to square one because she is still only a woman in the world of men. But she is not the same naïve girl anymore. "Passing over the creek with Felice, Cleofilas glimpses a world where a woman can take care of herself and gain control over her life. She is going back to her father's house in Mexico, but she is returning with a new awareness" (Rouster par. 14).

In the end of the story, Cleofilas's life is in her hands, and the sky is the limit for a woman who once was ill-treated and silent but now sees abundance of possibilities that life provides to those who dare to stand for themselves. Lewis brings to our attention that although Cleofilas is not completely aware of this, she grows as "She encounters a model for behavior that is not restricted by traditional gender roles and second, she forms an initial bond with the Chicanas who have established some independence for themselves" (par. 17). The model Lewis is writing about is Graciela, the sonographer who initiates Cleofilas' rescue after discovering how Cleofilas' body is covered with bruises. Graciela is "perhaps only a generation removed from similar origins" but is not afraid to go against the tradition of silent submission to men and completely disregards well-established male prerogatives as she helps Cleofilas to believe in herself and take control of her life (par. 17). Cleofilas is also unaware of the fact that she probably always had the power to be in control but did not know it because Juan Pedro told her otherwise. His judgment called for a second opinion, and Graciela and Felice come to the rescue at the right time and point Cleofilas in the right direction. As Hicks and Smith stated, "Graciela and Felice are the co-mothers that bring Cleofilas to her new birth, her new understanding of her culture's myths, and her release from her role as passive victim of violence" (par. 2). It would be appropriate to assume that Cleofilas would not hesitate to become another girl's co-mother and there will be one less victim, and then together they will save another girl and another.

Cleofilas and the wife from "The Disappearance" serve as an example to many other abused women who do not know their self-worth yet. Those who lack self-respect and self-esteem and are skeptical about managing their own lives can obtain their inspiration from these stories. Those women only need a little assurance that starting a new independent life is not going to be easy;

however, it cannot possibly be any harder than living with a predator.

Unfortunately, centuries-old traditions don't die overnight. Devika Chawla noticed: "despite the promise and arrival of economic independence and changes in property laws many urban Hindu women continue to accept and choose arranged marriages" (par. 15). Is it possible that their DNA is brainwashed as well after centuries of the "woman is nothing" campaign? Or else, why would women continue to follow traditions so outrageous, distracting, and contradicting at the same time? Per the Laws of Manu, the Hindu lawgiver, "a man is perfect when he consists of three—himself, his wife, and his son"(Bonnerjea 3). How ironic; a man supposedly has the power and even immortality but only if there is a woman in his life. Without a wife, a strong and powerful man is not complete unless a wife gives him a son. Yet a wife is only his possession. Linda Hess questions the depth of the roots of such traditions in her article "Rejecting Sita," while she describes some events precluding a Hindu marriage of her friend. The bride was given a series of vows, and she agreed to each except for one: "Even if I am in a burning house and my husband orders me not to leave the house, I will obey him" (Hess 24). Hess alleges: "the marriage went on despite her demurrals," as her friend replied with "no way" but she was wondering "how widespread, how deeply embedded in sacred contexts, are these still-current texts of women consenting to be burnt up in order to demonstrate devotion or subordination to their husbands" (24)? Hindu men are determined to reserve the best seat in the house for themselves, and Steve Derne confirms that: "My interviews with Hindu men suggest that men realize the advantages they gain by controlling women, and that they consciously act and talk to maintain those advantages" (204). Mexican men would probably agree on that issue with Hindus.

Derne also establishes, "Some of the men I interviewed recognized that men's dominance is maintained by systematically repressing women's pride" (212). One Hindu man suspects that if his wife even talks to other people her mind would expand (Derne 213). That man insists that he loves his wife, but he intends to keep controlling her because, "If the woman takes even one step outside, her mind will go outside, too. But if she remains in the house, then she remains controlled" (Derne

213). That man must be right; after all, no one knows him better than he knows himself. If even he deems that he cannot compete with what the outside world has to offer to his wife, then he should be afraid of her mind evolving. Or, as an alternative, that man could work on becoming a better man. But wait, the sentence has the word "work" in it. That is insane; let's just lock the woman up and let her do all the work.

Another Hindu man warned author Steve Derne about possible consequences of a woman working outside the house. If a woman does not remain at home doing all kinds of service, the results could be horrifying: "The tired husband makes his own tea. He does everything by his own hands. He even has to make his own tea! From this, his mental condition starts deteriorating and every form of corruption is born in the mind" (Derne 212). Boiling water will deteriorate a strong man's mental condition? A man could opine that only if his mental condition has already deteriorated beyond repair. Men in the stories seem to lack intelligence and potential to mature. For that type of man, the only way to remain on the throne and maintain the order in their marriages is to keep women's growth at a low level. Steve Derne writes: "But men do not only act based on the constraints of the existing gender structure. Many of them see that system as in their own interests and work to maintain it" (222). Men's effort to preserve the system makes perfect sense. It works for so long and brings wonderful results to men, thus they, as sole beneficiaries must be crazy to give it up. They are controlling, insecure, and not very bright, but crazy they are not.

While the husband in "The Disappearance" will be drowning in hatred and self-pity, the author leaves the wife's fate to readers' imagination. Assuming traditional "no news is good news" to be true, it will be appropriate to conclude that since his wife was never found dead, she probably had successfully moved on with her life. She probably miraculously managed something much better than her marriage to a proud, self-centered, and controlling husband of hers. Both husbands are cowards and treated their wives poorly with society's unspoken blessing, although they have no right or excuse to treat their wives the way the stories describe. "Passion in its purest crystalline essence" as Clcofilas dreams of should not come "at whatever the cost." No woman should believe that "To suffer for love is good." Women

**Abused with Society's Blessing: Women in
Sandra Cisneros' "Woman Hollering Creek"
and Chitra Banerjee Divakaruni's "The Disappearance"**

who are isolated, lack family support, and are too weak to defend themselves should be able to count on the support of the community. Better yet, men should know that any act of abuse, physical or mental, will not be tolerated by any society. Thus, if men cannot control themselves, they should be sure that society will control them. Consequences must be spelled out and punishment enforced. "Silence is golden" is not a "one fits all" rule and most certainly does not apply to the issue of domestic violence. "If one does not contribute to the solution, one therefore contributes to the problem" is the appropriate rule in this case. As for the stories, both women made a very important and the hardest first step away from the old life and toward a new life, with possibilities limited only by one's imagination. The stories present two women possessing not laziness, vanity, dishonesty, malice or evil, as the Laws of Manu claim, but bravery and strong backbones. These women have a long journey ahead of them, but there is no going back to Stone Age traditions. Nothing is holding these women back anymore, and the future is wide open.

In conclusion, as I was reading about Hindus' beliefs, traditions, and rules prescribed by the Laws of Manu, at first I thought that in the case of reincarnation, I would absolutely hate to come back as a woman in India. Then, considering how exhausting monitoring one's wife at all times must be, I have concluded that I would not want to be an Indian man, either. Their insecurities cancel out all the control and powers men think they have over women, which in the end makes men miserable and paranoid. Finally, by process of elimination, I have reached a conclusion that if I must come back to India, I would rather come back as a cow, for obvious reasons.

Works Cited

- Bonnerjca, Biren. "The Hindu Family." *Primitive Man* 3.1 (1930): 3-19. *JSTOR*. Web. 11 July 2012.
- Chawla, Devika. "I will Speak Out: Narratives of Resistance in Contemporary Indian Women's Discourses in Hindu Arranged Marriages." *Woman & Languages* 30.1 (2007): 5-19. *Academic Search Complete*. Web. 9 July 2012.
- Cisneros, Sandra. "Woman Hollering Creek." *Woman Hollering Creek and Other Stories*. New York: Random House, 1991.
- Derne, Steve. "Hindu Men Talk about Controlling Women: Cultural Ideas as a Tool for the Powerful." *Sociological Perspectives* 37.3 (1994): 203-227. *JSTOR*. Web. 11 July 2012.
- Divakaruni, Chitra Banerjee. "The Disappearance." *Compact Literature*. Eighth ed. Ed. Laurie G. Kirszner and Stephen R. Mandell. Boston: Wadsworth, 2010. 584-89.
- Fitts, Alexandra. "Sandra Cisneros's Modern Malinche: A Reconsideration of Feminine Archetypes in Woman Hollering Creek." *International Fiction Review* 29 (Jan 2002): 11-22. *Literature Resource Center*. Web. 26 June 2012.
- Hess, Linda. "Rejecting Sita: Indian Responses to the Ideal Man's Cruel Treatment of his Wife." *Journal of the American Academy of Religion* 67.1 (1999): 1-32. *JSTOR*. Web. 11 July 2012.
- Hicks, Jennifer, and Barbara Smith. "An Overview of 'Women Hollering Creek.'" *Short Stories for Students*. Detroit: Gale, 2002. *Literature Resource Center*. Web. 20 June 2012.
- Lewis, L.M. "Ethical and Gender Identity: Parallel Growth in Sandra Cisneros's *Woman Hollering Creek*." *Short Story* 2.2 (1994): 69-78. *Literature Resource Center*. Web. 26 June 2012.
- Mandal, Somdatta. "Chitra Banerjee Divakaruni." *South Eastern Writers in English*. Ed. Fakrul Alam. Detroit: Gale, 2006. *Dictionary of Literary Biography*. Vol. 323 (2006). *Literature Resource Center*. Web. 2 July 2012.
- Payant, Katherine. "Borderland Themes in Sandra Cisneros's *Woman Hollering Creek*." *The Immigrant Experience in North American Literature: Carving Out a Niche*. Ed. Katherine B. Payant and Toby Rose. Westport, Conn: Greenwood Press, 1999. 95-108. *Literature Resource Center*. Web. 26 June 2012.
- Prose, Francine. "Arranged Marriage." *The Woman's Review of Books* 13.6 (1996): 20. *Literature Resource Center*. Web. 2 July 2012.
- Rouster, William. "An Overview of 'Women Hollering Creek.'" *Short Stories for Students* (2002). *Literature Resource Center*. Web. 26 June 2012.
- Rustomji-Kerns, Roshni. "Chitra Banerjee Divakaruni." *Columbia Companion to the Twentieth-Century American Short Story* (2000): 223-226. *Literary Reference Center*. Web. 2 July 2012.
- Satz, Martha. "Returning to One's Home: An Interview with Sandra Cisneros." *Southwest Review* 82.2 (1997): 166-185. *Literature Resource Center*. Web. 26 June 2012.
- Yudin, Mary, and Theresa Kanoza. "Sandra Cisneros." *Critical Survey of Short Fiction*. Second Revised Edition (January 2001). Web. 9 July 2012.

Evaluation: *This research paper for English 102 goes well beyond requirements. It features careful reading and intelligent use of sources outside of typical literary critical circles: interviews with authors, and scholarly articles examining cultural practices and traditions. The paper is long, but its discussion of a serious social problem and its gender- and culture-based roots is passionate, substantial, and significant.*

Studying the Culinary Arts in France: A Foreign Exchange Experience through the Sister Cities Program

Gina Schiavo

Course: Food Service Management 211
(Purchase and Storage for the Hospitality Industry)
Instructor: Patrick Beach

Assignment: Gina was sent to southwest France as part of an international exchange program with the Hoffman Estates Sister Cities Commission. This paper was prepared after the experience.

I have been cooking for as long as I can remember. When I was ten years old, my mother had to start working multiple jobs to provide for our family. I was then put in charge of cooking for my two brothers and two sisters. At that age, it may have been as simple as French toast, but it was a great base to grow on. There isn't a time, since that age, that I don't remember always being in the kitchen. Whether it was at our own house or at family parties, I was always involved with the cooking. I was constantly offering help and asking questions to be better.

Once I graduated high school, family, friends, and co-workers started noticing my enjoyment and would have me cook for parties or company meetings. Since the age of 18, every company that I worked for had me doing some form of cooking. When I worked in retail, I would prepare all the meals for holiday parties, Black Friday, and employee celebrations. When I started into the mortgage business, it wasn't long before I was in charge of the potluck festivities. As I grew older, I continued my finance career without ever acknowledging that I could have a culinary career. I saw my cooking interest just as a great hobby. It wasn't until my last place of employment when the company would just have me cook food for everyone instead of others bringing in food for events that I realized that this could be something I would want to do for the

rest of my life. It was sad when I had to part ways with that company, but it gave me a great new opportunity. I decided to enroll back into school and start learning how to do what I love as a career.

Taking this new career head on and at full force, I was enrolled full time, with a full schedule, when I learned of an opportunity through the Hoffman Estates Sister Cities Commission to travel to France and see the culinary world from a completely different perspective. I grew up in the Chicago area, which from a culinary standpoint is one of the greatest cities to be in, but I felt there was a whole world of great culinary experiences, and France would be at the top of that list. After applying for this exchange and interviewing with the Hoffman Estates Sister Cities Commission, I had the honor of being part of an American delegation travelling to Angoulême, in southwest France. This exchange was the most amazing experience of my life. It was the first time to ever leave the United States, and the experience as a whole was life changing. It opened my eyes to a completely different culture and the most wonderful cuisine.

When I arrived in Angoulême on a Sunday, I expected to be exhausted from the flight and the three-hour train ride, but to my surprise, I was full of energy and ready to explore the city with my housemate Nicholas. Unfortunately, the other students from Elgin Community College had missed their train and wouldn't be arriving until later that evening, so Nicholas took Dakota, her housemate, and I on a tour of the center of the city. Dakota was staying further away, so they left early to go home to settle in. Nicholas and I then went on an extended tour of Angoulême. To my surprise, Nicholas has a history major and was able to explain the history of most of the older structures in the city with great detail. The city held a certain charm, with the old cathedrals and detailed architecture. After our little walk around town, Nicholas took me home to settle in and meet his parents.

He lived out in the country about thirty minutes from the city center. Their home was charming and peaceful, with the rolling countryside and speckled farms throughout the hills. His parents were absolutely delightful, even though neither of them spoke a word of English. His mother was originally from Italy, and his father was born in France. Throughout the entire week

**Studying the Culinary Arts in France:
A Foreign Exchange Experience
through the Sister Cities Program**

of my stay, his mother and I would engage in many conversations about food, which was fascinating because neither of us could understand each other. My translation book would hold to be a true treasure as we passed it back and forth to communicate. Luckily, Nicholas was there to fill in the blanks for us.

The first evening at their home, his mother made a fantastic dinner. We had many courses, consisting of cured sausage with a taste of Pineau, and his father's favorite Rosé, to accompany dinner, which was pumpkin bisque, braised chicken with legumes, assorted fromage (cheese), and fruit compote. Of course, not to forget the bread! The bread accompanied every meal, and it was the most delicious bread I have ever had. It had a different yeast taste to it that is different from in the States. Although dinner was served later in the evening (8:30 pm), we still took about an hour and a half to sit and enjoy the meal. This I noticed was very common for our mealtimes. They took their time and made it more into a social gathering. I am very used to an "eat and run" kind of lifestyle, and it was nice to sit down and appreciate the food I was served.

That night, Nicholas took me out to Kennedy's Irish Pub to meet the ECC students and some of the other French classmates. It was nice to be able to meet and introduce myself to them prior to working in their kitchen the following day. They were very gracious and worked very hard to speak English with me. I also tried to be courteous and made the best attempt to speak French to them, which I believe they appreciated. Each student explained their level of culinary status (first year, second year, final year, etc), and whether they were cooking or baking. I also met the young lady who was going to teach us how to make macaroons. It was nice to already have a relationship with her.

Monday morning, we were going to L'Amandier to work with the advanced culinary class (graduating in May) for their cooking practical. Each American student would be paired up with a French student or students to prepare a rack of lamb with a modern crust, a form of semolina, and instructed to use a list of various ingredients. I was lucky enough to be able to work with Nicholas. We both knew we wanted to work with each other, from a discussion the night before, and we had a game plan on how we wanted to execute the menu. We work amazingly well together in the kitchen and were able to utilize almost all

the ingredients on the list. He explained that the more we used, the more points we would receive. We both worked on frenching the rack of lamb and creating a butter, breadcrumb, and rosemary crust. He worked on the vegetable medley and carrot sauce, while I worked on the goat cheese and bacon-stuffed mushrooms. The final plating turned out fantastic, and Chef Patrick was very pleased. I didn't understand how they were rating the dishes, but Nicholas explained later that we did very well. Apparently, they couldn't get enough stuffed mushrooms! It was also nice to receive the constructive criticism from Chef Patrick, regarding how he would have cooked the lamb a little differently and would have blanched the vegetables to hold their color. Overall, I was very proud of our dish and how we worked as a team. The day ended at a hole-in-the-wall restaurant where I ate the best Middle Eastern kabobs I have ever had, and we went to a bar called The Green Mouse to do a beer sampling, even though I do not drink beer.

I was very excited for Tuesday's events. The American students were going to a local junior high school to work with the English class students. We were going to help them with their English by instructing them how to cook certain items. Each American student had multiple French students to make up their team. On my team, we were preparing a vegetable pizza with a cheesy biscuit crust. This experience is one of the top events from my trip to France. The students I worked with were energetic and so very pleasant to work with. Both classes did an amazing job. They made me laugh, with their crazy personalities, and they loved asking me questions about myself and about Chicago. If I ever were to return with the French exchange, I would love to be able to do this again. The students not only enjoyed working on their English, but they were also very proud of their accomplishments in preparing the dish.

was a perfect fit. Luckily for me, he translated the French subtitles during the movie. It was nice to have my own personal narrator. We finished the evening at a bar called The Giraffe. A conversation I had had with Nicholas was that I do not drink beer in the States, and so while with Nicholas, he had me drink many different beers whenever we went out, to add to my new experiences.

Wednesday was a big day, especially for Chef Rios. In the morning, we had the honor of working with the patisserie chef and his students to make macaroons. I had never had a macaroon before, but I was excited to learn something I had never done before. We were again put into teams with other French students, who worked hands-on with us to create chocolate macaroons filled with ganache. Some of us were also able to work on chocolate decorations and caramel garnishes that were going to be used on the final plating. We did not stay in the class to do the final platings, but the chef did create a sample for us to see. The final plate was a piece of art. It looked way too good to eat! Luckily for us, at lunch that day, we were served the final dessert and were able to enjoy the fruits of our labor.

For the rest of the day and night, we were to prepare and serve our Latin American dinner. There were four stations for the event. Dakota was assigned the dessert station, Elizabeth (from ECC) was assigned the fish entrée, and I was assigned the appetizer and main entrée. For my station, the appetizer was a potato croquette stuffed with seasoned beef plated with a red pepper coulis and an onion, carrot, and jalapeno slaw. The main entrée was a citrus marinade pork loin with caramelized onions served on rice and beans with a fried plantain garnish. During this event, we were assigned teams from first- and second-year students. This was a little more difficult from the practical on Monday because there were many levels of skills, and the communication was harder because many of the students did not speak any English. I consider myself lucky again because on my teams, there were students from the previous year's exchange who knew how to follow my direction very well. Also on my team was a girl named Suzan Bayly. This young lady was my savior! Suzan was born and raised in England and now has lived in France for six years. She became my core communicator, which was necessary because I was running two stations. I applaud her for being such a

great team player and helping make this meal a success. Later that evening, I also found out that Suzan would be the young lady that I would host when the French students come to America. I was very excited to be able to spend more time with her and show her a great time in America.

The rest of my time in Angoulême was more for leisure than for work. On Thursday, we were taken to two different wineries to see how wine is produced. It was a great experience for me because of the wine and beverage class I had taken the previous semester. It was very educational to be able to see the actual process of the winemaking with reference to the information my instructor had taught me. It helped pull a few pieces of the puzzle together, regarding the different viticulture for different grapes as well as how each winemaker has their own way of producing the wines to make them specific for their label. This day is when I tried foie gras for the first time, during lunch. All I can say is that I was glad I tried it, to experience the culture. I didn't hate it, and the students there said it was only mediocre. I didn't want to base my opinion of it the first try. The day ended pretty low-key. We went to dinner at a restaurant that served everything in a baked potato, which was delicious. I had a chicken dish with a Roquefort cheese sauce. All I can say is that it was absolutely delicious. An odd situation at dinner was the guest table behind me that had their dog in the restaurant. This is apparently a common practice in France, and it took getting used to in public restaurants, but overall, it was not a problem at all. A group of us then went bowling, which is not my strong point by any means, and then Nicholas and I went and tried a few different beers at a local pub. All in all, this was a very mellow and relaxing evening, which was a nice change for the beginning of the week.

On Friday, we had the pleasure of taking a tour of the Hennessy establishment, where they make cognac. I was surprised by the size of their operation and how elegant the tour was. We had to take a very short boat ride across the river to see where they keep their barrels while they age. They showed us some of their oldest barrels from the 1800s and explained how and why the barrels are important. To further explain the aging and barreling of the cognac, we were taken into a different building to do a tasting. The gentleman who conducted the tasting was very knowledgeable and gave us a pleasant presentation.

**Studying the Culinary Arts in France:
A Foreign Exchange Experience
through the Sister Cities Program**

Other than the very young cognac burning my tongue, most of the ones we tasted were very enjoyable. I have only had cognac a few times in the States and never really enjoyed it. In France, I think the environment and state of mind helped me embrace it better. We then were taken to the Hennessy Estate for cocktails and a luncheon. We were served cognac mixers, which were very refreshing and tasty. The hors d'oeuvre we were served were salmon crostinis, foie gras mini-sandwiches, and purple potato chips. The foie gras sandwiches were out of this world, and this was a great way to try the foie gras a second time. It gave me a much better feeling about it. Their potato chips also were amazing. They were flavorful, but not greasy or salty, unlike some of our chips here. The lunch came with a menu that was in French, so I am not sure what everything was called. We had a puff pastry with scallops and shrimp as an appetizer, which was very, very good. The second course was a truffle ice cream sitting in cognac, and I would honestly say that this was the only food I did not enjoy the entire time I was in France. There just was something about the flavor that I could not enjoy, but I did try to embrace it the best I could. The entrée was a veal chop with white and green asparagus, potatoes, and carrots, which was done perfectly. I was very excited that they also had a cheese course. I had enjoyed so many varieties of cheeses during my trip that I looked forward to this course. I sampled about four different kinds of the stinky, moldy cheeses because I had liked these more so far during my trip. The other students weren't as adventurous to try these, but I was glad that I did. I am not sure of the names of many of the cheeses that I sampled, but there was not one cheese that I didn't like. The meal was finished with a chocolate banana cake prepared by their pastry chef. I wish I could have eaten my whole piece, but I was still not used to eating this many courses in a meal, and I was beyond full. I did notice that most people that I dined with always finished all of their food for all of the courses. I am not sure if this is a cultural thing or if I was just hanging around very hungry people. It is something that I noticed at Nicholas' house, the school cafeteria, and the restaurants we visited.

Friday was the last night I would be in Angoulême, so I wanted to have my last dinner with Nicholas' family. He prepared us a great meal with grilled shrimp, an

avocado and orange salad, and sautéed mushrooms his mother picked from the woods behind their house. I am normally not a fan of mushrooms, but these were incredibly flavorful, and I may have eaten half of the bowl. I asked what kind of mushrooms they were, but I cannot recall knowing the kind that they were. We ended our dinner with a few different wine samplings that his father suggested. I was also presented gifts from his parents, which was very humbling. They gave me a bottle of my favorite Pineau from my visit, a variety of foie gras, including a home-made batch, and these beautiful earrings his mother wanted me to have to remember her by. It was very emotional, knowing that I was leaving the next day. Nicholas and his family were absolutely amazing and welcomed me with open arms.

That evening, we went to where Dakota had been staying for the week, to have a final goodbye to her housemate and mine. Up to this point, I had loved everything I had seen and enjoyed the company of everyone I had met. The only regret I had had at this point was that we were never taken on a tour of any of the castles. Nicholas, knowing this, surprised me on the way home and took me to see one. It was very late at night, so we weren't able to go in, but we did walk around the premises just so I could say that I saw one. This made a great ending to my week and my trip to Angoulême. I couldn't have asked for a better exchange or family that I was with. I am grateful for Chef Patrick allowing us to be a part of his school and opening his kitchens to us. I can only hope to be able to revisit someday soon and keep in touch with many of the great people I met. We left Saturday by train to head into Paris for our three days of personal leisure. This part of the trip was still beautiful and amazing with all of the sights to see, but nothing could compare to the six days I spent in Angoulême.

Evaluation: This paper reflects the experiences of a thoughtful and mature student taking advantage of a wonderful opportunity to learn about the hospitality industry and the culture of southwest France.

Lakota Sioux: An Endangered Language

Ruthann M. Shambaugh

Course: Linguistics 205 (Language and Culture)

Instructor: Alina Pajtek

Assignment: *Write a research paper that explores any area of linguistic anthropology that interests you.*

It is believed that language is a fundamental human right of expression, but how can a cultural group express themselves if their language is endangered or extinct? This is a question the people of Lakota Sioux Native American Nation have asked themselves for the past 150 years. According to a survey taken by the Lakota Studies Department of the Oglala Lakota College in Kyle, South Dakota, about 75% of the Lakota Sioux are unable to speak their language. It is believed that in the next ten years, over 90% of the population will be unable to speak Lakota ("Lakota Language Loss," 1993). The loss of language did not happen overnight. The Lakota Sioux have a history of oppression that spans generations, and most of the Native Americans fear that they are not far from losing their language, and in turn their culture.

Before the Lakota Sioux became a name synonymous with poverty, alcoholism, drug abuse, and domestic violence, they were known as nomadic warriors that dominated South Dakota, North Dakota, northern Nebraska, Wyoming, Montana, and parts of southern Canada. Their history of oppression began formally when the Lakota Sioux Nation signed The Ft. Laramie Treaty with the United States government in 1868, which created the Great Sioux Reservation. The treaty basically stated that the Lakota would retain their sacred holy lands (the Missouri River and the Black Hills), and guaranteed the removal of forts, military personnel, and white settlers. In return, the Sioux were obligated to send all children between the ages of six and sixteen to schools so they could become "civilized," and all curriculums were to be taught in English. Changes could not be made to the treaty without agreement from three-fourths of the tribe's

adult male population ("Fort Laramie Treaty of 1868," 2001). The treaty was violated in 1874, when gold was discovered in the Black Hills. The Lakota Sioux looked to the United States Senate to uphold the treaty that was agreed upon; instead, the Senate offered the Native Americans \$6 million for the land, and the Lakota refused their offer. The government refused to uphold the treaty, and the Second Sioux War broke out, lasting two years.

After the Second Sioux War came to a close, the U.S. government enacted the Manypenny Agreement. This agreement repealed the once agreed upon Fort Laramie Treaty of 1868 and confiscated the Black Hills from the Lakota Sioux. This left them with fifteen million of the original 134 million acres they once possessed under the Fort Laramie Treaty (Kappler, 1904). The next step taken by the United States government was the "Civilization Regulations." Prior to this point, aside from taking the Lakota's lands, the U.S. government had taken little action toward banning the Native American culture. The "Civilization Regulations" of 1880 were the first laws created that started the killing of the Lakota culture. Medicine men and the Sundance ceremony were outlawed, and the Native Americans were forced to stay on the reservations, only to leave with permission ("Chronological Historical Overview," 2012, par. 6).

In 1887, Congress enacted the Dawes Severalty Act, or the Allotment Act, which broke up land on the reservation into parcels. Each male head of the family was given 160 acres, and each single male was allotted 80 acres. All of the land that was left over after the allotment was sold to white settlers ("The Outcome of Our Earnest Endeavors," 2001). The Lakota were expected to farm the land and live off of the food they produced. This was a completely foreign concept to the Sioux for two reasons: prior to white encroachment, the Lakota Sioux were a society of hunters and gatherers, so they had little knowledge of how to farm their land; in addition, they did not believe in land allotment, as they were a communal society; the idea of owning land was ludicrous to them. The Sioux Act of 1889 broke the Great Sioux Reservation up into five smaller districts (Standing Rock, Cheyenne River, Lower Brule, Rosebud, and Pine Ridge Reservations) (Schoenherr, par. 7, 2004).

Shortly after the Sioux Act of 1889 broke up the

Great Sioux Reservation, a Pan-Indian movement known as the Ghost Dance started. The Ghost Dance was inspired by the Paiute Messiah Wovoka. Wovoka believed that by dancing the sacred dance, Native Americans believed they would be able to remove the white settlers from their land, bring back the buffalo, and restore the land to what it was before Anglo-Europeans intruded on them. Kicking Bear was the first to bring the Ghost Dance to the Lakota Sioux in December of 1890. Many broke the Civilization Regulations as they traveled to Pine Ridge Reservation to participate in the Ghost Dance and other forbidden rituals. White settlers feared the worst, and the United States Seventh Cavalry was sent to the banks of Wounded Knee Creek where the Sioux had gathered. Soldiers waited for orders to take the Ghost Dancers into custody. They were finally ordered to confront the dancers and have them surrender their weapons. A soldier found a rifle—belonging to Black Coyote, who was deaf—and fired it into the air. The shot alarmed the soldiers waiting on the top of the valley, and they began firing on the Ghost Dancers. Men, women, and children were killed, and their bodies abandoned to be covered up in the snow. Survivors were taken to the village of Pine Ridge for medical attention, and many died out in the cold while they waited to be carried into the Episcopal Church (Brown, 1970). Dee Brown captured the moment perfectly in her book *Bury My Heart at Wounded Knee* when she wrote, “It was the 4th day after Christmas in the Year of Our Lord 1890. When the first torn and bleeding bodies were carried into the candlelit church, those who were conscious could see Christmas greenery hanging from the open rafters. Across the chancel front above the pulpit was strung a crudely lettered banner: PEACE ON EARTH, GOOD WILL TO MEN” (pg. 418). Only four men and forty-seven women and children survived the massacre (Brown, 1970). The Sioux returned to their allotment of land only to face decades of language suppression, culture loss, and impoverishment.

It has been said that the ultimate breakdown in the Lakota language and culture began when children were forced into the American education system. In the late nineteenth and early twentieth century, the American government built boarding schools off reservations so Native American children could receive a “proper” English education and become “Christianized, and pacified.” Experts believed that the earlier children were taken from their homes, the easier it was to assimilate

them into American culture. They also believed they would have a better chance of becoming “civilized” if they were taken far away from the reservations (Little Elk, 1997). At these schools, children were forced to abandon the Native American culture. Their Sioux names given to them by their parents were replaced with Anglo-European names, usually chosen from the Bible (Morrison, 1997). New students were forced to cut their hair. The Lakota Sioux believe their hair contains the essence of their souls, and they only cut their hair ceremonially when they were mourning the loss of a loved one. Many of the Lakota children panicked because they thought all the people in their families had been killed (Means, 1995). The children were forbidden to speak Lakota, and all instruction was in English; the United States government forbade the use of native languages in federally funded schools (Morrison, 1997). They were told their language was wicked and were severely beaten and tortured if they were caught speaking Lakota. There were accounts of boys younger than ten being handcuffed and hung from basement pipes, commanded to kneel on sharp stones, or even sprayed with water and forced to stand at attention outside in subfreezing temperatures. There were accounts of other torture, in the form of rape. Both boys and girls reported being sexually abused by priests, nuns, teachers, and other school faculty. Infectious disease, such as tuberculosis and malnutrition, killed many children. Others died while trying to escape boarding schools (Means, 1995).

In 1928, the U.S. Department of Interior conducted a study that focused on the health care and education provided to Native Americans on reservations. The Merriam Report criticized the conditions of health care facilities, hospitals, and schools, citing that they were subpar at best. John Collier, a research participant, concluded that the forced assimilation Native Americans experienced was catastrophic and ordered immediate improvement. The “Uniform Course of Study” was abandoned, and school curriculum pushed for both Native American and white traditions to be taught to both parents and children. Day schools were created on the reservations for children to attend elementary school; however, they were still sent to boarding schools for high school (“Merriam Commission and Health Care Reform” (1928), 1998). Reservation schools were not much better than boarding schools: they were poorly built and kept up. Some schools were constructed out of old military posts. Students had to walk great distances and often

in the winter froze while in school because there was inadequate heating in the buildings (Means, 1995).

In 1934, a step was taken to assure the preservation of the Lakota Sioux language, culture, and tradition. Franklin D. Roosevelt created The Indian New Deal, one of the many New Deal Plan programs generated to help the United States work its way out of the Great Depression. The speaking of Native American languages was no longer forbidden, though it was not until the 1970s that the Sioux began a revival of language and culture into school curriculum. The Indian Reorganization Act (IRA) was also created under the Indian New Deal. This Act promoted self-government among the tribes and also funded programs as an attempt to reeducate Indians with their traditional culture, language, and religion ("The Indian Reorganization Act, June 18, 1934"). The revitalization ended with the start of World War II when the United States government abandoned the plan and directed their energies toward the war effort.

After World War II ended and the Cold War began, the United States made an attempt to assist Native Americans living on reservations. In 1952, the Urban Indian Relocation Program was started. The Relocation Program was an attempt to make economic conditions better for the Native Americans. Indians were taken off of reservations and transferred to cities like Denver, Dallas, Chicago, and San Francisco, where they were given temporary housing and the direction to finding a job and more permanent housing. The relocation attempt was devastating to many of the Lakota Sioux that took part in the program. Housing was in bad neighborhoods where they lived closely with other minorities. Heated racism between blacks, Hispanics, and Native Americans made living conditions difficult for many. A culture clash between living in cities and living on the reservation made it tough for most to successfully complete the program. Those that were successful in making city life work abandoned their language, culture, and traditions and joined "white" society. Those that were unable to succeed returned to the reservations of South Dakota and continued in their downward spiral of oppression and poverty ("Assimilation, Relocation, Genocide: The Urban Relocation Program," 2006).

During the later years of the Civil Rights Movement, Native Americans began a push for the revitalization of their culture, traditions, and language. The American Indian Movement sought to uncover the

harsh mistreatments Native Americans received from the U.S. government. They uncovered injustices from every angle: inept health care, poor education (including molestation and other abuses suffered while in boarding schools), broken treaties, genocide, forced sterilization, and misused government funding. AIM members began dressing in traditional clothing, including feathers and beads, and wearing their hair in braids (Means, 1995). Though the American Indian Movement did not get the outcome they expected, a renewal of the Lakota Sioux culture and language began.

Lakota is one of the largest Native American speech communities, after the Navajo. Jesuit missionaries were the first to fight to preserve the Lakota language, in the 1840s. The Jesuits believed converting the Sioux to Christianity would be easier if they translated the Bible into Lakota, as opposed to teaching English and then proselytizing to them about their religion (Morrison, 1997). Prior to this time, the Lakota language was completely oral. When writing the language, the words are spelled phonetically and as a result, there are multiple correct spellings for many words. The Lakota Sioux believe that if a person is to speak the language, they must have the Lakota Perspective. The Lakota Perspective is based on the natural laws of nature, including the Seventh Direction. The Sioux believe a person achieves the Seventh Direction, or inner peace and peace with nature, by taking care of the four parts of the self: the mind, body, emotions, and soul. They also believe speaking Lakota gives one the Natural Law of Generosity, meaning "the energy used to communicate thoughts, feelings, actions and words will return four fold" to the speaker (Little Elk, par. 7, 1997). Since the language was entirely oral for thousands of years, the Lakota believe it contains traits that written languages do not. The language connects them to nature, plants, and the spiritual world and has sounds that affect unseen dimensions. Lakota Holy Men believe that The Great Spirit can only hear their prayers if they are speaking in Lakota (Little Elk, 1997). For traditional believers of the Lakota religion, this is very frightening. If there is not a revival and revitalization of the language, it will be lost in a generation, and the Lakota people will no longer have a connection with their spirituality and culture.

The loss of the Lakota language began with the generation of children that was forced to attend boarding schools. For many children of that generation, Lakota

was their first language. Some were able to maintain the language when they returned home; however, for many, they believed the lies they were told in boarding schools, refusing to use the language, and thus forgetting it (Little Elk, 1997). Though there was a push for the language to be revitalized in the 1970s in homes and schools, endangerment of Lakota had already begun. Language revitalization was difficult without assistance from outside the reservation. Elders living in "traditional districts" in isolated parts of the reservation hung onto the Lakota language, and in many cases were brought into schools to teach younger children the language, but the lack of funding made those programs difficult to maintain (Giago, 2009).

The first serious push for the revitalization of the Lakota Sioux language began in 2002, at Indiana University, with Professor Ray DeMallie. DeMallie, a linguistic anthropologist, studied the language for over thirty years and feared Lakota would become a deceased language only to be studied by intellectuals and scholars. Linguists compare the preservation of the language to saving an endangered species. DeMallie stated, "Lakota speakers of the last fluent generation are becoming elders, and no realistic grassroots effort had emerged to direct the language recovery" (qtd. in Brody, par. 7, 2002). He believed that language loss led to loss of important cultural elements and that without language, a culture has no way of expression and no way to pass on the culture to younger generations.

Since 2002, there have been new programs created on various Lakota Sioux reservations in South Dakota, including Pine Ridge and Rosebud Reservations. In 2004, the Lakota Language Consortium (LLC) was created and has been adopted for the education of Lakota youth on five of the Lakota reservations and several communities off reservations. The LLC is used in thirty-two schools and four pre-schools, including Headstart, with between 5,000 and 8,000 participants. They are a non-profit association made up of Lakota Sioux community leaders, linguists, and other volunteers. The LLC is the most active revitalization effort created thus far. Their vision is to guarantee Lakota is spoken in every home on the reservation. The goal is for a student to be proficient in the language after five years in the program and

completely fluent in Lakota after eight years. They use several different avenues of teaching the language, both in and out of the home ("About LLC," 2014).

Another program produced to develop curriculum in the Lakota language is the Lakota Language Preservation Project, created in 2007 on Rosebud Reservation. The Lakota Language Preservation Project's goal is to not only revitalize the language, but also to instill Lakota traditions, values, and tribal identity. The Preservation Project takes a holistic approach as they work to reeducate parents and grandparents in the Lakota Perspective. As they attempt to raise self-esteem and cultural identity, they are attempting to break away from the negative reputation associated with the Lakota. The Lakota Language Preservation Project has been implemented into the Rosebud Sioux Tribe Code of Education and used in all schools on the reservation (Walking Bear, 2014).

A similar program to the Lakota Language Preservation Project is Tusweca Tiospaye. Tusweca Tiospaye was also created in 2007, but it is located on Pine Ridge Reservation. They are a non-profit organization that is 100% Lakota run. Tusweca Tiospaye is dedicated to promote and preserve the Lakota language and culture. They educate parents and children in Lakota language, tradition, and culture and help them integrate it into their daily lives. The group's goal is to create a new generation of fluent Lakota speakers ("Tusweca Tiospaye: Preserving Lakota Way of Life Through Our Youth," 2009). Also, recently, the Berenstain Bears characters have been used to save the endangered Lakota language. The Berenstain Bears was the first animated series to be translated into Lakota. The Lakota name translates into "The Compassionate Bear Family." Twenty episodes ran weekly in 2011 on PBS (Heigl, 2014).

Though in recent years efforts to restore the Lakota language have been strengthened, the Sioux still face many obstacles toward full revitalization of their language and culture. One cannot turn a blind eye to the poverty, oppression, and hardship the Lakota face on a daily basis. It becomes difficult for one to focus efforts on language and cultural revitalization when their daily struggle to survive is so great. Unemployment is a serious issue on the reservation; for those who do work, the average income on the Sioux reservations is between \$2,600 and \$3,500

per year. The life expectancy for Native Americans living on the reservation is 45 years old, compared to 77 years old for the average American. Suicide, alcoholism, car accidents, diabetes, and cancer are leading killers among the Lakota Sioux people. Teen suicide rates are 150% greater than the national average. Roughly 39% of homes on the reservations have no electricity, and 33% have nonexistent basic sewage and water systems. In over half of the households, grandparents are responsible for raising their grandchildren. There are few paved roads, no public transportation, and very few public libraries. Reservation schools are at the bottom 10% of school funding by the US Department of Education. Most of the efforts for language revitalization come from non-profit organizations because the government subsidies are spent making repairs to dilapidated and out-of-date buildings. About 70% of the students drop out of high school before graduation, and the teacher turnover rate is approximately 800% above the national average (Schwartz, 2006) .

The story of the Lakota Sioux is a prime example of how loss of culture leads to the loss and endangerment of language. The Lakota have faced generations of oppression, yet their language and culture are still alive, and the push to revitalize it has become stronger. For the sake of the Lakota people and their language, I hope efforts continue both on and off reservations. It has become the duty of not only the Lakota, but also linguists and scholars, to make sure this language and culture do not become extinct.

Works Cited

- "About LLC" (2011). *Lakota Language Consortium*. *Lakota.org*. Lakota Language Consortium Inc. Web. 23 Apr. 2012.
- "Assimilation, relocation, genocide: The urban relocation program" (2006). *PBS.org*. Native American Public Telecommunications. Web. 23 Apr. 2012.
- Brody, A. (2002). "IU helps revitalize dying language." *Indiana Daily Student*. *idsnews.com*. IDS Reports. Web. 23 Apr. 2012.
- Brown, D. (1970). *Bury my heart at wounded knee: An Indian history of the American West*. New York: Bantam Books.
- "Chronological Historical Overview" (2012). American Indian issues: An introductory and curricular guide for educators. *americanindiantah.com*. The Wild Rivers Teaching American History Project, 2012. Web. 23 Apr. 2012.
- "The Fort Laramie Treaty of 1868" (2001). *New Perspective on the West*. *Archives of the West*. *PBS.org*. The West Film Project and WETA. Web. 18 Apr. 2012.
- Giago, T. (2008). "The Revival of the Lakota Language." *HuffingtonPost.com*. TheHuffingtonPost.com, Inc. Web. 23 Apr. 2012.
- Heigl, A. (2011). "Berenstain Bears being used to save dying Native American language." *Nerve.com*. Nerve.com Inc. Web. 23 Apr. 2012.
- "The Indian Reorganization Act (Wheeler-Howard Act), June 18, 1934" (2012). *cskt.org*. Web.
- Kappler, C. J., ed (1904). *Manypenny Agreement*. Washington: Government Printing Office, *okstate.edu*. Oklahoma State University Library. Web. 18 Apr. 2012.
- "Language loss" (1993). <http://www.lakota.org/html/loss.html>. Lakota Studies Department of Oglala College, 1993. Web. 07 May 2012.
- Little Elk, D. (1997). "Looking through Lakota eyes: An essay by David Little Elk." *malakota.com*. Web. 18 Apr. 2012.
- Means, R. (1995). *Where white men fear to tread*. New York: St. Martin's Griffin, 1995.
- "The Merriam Commission and health care reform" (1926-1945) (1998). *nih.gov*. U.S. National Library of Medicine. Web. 19 Apr. 2012.
- Morrison, D., ed (1997). *American Indian studies: An interdisciplinary approach to contemporary issues*. New York: P. Lang.
- "The outcome of our earnest endeavors" (2001). *The West: Episode Eight (1887-1914)*. *PBS.org*. The West Film Project and WETA. Web. 18 Apr. 2012.
- Schoenherr, S. (2004). "Indian policies 1851-1890." University of San Diego History Department. summyca.com/steve/west/indian.html. Web. 18 Apr. 2012.
- Schwartz, S. M. (2006). "The arrogance of ignorance: Hidden away, out of sight and out of mind." *SilverDrach.homestead.com*. Web. 23 Apr. 2012.
- "Tuswecca Tiospaye: Preserving Lakota way of life through our youth" (2009). *tusweccatiospaye.org*. Web. 23 Apr. 2012.
- Walking Bear, A. (2011). "Lakota language effort in crucial stage." *The Sicangu Eyapaha*. The Sicangu Eyapaha Blog at *WordPress.com*. Web. 23 Apr. 2012.

Evaluation: *Ruthann's paper is a well-researched and comprehensive account of Lakota Sioux language loss and revitalization. However, what makes this paper outstanding is Ruthann's compelling portrayal of how the social, cultural, and political context contributed to Lakota Sioux becoming an endangered language, and her discussion of the challenges faced in the ongoing revitalization process. Ruthann became interested in Lakota Sioux several years ago when she visited a Lakota reservation, and her passion for this topic is evident throughout her paper.*

The Telomerase Breakthrough

Sonia Sherwani

(Speech Team)

Instructor: Jeff Przybylo

Assignment: This speech was written for competitive forensics. The description of that event is as follows: the purposes of the informative speech are to describe, clarify, explain, and/or define an object, idea, concept or process. (A speech explaining the nuclear test ban treaty would classify as an informative speech, while a speech giving a value judgment or advocating a position concerning the treaty would classify as a persuasive speech.)

I. Introduction

Attention Getter: In the ancient Babylonian myth, *Epic of Gilgamesh*, Gilgamesh was a powerful figure whose constant companion in battle, Enkidu, was stricken ill. The tragic loss of Enkidu inspired in Gilgamesh a quest to escape death by obtaining Godly immortality. Against the will of the Gods, he learned of the magical plant that would grant him his wish and valiantly fought to discover it. Now, if there really was such a plant, would we humans be able to obtain its gift? Actually, we may be closer to this than you may think.

Thesis: With the discovery of a naturally occurring enzyme, telomerase, scientists are paving a way to lengthen the tips of our DNA, and in turn lengthen the human life expectancy *and* potentially open the door to cure a number of diseases.

Justification: *The Aging Cell* on April 14, 2011's groundbreaking study reports that the "Telomerase Activator...increases [the] health span of adult mice *without* increasing cancer incidence." Further, on January 9, 2012 *BBC News* claims when telomerase was turned on in mice, it "reversed the aging process."

Preview: To fully appreciate the enormous potential of telomerase, we will first understand what telomeres are, second examine how telomerase is already being utilized, and finally reveal the future applications and implications of this incredible breakthrough.

II. Main Point One: What are Telomeres?

To understand what this discovery means, let's first have a quick biology lesson on cell reproduction, and second reveal the telomerase breakthrough.

A. Description: So, let's go back to school.

- 1. Telomeres:** [Visual Aid #1] Every cell in the human body contains our DNA, long molecules structured like a twisted railroad, and our genes resemble the wooden ties of that railroad. Now, located at the tip of each DNA strand is a telomere, a protective cap. *Oncology Times* of May 7, 2011 illustrates that just like "aglets" on the ends of shoelaces, the telomere prevents our DNA from being damaged.
- 2. Cell Replication:** Dr. Michael West is the founder of Geron Corporation, the first biotechnology company to focus on human aging. In his 2003 book, *The Immortal Cell*, he compares DNA replication to a boxcar running along our twisted train tracks and the men up front are duplicating the wooden ties, or our genes, as they go. Each time a cell divides, the DNA information within the cell is copied. Once all of our genetic make-up is replicated, [VA #1 done/ VA #2] the old cell splits into two new cells.
- 3. Death:** But, when the boxcar gets to the end of the tracks, it has to stop. Telomeres don't get weaker over time; they just get shorter with each cell division. As their size reduces, their ability to perform their main function, protecting our DNA, also decreases. Thus, a cell will die when it physically can't divide anymore [VA #2 done]. Over time, when enough of our cells stop reproducing, we start to age until, as *Life Extension Magazine* of April, 2011 puts it, your cells and you "eventually die."

B. Telomerase Discovery:

1. **History:** Fortunately, an enzyme called telomerase can suppress telomere shortening. Telomerase was first discovered in 1985 and won the 2009 Nobel Prize in Medicine.

2. **New Research:** In 2010, a team at Harvard Medical School began the research of genetically altering mice. First, they deactivated the telomerase gene and the mice aged prematurely. Next, they altered another set of mice the same way with the same results. However, at six months of age, the team switched the telomerase gene back on. Surprising results showed that, instead of dying, they started behaving like normal six-month-old mice.

3. **What Discovery Means:** The research revealed that if we can turn on or off the gene that controls telomere length, then we can rejuvenate cells and lifespans.

III. Main Point Two: Current Applications

By acknowledging telomeres and this discovery, we will now examine how telomerase is currently utilized by first preventing aging and second fighting cancer.

A. Preventing Aging: To begin,

1. **TA-65 Discovered:** the ancient Astragalus [astrag-a-lus] herb has been used for 1,000 years in Chinese medicine to strengthen the immune system and heal injuries. And, now, a California company, Geron, plans to use it to prevent aging.

2. **How TA-65 Works:** When consumed, Geron's TA-65 capsules, or what they call the telomerase activator, attaches to the short ends of our DNA. The enzyme has a predesigned template that guides our DNA to lengthen itself, resulting in a longer tip, or telomere. The T.A. Sciences website, on February 3, 2012 demonstrates, "We measure your telomeres before, during, and after...[treatment] to show changes in telomere length." resulting in significant age-

reversal effects such as increased bone density, skin condition, and improved cardiovascular and psychological health.

B. Fighting Cancer: Secondly,

1. **Diseased Cells:** scientists believe telomerase is the future of fighting cancer. How? The January 2011 *Royal Society of Biological Sciences* reports that if our normal DNA telomeres fail to function as they should, "chromosomal aberrations" can occur. In other words, cancer is caused by misbehaving telomeres. But, that's not all. *Science Daily* on May 7, 2011 explains that, unlike in our normal DNA telomeres, cancer cells "keep rebuilding their [short] telomeres," preventing them from dying, and thus, creating cancerous tumors.

2. **Gene Therapy:** So, the March 24, 2011 *Medical News Today* explains that scientists hope to deactivate the telomerase gene in cancer cells so they eventually die in the same way as our normal cells do, and at the same time, activate the telomerase gene in our normal cells to extend their life. Also, we can put the cart before the horse by using telomerase to detect cancer cells before a visible tumor forms, or simply create natural cancer fighters, antibodies, and vaccines that help delay cancer, instead of curing it.

IV. Main Point Three: The Future

After learning what telomeres are and how telomerase is currently utilized, we can finally unveil the future applications and implications of this breakthrough.

A. Future Applications: Let's start with the future applications.

1. **Therapeutic Cloning:** Telomere biology could be applied to cloning. The concept of cloning is simple: take out an egg cell's DNA, and replace it with an adult cell's DNA. But what if, an old cell with short telomeres was returned to the egg to reset telomere length? Well, we could possibly

make embryonic stem cells without having to use controversial embryos. Therapeutic cloning allows us to reverse the aging process as a means to cure diseases.

2. **“Cure” Diseases:** *BBC News* of January 26, 2011, explains that the “focus is not on extending life, but on extending *good health*,” and telomerase extensions can do just that. The ripple effect could touch many major age-related diseases like osteoarthritis, macular degeneration, heart disease, type 2 diabetes, and Alzheimer’s. Let’s not forget inflammatory diseases, which are caused by the degeneration of connective tissue, like hepatitis, dermatitis, asthma, and Parkinson’s; all *because* our cells wouldn’t age.
3. **Predicting Lifespans:** Our final application was published this January in the *Proceedings of the National Academy of Sciences*. A study on zebra finches led University of Glasgow researchers to the breakthrough discovery. The finches with the longest telomeres lived the longest. Now before you rush out to get your telomeres stretched... *Science Now* January 2012 cautions scientists must continue this research -- whatever our telomeres may say, human lifespans also have to contend with additional factors like diet, stress, and the environment.

B Future Implications: Further, the implications are beyond human imagination, but come with financial, environmental, and ethical issues that need to be addressed.

1. **Financial Issues:** The previously cited *T. A. Sciences* website explains the cost of this technology can fall between \$4,000-\$9,000 per month, because of limited resources. While scientists expect this price to somewhat tumble, the high cost associated with telomerase treatment creates a class divide where the affluent could potentially live more than twenty years longer; leaving the lower classes at another distinct health disadvantage.

2. **Environment Issues:** Nonetheless, as we extend life, we are also extending the resources a human being uses on Earth. The U. S. Census Bureau website on February 23, 2012 declared the world population to be seven billion people and of them, 1.4 billion live in extreme poverty. Our capacity on this planet may already be stretched to its limits.

3. **Ethics of Immortality:** And finally, with a bio-molecular revolution on its way, we could turn engineer cells into engineer people. However, is it ethical to be messing with our DNA and our cells at such a level to fight death and nature? These questions along with the financial and environmental issues need to be sorted out before moving forward with this technology.

V. Conclusion

- A. **Review:** We first understood what telomeres are, second, examined telomerase’s use, and finally, revealed the future of this incredible breakthrough.
- B. **Tie back to AG:** Loving one another is among the most valued human characteristics. The myth of Gilgamesh is a story of a battle of love over death. Like Gilgamesh, our quest will always be to find a way to save the lives of those we love.

Evaluation: This speech was outstanding because of its ability to take a complicated topic and use visual aids and organization to make it more simple. Quite often an abstract topic can be made more confusing, but the delivery and strong organization made this speech stand out. Additionally, the creative use of oral citation helped to put this speech head and shoulders above many it competed against.

Serious Consideration of the Fracking Boom

Heinz Tempelmann

Course: English 101 (Composition)

Instructor: Kris Piepenburg

Assignment: After completing a group research project, each group member was to write a separate argument about some aspect of the project, defending a claim of truth, value, or policy.

Times are tough. The United States has trillions of dollars of debt. The “fiscal cliff” is fast approaching. The only way out of impending financial calamity is raising revenue and cutting expenses. We need all the help we can get. Luckily, the last decade has brought with it new opportunities through technology. One of these new technologies is surrounded by much controversy: hydraulic fracturing. Improvements to fracking, which has been around since the 1860s, have made it possible to extract the 750 trillion cubic feet (Tcf) of natural gas and 24 billion barrels of oil (Bbl) trapped in American shale rock formations (“Review of Emerging Resources” 6). These shale formations are located up to 17,000 feet below the Earth’s surface, and they are worth trillions of dollars. With our nation’s current economic situation, people’s enthusiasm for fracking is understandable.

Traditional oil and natural gas cultivation means digging up to 7,000 feet deep to collect oil and natural gas. There are few virgin oil and gas fields left to exploit. Fracking gives energy companies seemingly limitless opportunities to extract our natural resources. Unfortunately, there are negative ecological implications associated with fracking. These include tainted drinking water, earthquakes, damage to highways, and air pollution. Environmentalists are adamant about banning fracking, without regard for the economy. Energy executives are willing to ignore the environment in pursuit of money. Experience tells us to look at fracking’s benefits and consequences to make a rational and informed decision

about whether and how to proceed with this technique for developing this resource. Large-scale hydraulic fracturing has only been around for a decade. There are many choices to be made as far as when, where, and how to frack responsibly. After reading a brief history and explanation of the process of fracking, learning some general facts about the amount of fracking currently taking place, examining the positive and negative aspects of fracking, and looking at the current federal and state laws regarding fracking, one would conclude that the process of fracking for extraction of natural gas/oil should continue, but with more strict regulation and concern for environmental problems that result.

So what is fracking? First, it is not a stand-alone process. It is a procedure performed on gas and oil wells that increases productivity and longevity. It is especially useful for use on shale rock formations. These formations, which hold the majority of our remaining oil and natural gas, would not be able to be exploited without being fracked. There are 500,000 natural gas wells spread across 34 states (McGlynn 1). Each area poses a unique set of circumstances; therefore, no frack job is 100% alike (“Hydraulic Fracturing: The Process” 1). The process starts like any other gas/oil well, with drilling deep into the earth and using steel casings and cement to reinforce the hole. Shale formations are so deep that drillers pass through aquifers on the way to the oil and gas. Any error in the cement or steel casings can cause problems later on. Contents of the pipe can leak into the water that people rely on. Once the shale formation is reached, hundreds of thousands of gallons of water mixed with sand and chemicals is pumped down the hole (“Hydraulic Fracturing: The Process” 1). This creates fractures in the rock, which releases the gas and/or oil. Water and sand make up 98% of the fluid (“Hydraulic Fracturing: The Process” 1). The rest is a mixture of chemicals. Companies are very secretive as far as what chemicals they use. This poses problems if the underground aquifers become contaminated, especially if American law does not require companies to reveal the identities of the chemicals they use in the process. There are four stages of fracking that are not considered part of the drilling. The first is known as the acid stage, where water is mixed with an acid to clear any debris in the well (“Hydraulic

Fracturing: The Process" 2). The second stage is the pad stage. This involves injecting approximately 100,000 gallons of water and lubrication chemicals into the well. Stage 2 is meant to aid in stage 3, which is called the prop stage. Water is mixed with sand to create and "prop" open fractures in the shale rock ("Hydraulic Fracturing: The Process" 2). The flush stage is last. Fresh water is pumped in to remove any leftover materials from the last stages ("Hydraulic Fracturing: The Process" 2).

Fracking has been around, in one form or another, since the 1860s. Since then, people have been fracturing the formations that produce gas and oil with some type of liquid. In the past, drillers looking for oil pumped water and nitroglycerine into shallow wells to increase well productivity. This process was known as "shooting" (Carl and Smith 3). This process was not always legal and always dangerous. The next development came in the 1930s, when drillers injected acid into wells. This was revolutionary because the fractures that resulted did not close up, as was the case with "shooting." This new process was called "pressure parting" (Carl and Smith 3). The first modern fracking treatment occurred in Oklahoma in 1949. It cost \$1,000 per well. Now, it can cost up to \$17 million per well. This early modern fracking used water mixed with sand and gasoline. It increased the production of a well by up to 75% (Carl and Smith 3).

Allowing fracking with regulations would help us become energy independent. The 750 Tcf of natural gas under our ground is worth trillions of dollars. Natural gas is also cleaner than oil or coal to burn for energy. There are five fuels we use in the United States: coal, natural gas, renewable energy (wind, solar, water, etc.), nuclear, and petroleum (Glenn 1). All of these fuels are used in the production of electricity or transportation. It would be ideal if we could meet our transportation and electric needs with fuel produced within our own borders. It would be even better if the fuel we used had minimal negative impact on our environment. Fracking has allowed us to produce enough natural gas to meet our own needs and sell some on the global market (Glenn 1). We can also say the same about coal, which we use mostly to create electricity. It would be better for the environment to use natural gas, instead of coal, to produce our electricity. Twenty percent of our electricity comes

from nuclear power (Glenn 1). This is another example of a clean way to produce electricity. Unfortunately, we buy 18% of the uranium required for nuclear power production from foreign countries like China (Glenn 2). It would be preferable to replace the electricity created from foreign-sourced nuclear power with home-produced natural gas. This would stop money from leaving our borders and improve our tremendous deficit. The most obvious example of natural gas being preferable to other energy sources is with transportation. If we extracted all the petroleum in our country, we would only have enough gas to fill our cars for ten years (Glenn 1). Automobile companies have the technology to convert our vehicles to natural gas. Increased natural gas production associated with fracking could power our vehicles for years. Natural gas is also cleaner to burn than petroleum (Glenn 1). In 2011, the US imported 4.2 billion barrels of oil (Glenn 1). This is another example of needlessly sending money overseas when our economic situation is in shambles. Given the previous statistic, fracking allows us to extract five years' worth of petroleum, which is enough time to convert our vehicles to clean-burning natural gas.

Responsible fracking helps address the trade deficit. Fracking has greatly increased the availability of cheap natural gas in our country. It could be used for electricity generation, transportation, chemicals, or exporting for money. Banning fracking would be detrimental to this progress. Peter Gardett's article "Natural Gas Research 'Space Race' Is On," speaks about the urgency in using fracking to produce natural gas. In the article, it states,

With countries around the world taking advantage of their own natural gas resource and racing to expand exports, delays could see the US trying to sign long-term contracts for natural gas exports just as the demand side of the market is overwhelmed with availability. We may be stuck with contracts to purchase natural gas overseas if we do not allow fracking to occur. This would be a terrible irony. We have hundreds of trillions of cubic feet of natural gas beneath our feet. Natural gas is cleaner than conventional fossil fuels when burned for energy. The environmental impacts should be investigated and regulated against. Fear of small scale consequences could ruin a fantastic economic opportunity (1).

Student Reflections on Writing: Heinz Tempelmann

Some paint, some cook, some make crafts, and some write. All of these skills involve expressing one's self through a medium. All of these skills are improved with repetition and require some technical knowledge (not to mention a passion for the subject or writing). I prefer to write. Unfortunately, there is a misconception that writing well is a skill we are born with. For example, I had a fantasy in which I sit down, and in fifteen minutes' time, the most interesting book in the world appears. It delivers brilliant descriptions, the most pure and valid truths about life, and an electrifying entertainment experience for the reader. A novel/biography/Tolstoy-length epic would be nice at the snap of a finger. The reality is that writing well requires 100% effort, patience, and commitment not only to English assignments, but to everything I write: grocery lists, homework, professional documents, or poems. Sometimes, I write well. Sometimes I make people wonder if my brain is functioning. There will be progress if we work at it.

We will all have to write and express ourselves professionally. On the subject of producing good written assignments, I use a five-stage process:

1. **Review the assignment and choose a topic.** It is more important to make a choice than waste time picking the perfect one. There is no perfect choice. One might as well go with their gut reaction or first idea.
2. **Research.** Never go with the minimum amount of research or number of citations. Read until you have a full understanding of the topic, and stay organized with notes and bibliographies. In order to achieve a comprehensive understanding of the subject matter, secondary research is necessary.
3. **Organize and outline.** As one researches, the main body topics become apparent. A fluid, running, adaptable (but still *organized*) outline is beneficial.
4. **Write the damn thing!** At this stage, it does not matter how good your paper is. Do not waste time, just vomit out the words. It is best to break up the writing time into maybe an hour here and an hour there. One must be realistic and efficient with time management, and avoid procrastination at all costs. There is no way to complete a comprehensive research paper in one sitting.
5. **Edit.** The difference between a satisfactory paper and a good paper is editing. *Read your paper before you turn it in!!!* If something sounds awkward, or has spelling/grammar issues, fix it. Read and edit the work more than once. Forget your insecurity and ask someone for some constructive criticism.

In short, delaying regulations and being ambiguous about the rules of fracking may hurt its economic benefits.

Allowing fracking with more environmental regulations would create jobs within the United States. As we all know, unemployment is the highest it has ever been since the Great Depression. New industries, like fracking, have traditionally created thousands of jobs. For example, think of how the internet or railroad industries have exponentially created jobs, both direct and indirect. Fracking has increased the supply of natural gas, which in turn drives prices down. Once proper pipeline networks to transport natural gas have been created, consumers and

businesses alike will enjoy lower energy costs. This cheap energy will make America a more favorable business environment and create jobs. Directly, fracking creates highly skilled drilling jobs (Ball 4). These jobs would not be limited to people living near the fracking site. Any qualified person living in the United States could become a driller (Ball 4). Fracking indirectly creates jobs, too. In local drilling areas, the food service industry, real estate establishments, trade organizations, doctors, engineers, hospitals, lawyers, and transportation companies would experience increases in business (Ball 4). Also, personal wealth managers and consumer goods retailers, at all

levels, would see increased business. Sensible fracking regulation would help us create jobs.

It would be unrealistic to ignore the negative aspects of fracking. Any gas or oil production is harmful to the environment. For example, heavy machinery used in mining operations has been known to damage our interstate highways. There are also three consequences specific to fracking. These include tainted water, earthquakes, and air pollution.

Tainted water has gained the most attention out of the three. A simple *youtube* search will show videos of people, who live near fracking sites, lighting their tap water on fire. From the gut, we think "something is very wrong here." Some of us will go as far as calling the companies who frack evil. We may demand a permanent ban of the practice. Why did the water light on fire? It is common knowledge that methane has been known to leak into underground aquifers. These aquifers supply water to many people who live away from urban areas. It is logical to look at fracking as the cause, because the wells run through the underground aquifers. According to McGlynn's article "Fracking Controversy," a "2001 study done by Duke University sampled water from 68 private wells in New York and Pennsylvania and found evidence of methane contamination of drinking water associated with shale-gas extraction. The wells closer to the drilling activities had higher levels of contamination. They did not find hazardous fracking chemicals in the drinking water, just methane" (3). There are few documented cases of tainted water from fracking. Proper regulation of the steel and cement casings of fracking wells could prevent these occurrences. In *The New York Times* article "A Tainted Well, and Concern There May Be More," Ian Urbina writes, "The industry has... acknowledged that fracking liquids can end up in aquifers because of failures in the casing of wells....Spills can also occur above ground through other factors" (12). Regulation should be given to the storage of the fracking chemicals before they are pumped underground. If these chemicals spill, much harm would be done to the surrounding environment. The chemicals could end up in drinking water from both above- and below-ground spills.

Another issue associated with fracking is air pollution. Methane and other volatile gases are released

every time a well is fracked (Weinhold 4). These gases are known to cause cancer, cardiovascular disease, respiratory disease, neurologic damage, and adverse outcomes such as premature death, emergency room visits, and lost work or school days (Weinhold 4). The previously mentioned side effects hurt organic life, but the environmental impact is reduced visibility, climate change, and vegetation damage (Weinhold 4).

The response to air pollution is a great example of how proper regulation can make fracking safe. In April of 2012, the Environmental Protection Agency announced federal standards relating to fracking-induced air pollution (Weinhold 4). According to the new regulations, a device would be placed over the mouth of a new fracked well. This device would capture any hazardous gasses emitted from the new well. The gases are worth money. If a pipeline network was in place, the methane and other gases could be sold, at a profit, on the open market (Weinhold 4). This is an excellent example of intelligent regulation.

In England, a small earthquake resulted from an offshore fracking operation (Weinhold 4). This caused fracking to be permanently banned in England. A similar phenomenon took place in Texas, near the Dallas area. Luckily, the earthquake was so small that it did not cause any damage. The fracturing of shale rock requires millions of gallons of high pressure water mixed with sand and toxic chemicals. Drillers will sometimes dispose of this water by pumping it deeper into the ground (qtd. in MacKinnon 1). Cliff Frohlich of the University of Texas Institute for Geophysics states, "Faults are everywhere. A lot of them are stuck, but if you pump water in there, it reduces friction and the fault slips" (MacKinnon 1). Frohlich is convinced that the unusual seismic activity is the result of fracking. "I can't prove that that's what happened, but it's a plausible explanation" (qtd. in MacKinnon 1). These types of "frackquakes" have been few and have yet to result in any damage. If disposal of fluid was regulated to above ground only, the "frackquakes" would be less likely to happen.

Besides regulation of air pollution by the EPA, there are no federal rules about fracking. Each state sets their standards. State laws address a few basic questions, about whether fracking should be allowed, where it is permissible to frack, and whether the public should know

what chemicals are used in fracking. Some nations, like Germany and England, have banned fracking. So have New York, New Jersey, and Maryland (McGlynn 10). Texas allows fracking, but requires companies to release their chemical formulas online to the public (Wilder 1). Pennsylvania allows fracking, even in residential areas, and does not force companies to disclose their chemical formulas, even to doctors (Hopecy 1). The wide array of laws should be synthesized into one solid voice, resulting in sensible regulation of the industry. The federal government has regulated fracking on public land, which comprises 38% of the country's gas reserves (Plumer 1), but this falls short. Despite the well-known environmental hazards associated with fracking, we need fracking for its economic benefit. One hundred percent of the country should be federally regulated for safe fracking.

The process of fracking for natural gas should continue on a limited basis, but with more strict regulation and concern for environmental problems that result. Fracking is a four-step process that increases the productivity and longevity of gas and oil wells. Recent innovation in fracking also allows us to extract the 750 Tcf of natural gas and 24 billion barrels of oil in shale rock formations deep beneath the United States. The process of fracking has been available, in various forms, since the 1860's. The economic benefits of safe fracking include energy independence, job creation, and reduction of the national deficit. The environmental impacts of fracking are clear--there are equally as many negative impacts as positive—but state laws are inconsistent, and there are too few national laws. Federal regulations should allow fracking, but prevent air pollution (it already does this), water contamination from above or underground chemical spills, and earthquakes, by regulating wastewater disposal. Fracking should continue, but these vital regulations must be in place.

Works Cited

- Ball, Billy. "Fact-Checking the Fracking Jobs Claims." *Indyweek.com*. Indy Week, 6 June 2012. Web. 29 Nov. 2012.
- Carl, Montgomery and Michael Smith. "Hydraulic Fracturing, History Of." *Spe.org*. JPT, December 2010. Web. 2 Dec 2012.
- Gardett, Peter. "Natural Gas Research 'Space Race' Is On." *Energy.aol.com*. Aol Energy, 20 Nov. 2012. Web. 2 Dec. 2012.
- Glenn, William. "Not So Fast on Energy Independence." *Energy.aol.com*. Aol Energy, 27 Nov. 2012. Web. 2 Dec. 2012.
- Hopecy, Don. "Corbett Repeals Policy on Gas Drilling in Parks." *Post-Gazette.com*. Pittsburg Post-Gazette, 24 Feb. 2012. Web. 30 Oct. 2012.
- "Hydraulic Fracturing: The Process." *Fracfocus.com*. IOGCC. 2012. Web. 9 Dec. 2012.
- McGlynn, Daniel. "Fracking Controversy." *CQ Researcher*. 21.44 (2011): 1-35. *CQ Researcher*. Web. 30 Oct. 2012.
- Plummer, Brad. "How States Are Regulating Fracking." *Washingtonpost.com*. The Washington Post, 16 July 2012. Web. 29 Nov. 2012.
- Urbina, Ian. "A Tainted Water Well, And Concern There May Be More." *Newyorktimes.com*. The New York Times Co, 3 Aug. 2011. Web. 29 Nov. 2012.
- Weinhold, Bob. "The Future Of Fracking." *Environmental Health Perspectives* 120.7 (2012): 1-13. *GreenFile*. Web. 30 Oct. 2012.
- Wilder, Forrest. "Texas' Fracking Disclosure Law Falls Short, Critics Say." *Texasobserver.org*. The Texas Observer, 13 March 2012. Web. 30 Oct. 2012.

Evaluation: *In this paper, Heinz presents a discussion of both sides of the debate regarding fracking in the oil and gas industry. The paper is well informed and is impressive for what it attempts, as well as for its effort to find some sort of reasonable compromise in relation to the issue.*

Never Enough: Economic and Emotional Deprivation in Middle-Class America

Nick Theodore

Course: English 102 (Composition)

Instructor: Kris Piepenburg

Assignment: *Write a literary research paper,
incorporating effective use of at least seven secondary
sources.*

"Saturday afternoon. November. A cold gritty day. Gretchen is out stalking. She has hours for her game. *Hours.*" This equally forthright and foreboding opener to the story "Stalking," by Joyce Carol Oates, appropriately sets the stage for two stories with protagonists who find themselves in *constant* pursuit of a life befitting their personalities and largely uncommon sensibilities. While stark contrasts do exist between these two characters (both of whom I will demonstrate are always grasping at strings that are just inches away from their fingertips), the similarities between them are not only striking in a psychological sense, but wield a finely honed edge to the social issues of economic deprivation, the constant desire for more, and how class struggle can lead to deep psychological rifts in the minds of relatively financially stable individuals. Joyce Carol Oates' "Stalking" is, in its simplest sense, a story about a troubled and pragmatic young girl, named Gretchen, who finds herself ceaselessly chasing a figment of her imagination known as The Invisible Adversary. As this hallucinatory manifestation of Gretchen's psyche leads her to various areas of her town, an apparently well-to-do upper middle class suburb in the birthing stages of its development, Gretchen finds herself committing acts of both petty theft and vandalism without second thoughts or a sliver of repentance. As Gretchen cautiously pursues the Invisible Adversary, a nimble and cunning foe who Gretchen feels taunts her throughout the pursuit, she reveals herself to be both socially inept and highly aggressive, kicking over a garbage can that she

is accidentally pushed into by a group of neighborhood boys. As her vandalistic escapades come to an end and Gretchen finally retreats back to her parents' house, she leads the Invisible Adversary across a busy street where he is struck (at least in Gretchen's mind) by a passing car and continues to follow her home, limping and bleeding profusely as he goes. This is a euphoric moment of victory for Gretchen, as she chooses to ignore the suffering of the Adversary and strolls home without giving him a second's thought, flipping on the television and opting to tune out his cries of agony.

Willa Cather's "Paul's Case" is the tale of a teenage boy who finds himself deeply at odds with the working-class society he has been born into, the school he is expected to attend, and the austere father who disapproves of his chosen lifestyle of splendor and appreciation for the arts. Paul is an usher at Carnegie Hall (a profession his father despises but puts up with for fiscal reasons) and sees this as his only respite from the menial pressures his suburban upbringing has placed upon him. Captivated (and encapsulated by) the music, the theater, and the people of wealth who surround him while he works, Paul develops delusions of grandeur regarding the direction he would like to take his life, despite the odds of him ever amassing a reasonable amount of wealth being precociously slim. Over time, Paul's eccentric behavior causes his father to remove him from both school and his ushering position in order to place him in a menial office job, from which Paul steals a thousand dollars and retreats to New York City for a week of high-class living, champagne, sophisticated company, and the arts he holds in such high regard. Towards the end of this week-long galavant through a life that he will likely never be able to experience again, Paul realizes that he cannot bear the thought of returning to his father, the home he despises, or the school that teaches nothing he considers particularly meaningful; following this moment of clarity, he departs from the hotel he had been staying in for the week and leaps in front of an oncoming train, ending his life.

"Stalking" is a psychological, twisted, and subtly sociological treatise that allows the reader to experience the potential emotional breaks that can be caused by a middle-class American life, resplendent with its material goods but lacking any significant meaning beyond all of

the toys it so lovingly flaunts; on the other hand, "Paul's Case" is a despairing and equally socially relevant tale that demonstrates the effects that relative deprivation (or having less than you believe you should while still having the means to survive) can have on an individual born in the middle of a very wide class structure where little social mobility is possible. Gretchen is a disturbed, pragmatic, and rather antisocial person who seems to be experiencing an acute psychological divide in regard to the recently constructed neighborhood she finds herself living in, which manifests itself as the Invisible Adversary, a figment of her imagination that leads her to both steal and mercilessly vandalize the town she so detests. Paul is depressed, eccentric, and as isolated as he is pensive. He is a boy who, despite all of his desires, cannot seem to find the proper support he needs to live the life he wishes for himself, and he inevitably resorts to suicide due to these feelings of inadequacy. Overall, with respect to a sociological analysis of the economic conditions which could cause the types of experiences these two protagonists have endured, it seems that "Stalking" reveals the detriments of living in a highly consumerist society with enormous emphasis on conforming to cultural norms, whereas "Paul's Case" illustrates the demonstrable effects that feeling dissatisfied with one's economic conditions can cause, particularly for the young, undeveloped, and artistically motivated.

As we delve into each of these stories, the most telling characteristics among them are the personality quirks of the two protagonists, why they have manifested in such a way, and how they affect the lives of those around them. As the narrator recounts Gretchen's appearance during her hunt for the Invisible Adversary, it is described, "She is dressed for the hunt, her solid legs crammed into old blue jeans, her big, square, strong feet jammed into white leather boots that cost her mother forty dollars not long ago, but are now scuffed and filthy with mud. Hopeless to get them clean again, Gretchen doesn't give a damn" (Oates 172). A recurring motif throughout the story is Gretchen's inability to become attached in any manner to the material aspects of the world, particularly in the suburban neighborhood she finds herself living. In fact, while this is not plainly apparent on the surface, a deeper examination of "Stalking" reveals staunch anti-suburban

overtones. "Nothing about the suburb is attractive, pleasing, or colorful" ("Stalking," *Short Stories*, n.277). In addition to this outright abhorrence of her environment, Gretchen displays no obvious lust for material possessions of any kind—this is reflected in her treatment of her own belongings, as well as others'. The fact that she does not seem to care about her rather expensive white boots being caked with mud illustrates Gretchen's lack of enthusiasm for materialism and goes to show that she would rather set her focus entirely on "the hunt." In *Short Stories for Students*, a brief primer is given on the roots of Gretchen's anti-materialism: "The emphasis on stores [in "Stalking"] suggests that the suburban setting is one of consumption, where people spend their time shopping or hanging out around stores. No one is playing a game or taking part in a convivial social gathering" (280). As more and more context is provided regarding where Gretchen lives, it becomes plainly apparent that the synthetic veneer of America's regurgitated corporate landscape has taken a detrimental toll on Gretchen's ability to form any meaningful attachment to her environment.

Whereas the aforementioned lack of motivation in regard to appearances instills in Gretchen a sense of tenacity, for Paul, it has quite the opposite effect. As the narrator in "Paul's Case" describes Paul's drawing master's account of the boy while he is sleeping at his desk, a grim picture is illustrated for the reader:

The drawing-master had come to realize that, in looking at Paul, one saw only his white teeth and the forced animation of his eyes. One warm afternoon the boy had gone to sleep at his drawing-board, and his master had noted with amazement what a white, blue-veined face it was; drawn and wrinkled like an old man's about the eye, the lips twitching even in his sleep. (Cather 181)

While Paul is far from being destitute, the fact that he desires a life of sophistication, artistic stimulation, and splendor, and yet also finds himself fruitlessly attempting to meet the cultural expectations of middle-class America, has left him aged well beyond his years. "The story begins...at the height of the American industrial expansion and at a time when wealth, power, and material values are supreme and dominate the thoughts and goals of the

Never Enough: Economic and Emotional Deprivation in Middle-Class America

nation" (Gold 1). Paul's father is described throughout the tale as unusually frugal and in a comfortable position in terms of the working class; Paul, however, feels that his father's staunchly Calvinistic tendencies preclude his son from forming a life based upon his artistic motivations. It is the stress of relative deprivation, a largely Western phenomenon, which has painted him with scars with which he visibly bears his enmity for the life he has been given.

While "Paul's Case" lists a more direct set of motivations for why Paul's personality has developed the way that it has, Gretchen's story leaves quite a bit to be desired in that regard; in fact, most of what actually drives her is left up to supposition. In spite of this, a minute piece of what pushes Gretchen forward to commit her petty crimes does reveal itself during the story after she shoplifts some lipstick from a nearby store. As she casually strolls into another shop with her bounty, the narrator recounts:

Gretchen enters the store, sniffs in the perfumy, overheated smell, sees nothing that interests her on the counters or at the dress racks, and so walks right to the back of the store, to the Ladies Room. No one inside. She takes the tube of lipstick out of her pocket, opens it, examining the lipstick. It has a tart, sweet, smell. A very light pink: Spring Blossom. Gretchen goes to the mirror and smears the lipstick onto it, at first lightly, then coarsely; part of the lipstick breaks and falls into a hair-littered sink. Gretchen goes into one of the stalls and tosses the tube into the toilet bowl. She takes handfuls of toilet paper and crumbles them into the ball and throws them into the toilet. (Oates 175)

While Gretchen's motivations for both shoplifting and vandalizing two different shops are never plainly expressed in the story, her treatment of the town and its residents as a whole seem to be fully connected to how she feels about their place in the world and what their community represents. "Many sociologists and social observers decried the suburbanization of the United States....They argued that the suburbs tended to isolate people, in contrast to the city, where people congregated and developed a community life..." ("Stalking," *Short Stories*...281). In this regard, Gretchen feels like something of a vigilante, decimating the town which

she sees as a bastion for everything that is wrong with the structure of 1970s Corporate America and the cold, lifeless influence it has on the world.

Moving this discussion into "Paul's Case," it quickly becomes clear that Paul's motivations behind what he does starkly contrast (literally to the point of being day and night) with Gretchen's. For example, as he is working his job at Carnegie Hall, the narrator paints a telling picture of what truly makes Paul feel fulfilled as a person:

He was a model usher. Gracious and smiling, he ran up and down the aisles. Nothing was too much trouble for him; he carried messages and brought programs as though it were his greatest pleasure in life, and all the people in his section thought him a charming boy, feeling that he remembered and admired them. As the house filled, he grew more and more vivacious and animated, and the color came to his cheeks and lips. (Cather 182)

With this passage, the reader becomes fully aware of what truly brings life to Paul: the arts. Though he has no particular desire to learn music or attempt to act himself, merely being exposed to the scene is enough to transform Paul into the person he feels he should be. Michael Salda remarks on this odd phenomenon with, "In fact, painting and music - good or bad - inspire Paul's dreams at best indirectly. All he gets from them is 'the spark, the indescribable thrill that made his imagination master of his senses'" (115). While he longs to be plugged into wealth to a degree that would allow him to simply be an audience member, as opposed to an usher, he accepts his economic circumstances by being a model employee, which allows him to surround himself with the people he feels he most identifies with. In this sense, Paul is no different than an alcoholic who opts for inexpensive Canadian whiskey in a plastic bottle as opposed to top-shelf single-malt scotch.

By and large, the personality of your average person is a chaotic amalgamation of traits they have developed (consciously or subconsciously) from everyone they have ever met, every book they have ever read, every religion they have ever practiced, every teacher who has instructed them, and so on. In fact, despite living in an era where an alarming percentage of the population is on psychiatric medications, finding a singularly *pure* personality disorder in anyone is truly a rare occurrence. However, Rob Saari, a doctoral candidate in clinical psychology at the

time his article on "Paul's Case" was published, spent a great deal of time attempting to determine the psychiatric outlook of Paul and came to the realization that he met all of the criteria for what is most commonly known as "narcissistic personality disorder." Saari elaborates, "To receive the diagnosis of a narcissistic personality disorder, a person must meet five of nine criteria: Paul appears to be a prototypical case, meeting all nine" (Saari 390). While this may seem suspiciously predetermined on the part of the story's author, it is also noted in this character study that Willa Cather miraculously managed to develop a personality which described this disorder verbatim a whole ninety years before its criterion were ever officially determined (Saari 390). As we go through the profile of the narcissist, a very detailed portrait of our main character emerges: Paul ceaselessly attracts attention to himself with his meticulously groomed appearance and dapper clothing, despite having a personality that is wholly off-putting (Saari 390); he frequently upsets his teachers without even the slightest of effort, an issue many psychologists and therapists report they must endure while treating the narcissist (Saari 392); he takes very poorly to criticism, something which leads the narcissist into a hyper-depressive state, which would explain Paul's lack of hesitation in choosing suicide over going home (Saari 391); he is overwhelmingly vain, silently demanding of everyone that he be seen as special, despite having no particular talents of his own (Saari 393); and, finally, his lack of empathy when it comes to the theft of his employers' money is blatantly indicative of the narcissist, as he acted as though the money rightfully belonged to him and that his employers were merely holding on to it for him (Saari 394).

Self-esteem also appears to be a recurring characteristic of both these stories' protagonists, though only in "Stalking" is it ever perceived as a negative. As Gretchen lays eyes upon her reflection in the mirror of a department store dressing room, draping a dress from one of the racks over her midsection, the narrator reflects her thoughts:

Alone, Gretchen takes off her jacket. She is wearing a navy blue sweater. She zips one of the dresses open and it falls off the flimsy plastic hanger before she can catch it. She steps on it, smearing mud into the white wool. *The hell with it.* She lets it lie there and holds up another dress, gazing at herself in the mirror....After a moment she hangs the dress

up again, and runs down the zipper so roughly that it breaks. The other dress she doesn't bother with. (Oates 177)

This passage suggests that Gretchen feels she *could* fit into society as a whole if she gave herself the opportunity to do so by purchasing some new clothing and setting aside her cold, austere personality. Wesley comments, "Gretchen compulsively enters and re-enters the mall, where she is repeatedly attracted to its signifying objects. She reaches for the lipstick and the dresses again and again, only to destroy them out of frustration at their lack of congruence with her own requirements" (3).

In addition to this recurring theme of aesthetics and their role in both Gretchen's and Paul's lives, both of their respective stories bring to light certain questions regarding the characters' sexual preferences and societal gender roles. Gretchen, a 13-year-old girl whose outward masculinity is palpable throughout the text, seems to not only stand on a precarious edge in her consciousness in terms of her environment, but must also endure a tormenting internal dichotomy when it comes to her role as a developing female in contemporary America. "The thematic contest that engages Gretchen...is the struggle for and against gender identity" (Wesley 2). As such, there exists the possibility that the source of Gretchen's melancholy is not only her surroundings, but also the fact that she exhibits certain underlying transgender qualities; in other words, despite her outright masculine nature, she resents her role as a female and would have been much more comfortable in her own skin had she been born male. Paul exhibits no such turmoil regarding his gender identity, but certain personality quirks in his story instill in the reader numerous suspicions when it comes to his sexual preference. Having authored an entire character study focusing on Paul's apparent homosexuality, Larry Rubin writes, "There is the question of Paul's physical appearance. Here the most prominent feather, aside from his predilection for the clothing of the dandy...is 'a certain hysterical brilliancy in his eyes...'" (129). Rubin also remarks on Paul's interpersonal relationships being solely with young boys within his age group (130) and notes Paul's overwhelming sense of isolation with society by having to keep secret his bottle of violet water, the equivalent of perfume at the time this story was written (129). However, while all of the evidence is there that

Never Enough: Economic and Emotional Deprivation in Middle-Class America

Paul was a repressed homosexual (something which would have resulted in him being ostracized by most social and professional circles in the early twentieth century), why did Willa Cather choose to not make it a more obvious motif in the story? Rubin explains the logic behind this decision with, "This story first appeared in 1905, at the height of the period of Victorian repressiveness, and in view of this fact it is not surprising that the author found it necessary to avoid altogether a direct confrontation with the question of her protagonist's sexual nature" (127). In spite of this, we are given all of the evidence we need to consider the possibility that Paul's real crisis was one of societal repression and not entirely about fiscal inequality.

Of course, the personality traits of these two characters can only account for so much when taken at face value; what is most important is determining the external causes of their discontentment with society and why this feeling of malaise manifests itself with such abnormal behavior. With this portion of the essay, I will recount several *personal* antagonists that seem to exacerbate both Gretchen's and Paul's disconnect with humanity before moving onto more sociological explanations for their behavior. While Gretchen only deals with one or two antagonists directly in "Stalking," Paul endures the maliciousness of several side characters who not only do not understand him, but do everything in their power to repress his sophisticated urges. As Paul is leaving Carnegie Hall, his personal getaway despite being where he works, the narrator notes:

He turned and walked reluctantly toward the car tracks. The end had to come sometime; his father in his night-clothes at the top of the stairs, explanations that did not explain, hastily improvised fictions that were forever tripping him up, his upstairs room and its horrible yellow wallpaper, the creaking bureau with the greasy plush collar-box, and over his painted wooden bed the pictures of George Washington and John Calvin, and the framed motto, 'Feed my lambs,' which had been worked in red worsted by his mother, whom Paul could not remember. (Cather 183)

This passage reveals the root cause of Paul's disenchantment with middle class America: his home life. "He dreads returning to his (almost literally) colorless life on Cordelia Street, and most of all dreads meeting

his father..." (Salda 115). Coming from a motherless household, his austere father was left to pick up the slack with a son he could not understand, much less relate to. At this juncture of the story, a very slight power struggle between Paul and his father becomes apparent, as described in greater detail by Michael Salda: "The motif of Paul at the bottom of the basement steps and his father at the top recurs with Paul on the 'lowest step of his stoop' and his father 'on the top step'" (Salda 116). Paul's taste for the arts leaves him restless (to the point of insomnia) in a home that he finds aesthetically displeasing and a parenthood he feels is wholly cold and lacking nurturing.

"Stalking" is not without antagonists; as Gretchen finds herself walking near the shopping mall close to her home, the narrator retells the largely unpleasant experience she had with a group of local kids her age: "Some boys are fooling around in front of the record store. One of them bumps into Gretchen and they all laugh as she is pushed against a trash can. 'Watch it, babe!' the boy sings out. Her leg hurts. Gretchen doesn't look at them but, with a cold, swift anger, her face averted, she knocks the trash can over onto the sidewalk" (Oates 176). One commentary on this story notes, "The boy becomes part of the alien and uncaring landscape through which Gretchen moves" ("Stalking," *Short Stories...* 276). Another one of Gretchen's personality traits manifests itself after this brief incident: passive aggression. While it doesn't seem obvious at first, as Gretchen has channeled her anger toward the trash can after being pushed into it, the fact that she never faced the boys responsible for her falling over *directly* (refusing to even make eye contact with them, in fact) goes to show that she would much rather exercise her more direct urges by herself and on inanimate objects. Marilyn Wesley describes her aggression as largely masculine, perhaps a representation of Gretchen's discontentment with the gender roles she is expected to follow: "That the seemingly desultory destructiveness is really constitutive is evident...in this encounter between the powerful males and the victimized female 'babe'" (Wesley 3). In addition to this brief altercation (which was only seen as something serious or suggestive through Gretchen's eyes), the already emotionally distressed teenage girl must ceaselessly wade through an ocean of individuals (from salespeople to her own mother) who all represent a lifestyle she clearly despises: "Suburbanites, it was argued, were rootless, tossed into a bland, conformist,

standardized world that lacked the texture and vitality of the city and the sense of belonging often found in small towns and rural areas" ("Stalking," *Short Stories...281*)

While all of the aforementioned motifs described in these two stories allow for much of my theories surrounding them to be formulated subjectively and without concrete, written validity, the fact of the matter is that these two works of fiction are deeply sociological and paint astonishingly vivid portraits of what different social conditions can cause developing and sophisticated minds to endure. The town Gretchen finds herself living in is described early on by the narrator while Gretchen is walking towards the nearby shopping district of her neighborhood. The narrator describes, "Cars and trucks and buses from the city and enormous interstate trucks hauling automobiles pass by on the highway; Gretchen waits until a way is clear, then starts out" (Oates 172). As the story progresses, it becomes quite clear that Gretchen's lack of affection for material goods is a circumstance of the cold and lifeless suburban environment she finds herself living in; nearby shipping lanes (such as the highway), shopping malls, prefabricated housing developments, and construction sites all being the hallmarks of the birthing stages of a new addition to the regurgitated corporate structure of suburban America, Gretchen's personality seems to have been exacerbated by what she sees as a morally bankrupt, lifeless environment. To contrast this with "Paul's Case," we must look back at the motivations of Paul as a person and why he inevitably ends his life rather than swallowing his pride and adopting the blue-collar lifestyle his superiors expect of him. After Paul has stolen the thousand dollars that allow him to experience the splendorous (and final) week of his life in the manner he has chosen, the narrator describes his thoughts as he enters the hotel's dining room:

When he reached the dining room he sat at a table near a window. The flowers, the white linen, the many colored wine glasses, the gay toilettes of the women, the low popping of corks, the undulating repetitions of the "Blue Danube" from the orchestra, all flooded Paul's dream with bewildered radiance. When the roseate tinge of his champagne was added - that cold, precious, bubbling stuff that creamed and foamed in his glass - Paul wondered that there were honest men in the world at all. This was what all the world was fighting for, he reflected; this was what all the struggle was about. (Cather 189)

This says something significant in regard to the age-old social issue of class struggle and how the endless desire for more truly motivates humanity at its very core to commit deplorable acts; Paul was not a destitute child, nor was he physically abused, and yet the overpowering desire to enhance his life to a point he felt was on par with his tastes (despite the fact that it's patently absurd to assume everyone on the planet could live a life of such luxury in the early twentieth century) left him with no other choice but to become a criminal in order to have what he considered a "fair shake," albeit a short taste of one.

However, can Paul's textbook narcissistic behavior, propensity towards criminal activity, and inevitable suicide really be attributed to his position on the social ladder? A study conducted by Christine Eibner and William Evans at the University of Maryland in 2001 sheds a unique ray of light on the quite common Western issue of relative deprivation and its correlation to mortality and poor health choices. "Low relative income, or being deprived relative to one's reference group, may cause stress and depression. These conditions are linked to mortality both directly (via heart disease, high blood pressure, and suicide) and indirectly (via increased smoking, poor eating habits, and alcohol abuse)" (Eibner and Evans 1). While examining Paul's escapade from a common reader's perspective, nothing about his trip seems particularly out of the ordinary other than the means he used to acquire his funds; however, psychologically, his behavior while on this week-long venture in New York opens up a whole new realm of possibilities when determining the source of his characteristic malaise. For instance, Paul's sporadic bouts of drunkenness and tobacco use at several points in the story would seem to most people like nothing more than mild teenage experimentation (and since we must consider the fact that correlation does not imply causation, this may indeed be the case); however, the fact that he showed no signs of having ever used either substance prior to this short period of freedom in his life seems to suggest that their use may have manifested as a result of Paul trying to oust his overwhelming feeling of economic insecurity. The study elaborates further with, "We find that high relative deprivation consistently influences the probability that an individual engages in risky behavior" (Eibner and Evans 3). While well-masked, Paul's callous, rash, and unapologetic nature inevitably led him to commit a felonious action by heisting a large sum of money (relative to the time) from his employers

when deprived of the environment he strongly desired for himself. I do not mean to suggest, however, that Paul would not have committed a crime of this magnitude had he been allowed to remain at his usher's position; on the contrary, I believe that Paul's sense of deprivation turned him into a ticking time bomb that would have most likely pushed him to commit unabashedly rash actions in the future, regardless of his circumstances. In spite of this, we must also consider the likely possibility that Paul's sense of deprivation was self-perpetuated and reinforced by the wealthy, well-dressed, high-class individuals he surrounded himself with while working at Carnegie Hall; in this sense, the very thing Paul believed was keeping him connected to the world was making his case a very bad one, indeed.

"When the right moment came, he jumped. As he fell, the folly of his haste occurred to him with merciless clearness, the vastness of what he had left undone. There flashed through his brain, clearer than ever before, the blue of Adriatic water, the yellow of Algerian sands" (Cather 192). This passage reflects the final conscious thoughts of Paul as he is leaping toward his death, and I feel it perfectly summarizes the sociological aspects of these stories and what can be learned from both of them. This internal dialogue marks the first, and final, pang of regret or remorse ever expressed by Paul, a testament to the well-hidden narcissism that precluded him from ever returning to the life of a common blue-collar worker. As he leaps in front of the train that ultimately claims his life, Paul finds himself wondering whether or not he would have done things differently with the money he stole—perhaps boarded a train for the coast and never looked back at the life behind him. Having left so many wondrous things unseen, Paul now realizes that life is capable of producing marvelous and natural works of art that, were he this enlightened even a minute before taking his final, suicidal plunge into the unknown, he would have had the opportunity to appreciate.

The real tragedy of both Paul and Gretchen is that their personalities have not been developed as matters of coincidence, but are rather the unfortunate amalgamations of numerous internal and external forces all culminating into two twisted psyches with highly skewed perceptions of the world. That said, it must be addressed that no one's fate is carved in stone, and even the most dire of straits can be navigated through effectively. Paul never had to leap to

his death in a final act of desperation, he could have saved his money by living a humble life for five or so years and spent it traveling abroad; Gretchen did not have to express her hatred for the emotionless, hyper-consumerist landscape she so despised in a physical manner, she could have done well in school and chosen a career path hundreds of miles away from her neighborhood. While these are merely my theories in regards to two pieces of fiction—pontifications on characters who never existed and events which have never taken place—the truly horrific reality is that both of these stories are steeped in the truth that all of Western civilization is built around the desire to find yourself on the top of an impossibly high pyramid, and the affects this type of class structure can have on people may very well range from the desperately self-destructive to the maliciously vindictive.

Works Cited

- Cather, Willa. "Paul's Case". Rpt. in *Short Fiction: Classic and Contemporary*. Ed. Charles Bohner. Upper Saddle River, NJ: Prentice Hall, 2002. 180-192. Print.
- Crabtree, Sherry. "Cather's 'Paul's Case.'" *Explicator* 58.4 (2000): 206. *Literary Reference Center*. 26 June 2012.
- Eibner, Christine, and William N. Evans. "Relative Deprivation, Poor Health Habits, and Mortality." *Journal Of Human Resources* 40.3 (2005): 591-620. *OmniFile Full Text Select*. Web. 23 July 2012.
- Gold, Joseph. "'Paul's Case.'" *Masterplots II: Short Story Series, Revisited Edition* (2004): 1-2. *Literary Reference Center*. 16 July 2012.
- Oates, Joyce Carol. "Stalking." *Marriages and Infidelities*. New York: Vanguard, 1972. 171-79. Print.
- Saari, Rob. "'Paul's Case': A Narcissistic Personality Disorder." *Studies in Short Fiction* 34.3 (1997): 389-395. *Literary Reference Center*. Web. 26 June 2012.
- Safda, Michael. "What Really Happens In Cather's 'Paul's Case'?" *Studies in Short Fiction* 29.1 (1992): 113. *Academic Search Complete*. Web. 1 July 2012.
- "Stalking." *Short Stories for Students*. Ed. Sara Constantakis. Vol. 32. Detroit: Gale, 2011. 273-296. Print.
- Wesley, Marilyn. "The Transgressive Heroine: Joyce Carol Oates's 'Stalking.'" *Studies in Short Fiction* 27.1 (1990): 15-20. *Literature Resource Center*. Web. 26 June 2012.

Evaluation: *While Nick explores various ideas about these works of fiction, he stays well focused on a socioeconomic interpretation of the works, further elucidating the excesses of twentieth-century American materialism that lie at the heart of the stories, and how they affect the individual.*

Pompeo Batoni's *Allegory of Peace and War*

Terri Urquhart

Course: Art 131 (Gothic through Romantic Art)

Instructor: Stephany Rimland

Assignment: The research paper for this course requires students to examine a work of art from the Art Institute of Chicago and develop an original thesis based on a formal and contextual investigation of the object. A careful visual analysis of the work becomes the point of departure for related research and writing.

The human quest for peace has always been tangled in a web with justice and ego. As a general rule, all people want peace, but for most, it feels unattainable, held back by a long struggle against personal egos and desire for justice and equality. In the second half of the eighteenth century, the European continent was no stranger to war. Almost every country was fighting for the right to power, or in some cases, for equality and basic civil rights. Pompeo Batoni captured this timeless struggle in his masterpiece *Allegory of Peace and War* (Figure 1). Batoni was, by trade, an Italian portrait artist who was the best of his time. Royalty and noblemen sought out Batoni to capture their portrait while on the Grand Tour of Europe. Batoni also had a gift for religious art and fulfilled numerous commissions in that genre, excelling at both historical paintings and beautiful altarpieces. However, *Allegory of Peace and War* was a work Batoni undertook on his own accord. This work was inspired by his advancing age, his life experience, and the current world events of his time.

Pompeo Batoni's *Allegory of Peace and War* is an oil on canvas, impressively sized at 53 ½" x 39". It is currently part of the Art Institute of Chicago's permanent collection of European art. The work is primarily focused on two figures. A male represents Mars, the god of war, and an unidentified female figure represents the soft strength of peace. The Mars figure is young and strong. He is clothed in heavy armor with a shield in one hand and a sword in the other. His helmet has a gold winged serpent, and on his shoulders rests the head of a gold lion, baring his teeth. Wrapped around him on his lower torso



Figure 1. *Allegory of Peace and War*, by Pompeo Batoni. Displayed in The Art Institute of Chicago.

is a red cloth. Mars looks deeply into Peace's eyes. Peace is portrayed as an extremely feminine character, beautiful and gentle in appearance. She is clothed in a white toga that reveals her breasts and is wrapped in a gold cloth at her lower torso. Her golden hair is partly braided and partly flowing down over her shoulder. With one hand, she lightly pushes down Mars' sword while the other hand gently caresses his cheek with an olive branch. She stares soulfully into Mars' eyes. The atmosphere that surrounds them is hazy and uncertain. It almost appears that a storm is brewing in the distant clouds.

Pompeo Batoni was born in Lucca, Italy, on January 25, 1708. His father was a revered goldsmith, and Batoni began to make a name for himself by decorating and engraving precious metals in his father's shop. In the 1730s, he began painting altarpieces and religious history paintings for the Roman Catholic Church (Roshel 305-320). Although this

was historically a period of the Rococo style, Batoni began to incorporate classicism into his works, perhaps due to the Age of Enlightenment beginning in Europe or perhaps due to his study and admiration of Renaissance painters like Raphael (Reiche 128). I believe both were contributing factors in his style. This combination of Rococo and Neoclassical was popular and predates the formal rise of the Neoclassical style, showing that Batoni was a visionary, ahead of his time.

By 1740, Pompeo Batoni was a renowned portrait artist and later became the most famous artist for the Grand Tour. The Grand Tour consisted of royalty, clerics, and noblemen from all across Europe touring the ancient ruins. Batoni was able to create portraits of great likeness to the subject. He placed the sitter among the ruins of the Colosseum, the Temple of the Sibyl at Tivoli, classical statuary, and other antiquities. He would also add in special items at the sitter's discretion to personalize the portraits (Roshel 306). These portraits became terrific souvenirs of their travels and status symbols for their homes. The main reason, I speculate, that Batoni's portraits were so desired is because at the time, they spoke to this societal perception that Europe was becoming a global society. The growth of the New World and the Age of Enlightenment brought about much advancement, making travel, better health, literature, and knowledge more accessible and more global in nature. By placing the sitter among antiquities, he implied a shared past with all of these noblemen. Classicism in general was becoming popular, and knowledge was of utmost importance. Everyone wanted to share a piece of where it all began. Of course, Batoni was a highly skilled painter. "Batoni surpassed (his contemporaries) in the freshness of his coloring, the precision of his draftsmanship, and the polish of his handling" (Roshel 306). He also was capitalized on his audience's need to feel a part of the society of growing knowledge. Popes, royalty, and noblemen from all around Europe sought him out to capture their experience on the Grand Tour. Batoni had the ability to work with all of these people and find commonalities within them. Perhaps this is why he was so successful in his work *Allegory of Peace and War*. Anyone able to bridge the gap between so many varied countrymen at such a tremulous time in European history could easily understand the primary struggle between war and peace.

In the late eighteenth century, Italy was at peace, but almost every other country around them was not. England and France were feuding over territory in the New World. The American colonists were rising up against the

English monarchy. In fact, the very year this work was created, 1776, Americans were writing the *Declaration of Independence*. Russia, Prussia, Austria, Turkey, and Poland were just ending the Seven Years' War. Spain was ending a long period of war with France (Burnside 9-10, 30-42). France, Italy's closest neighbor, had even more troubles brewing on the home front. The French had lived through the tyrannical reign of King Louis XIV, followed by King Louis XV, who was young and not at all interested in controlling the French citizens the way Louis XIV had. He was more interested in having fun. The stuffy life of Versailles did not appeal to him, but he did enjoy the privileges of wealth and spent just as freely as his predecessor. When his grandson Louis XVI took over in 1774, civil unrest was growing at a rapid pace. Louis XVI was a good King and tried to make reforms, but the court wanted no part of these reforms. The French Revolution was inevitable and just a decade away (Burnside 33-36). Batoni had a front row seat to all of this. His status as the most famous painter in the Grand Tour gave him intimate knowledge of world events, especially those in Western Europe. He heard of the massive casualties, the injustice and inequality, the vain monarchs. Batoni was 69 when he completed this work, only ten years prior to his death in 1787. He was an elder in the community, with the wisdom that only comes from years of life experience. He had twelve children and was by all accounts a devoted and caring father, concerned, no doubt, about the future his generation was giving to his children. The struggle between war and peace struck a chord with him.

The struggle for peace in the face of war is something we can all relate to. Batoni used *Allegory of Peace and War* to demonstrate this struggle both as an internal, personal battle as well as a global crusade. In an analysis of the painting, we can look at three things: how Batoni staged the scene, the symbolism used, and the colors he used to convey his message. We'll start with how Batoni choose to put this work together, the physical staging of the figures. Mars stands somewhat forcefully over Peace. He is partly shielding her and partly lording over her in a controlling fashion. His shield appears to block the chaos of the background from harming her, while his sword seems to keep her "in her place." Mars looks into her eyes and appears to be taken off guard by her gentleness. His expression is a mixture of curiosity, suspicion, and desire. Peace is surrounded by War yet doesn't seem troubled by this, nor is she concerned with the evil serpent that is staring right at her. She stares into his eyes, not as a

lovesick child, but as a strong, wise woman, knowing that she can see into his heart and calm the warring demon inside him. She is confident and patient. She knows that true happiness comes through peaceful actions, not war.

The *Allegory of Peace and War* is dripping in symbolism. The very definition of allegory is a “symbolic work: a work in which the characters and events are to be understood as representing other things and symbolically expressing a deeper, often spiritual, moral, or political meaning” (*Encarta Dictionary*). By definition, symbolism plays a crucial role in the telling of *Allegory of Peace and War*’s story. We will begin again with Mars. He wears a typical Roman warrior helmet, but his is adorned with a winged serpent. This character represents evil. This serpent was used before in Batoni’s work *The Madonna and Child in Glory*, 1747, where he illustrates the long necked serpent with wings as the evil pointed down by Jesus’ spear on the Earth Sphere. In this painting, the serpent has a similar role, looming above the couple as if to show the thoughts of war come from this external source; it is something that can be easily discarded or thrown off, like a helmet (Ionescu). Yet he doesn’t throw it off, at least not yet. His armor symbolizes his strength but also the role of a loyal soldier carrying out orders from a higher power. This is perhaps another reference to the serpent or simply to a higher earthly power. His sword is a symbol of power by force, and his shield represents the power to protect. All of these display the full package of war or what is believed war can attain. The other figure, Peace is a polar opposite. She is in a more relaxed, some would even say submissive pose. I believe, though, that her strength lies not in her physical body but in her spirit. Peace is shown with an olive branch seductively caressing his cheek, getting his full attention. The olive branch has long been a symbol of peace by compromise. Her left shoulder is leaning her sensual body gently toward him as she casually pushes away his sword, as if to say, “You don’t really want to use this.” Her hair, partly braided, is a symbol of the link between God, man, and woman, as well as the Holy Trinity of God the Father, the Son, and the Holy Spirit. The fact that Batoni uses the braid in her hair directly reflects that he feels a higher power controls the actions of peace. In one sense, God is bridging the gap between men and women/war and peace, and in another, the Holy Trinity as the guiding force behind peace’s motives—a truly powerful message.

Consider the color Batoni used in this work. Batoni was known for the bold color palettes he chose. It set

him apart from his contemporaries, who typically used paler, more muted tones as was in fashion for Rococo style. Being a fan of classical styling, he preferred deep, rich colors. His color choices are more than just a nod to the past, though. He chose these colors based on what they represent. We can begin with Mars, the god of war. Mars is a familiar character from ancient mythology. He represents war in all forms. Mars is clothed in armor, which is traditionally silver. Silver is viewed as a distinguished color, showing the stature of old age, maturity, and wisdom. Silver also evokes the feeling of riches, as in silver pieces used as money. His armor also has highlights of gold details, with the serpent and lion heads in gold. Gold can be seen as the excess and grandeur of riches. It’s flashy, like he’s showing off, perhaps to compensate for lacking in other areas. Mars is also cloaked in a red sheath. Red is the most emotionally charged of all colors. It can actually raise your heart rate (“Color Meaning: Red”). Red stands for courage, vitality, strength, excitement and power. It also stands for blood and anger. Red is probably the most accurate color representation for war. It encompasses all of those emotions. Mars is truly the god of war Batoni hoped to portray. He is complicated and conflicted. He seeks justice and power but struggles with the balance of the two. At what point is justice delivered and power relinquished? What is the cost? Is it worth it? Is it as simple as accepting Peace’s invitation and throwing off the evil serpent helmet of war? This is a timeless struggle that every generation has fought. Mars’ struggle is evident in his colors, as well as in his reaction to Peace’s plea.

Peace, portrayed as a beautiful ancient goddess, is clothed in a flowing white gown. “White...is not a mere absence of colour; it is a shining and affirmative thing, as fierce as red, as definite as black...God paints in many colours; but He never paints so gorgeously, I had almost said so gaudily, as when He paints in white” (Chesterton par. 1). This quote really voices the role white plays here. While white can be seen as dull, boring and bland, it is also powerful and brilliant. It’s a symbol of purity, innocence, light, higher power, and youth—innocent, maybe—but only because of its purity of heart. Because of this, white can seem naïve, but truly, it is more likely to be enlightened, overcoming the darkness of evil, looking past the superficial and flashy to a simple and pure goodness: the inner goodness we all have inside if we take the time to focus on what is really important to us personally as well as a society. In Peace’s hair, you’ll find a thin blue ribbon.

Blue is the color of peace and tranquility. It is the opposite of red, actually lowering blood pressure. Blue calls to mind feelings of calmness, security, and serenity. Blue is traditionally used to show trustworthiness as well as a maternal protectiveness. Peace is certainly all those things. Finally, Peace is surrounded by a flowing gold cloth. In this case, gold implies wisdom, balance, and wealth: gold, as in golden years, when you are older and wiser, and the golden rule, "do unto others as you'd have done to you." Also, in ancient times, the golden mean meant to show a measured proportion and balance in all things ("Color Meaning: Gold"). It is interesting how Batoni uses gold to convey such noble qualities on Peace, and yet his use of it on Mars seems to imply a twisted use of it, as if Mars has the base of wisdom, wealth, and balance but chooses to use it to show power, so it actually corrupts the meaning. Using gold in this flowing garment as opposed to a heavy metal applique creates a calming, more mature projection. Peace knows that you do not need to flaunt your power to get your way. A gentle hand will take you farther and win more allies. I believe Batoni used this imagery to convey his belief that the conflicts in the world around him could just as easily be solved with peaceful methods as with war. We all have a choice.

Pompeo Batoni was a highly acclaimed Italian artist. He was very prolific and had dozens of commissions from wealthy patrons throughout his distinguished career. He could have taken to retirement and never painted again. Instead, during the latter part of his career, when he was afforded the opportunity to paint for his own enjoyment—a work purely of his own desire—he chose to create *Allegory of Peace and War*, a clear vision of the struggle of peace against war. The strength and resolve shown in Peace's eyes give us all hope of her victory. In his life, Batoni had seen and heard numerous tales of war. He was saddened by the heartache, devastation, and loss of war. He wanted to create a masterpiece that demonstrated this choice all civilization is faced with. He was inspired by the leaders he had met from all around Europe and the choices they had made. He wanted the world to understand that there is a choice between war and peace. We can rise up above the evil serpent and throw off the helmet of war in favor of the graceful olive branch guided by the grace of God. A younger man might have put more emphasis on Mars' brute strength and resolve. He may have hardened his gaze toward Peace, but not the older, gentler, wiser 69-year-old Batoni. He knew full well that true strength does not show itself with muscle and force. True strength reveals

itself in patience, gentleness and love. Pompeo Batoni was well loved by all. His principal biographer, Onofrio Boni (1739-1818) wrote:

Batoni was very devout, charitable toward the poor, affable with his pupils, unostentatious, indifferent to the honors bestowed to him, and modestly attired. Other than his art, he cared for nothing, and he enjoyed an enviable tranquility, which he did not permit to be disturbed in any manner.... His character was simple, and sincere, and since he immediately appeared to others as such a man, he was able to speak the truth without giving offense, and he did not appear arrogant when speaking with satisfaction of his own works, since he knew well their true value. (qtd. in Ionescu)

With this kind of recommendation, how can we not look more deeply into the message he sends through *Allegory of Peace and War*? If only the people of his time had taken to heart his message of peace, our world would surely be a much different place. Batoni was certainly moved by the discord of his time. His inspiration served to create a masterpiece that has a message as old as time: make peace, not war! Batoni was truly ahead of his time and perhaps, in the case of peace, ahead of ours, too.

Works Cited

- Burnside, William H. *European History 1648-1789*. Piscataway, NJ: Research & Education Association, 2001. Print.
- Chesterton, G.K. Orthodoxy. "G.K. Chesterton Quotes." *goodreads.com*. Goodreads Inc. 2013. Web.
- "Color Meaning: Red." *color-wheel-pro.com*. QSX Software Group, 2002-13. Web.
- "Color Meaning: Gold." *color-wheel-pro.com*. QSX Software Group, 2002-13. Web.
- Crask, M. *Art in Europe 1700-1830*. Oxford, England: Oxford UP, 1997. Print.
- Encarta Dictionary: English (North America)*. Microsoft, 2009. Web.
- Ionescu, E. "How Pompeo Batoni's Allegories Worked for Me." *winner4us.com*. Winner4us.com, 2008. Web.
- Palmer, R. *The Age of Democratic Revolution: A Political History of Europe and America, 1760-1800*. Princeton, NJ: Princeton UP, 1959. Print.
- Pompeo Batoni's Allegory of Peace and War*. Art Institute of Chicago, European Art Rococo. Chicago: Art Institute of Chicago, 1988. Print.
- Reiche, M. B. *Baroque & Rococo*. New York: Sterling, 2007. Print.
- Roshel, E. P. *Art In Rome in the 18th Century*. Philadelphia: Merrill, 2000. Print.

Evaluation: Ms. Urquhart's paper excels in her formal analysis of the painting and her ability to connect the visual signifiers within the work to its historical context.

Afterword: The Ear

Greg Herriges

“You have a good ear for dialogue.”

That was the first compliment my writing ever fetched me. It came from a colleague many years ago, a film teacher. He had just finished reading a story of mine that was published in a men’s magazine. Men’s slick magazines used to be a good market for short story writers, back when there was such a thing as a market at all. Of course I was very pleased to receive any favorable comments, professional writers being the neurotically needy and obsessive-compulsive bunch that many of us are.

But then I began to hear the same thing from others—editors, fiction teachers, readers, and I began to believe it. Why not? *They* did. It allowed me to take a small step forward in my pursuit of broadening my writing skills, by building on my strengths—or rather strength, singular. It’s worth mentioning here that no one had ever commented on my scintillating prose or the dynamism of my characters. I apparently had only one thing going for me as a writer. I could produce some pretty good dialogue.

Why was that? What—was I born with the dialogue gene? Was I a savant at the art of conversation? No to both of those. I had somehow picked up the knack for reproducing the cadences and melody of spoken language, and I could mimic them at will. It was sort of like being good at counterfeiting, although not as immediately rewarding or dangerous. I was able to put some words on a page, put quotation marks around them, and then if you read them aloud, it sounded like real people talking. What do you know about that?

In the big picture—not necessarily the over-referenced *grand scheme of things*, but just in the craft of producing a decent short story—this wasn’t much of an accomplishment, unless I could drop those conversations into a tightly woven plot and a sonorous bed of text. That would have to wait till later, though, when I “matured” as an artist. (In a movie I wrote about him, author T.C. Boyle

says, “They talk about an artist *maturing*. All that means is, you get older. If you’re *lucky*, you get older.”)

But back to this ear business—the business about having a good “ear” for dialogue. Only now, from this distance, all these years later, do I begin to see a pattern as to how such a thing might have occurred, how I might have excelled at one aspect of fiction writing. I was an avid listener: to conversations, the idle ramblings of various teachers, the spoken lines of actors. I memorized what they said and I imitated how they said it, all mentally. I replayed strings of verbal outbursts in my mind, and altered them with my imagination.

And I eavesdropped a lot. I still do it—at restaurants, in movie theaters, much to my wife’s embarrassment. The people in the next booth have secrets, and I become privy. “Quit *listening* to them,” she whispers to me sternly.

And I was reading the works of some masters of the art of dialogue, all the while not realizing I was absorbing their own counterfeited exchanges, writers like Kurt Vonnegut, Raymond Chandler, J.D. Salinger, and a fellow little remembered these days (unfortunately), Jack Dillon. Jack Dillon was a New York commercial writer who penned two novels—*The Advertising Man* and *A Great Day for Dying*. The former title became a training manual for me. Dillon’s characters bristle with actuality, with realism. When I first read his dialogue, the characters stood up out of the book and walked around the room in front of me. And he must have been aware of his *own* talent for recreating the patterns of spoken words. In one chapter a client tells the protagonist’s boss, “This guy writes like people talk.”

He sure did.

Let me give you a sample of Dillon’s dialogue. Here’s the set-up: The protagonist, Jim Bower, an advertising writer, is out to lunch with his art director, Brook Parker. Their boss has asked Brook to tell Jim that he is fired.

“He said he wants to talk to you after lunch. You know, if you want to call him names or anything.”

“You want to know something? I just lost my wife and my job the same day.”

Brook looked at me. “What happened to your wife?”

“Oh, there was something missing in her life and it turned out to be a divorce. This is some day. I have this feeling I was just caught stealing in the officers’ club.”

"I didn't know you were having trouble at home."

"Everybody's got something."

"You were married a long time, weren't you?"

"Twenty years last week."

"What do you do when you get a divorce? One of you moves out, right?"

"I guess so. I never got divorced before. She's getting this lawyer. He'll probably have a training manual."

To this day when I read that selection I feel like Jim and Brook are sitting at the restaurant table next to me. In fact, I want to offer to buy Jim a drink, the poor, depressed guy. His wife and his job in the same day.

I was sitting at a bar with author Thomas E. Kennedy one afternoon, right here in good old Palatine. (There is no segue here because I couldn't think of one, but we're still on the theme of having drinks, so that contributes continuity.) Tom had just finished giving a reading at Harper, and we were talking about something or other, Coltrane, I think. Our bartender was a woman, and one of her patrons who was sitting a few stools down from us tried to break the ice with her by less-than-suavely handing her this line:

"You know, I wish I was cross-eyed so I could see two of yas."

And she said, "Can it, you fetus. I've got enough to do."

Without missing a beat, Kennedy reached into the breast pocket of his sport coat, pulled out a small notebook and a pen, and began jotting away.

I said, "What are you doing, writing it down?"

"Oh, yes," he replied. "It's going to be in the next story."

A fellow-eavesdropper. No wonder we share such camaraderie. He wasn't kidding, either. Those lines were in his next published fiction.

But this isn't meant to be a lesson. I'm just ruminating on the page. Most of the purposeful advice I was given about fiction writing when I was young proved useless. I once had a writing professor who suggested that whenever I found myself using the bathroom of a friend or an acquaintance, I should secretly go through their medicine cabinet, see what was in there. I told him that

sounded intrusive to me.

"You *have* to be intrusive, he countered. "All writers are on a hunt for material!"

Perhaps that is true, but you won't find me riffling through anyone's medicine cabinet, not anymore. That practice renders some pretty disturbing results. I don't need or want that kind of material.

I hear talk in my head all the time, while I am gradng papers, in the shower, even while I am driving. I was once on Route 90 heading toward the city when voices so commanding began to speak. I had no idea who was addressing whom because I hadn't fleshed out the situation, hadn't envisioned it yet. It was just the insistent tones of the voices that struck me, and so I started to listen to what was being said. What a situation! I was clipping along at 75 miles per hour (you can't do the speed limit on Route 90 or you will get killed) with the top down, no pen or paper near to capture the words as they flowed out. I reached into the center console, found a black indelible marker. This was one of those split-second impulses—not even a decision. There was no time to decide. It was either lose the moment of inspiration, or capture it forever. My dashboard was large and beige. I uncapped the marker and began to write across it in cursive, alternating my line of sight between the windshield and the dash.

Nydia said, "She's in love with you."

"Who is?"

"Your student teacher."

I said, "There's a psychologist in the next room, if you'd like to see one, and I think you should." She pulled me out into the hallway where there was such a between-classes racket that we couldn't be overheard, even by the CIA. With an open hand she hit me in the chest. "Don't you see what's going on? This girl has fallen for you, and she's fallen hard. My God, she can't even look at you without broadcasting it." She stopped, put her hands on her hips, squinted her eyes, and tilted her head. "Wait a minute—is something going on between you two?"

"No."

"Are you sure?"

"Of course I'm sure. I think you're crazy altogether."

"Then why take her to Maggiano's for lunch?"

Why not the cafeteria?"

"Because the food in the cafeteria has been eaten once before."

That started a novel that I wrote, *Streethearts*, about a burned out inner-city high school teacher and his gang member students. It took years to finish. I literally transcribed the dialogue into a notebook as I read it off the dashboard. I figured I'd clean the dashboard with some spray-on solution, you know, Annorall or something. It didn't work. Neither did Windex or anything else. When I traded that car in, the salesman had a look at it and said, "That's going to take several hundred dollars off your trade-in price." I expected such news. And then he asked, "Who wrote that?"

"I did."

"No, seriously. Who wrote it?"

"I just told you."

"But come on, now."

Stubborn fellow. "F. Scott Fitzgerald," I lied.

"I knew I'd read it somewhere. He's my favorite."

"Is he?"

"Yep. *The Old Man and the Sea*. I loved that book."

That was Hemingway, not Fitzgerald. But I said, "Me too," and that got \$200 added into the trade-in price. Then I told him he should read Fitzgerald's *The Sun Also Rises*.

"That any good?"

"Oh, yeah. It makes *The Old Man and the Sea* read like a fish story."

* * *

Something remarkable happened since those asterisks appeared.

This is true. It's Thanksgiving Day, 2013, as I write this, because Professor Kris Piepenberg asked me if I would write the afterword to *The Harper Anthology* and he gave me 12 days' notice, and I've procrastinated. Not that I mind. I work well under pressure on my favorite holiday of the year while everybody else is enjoying a scrumptious turkey dinner and I'm locked up in my writing room, starving.

Todd Seymour just emailed me with information

that is transformative in terms of my life's work. Let me tell you who Todd Seymour is.

Todd Seymour is the grown-up man version of the kid who grew up next door, son of the late, great Jim Seymour, legendary wide receiver for Notre Dame and the Chicago Bears, and the beautiful, wonderful late Nancy Seymour, both of whom we lost to cancer in just a two-year span. They were our neighbors for nearly a quarter of a century, and we (my wife, my son, and I) loved them. We still do. Todd tells me in this email that three new J.D. Salinger stories are available on the Internet. Well, they're not *new*, but they have never been available before. Not so incidentally, I met J.D. Salinger when I was 28. I met him because he was my writing hero and I tracked him down as part of a literary quest, which is why Todd took time out on this, my favorite holiday, to email me. (I can smell the turkey from up here, where I can't have any.) (Thanks, Kris.)

The first of these stories is one I have read about many times but have never had the pleasure to read until now, "The Ocean Full of Bowling Balls." There are several striking things about this piece of fiction. (I devoured it in ten minutes.) First off, Salinger wrote it. Next, there are three Caulfield brothers who populate it: Vince, Kenneth, and yes, Holden, in an earlier incarnation. Vince I have met in earlier uncollected stories: "The Stranger" and "The Last Day of the Last Furlough." But Kenneth is brand new, a missing Salinger character of awkward brilliance. My God, he is wonderful. How could Salinger have kept him a secret all this time?

I'll take you straight to the set-up. Vincent is the older brother, a fiction writer who vaguely resembles D.B. in *The Catcher in the Rye*. Kenneth is the youngest of the Caulfields, and he has a dangerous heart condition. (He prefigures Allie Caulfield in that same, famous Salinger novel.) In this scene that I am so happy to share with you, Vince interrupts Kenneth while he is reading a Hemingway novel (one that I recommended to a car salesman several years back). He complains that he gets lonely writing all by himself, says he chose a lousy profession. And Kenneth asks him what his new story is about.

The story Vincent has written is called "The Bowler." It involves a man whose wife denies him the

prosaic pleasures of his life, listening to hockey games and prize fights on the radio, reading cowboy stories. So every Wednesday night he goes bowling instead, to compensate. He has his own bowling ball which he keeps in a canvas bag. This goes on for a number of years, and then the fellow passes away. His wife visits his grave on Monday nights and leaves flowers. But once, she visits on a Wednesday instead of a Monday, and she finds unfamiliar flowers, violets, on the cemetery plot. She is confused, and in her confusion she asks an old man, the caretaker, where the flowers came from. Very innocently, the man responds that they were left by the same woman who visits every Wednesday night, his wife, he supposes. And the woman freaks, she screams at him that *she* is the wife.

That night the woman's neighbors hear a racket next door, broken glass. And in the morning they see a shattered window and a bowling ball on the front lawn. So we have a story within a story. But what stands out is Kenneth's reaction, and his voice, which is so anchored to the time, the 1940s. What is terribly aggravating for me, and probably for you too, by this time, is that I can't tell you what Kenneth says, not verbatim, anyway. That would be a violation of copyright. I can give you the gist of it, but I can't outright quote him. But the delivery is skillful, and the dialogue is a great period piece.

The gist: Kenneth is upset that his brother Vince has done this to the woman, allowed her to find out about her husband's apparent lack of fidelity. He agrees that what she did to her husband by denying him his simple pleasures was wrong, but he believes she didn't understand that, and he asks Vince to please not do this to her. I wish you could hear him say it for himself. What a marvelous performance. It is the perfect illustration of young Kenneth's entire being, his outstanding, pure innocence, his soul. And it is captured in not more than 12 lines.

Perhaps you will be motivated to search out this story for yourself, assuming it will still be available on some website by the time you read this. I certainly hope it is. It is a winning example of dialogue created by someone who had more than his fair share of the gift of the ear, a natural bent and inclination for spoken language, and for capturing someone's essence in its rendering.

By the way, after Kenneth pleads with his brother to spare the woman that terrible retribution, Vince goes upstairs and tears up the story. The brilliance here is that we witness the creation and destruction of an imagined series of events. The woman, the man, the bowling ball—never existed. What we are left with, and what I will leave you with, are Kenneth's moral outrage, and his beautiful, unique voice, which I will have to hand to you in Salinger's very memorable and quotable bouquet of "early blooming parentheses":

((((()))

Now for some cold turkey, and then off to the movie theater with my wife. There is little doubt that I'll have an opportunity to eavesdrop on a conversation or two in the audience. Of course I'll pretend to be deeply engrossed in the previews, but I'll remember every word.

Works Cited

Salinger, J.D. *Raise High the Roof Beam, Carpenters and Seymour: An Introduction*. Boston: Little, Brown. 1963. Print.

Harper Faculty:
Help Your Students Publish Their
Excellent Writing!

Submit it to *The Harper Anthology*

ESSAYS REPORTS RESEARCH PAPERS
STUDIES INTERVIEWS LETTERS RESPONSES
SPEECHES ANY ASSIGNMENT THAT REQUIRES WRITING

SUBMIT YOUR STUDENT'S WRITING (A HARD COPY) AND THIS COMPLETED FORM
(BOTH SIDES) TO KRIS PIEPENBURG (6513), LIB ARTS,
OR SEND AN ELECTRONIC FILE OF THE PAPER
ON A DISK (BY CAMPUS MAIL) OR BY E-MAIL ATTACHMENT
TO kpiepenb@harpercollege.edu

SUBMISSION DEADLINE FOR 2013 ISSUE: January 25, 2014
SUBMISSION DEADLINE FOR 2014 ISSUE: January 25, 2015

TITLE OF PAPER: _____

STUDENT: _____ INSTRUCTOR(S): _____

COURSE NUMBER AND TITLE: _____

DESCRIPTION OF THE ASSIGNMENT:

INSTRUCTOR'S EVALUATION OF OR RESPONSE TO THE STUDENT'S WRITING—WHAT MAKES IT
OUTSTANDING?

WILLIAM RAINEY HARPER COLLEGE

*Harper Anthology Release**

The undersigned hereby grants to William Rainey Harper College one-time rights to publish the following in *The Harper Anthology of Academic Writing*. The undersigned also grants to William Rainey Harper College the right to publish the following in a second publication for use only in courses at Harper College to be sold at cost to students.

The undersigned further releases and holds harmless William Rainey Harper College, its board members, staff, faculty, and students as to any matter which may arise relating to its publication. The college may, but need not, copyright this work. The college shall, upon the written request of the undersigned contributor thereof to that effect, relinquish its rights, if any, directly to the undersigned contributor. I certify that this is my own work and to the best of my knowledge that it does not infringe on any existing legal copyright or the privacy rights of others.

(Title of Paper)

Date

Student Name (printed)

Student Signature

Mailing Address

City, State, Zip Code

Telephone #/e-mail address (very important)

CONTRIBUTING FACULTY

Patrick Beach

Jennifer Bell

David Braunschweig

Brett Fulkerson-Smith

Kurt Hemmer

Charles Johnston

Richard Middleton-Kaplan

Alina Pajtek

Karen Patterson

Kris Piepenburg

Jeff Przybylo

Pearl Ratunil

Stephany Rimland

Barbara Solheim

Josh Sunderbruch

Trygve Thoreson

Andrew Wilson

THE HARPER ANTHOLOGY

Available on the Harper College English Department website: dept.harpercollege.edu/english

Volume XXV, 2013

