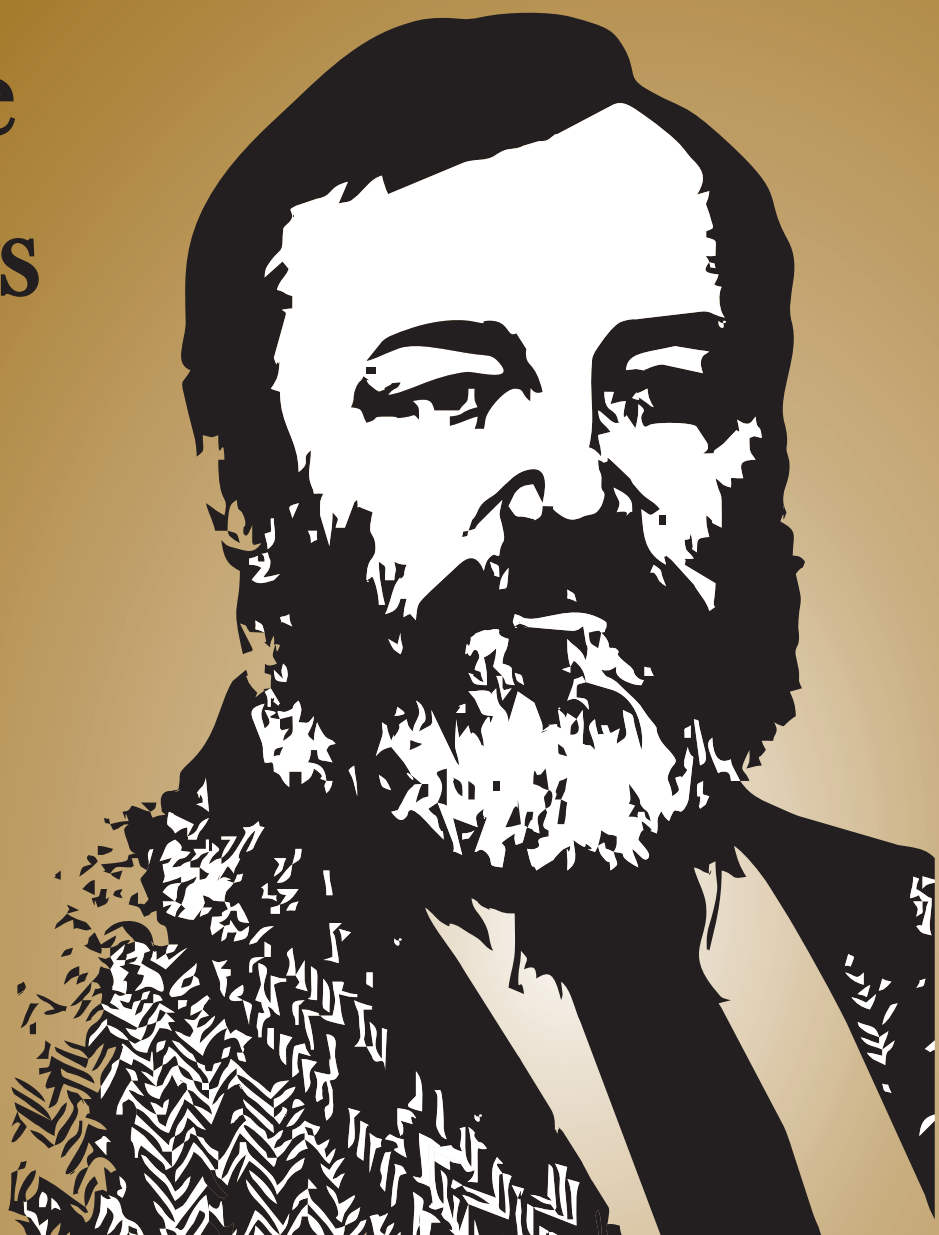


24th Annual

Clement S. Stacy Memorial Undergraduate Research Conference Proceedings

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The Clement S. Stacy Undergraduate Research Conference, sponsored by the School of Liberal Arts and Social Sciences at Purdue University Calumet, was convened for the 24th consecutive year on April 15th- 16th, 2016. This year 58 presentations were selected for the conference. Students from 18 institutions presented their research on a wide range of topics in literature, history, political science, gender studies, film, religion, psychology, philosophy, and health.

Research is an essential part of the mission of higher education, and Purdue Calumet places great emphasis on affording undergraduate students the opportunity to engage in research and disseminate their findings. At the conference in April, the students were presenters; they had to hone their skills in public speaking, PowerPoint presentation, and responding to vigorous questioning from session attendees. In the proceedings, the students become authors, polishing research writing skills such as analysis, synthesis, and proper citation of evidence. I am extremely pleased that the work of these students is published in these electronic proceedings, and I hope you will enjoy reviewing the outstanding papers contained herein.

To the faculty mentors, friends and family of the students, I send my sincere thanks for your support of the students and their important work. I would also like to publically acknowledge Purdue Calumet's Nicole Blakely, who was the principal conference organizer, and Rachel Pollack for their coordination of the events. Valuable assistance was also provided by Ms. Kathryn Hejmej, Administrative Assistant to the Dean.

I would also like to thank moderators Laneah Ravn, Claudia Jaramillo, Jessica Groen, Paula Zaja, Robert Hallock, Shannon Keating, Emiliano Aguilar, Maria Luisa Garcia-Verdugo, and George Hong for helping make the conference a success.

Again, congratulations to the authors of these papers. I very much hope to see you continue your excellent work in the liberal arts and social sciences.

Sincerely yours,

Ronald Corthell, Dean
College of Liberal Arts and Social Sciences
Purdue University Calumet

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Fry bread: A Recipe for Reconciliation

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Fry bread: A Recipe for Reconciliation

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Mix all-purpose flour, baking powder, salt, and tap water in a bowl. Stretch and shape the dough before frying it to golden brown perfection—and there you have it— fry bread. That simple recipe can draw you into a complex history of colonialism and relocation of the Native American people, as well into the rhythmic hands of generations of laboring Native American women. To better understand fry bread as a symbol in Native American culture, I analyze scenes where Native American screenwriter, author, and poet Sherman Alexie places fry bread in his films *Smoke Signals* and *The Business of Fancydancing*. While Alexie recognizes the critique that fry bread is an unhealthy vice, this is contrasted with a heavier threat of alcohol abuse. Scenes with alcohol are deathly violent, dangerous, and masculine through connection to the father, while fry bread brings warm conversations, advice, and the embrace of maternal love. Alexie uses these qualities of fry bread to lead the protagonist in *Smoke Signals* to understand and forgive his father who leaves the reservation, and briefly connect two brothers with differing views of the reservation in *The Business of Fancydancing*. By thinking critically about the unifying magic of fry bread in Native American culture, we can see how Native women reclaim traditions through fry bread despite the gendered brutalities of colonialism, and how this cross-cultural recipe is hope for reconciliation today.

To be able to analyze Alexie's use of fry bread in his films and the significance of fry bread in Native American society, we first have to identify its origin in the context of settler colonialism. The ingredients in fry bread's recipe were as foreign as the colonists that brought them, and were allotted to Native Americans in rations during relocation (Vantrease). Native American tribes relied on these ingredients for nutrition, as their usual foods, maize, beans, squash, fish, and berries, were no longer accessible after losing their lands (Vantrease). A sentimental image of the sharing and exchange of food brought by

colonialism is expressed in the classic painting of the first thanksgiving, with Natives and colonists equally around the table, and a Native woman and Colonial wife mingling in the background. The peace and prosperity in this imagined scene follows the myth of U.S. colonialism, that the U.S. was established “on the just and noble principles of freedom, equality, and democracy, and it continues to spread those principles around the world,” (Kazanjian, 2014). While today the brutal reality behind this façade is better understood, ironically, Alexie still uses one of colonialism’s outcomes, fry bread, to bring those in opposition around the same table.

Alexie’s themes of femininity and masculinity are first demonstrated in the two protagonists of *Smoke Signals*. In this film we follow two young Native American men with differing personalities. The main protagonist, Victor, is very masculine and bitter towards his alcoholic father who beat both him and his mom and ultimately left the reservation over guilt of his drunken rampage that killed Thomas’ parents. Thomas, a childhood friend who talks too much and vexes Victor, was thus raised by his grandma without a father, and is more feminine than Victor. Thomas wears two braids lying over his chest like his grandma, and is shown in the kitchen making fry bread, taking on the typical woman’s role. While Thomas is not biologically female, his character performs femininity. It is Thomas who seems to understand some truth about why Victor’s dad left, and when news comes that Victor’s dad has died, he offers to provide Victor with the money to travel to Phoenix, Arizona and collect his father’s ashes. It is very much through Thomas’ initial insight and provision that *Smoke Signals* has its story of forgiveness.

Of course, Victor still needs some persuasion and this comes through the advice from his mother while she prepares fry bread. In reply to his question of whether he should go to Arizona with Thomas, she talks about the tradition of fry bread. She says that some people

say she makes the best. She adds that this is because she learned the recipe from her mom, who learned it from her mom, as well as because she is a fan of Julia Child. “She has a lot more help, though,” she adds with a sideways look and smile. This scene is rich with points about the Native woman’s role in continuing tradition throughout colonialism, and their knowledge of the conditions they were given to work with. The tradition of fry bread is not accepted blindly from the hands of colonists, but entrusted through the hands of the mother. Its simple recipe is not due to a simple mind, but a creative one that utilized the few resources available. His mother is not just distracted by her working hands at her son’s question; she intentionally instills a lesson about how to continue on when life is unfair.

Although fry bread was made from originally non-Native ingredients, women like Victor’s mom were able to use them to reclaim Native tradition in times of extreme abuse of Native women. There is a working stereotype of the “vanishing Indian” that claims the Native American must assimilate or vanish (Anderson 25). However, while flour was not normally a cultural object, the tradition for the woman to be in charge of farming, preparing, and distributing the food was Native tradition. Kim Anderson, a Cree/Metis writer speaking from a Canadian perspective in her book *Recognition of Being: Reconstructing Native Womanhood*, describes tradition as “values, philosophies, and lifestyles that pre-date the arrival of the Europeans, as well as ways that are being created *within* a larger framework of Euro-Canadian culture, or in *resistance* to it,” (Anderson 35). Instead of looking for tradition that is free from the touch of the colonizer, in an attempt to reach the true Native, we can recognize how these traditions didn’t vanish but changed over time and are still living (Anderson 34, 58). Indeed, accepting that the Indian did not vanish may be the first step toward recognizing that reconciliation is possible.

Victor accepts Thomas' offer and they set off on bus away from the reservation.

During their bus ride, Victor tells Thomas to be more Indian, teaching him how to hold a mean, serious gaze so that people are scared of him. Thomas transforms himself at a rest stop and walks back to the bus with his long black hair blowing behind him, free from his braids, and wearing a "Fry bread Power!" T-shirt. He gives his signature big smile. It's not exactly the masculine scowl that Victor suggested, but he radiates his own confidence with fry bread and a smile, and Victor can't help but approve.

Victor and Thomas arrive to Victor's father's trailer, and if not for a woman there that persuades them to stay and eat something, Victor would have grabbed the can of ashes and returned right back to the reservation. Instead, the three of them sit, learn about each other, and eat fry bread. Thomas brings up that Victor's mom makes the best fry bread, and closes his eyes to tell a tale of the time Victor's mom saved the day by feeding 100 Indians from 50 pieces of fry bread. Victor uses biblical language and imagery to talk about fry bread, calling it sacred, Jesus fry bread, fry bread for communion, fry bread that walks on water, and fry bread that rises from the dead. He describes Victor's mom as holding the fry bread above her head, declaring "I have a way to feed you all!" and ripping the fry bread in two. This mirrors the feeding of the 5,000 with five loaves and two fish, as well as Jesus breaking the bread as a symbol for his body broken for all.

This story, while embellished in Thomas' mind, intentionally works to demonstrate the woman's power of food distribution and community building while simultaneously restoring something that the colonists used to shame women— Christianity. Anderson writes that colonists were shocked by how much control women in Native societies had over producing and distributing resources, goods they saw as property that men had control over (Anderson 60). While not all Native societies treated their women perfectly, and abuse did

occur, generally the role of women was valued and seen as necessary for healthy balance in community (Anderson 65). Turning to a woman in the case that there is a shortage of food as in Thomas' story, and during other times of conflict, was appropriate because it was thought that the woman's interests were in preserving the children and the tribe (Anderson 68).

Colonists noticed the power Native women had and needed to diminish it if they hoped to establish their patriarchal society in America. The church during the time of colonization often devalued the Native's role for women and reduced them to sexual objects, while stripping away their spiritual and political power and filling the church with roles only available to men (Anderson 78). In Thomas' story, the woman's traditional dominion over food provision and distribution is likened to the actions of Jesus in Christianity. While Christianity was used as a patriarchal force against Native women, the femininity of Jesus is exposed in this comparison to Native tradition. Thomas, who is the more feminine male character, can see the feminine qualities in Jesus and reveals the power in femininity in exactly what missionaries used as a symbol for male authority. As the savior in Christianity is Jesus, the savior in Thomas' story is a woman that does what Jesus did. This takes what was used to shame Native women and transforms it into affirmation of the sanctity of womanhood. Without perversion from the colonists, this story of fry bread can even reconcile women with their oppressor's tool, Christianity.

Alexie's films *Smoke Signals* and *The Business of Fancydancing* have their similarities and differences. Both deal with reconciliation of Native Americans off and on the reservation. In *Smoke Signals* Victor's father leaves the reservation to escape his guilt, but in *The Business of Fancydancing* a young man, Seymour, leaves the reservation to go to college and succeeds as a famous Native American author who can only write about his and

his friends lives on the reservation. His friends on the reservation hold a lot of animosity toward him, as Victor does toward his father. However, in *The Business of Fancydancing*, we follow Seymour's trip back to the reservation instead of off it.

As in *Smoke Signals*, it takes a death to spark the initial crossing of the reservation's border. This similarity highlights the severity of the reservation's border, and analyzing this will help us understand what fry bread has to offer. Theorist and philosopher Gloria Anzaldúa describes the borderland as "a vague and undetermined place created by the emotional residue of an unnatural border," (Anzaldúa 25). This definition speaks to the mental borderland for Native people who lost their land and were relocated to an unnatural cut of space. The characters in Alexie's films are faced with the uneasiness of loyalty to the reservation and also hatred for the poverty of their forced home. The keyword entry for "border" in American Cultural Studies says that "The border is now a process far more than a place," (Brady 37). It is a process of self-discovery and reconciliation of the two lands at the border.

This borderland is artistically shown in Alexie's film by going between scenes of Seymour off the reservation and his friend on the reservation while they, sitting in a dark room, both talk about their childhood. Their dialogue starts to overlap and become one voice as their memories converge on running toward the arms of their grandma. Their words bounce back and forth detailing the smell of their grandma's embrace. She smells like fry bread, venison, coffee, wood smoke, old blankets, aspirin, and like she could live forever. Fry bread has become part of the scent of the mother figure, and something eternal. The grandma is connected to the women before her and the women after her, so she can live forever. Although the two men live different lives, with one rejecting the reservation and one choosing to stay on it, they still feel affectionate to the mother figure

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and the embracing scent of fry bread. It seems to be the only thing they have in common anymore.

During Seymour's visit to the reservation for the funeral, only one woman will talk to him and he joins her in the kitchen where she's making fry bread. Again over this process of fry bread making, the two characters are able to have an honest conversation. The woman invites him to make fry bread and asks him if he still remembers how to make it. He denies he ever knew, and asks how they could make fry bread sacred when it's so bad for them, stating next that Indians are fat. The woman replies that it's just so good, and they both crack a smile. Here, Alexie reveals he is aware of the critique that fry bread is unhealthy. The woman invited Seymour to claim his Indian identity, but he rejects it with these critiques.

Although Seymour says these comments almost jokingly, it's not a joke that diabetes on the reservation is a problem. A 2003 report by the Institute of Medicine informed that "African Americans, Hispanics, and Native Americans experience a 50-100% higher burden of illness and mortality from diabetes than white Americans," (Chow). A movement in 2005 by Cheyenne and Muscogee activist Susan Harjo even aimed to rid reservations of fry bread and other foods distributed to the reservation from the government (Vantrease). In this point of view, to reject fry bread is to take an effort to decolonize the reservation. However, in Alexie's film, when Seymour denies fry bread he is denying his claim to the reservation. He eventually leaves the reservation and his Native community without a word.

Considering how women have exercised their traditional power through fry bread, and its potential to connect those living off and on the reservation, attacking fry bread in particular could be short-sighted in addressing the problem of diabetes in minority groups. All cultures have unhealthy foods that can even be glorified, like for example, French

macarons. We can't rewrite the past to erase colonization, and trying to erase the work women did to continue tradition during relocation is dangerous. These efforts have created a community that still convenes around fry bread.

To better understand how fry bread is working in Native American communities today, I asked a friend of mine at university, who is 50% Cheyenne River Sioux, what fry bread means to her. She shared that she is seen as more "white" since she grew up off the reservation, but eating fry bread is a reminder of the little culture her family has held onto, and in that moment it brings them together (Cheyenne Travioli, p.c.). Her story relates more to Alexie's 2nd film, with Seymour as the "white" Indian. At the same time, she also shared that her family on the reservation all have diabetes and eat a lot of fry bread. She suggested that it be eaten in more moderation, and that healthy foods be incorporated. After watching Alexie's films and talking with Cheyenne, I would push for an alternative to addressing the poverty and illness on the reservation that looks at the institutional racism of minority groups and doesn't paint fry bread as a tragic, problematic Native food.

In the end, the image still in my mind is Victor's mom holding a piece of fry bread above her head, looking up toward it. I see power when she rips the fry bread in two. She is a woman who continues to provide for her household through major adversities. It was never the ingredients; it was her working and giving hands that made fry bread sacred and powerful. To deny this in history is an injustice. Because of her work, today reconciliation through fry bread is possible with Indians that live off and on the reservation, as well as non-Natives who live on the reservation. Since this tradition changes, but doesn't vanish, perhaps through honest conversations around fry bread some healthier recipes will be discussed and implemented. Perhaps institutional change will be inspired. I don't know the

future of fry bread, but I see that right now it is filling a purpose to reclaim and unite Native community. Besides, it is in good hands.

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Increasing Hospital Patient Mortality and the Role of Public Relations Firms in Halting Nurses Union Safety Efforts.

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Texas A&M University-Corpus Christi

**Increasing Hospital Patient Mortality and the Role of Public Relations Firms in Halting Nurses
Union Safety Efforts.**

Mairin Cahill

Clement S. Stacy Undergraduate Research Conference

Dr. Joshua Ozymy

April 15th-16th

According to my research, public relations firms play a key role in determining what kind of health care Americans receive, and in what conditions our health care providers perform. The issue with this reality is that, PR firms are poorly informed about the intricacies of hospital work groups and the patient-provider relationship, and rarely work to elevate standards. It is evident that these public relations firms, hired by HMO's, Insurance companies, are at odds with Nurses' Unions. The clear reason is the difference in priorities; as explained in this research, Nurses' Unions seek to make hospitals safer environments for both provider and patient, while HMO's and Insurance companies enjoy a reciprocal relationship with the shared goal of maximizing profits, evidently at any cost.

Public opinion campaigns through media are effective in negating the "median voter theory", and instead create purposeful gaps in the public understanding, and play on existing fear or bias to accomplish a corporate goal. The "**median voter theory**" holds that political candidates who are motivated to win "converge toward the midpoint of public opinion by minimize distance between their visible and clear policy positions and the median voter's policy preference" (Jacobs 2003: 122) In short, it is widely accepted that a politician needs to be moderate, or appeal to moderate values in order to gain support, and must avoid extremist stances. However, as seen in the debate over health care reform in 2009 and 2010, this "moderate appeal" is no longer effective. Instead hospital industry lobbyists, and PR firms that launched polarizing campaigns which play on the existing fears of the voter. This information is cultivated and specifically distributed to create an intense emotional response in the voter to turn them away from healthcare reform and towards hospital industry interests. "Manipulation [of public opinion] requires control over the information that reaches the mass public; the reality is that American elites can control the information that citizens receive." (Jacobs 2003: 923).

Public relation firms rely on the strategy of “**framing**” to control public opinion towards an issue. Framing, “is the impact of precise words, phrases, and images of a speech or other forms of communication on individuals in a particular situation.” (Jacobs 2003: 919) research has shown that framing creates a “specific situational prompt that causes individuals to retrieve existing attitudes or considerations from memory.” (Jacobs 2003: 924) In this way, perception can overtake reality. A clear example of this is conservative campaigning against the Affordable Care Act. They used framing to create a negative connotation of universal health care with words such as, “death panels”, “government takeover”, and a “democrat only crusade to jam through health care reform.” (Jacobs 2003: 920) Negative phrases such as these have been successful in halting health care reform efforts by encouraging the manifestation of doomsday-and threatening images of government involvement in the healthcare industry.

It is in the best interest of the healthcare industry to slow and halt the government programs which seek to make healthcare accessible and affordable for the masses. If a patient comes into the ER, hospitals can charge significantly more for their services. According to BCBS “The national average E.R. visit costs \$383, while the national average doctor’s office visit is approximately \$60.”(Blue Cross Blue Shield 2015: 4) Whereas if the same patient scheduled an appointment to take preventative measures before a condition became serious, the cost would be less. Hospitals use existing programs such as Medicaid and Medicare to treat health problems in the elderly, pregnant, low income, and disabled. They are paid by said programs even if the client themselves cannot afford to pay. The financial burden is then shouldered by taxpayers. Hospitals remain more profitable if they treat poor patients with catastrophic issues. Moreover, corporations such a Blue Cross/Blue Shield offers MMAI programs (Medicare and Medicaid) amongst their other plans. At the top

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of the web-page, they promote, “It is designed to make sure you get the health care you need at no cost to you.”(Blue Cross Blue Shield 2015: 1) , however, as one scrolls down to the lower right corner, you see a 25 page document detailing the terms and conditions under which your healthcare and prescription coverages have changed for the next year. This includes the removal or change of 113 prescription drugs to no coverage, or a change in Tier. Tier change is the difference between receiving a brand-name drug, a generic drug, or nonpreferred brand name medications. Additionally, drug copays will increase by 17%, and care such as CT scans, surgeries, and MRI’s will require time-consuming pre-authorization, as a change from 2015. (Blue Cross Blue Shield 2015: 1)

The Ethical Undermining of the Healthcare Industry.

Unions under Attack

With the strong presence of lobbyists in Washington, labor unions are falling victim to attacks from corporate interests. A key indication of this pressure against organized labor is the success of *Friedrichs v. CTA (California Teachers Association)*, is a landmark Supreme Court case which is important in determining whether or not members of unions will have to pay union dues. According to Harvard Law School professor Benjamin Sachs told the *LA Times*. "This is a very significant case. It may well be life or death for the unions," Though it targets teachers unions, with a judicially active ruling, the justices could create a precedent for determining cases against unions in the future. This means that nurses union's position of legal power and relevance is undermined. Nurses unions are vital to protect not only the safe working conditions for nurses, but also for patients. When nurses are overburdened, patients are not able to be cared for as effectively. (National 2014: 3)

Corporate Grassroot strategies are designed to mobilize the masses in political campaigns while keeping control of actual political in the hands of a few corporate

executives or politicians. One such campaign was the Christian Coalition which was sponsored by pro-life catholic and born-again evangelical Christian politicians. It's reach was immense, claiming over 1.5 million members. This "civic organization" was effective in distilling PR concepts to further their religious and ideological agenda. (Staubner Rampton 2004: 88) They created the "**key contact program**" the process is as follows; companies use PR firms to create propaganda targeted at employees, and customers. Then, they convince employees that, in order to keep their jobs, they need to be "political operatives for the company, becoming active in local politics" (Staubner Rampton 2004: 89) By integrating, "key contact responsibility into a job description" companies can convince employees to tout the good of the company, and be vocal in advocating for convoluted corporate interests. (Staubner Rampton 2004: 89)

By engaging corporate "grassroot campaigns", corporations can even turn their employees against Unions which are working in the employee's best interest. National Grassroots and Communications is a PR firm that specializes in community groups and unions, stating, " [we assist] companies who want to do a better job of communicating to their employees because they want to remain union-free. They aren't quite sure how to do it, so we go in and set it up." (Staubner Rampton 2004: 91) The problem with such PR firms is that their techniques for deception are so well thought out and coordinated to manipulate the public. Pamela Whitney, CEO of National Grassroots, stated that her company "hires local ambassadors who know the community inside and out, they report to us...[they] wear no makeup, and a baseball cap; that's how you're one of them instead of somebody from the outside coming in...People hate outsiders." (Staubner Rampton 2004: 93)

Often, PR groups go as far as to create a fake “grassroots organization” to lobby against unions and real social activists. One such example is the “Workplace Health and Safety Council” which is in fact a group composed of employer’s intent on curbing worker unions efforts. Now an international PR group, WHSC releases weekly newsletters and glossy “SHINE Newsletters”. A recent chapter in the publication was on “Corporate Fatigue Management, stating that, “Consequences to Businesses Unmanaged work-related fatigue can lead to reduction in productivity. Employees who are fatigued may perform less efficiently. The consequences of this could range from relatively minor events to serious incidents.” (Safety and Council 2008: 3) This article goes on to provide real case studies of fatigue related incidents in which employees died. The nearly indifferent attitude towards employee mortality, and obvious focus on the “real issue” being corporate profits is unsettling.

Despite the ethical failings of those in the hospital management industry, there are interest groups and upstanding politicians supporting Nurses Unions and their patient safety efforts.

Congresswoman Schakowsky is one such upstanding politician. She was instrumental in working with National Nurses United to reintroduce the **Nurse Staffing Standards for Patient and Quality Care Act**. According to the Institute of Medicine, “up to 98,000 hospital patients die each year from preventable problems, many of which could be avoided with safe staffing levels.” (Shakowsky 2011: 4) Not only does this legislation protect nurses by mandating “whistleblower” protection for nurses who report violations from hospitals to protect their patients, but it also creates a collaborative environment between hospital administrators and nurses to make hospital-specific staffing plans. The House Energy and Commerce Subcommittee on Health, and the House Ways and Means Subcommittee on

Health promoted this legislation. The 28 co-sponsors of H.R. 2187 were all democrats, illustrating the clear partisan division in the 112th Congress. (Shakowski 2011)

“A significantly positive relationship was found between the percentage of time R.N.s spent in direct care activities and patient perceptions of nurse caring.” (Roode 1997: 3) This data shows that the more time nurses spend in contact with patients, the better perception the patient has about the care they received. This in turn bolsters the image of the hospital, improves its reputation, and increases business. Interestingly, job satisfaction is directly related to patient satisfaction. According to a study analyzing nurses’ satisfaction in 5 countries, the United States is leading in nurse dissatisfaction. Of nurses’ surveyed, 40% reported emotional exhaustion.” (Aiken and Clarke 2001: 5) Patient satisfaction was shown to be higher with nurses who were similarly satisfied with their jobs. In a related study, “77 % of nurse practitioner patients were completely satisfied, compared to only 48% of patients under resident physicians.” (Aiken and Clarke 2001: 6) It is important to note that the most overwhelming complaint from patients treated by resident physicians was that slow time it took for them to respond. This adds to the argument for an increase in hospital staff (nurses and nurse practitioners being most cost effective for a hospital) to increase patient satisfaction, and likely, safety. (Carter & Chochinov 2007:

230)

Nurses have been shown to be a crucial part of the “**Patient Care Team**”. Despite this fact, “ recent studies have found nurses to be virtually absent or in the background in healthcare media stories.” (McGillis Hall and Kashin 2016: 1) The Patient Care Team is defined as, “a group of diverse clinicians who communicate with each other regularly about the care of a defined group of patients and participate in that care.” (Wagner 2000: 2)

Team care is regarded as the most effective form of patient care; many professionals working and communicating together to make the best use of their, and your time. Take for instance, a routine trip to the doctor's office; a Registered Nurse will take your weight, blood pressure, height, etc. and meticulously record information, taking special note of any complaints, with adherence to the timeline of symptoms. Then, they present this information to a doctor, and leave to assist the next patient. Because Doctors are in high demand, it makes sense for one of the more plentiful nurses to assist you with the repetitious details, while the doctor applies his expertise later on. According to Dr. Edward Wagner of the Center for Health Studies, Group Health Cooperative of Puget Sound, "The involvement of, or even leadership by, appropriately trained nurses or other staff who complement the doctor in critical care functions (such as assessment, treatment management, self management support, and follow up) has been shown repeatedly to improve professionals' adherence to guidelines and patients' satisfaction, clinical and health status, and use of health services." (Wagner 2000: 4)

When nurses work in high stress environments where there are not enough staff members to meet patient needs, often, patients are not cared for in a timely manner, or at all. This is often not due to a lack of compassion or dedication on the part of the nurse, but the simple fact that they cannot complete the work load expected of them. 28 independent studies have all shown associations between increased "RN staffing and lower odds of hospital related mortality and adverse patient events." The conclusion was that, "with an increase of 1 RN per patient day was associated with a decreased odds of hospital acquired pneumonia." (Kane 2007: 2) Additionally, the studies show that when nurse:patient ratio is increased by one nurse per patient day, "there was a lower risk of failure to rescue in surgical patients." This means that high risk patients, (those who have a higher chance of

complications due to post-surgical effects), were attended more frequently, and potentially deadly complications were addressed before they became life-threatening because the nurse had the necessary time to adequately tend to the patient. (Kane 2007)

Sue A. Dolsky v. Bryant Memorial Hospital and Blue Shield is a case which illustrates the conflict between Nurses Unions, and hospitals and insurance corporations. In this case, Dolsky was arguing on behalf of collective bargaining rights for nurses. Collective bargaining is the negotiation and open dialogue between a group of employees and the employer for fair wages, working hours, and in this case, increased safety for patients. In *Sue A. Dolsky v. Bryant Memorial Hospital and Blue Shield*, “the 1988 collective bargaining agreement between the hospital and the union acknowledging that health insurance benefits, which were provided on a calendar year basis, would change on January 1, 1989, midway through the life of the agreement.” (Appellate 1991: 6) Dolsky and the Nebraska Nurses Association lost this suit, and was forced to accept the changes by the hospital and Blue Shield. (Appellate 1991)

A key strategy in public relations is using universally understood, and often, “small” words. The words must “represent basic universal principles and values, which make them universally acceptable.” (Erickson and Tedin 2001: 95) This strategy also has to do with memorization, as these simple, impactful words are more likely to be retained by an audience than superfluous language. For example, “Passion for the Mission” is an advertising slogan for Texas Children's Hospital. Health Insurance industries should be fighting an uphill battle against public opinion when it comes to health care reform, as, “in 1997, 83 percent of Americans endorsed, “some form of universal health care coverage so that everyone has health insurance.” (Erickson Tedin 2001: 97)

Fierce Government Relations is a lobbying firm which represents many companies spanning innumerable industries. Their clients range from Apple Inc. to the National Pork Producers Association and the Thoroughbred Horsemen's Association. I choose to point out the variety of clients in order to illustrate the troubling lack of expertise in the fields they lobby. Their client which is most relevant to this research is the Corporate Health Care Coalition, and hotel industry interest group. According to the company website, "CHCC advances proactive, market driven solutions to improve the health of beneficiaries." The guiding principles include, that, "member companies respect the voluntary nature of employer provided health benefits and encourage the administration of these valuable plans." (Relations 2015: 6) By aiding HMO's in developing, "voluntary" employer provided health benefits, they degrade the quality of employee health care by increasing deductibles, making benefits seem "excessive" and "unnecessary" instead of standard. This is a clear example of the disconnected interest groups coercing and aiding health corporations in putting profits before care, even for their own employees. (Relations 2015)

In 2015, Blue Cross/Blue Shield spent \$23,292,049 on lobbying efforts, an all time high in the history of the group. As common with other corporations, they also launched an "astro-turf" campaign. Blue Cross Blue Shield launched Get Health Reform Right. The site is billed as a grassroots campaign to "build on healthcare that works for so many to help cover the more than 45 million who still need coverage," but it is funded and directed by BCBS. (Open Secrets 2012) Their resistance to The Affordable Care Act is no surprise, as, "Blue Cross and Blue Shield of NC is expecting to lose more than \$400 million on its first two years of Obamacare business." These losses mean that BCBS has, " stopped accepting applications online through a web link that provides insurance price quotes" in order to

make it more difficult for potential insurance customers to compare their rates to that of other carriers. (Open Secrets 2012: 3)

A message on the “Get Health Reform Right” webpage states, that, “We welcome the opportunity to compete on a more level playing field where other insurers will no longer be able to cherry pick the young and healthy.” (I tried to cite this page, but literally as of this week it has been removed.)This is an ironic statement, considering, BCBS prior to the Affordable Care Act passage, has conveniently denied pregnant women health care coverage, stating, “ this constitutes a pre-existing condition”. (Reports 2015: 3)

A 2011 report in The Nashville Tennessean showed that the highest rate of coverage denial in the state by an insurance provider was Blue Cross Blue Shield. In that year, they denied coverage to “34 % of applicants on the grounds of pre-existing conditions”. (Potter 2015: 2)

A second deceptive corporate front group is called **The Center for Medicine in Public Interest**. A hallmark of hospital industry front groups is that their lobbyists often are presented to news media as an unbiased healthcare professional, when in reality their background creates a clear conflict of interest on the subject they are supposed to be presenting impartially on. One such “specialist” is Peter Pitts. He began his career by working with the Food and Drug Administration, then was hired as the Vice President of the Public Relations Firm, Manning Selvage & Lee. This PR Firm routinely represents pharmaceutical companies such as “Eli Lilly Inc. (the maker of Prozac), GlaxoSmithKline, and Pfizer.” (Leo 2008: 3) Peter Pitts was concurrently serving as the president of The American Psychiatric Association while working for Manning Selvage & Lee. During that time, he was asked to be a guest on National Public Radio, to speak in a piece entitled, “The Infinite Mind.” Contributor Jonathan Leo for Psychiatric Rights, argues that because

Pitts never disclosed his affiliations and sponsorship by the pharmaceutical industry, and the very makers of Prozac, he was doing a public disservice by misinforming the public on a drug linked to increased suicide rates. He stated, concerning the radio testimony by Pitts, “facts were presented that are incongruent with the peer-reviewed scientific literature; in others, crucially important information for listeners who wanted to make an informed decision was omitted.” (Ibid)

The Patient Bill of Rights

The Patient Bill of Rights was also known as the BiPartisan Patient Protection Act. This was an attempt by the Clinton administration and the combined efforts of hospital workers labor unions to assure the following protections to Americans; guaranteed access to Health Care Providers, access to emergency services, confidential medical records, and a grievance and appeals process to resolve conflict with providers, insurers, and hospitals. Though proposed in 1998, the bill was stagnant in the Senate, largely due to the lobbying efforts of **The Health Benefits Coalition**, an insurance industry front group. According to Wendell Potter, former lobbyist executive and author of *Deadly Spin*, “ the insurance industry has worked to kill and reform that might interfere with insurers ability to increase profits.”, adding that the industry goes to great lengths to keep its involvement hidden from public view with the use of front groups, like The Health Benefits Coalition. (Potter 2010: 35-37)

In conclusion, it is evident that industry front groups and lobbying efforts are effective in halting the passage of patient-first legislation. Additionally, public opinion is swayed in favor of hospital, insurance, and pharmaceutical corporations in high-publicity cases such as wrongful employee or patient death. In these instances, high grossing corporation win due to out of court settlements, or minor fines in contrast with their vast

capital. In order to correct the issues experienced by nurses, legislation must be passed with consideration given to Nurses recommendations, and lobbying expenditures on campaigns must be regulated with a more comprehensive campaign finance reform act. Doing so would give voice to the professional with a sincere interest of the client at heart, and limit the strength of uninformed and profit-motivated HMO's, Insurance corporations, and pharmaceutical companies.

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The Effect of Foreign Aid on the Political and Humanitarian Crisis in Burundi: The West's Legacy and China's Post at the Helm of a Failing Democracy

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Mairin Cahill

Clement S. Stacy Undergraduate Research Conference

Dr. Jeff Dillard

April 15th-16th

Part 1: Backstory of Burundi and Atrocities

The histories of Burundi and Rwanda are inextricably bound; the Kingdom of Burundi contained much of what is present day Rwanda and Burundi and existed from 1680-1899. Then, became German East Africa from 1891-1919, Ruanda-Urundi from 1922-1962, and finally independent Burundi in 1962 through current day. In 1899 the invading Germans were met with opposition from the reigning King and chose to leave his power over his people temporarily intact, while plundering the land and people for their own uses. They incited revolt amongst the King's family and began the process of dividing the kingdom. The Tutsis, (who make up the minority of Burundians), were given positions of power, land grants, and even public office by the colonial forces of Belgium after World War 1. The Tutsis were divided from the Hutus based on the "junk science" of eugenics, measuring skin color, nose width, height and jaw structure. The Tutsis were said to be taller and possessing of a more fair skin. In 1959, when the Tutsi powers showed signs of attempting to achieve independence on their own terms, Belgian forces encouraged Hutu rebellion and armed forces to attack the Tutsis. Their attempt at destabilizing the country was effective and another bloody uprising transpired. However, the Tutsis regained their power and earned Independence from Belgium with Tutsi King Mwambutsa IV Ntare Rukundo who established a constitutional monarchy with equal numbers of Hutus and Tutsis. This was an attempt to end bloodshed. However, in 1965 the Hutu prime minister Pierre Ngendandumwe was assassinated.

Clearly, the most destructive aspect of colonialism has been the social division of the Hutus and Tutsis. In Burundi, Multiculturalism has not been achieved. Multiculturalism is the acceptance and tolerance of different groups within a society; a lofty goal to be sure, for any nation. Ethnocentrism is the root block to multiculturalism, and is described as the

concept that one owns group is superior and social leaders should provide Descriptive Representation that specific group.

The assassination of Ngendandumwe in 1965, began a string of Hutu revolts against what they felt was a Tutsi-favoring government. This was complemented by subsequent government repression of the Hutus and a furthering of the divides in the country. This tension culminated into the 1972 Burundi Genocide. Hutus rebelled and began their attempt at overthrowing the Tutsis by killing civilian and military authorities. They then began killing Tutsi civilians for seven days. The president responded by declaring martial law, and along with Congolese forces, attacked the Hutus; not only the rebels, but also any educated Hutu who were believed to be more capable of organizing against the Tutsis administration. All told at the end of the genocide in 1972, an estimated 200,000 to 300,000 Hutus and Tutsis were killed. About 300,000 people became refugees, with most fleeing to Tanzania.

Following the assassination of then president, Melchior Ndadaye, another civil war broke out; the same immortalized in the film “Hotel Rwanda”. In 1994, Burundi experienced this conflict during the same period as its northern neighbor, Rwanda. The exact numbers of civilians killed are unclear. The general premise was a mirror of the 1972 genocide; the Hutus attacked the Tutsis, and the ruling Tutsis fought back with brutal martial law.

Throughout the back-and-forth fighting, both Hutus and Tutsis committed terrible atrocities and the coercive powers of the both groups cannot be ignored. Clear examples of this barbarism are visible in a retrospective look at Rwanda and Burundi in the 1994 Civil War. Survivors accounts are harrowing, but what is most horrific about the violence, is the power of peer pressure to convince others to commit heinous crimes.

Immaculee is a Tutsi and fled out of desperation to the home of a Hutu pastor when militant Hutus descended on her neighborhood. The Hutu pastor sheltered her and six other women, never faltering when Hutu militants wielding machetes came to search his home. They told him that when they found the women, they would force him to murder them. He stated in an interview, that they would have surely killed him after, as well. Thankfully, Immaculee was not discovered, and she and the six others were able to hide in the minister's home for 91 days to wait out the conflict.

The sad hallmark of the uprising is that it was truly disorganized (in the sense that unruly mobs of men rampaged indiscriminately through Tutsi neighborhoods and places of business), yet anti-Tutsi propaganda broadcast on the radio was so completely effective that three out of four Tutsis would perish at the hands and machetes and knives of Hutu forces. "Radio Rwanda" was broadcasted to encourage indiscriminate and widespread killing, large groups were never organized, yet it still led to the deaths of 800,000 people including thousands of Hutu who tried to help their Tutsi neighbors. Another method of coercion was bribing Hutus to kill Tutsis by offering a "piece of land and a banana plantation if they did so." French troops did not arrive to stop the killing until after three months had passed. The impending fear of the most current Hutu uprising is that modern technology and social media outlets which have proved horrifically effective for ISIS and other terrorist organizations will be utilized to kill even greater numbers of Tutsis than the 1994 uprising.

Arusha Peace Agreement and Beyond

The Arusha peace agreement ended the civil war in 1994 and was facilitated by many prominent foreign powers, including then President Nelson Mandela and the former president of Tanzania, Julius Nyerere. Rwanda and Burundi emerged from the Genocide in

similarly dire circumstances the key difference being that Burundi had a Hutu leader, Rwanda, a Tutsi. The Burundi democratic electoral victory of the CNDD-FDD left the country fractured. Ethnic quotas in government, (modeled after western democracies), with a separation of powers were intended to leave the impression of a representative government. The aim of the AruSha Agreement was to appease the Hutu majority by allowing them in public offices. However, there remained a “disproportionate representation for Tutsis (who make up perhaps 15 to 20 percent of the population) to guarantee veto power.” (Curtis, 15) The building of this false power sharing arrangement only succeeded in building resentment among the Hutus. The Hutus called for a change in representation after the six year term of Tutsi President, Pierre Buyoya. In 2003, Domitien Ndayizeye (a Hutu) was elected, and two short years later, the ruling president, Pierre Nkurunziza, a former Hutu rebel militant, in 2005.

Foreign powers urged democratic government in Burundi on the condition that Burundians would get more aid with a democratic government. The reality of foreign aid is that pseudo-democratic, if not falsely-democratic states net the majority of funds from foreign donors.

Discussion on Aid and Democracy

Alas, Rwanda has a militarily established Rwandan Patriotic Front, which is unified, and stable because they rule with military power. They have become the so-called, “aid darling”, and have been rewarded with more foreign aid. Foreign donors favor the authoritarian leadership while preaching the virtues of democracy. In Burundi, the economy is stagnant, with the only export being coffee, and with the per capita annual income being less than \$200, it is one of the poorest countries in Africa.

The differences between Burundi and Rwanda highlight the shortcomings of the international community to distribute aid in an equitable and benevolent manner. Burundi's current ruling party, the National Council for the Defense of Democracy-Forces for the Defense of Democracy is a former rebel force against the Tutsis, which was successful in pushing for the democratic election of one of their own in 2005 after a series of negotiations and a hard won election process. In terms of bilateral aid, in 2011, Burundi received approximately \$625 million from international donors, while Rwanda (comparable in terms of distress, ethnicity, and size), received \$1.25 million. A key failing of Burundi to attract this aid was; not establishing relations with the International Monetary Fund through the Enhanced Structural Adjustment Facility Program. The apparent “mentalite de maqui” (which is a way of thinking militarily/ combatively after a long period of civil war or armed struggle) among Burundians degrades their “worth” in the eyes of international donors. The constant push and pull between the Hutus and Tutsis makes the nation as a whole, a less attractive entity to support. Image is an important factor for international donors, and supporting a leader who may take military action or forcefully suppress a portion of his populace is not attractive option. Western leaders fear being associated with a leader committing humanitarian atrocities like Nkurunziza. A second factor stalling donor action is the fact that parties in control change so often, so the apparent return in the form of progress on foreign investment is never realized before one administration is overthrown replaced with another. Finally, the democratic system is inherently unstable in a divided county such as Burundi. Unlike its militarily controlled neighbor, Rwanda, in Burundi there is a clear discourse amongst the democratically elected officials. Even those officials of the same party produce contradictory dialogues, so their accounts of government spending, requests for specific kinds of aid, and unity on humanitarian issues are severely splintered.

The Rwandan Patriotic Front on the other hand has had success not because their humanitarian record is better, but because they present just one version of the truth to potential donors. Such a simple factor as consistent testimony is essential to gather international trust, legitimacy, and aid. Being able to inform the press, aid workers, and scholars, (who know very little about the country upon arrival), is a key tactic in glossing over human crisis and the misuses of power and funds. If the nations testimony is corroborated enough with outside entities, their information begins to be held as a reflection of the reality in the country. In Burundi, the absence of popular support and the constant vocalization and attacks on the government make consistent testimony unachievable. The president, Nkurunziza has taken desperate and violent measures in recent months to exhibit authority and a voice of consistency from Burundi. He has forcibly kidnapped reporters, tortured informants, and fought Tutsi rebels on the streets with deadly force. He is now losing the battle for legitimacy as Rwanda attempts to remove him from power and, in the age old struggle, stave off a Tutsi uprising over the Hutus. The US aid community has responded to Burundi by withholding any form of support for President Nkurunziza or the National Council for the Defense of Democracy-Forces for the Defense of Democracy party. Instead, they have delivered humanitarian aid in the form of \$40.1 million of HIV medication and family planning, and the prevention of malnutrition. These goals have been carried out with the help of UNICEF, The World Food Program, and other NGOs and corporations. In 2016, however, as part of the sanctions, all direct US aid to Burundi has been severed, and sanctions have been imposed. The one tactic for improving the “Democracy, Human Rights, and Governance” in Burundi by the United States in 2015, was passing the National Land Code of 2011. This code created a decentralized procedure for registering land ownership in Burundi and aimed to “reduce land conflict, lessen

corruption associated with land, and improve land management in the country.” Though well intentioned, the code has largely failed in the face for such significant unrest. USAid has also vocalized their support for the democratic process in Burundi, to bolster the “effectiveness of participation and advocacy in the process.”, yet has not made tangible steps to improve the process.

The advocacy for democracy is a key failing of the international community in service to Burundi. With a narrow view of the advancements of democracy in Burundi, one could assume that the advancement of a representative government is progressing quite well. However, upon closer inspection, it is clear that the international aid and self-described “peacekeeping community” aims to control Burundi to serve the interests of their own narrow political agenda. This is evident in the progress made since 1992, when NGO and peacebuilding entities have begun work in earnest in Burundi. The promoted governance was one which advocated for “liberal peacebuilding”, “prioritized regional stability and crafted and ethnic power-sharing governance institutions.” (Curtis, African Affairs) Unfortunately, advancements in these areas were won at the cost of, “governance abuses, human rights violations, and militarism” to which international peacebuilders, “turned a blind eye.” (Curtis)

This raises the question as to why, despite numerous rounds of ethnically expressed violence, Burundi has not received the same amount of scholarly or media attention as its neighbor, Rwanda. The answer is clear; Rwanda is ruled by a former military rebel Tutsi party (Rwandese Patriotic Front) which although being a Democratic republic in name, is in fact a pseudo democratic institution ruled by a military autocracy. This institution does not accept ethnic power sharing as Burundi has, and is not controlled by international peacekeepers, because their governance is firm enough to operate independently.

Furthermore, Rwanda seeks to de-emphasize any of the arbitrary eugenics based distinctions between the Hutu and Tutsi tribespeople. The current administration prohibits any discrimination by gender, ethnicity, race or religion and has passed laws prohibiting emphasis on Hutu or Tutsi identity in political processes.

Burundi on the other hand, has made it a goal to categorize and purposefully identify political leaders as Hutu or Tutsi in an effort to display the power sharing in government. This strategy has prompted disagreement rather than dissuade it. However, foreign involvement- power sharing has been central to Burundi's peacebuilding journey. Foreign powers therefore do not want to highlight, or even recognize human rights abuses in Burundi, but would rather turn attention to the country they are not, and cannot control; Rwanda. Meanwhile, the political reality for Burundians remains tumultuous, gilded,oppressive, and violent, despite ideologically rosy-sounding labels such as "ethnic power sharing governance institutions". Just as eugenics was a way for colonial powers to create societal and governmental schisms, current players are emphasizing the ethnic divisions in Burundi to maintain the "mentalite de maqui" in the national psyche. It is an excuse for foreign players to stay involved, and have stake in Burundi, and is by no means to be interpreted as benevolence. Gone is the US' post-WW2 foreign policy of rebuilding other nations. The foreign players are perpetuating a flawed liberal democratic system to retain schisms in the governance so they may have a legitimate excuse to remain in the country, exerting control, and exploiting the resources.

By analyzing the axioms of Democracy, it becomes apparent that it is not attainable for Burundi to meet the ideal standards of the democratic political system. The definition of democracy is "a continuing responsiveness of the government to the preferences of it's citizens, considered equally." (Dahl, 5) In a society in which citizens have the "opportunity

to formulate their preferences, signify their preferences through collective action, and have their preferences weighed equally by the government.” (Dahl, 13) The axioms of democracy hold that “the likelihood that a government will tolerate an opposition increase as the expected cost of toleration increases; the likelihood that a government will tolerate an opposition increases as the expected cost of suppression increases, and the more the cost of oppression exceeds the costs of toleration, the greater the chance for a competitive regime. Due to foreign involvement, the axioms are not allowed to progress in an organic manner, and it is comparable to man trying to change the course of a mighty river. (Dahl, 13) African states have practiced and are predisposed to exclusionary hegemony, or the intolerance of opposition. This factor has led to Burundi receiving a score from FreedomHouse of completely, “not free.”, as the silencing of political foes is routine. Foreign peacekeepers seek to disrupt this order and force them to “be democratically managed in a system they had not the benefit of experiencing.” (Nwankwo, 2) Despite being able to create institutional systems capable of aggregating “fairly and efficiently” the interests present in society for most of their history, African nation states are now forced to manage, “prematurely introduced democratic arrangements, almost all of which collapsed one after the other; the pervasive failures attributed to the unsuitability of the inherited institutions to the context of operation.” (Nwankwo, 4) Thus the American push for democracy in Burundi has done little to aid the country, and has in fact given them a democratically elected tyrant, who at the least, tolerates, if not prompts the murders of his own citizens.

The R2P doctrine was set forth by the non-governmental organization, International Coalition for the Responsibility to Protect, a sub-group of World Federalist Movement. The R2P doctrine was accepted at the UN World Summit in 2005, and aims to prevent the

“collective failure to respond to mass atrocities in places like Rwanda and the former Yugoslavia. It states that African states have a “responsibility to rebuild after conflicts in order to avoid future recurrences, a responsibility to prevent imminent atrocities, and finally a responsibility to react to violence that has already erupted.” (Kate Hixon, Program Officer) According to the International Coalition for the Responsibility to Protect, the international community has failed to prevent outbreaks of violence. “Supranational” powers such as the AU and the UN must protect human security in three distinct ways, namely: *The Responsibility to Prevent*: Which involves actions taken to address the direct and root causes of intra and interstate conflicts that put populations at risk; *The Responsibility to React*: Which are actions taken in response to grave and compelling humanitarian disasters; *The Responsibility to Rebuild*: Which are actions taken to ensure recovery, reconstruction, rehabilitation and reconstruction in the aftermath of violent conflicts, humanitarian and natural disasters.” The problem of R2P is that it accepts democracy as the end-all-be-all of governmental institutions. In reality, African states have repeatedly shown that democracy forced upon them by foreign powers at a time when they are not prepared to meet the axioms of democracy, has a negative effect. The institution inevitably crumbles and foreign peacekeepers end up investing more to correct the humanitarian crisis resulting from governmental collapse and uprisings. “Each socio-cultural entity will craft its own institutions relative to its circumstances and needs” (Nwankwo)

Liberal peacekeeping is democracy-building under another name. is employed by the United Nations, the United States, and other western donors. The pillars of liberal peacekeeping include; providing electoral support, leadership framing, and advice on the rule of law and constitutionalism. Scholars argue that the failing of this policy in African states is due to the conflict between liberal peacekeeping and how politics are conducted

in countries emerging from conflict. Furthermore, traditional neo-patrimonial structures of governance are particularly impervious to change from the outside” (Curtis, 75, International Peacebuilding Paradox), and that local peacebuilding would have greater support at the grassroots level and therefore greater legitimacy. Scholars argue that “liberal peacebuilding is akin to neo-colonialism or imperialism, representing another way that rich, powerful countries seek to maintain their dominance”. (Mac Ginty, 139). Furthermore, peacebuilding as a concept is one that degrades recipient nations and institutions, “reducing them to victims that need to be saved”, thus furthering their animosity and resistance towards the process. (Pugh, Political Economy, 32) It is evident that a more pressing emergence of neo-colonialism is materializing; in the form of China’s bold economic and political influences.

Foreign aid is a bartering tool used by developed nations to exert their influence over Burundi. Aid to africa has been shown to increase corruption, decrease employment, and reduce the capital produced in individual nations. This is referred to as the “Dutch Disease”. When donors give money to an underdeveloped nation, they cripple the economies export sector by increasing the prices for goods produced within the country. Furthermore, large sums of aid to countries like Burundi cause domestic currency to grow artificially stronger against foreign currencies. This means that citizens can no longer be competitive in the global market due to the inflation. This in turn stunts the ability of the average citizen to compete or grow economically. “Over the past 60 years more than one trillion in developmental aid has been transferred from rich countries to African countries, yet average adjusted per-capita income is still less than it was in 1970, and 50% of the population (over 350 million people) live on less than \$1 a day. Alarming, 60% of Africa's population is under the age of 24.” (Moyo, 1) These individuals, facing few employment

prospects, and crushing poverty, are increasingly susceptible to influence by radical and militant groups, which then aid to destabilize political establishments. The cycle of dependence on foreign aid is further perpetuated by large influxes of food aid. This means that farmers during times of influx of food aid, cannot sell their crops, and often abandon their farming efforts all together. However, in times of little or no foreign food aid, food scarcity and hunger grips the population, as the farmer has not planted or tended his crops. This is a clear illustration of the deadly consequences of dependence on foreign food aid; which changes at the whim of a self-interest bureaucracy.

The concept of **political conditionality** is also central to the struggles experienced by Burundi. Foreign donors, such as the US will agree to give aid, but demand a political or policy change from the ruling party. This very concept goes against what aid should be; benevolent, life-saving funds. Unfortunately, aid has morphed into a tool used by developed nations to exert their will of democratization and favorable policies on less-developed nations. This has led to the direct sponsorship of dictators who further consolidate their power to appear more unified. By appearing unified, they attract greater aid and further support from the UN, AU, and the United States. The dark truth of premature unity is that is distinctly un-democratic in that the ruling power silences competing groups with military force, and then is left with no other choice but to silence the free press when they report on humanitarian atrocities committed by the ruling party. A clear example of this is seen in Burundi. President Nikurunza has been effective imprisoning, murdering, and torturing journalists in his past term. As illustrated in the discussion of political conditionality and foreign aid, attempting to force change will result in a high-pressure situation between political leaders and donors and will produce short-sighted plans and ill-conceived results.

Just like development, democratization is not something that one country does for another. It has been proven time and again to be destructive. Take the “Tragic” foreign policy of the United States in the early 1900’s. This was a continuation of the policy established in the **Monroe Doctrine (1832)** which stated that European powers could not seek power in Latin American, Pacific, and Caribbean nations without the threat of US military action. The continuing idea of the “white man’s burden” as a means to expand our control has meant that several Pacific and Caribbean nations have been corrupted both politically and socially by the United States. Though current foreign policy is not as blatantly domineering as it once was; for example, as the Platt Agreement (which stated that any domestic governmental action by Cuba could warrant a US military reaction), the idea of “schooling our brown cousins” (Theodore Roosevelt), is still ingrained and perpetuated. Now the United States disguises its imperialistic efforts with foreign aid (to placate and win favor with pseudo-democratic leaders to gain their natural resources and geographically strategic alliances).

The opposite action of aiding a country is imposing sanctions on it. Cutting off trade stunts off the economic progress of a country, and their government. The problem of sanctions is that it is such a detrimental action when viewing the short-term consequences. According to Claude Ake, “marginalization [of Africa] may... make the west indifferent to Africa...translating into reduced economic relations, investment, and trade and developmental assistance.” (43, *Democracy in Africa*). However, sanctions can be effective in weakening a corrupt leadership by reducing their economic and trade position and thus global leverage. The international consensus by the aid community is that sanctions (as a means to punish a corrupt and humanitarian-violence-riddled- country) are inhumane for those who suffer the most, the citizens.

Theory

Institutional Theory and International Relations Realist Theory are conflicting views on how the international and state actors interact. According to International Relations Realist Theory, a state of war exists in the world. By this account, “international politics is a competition of units in the kind of state of nature that knows no restraints other than those which the changing of the game, and the shallow conveniences of the players impose.” (Keohane, 8) In this dichotomy, each individual, most importantly, the rulers, are egoists. Essentially, this is state of nature, and is agreed on by ethicists to be the worst ultimate world to live in. Institutional Theorists on the other hand, are those who see, “cooperation as essential in a world of economic interdependence and who argue that shared economic interests create a [natural] demand for international institutions and rules.” (Keohane, 9) Many think this approach is too idealistic, by assuming that rulers are not egoists.

Solutions

As sanctions and foreign aid have been shown to have detrimental effects, it becomes clear that alternate solutions are required. Viable solutions originate from non-political NGOs and grassroots movements grown from within the country. Namati is one such program. Namati is a nonprofit program that grooms local citizens to be effective paralegals. Through the Namati program, they receive training in law, mediation, and pedagogy. In addition to using the law to help members of their community to receive justice, they also lead efforts to change harmful and ineffective laws, and to urge others to effectively interpret the laws which are positive. Legal empowerment is a new option for progress in countries, that are so rife with violence and civil divisions that the concepts of democracy only prove to strengthen social divisions. Grassroots empowerment puts decision

making and conflict resolution in the hands of respected locals, as opposed to outside powers which are incompetent in understanding unique geographic circumstances, and whose voices are inherently demeaning. According to Manju Menon, the director of the Namati Environmental Justice Program, “traditionally, protest and legal action were means of securing justice. The Namati model explores a wide range of possibilities between the two.” This concept is especially relevant in essentially law-less states such as Burundi. As evident in recent months, protesting has resulted in lethal military action against activists, and legal-action is all but futile in a corrupt state. Injecting communities with straight-forward, and practical methods of conflict resolution is the first step in developing local civilian stability. With the (understandably) deep mistrust of government in Burundi, peace efforts must be widespread and initiated by those with a vested interest in peace; local leaders and respected community members. One such community member is Alexis Sinduhije. He is known for working with Search for Common Ground, another non-profit, and bringing together Hutus and Tutsis to reconcile on the radio. He has been successful in spreading a powerful message of forgiveness. Search for Common Ground has three key efforts in Burundi; supporting cross-border trade, mobilizing youth for peaceful elections, and turning youth away from violence as means to achieve political change.

While reconciliation efforts and NGO facilitated grassroots legal developments are conceptually positive, they are not immune to the emotional fluctuations of “Individual Human Agency”. Individual Human Agency is defined as the essential characteristics of human nature. According to Charles Kegley, author of *World Politics: Trend and Transformation*, “one must use ones own humanity as a means of understanding [the individual role in conflict].” (Kegley, 415) As I reflect on my own humanity, I realize that it is easily molded by my current circumstances. When one person is egregiously wronged by

another, (an interpersonal dynamic motif in Burundi), it is natural for one to become bitter and vengeful. Sadly, this was the case with our aforementioned protagonist, Alexis Sinduhije. Sinduhije is now the target of an international arrest warrant, his message following the recent violence is, “Tyranny called a state needs to be destroyed” He is referring of course, to Nikarunza, who blatantly ignored the constitution of Burundi to run, and win the third term of presidency on questionable terms, and who kills members of opposition parties with little regard paid to discretion.

In a cruel metaphor for the preparedness of Burundi for democracy; the current President’s intelligence officers attempted to force the leader of the United Democratic Party to eat his own ear in September, and murdered him shortly after. Lieutenant General Adolphe Nshimirimana, the former head of the intelligence service, has since been murdered by an unknown party. These events, and countless others in the same vein, point to the failing of Burundi. Giving into the temptation of revenge. Even Alexis Sinduhije admits to rejoicing upon hearing the news of Nshiminanas death at the hand of rocket launchers. The moral degeneration into violence is easy to judge and deplore from an American perspective.

Sinduhije began as an example of the triumph of media to promote democracy and peace in his nation, even winning a Shorenstein Fellowship to Harvard, but is now sanctioned by the US government and accused of being “a particularly active supporter of armed rebellion in Burundi.”. The US State Department released a statement saying, “Sinduhije has been linked to plans to assassinate senior Burundian officials and has continued to actively plan attacks on government targets.” The tragedy surrounding Sinduhije is real, he was recorded, stating, “When so many people have been killed in your name, it raises the stakes to make sure they didn’t die in vain.” (Stockman, 6) Sadly,

Individual Human Agency includes the desire for revenge; a devastating fact when nearly all Burundians have been touched by violence.

On twitter, the militant attitude is deliberately infectious; inflammatory photos of the “murdered innocents” reigniting the multi-generational hate in young Burundians; both Hutu and Tutsi. Red Tabara is a fringe group aligned with, but not endorsed by Sinduhije. Their militant actions in recent months have sparked outrage. Taking to twitter, with 1,300 followers fanning the flames, they also claim attacks against the government, and government supporters. Recent attacks have included shootings at military bases, which culminated into more bloodshed when the military fell on neighborhoods known for having Red Tabara supporters and shot civilians indiscriminately.

A clear conclusion from these events is that; activism, when poured too liberally, spills from the containment of democratic protest and cascades into violence. Activists received death threats after the attempted Coup in April and fled immediately, many, never to return.

The Harkin Amendment of 1975 restricted the office of the president in his ability to give aid to an administration which continually violates internationally condemned human rights. However, independent reviews have shown that US economic aid still flows disproportionately to countries guilty of violations. The reality is that motivation for U.S aid is based on improving our economic condition, securing geographically significant locations for military outposts and perpetuating our agenda of democratization. Our foreign policy is no less self-interested than it was a century ago, instead, it has become more convoluted.

There is an idea that if the US does not ‘plant a flag”, or stake a claim, no matter how symbolic and superfluous, in a foreign nation, (especially a vulnerable one), that another world power will move into the position of influence. Just as we adhered ourselves

to other nations during the Cold War, amidst the fear of Communism, we continue to attach ourselves to others to be the first to reap the fruits of their successes, evident in our “\$37.6 billion in aid to the middle east and devastated Europe.” (Blanke, 1) Our long-term prospects enable us to be patient for even slowly developing democracies to mature.

The desperation of Burundi does not occur in a vacuum, and is due to the negative aspects of Individual Human Agency, foreign democratization, and debilitating foreign aid. With the free-fall of government and a collapsed economy, a public mentality of anguish has taken hold in Burundi. This is recognized internationally in the United Nations Development Programme Human Development Index scores for Burundi. “The most recent survey data available for estimating MPI figures for Burundi were collected in 2005. In Burundi 84.5 percent of the population lived in multidimensional poverty (the MPI ‘head count’) while an additional 12.2 percent were vulnerable to multiple deprivations. The intensity of deprivation - that is, the average percentage of deprivation experienced by people living in multidimensional poverty - in Burundi was 62.7 percent.”(United Nations, 2)

This is most painfully evident in the recent increase in witchcraft and the use of albinos in ceremonies. On February 19th of this year, a 5 year old albino child was snatched from her home, the abductors were pursued, but they only found the dead dismembered child. The limbs and other body parts of albinos, children in particular, are used in regional witchcraft in Burundi, despite being officially outlawed. Desperation leads to a resurgence in misguided spiritualism and corresponding cruelty and superstition.

Foreign Involvement: China and Russia take the Place of the United States and Uses AU as an Arm of Power

Political Realists suggest that international organizations are simply means for powerful nations to covertly expand their influence. As a prime example, the United Kingdom, which played a pivotal role in the creation of the UN following WW2, is considering leaving it. This is a metaphor for the AU. It was designed by the more powerful African States with the involvement of Chinese and Western leaders, and these nations, too, will leave once the group has served their purposes. International organizations are only as influential as their most prominent actors want them to be. For instance, the US has consistently shown that it is above the regulations of the UN, especially when it comes to “interrogation techniques”, while simultaneously chastising other nations for their comparable violations.

The United States and UN powers have failed Burundi’s current administration. A clear demonstration for the disdain for Burundi evident by the fact that the US imposed sanctions following Nkurunziza’s controversial 3rd term election. China is filling it’s place. Chinese Foreign Direct Investment (FDI) activities differ from investment strategies within the US. As China is a communist state, the majority of investments in Burundi are done by either completely, or partially state-owned corporations. The goal is of course to create lasting relationship between the two governments. I hypothesize that as a vital component of its neo-colonialism effort on the African continent, China is supporting Nkurunziza with deceiving “soft money” so he will give Chinese state corporations unlimited access to natural resources, at a fraction of their real worth. China’s interest in Burundi is understandable, they have already surpassed the US as the largest importer of oil and raw materials in the world. A large quantity of those raw materials can be found in the

relatively untapped and underdeveloped African nations. “China has been Africa’s biggest trade partner since 2009. Bilateral trade stood at just under \$11bn in 2000, by 2006 this figure had jumped to nearly \$60bn and last year bilateral trade had soared to \$210bn.”

(Nakao, 2)

To say that China is being uniquely selfish in tapping Burundi for their natural resources with a meager return of loans and aid would be unfair. The Organization for Economic Development and Cooperation reveals that donor countries such as the EU states, and the United States, give a disproportionate amount of aid to The Democratic Republic of the Congo. In 2011, they gave \$5 billion, 534 million in aid to the DRC. This seems excessive, until one realizes that the DRC “is estimated to have \$24 trillion (equivalent to the combined Gross Domestic Product of Europe and the United States) worth of untapped deposits of minerals including the world’s largest reserves of Coltan and significant quantities of the world’s Cobalt” (Congo, 2) It is apparent that no international body, no matter how respected and bounteous, gives without expecting anything in return, by its resources, political favors, or brandishing a national image.

Though Chinese officials adamantly deny any implications that they are acting as the next generation of colonialist, a form of neo-colonialism has emerged. Chinese leaders encouraged Nkurunziza to run for a third term, despite the inevitable backlash, as their trade, aid and development agreements were agreeable for both parties. With its strategic position on the UN Security council, China, acting in the interest of President Nkurunziza, has used its veto power to stop a UN intervention in Burundi. China has investment interests in Burundi, as the state, and other lake regions have impressive Nickel deposits, and a strategic location for rail connecting a Tanzania port and the similarly mineral-rich Congo. “Burundians are glad to have the sincere support of Russia in the face of aggression

(from the United States, France, and Belgium),” reads an Aug. 4 article on a pro-government website announcing Russian President Vladimir Putin’s message of congratulations on Nkurunziza reelection.”

To further develop the influence of China, beyond spurring economic development in individual states, China has used the AU to exponentially expand its power. On November 13th, China gave 2 million USD to the AU for the building of The African Center for Disease Control. Deputy Chairman for the AU, acknowledged the strong and fruitful cooperation between Africa and china highlighting the impressive growing economic relations between China and Africa. "In 2012, the volume of trade was 198.5 USD billion and is estimated to reach 385 USD billion by end of 2015 if the current trends continue" (Perlez, 2) The President of China, Mr. Xi Jing Ping, gave a \$1 billion donation to the United Nations for a “peace and development fund.”, additionally, he devoted 8,000 Chinese troops as peacekeepers to the United Nations. The lavish donations of funds and troops are expected, given that 2016 is the year of China’s rise to the “leader” of the G-20. Leading the coalition of the 20 most powerful countries in the world is a great honor, that comes with a great responsibility. Xi is fulfilling the duties of the role, with the overt interest of “protecting resources on the African Continent.” (Perlez, 1)

Xi Jin Ping has called the AU and Chinese relationship (fostered through the FOCAC- Forum on China African Cooperation), a “win win cooperation. The main criticisms of this cooperation being that African Union states are desperate for infrastructure and investment, and will be taken advantage of by China as they’re bled dry of their natural resources. The official FOCAC web page, (sponsored by The Ministry of Foreign Affairs, PRC), is garishly- glowing, and with neon-hued, flashing and sliding graphics. One story in the “Beautiful Moments” tab, talks of the “23 African Giraffes which meet visitors at the

Yunnan Wild Animal Park”, another boasts a picture of a fluffy tiger born in Africa, and sent to China, named “Xin Hua” or “beautiful flower”. Clearly the West has failed in foreign diplomacy; not nearly a strong enough exchange of fuzzy-wuzzy animals. Additionally, a link is provided to “News Analysis” of the exchange. An “independent” article from Johannesburg Martin Williams reads, “in a more globalized world, the interests of the two [China and Africa], have become closely intertwined, and their future tightly interlinked in a community of common destiny for all mankind.” (Williams, 2)

A secondary criticism to the China-Africa aid relationship, is that China does not abide by Organization for Economic Cooperation and Development’s standards for aid. This is a, “forum of countries describing themselves as committed to democracy and the market economy, providing a platform to compare policy experiences, seeking answers to common problems, identify good practices and coordinate domestic and international policies of its members.” The problem of China is that.

The year that Burundi received the most aid from OECD donor nations was 2010; simultaneously, Nkurunziza ran for a second term, uncontested. He and his party projected an air of stability and consistency, and had gained support from the African Union. However, underneath this facade of control, dissent was brewing even amidst the elections; “opposition parties boycotted the vote and parliamentary polls. They say earlier district elections were rigged, and form a new civil opposition Alliance of Democrats for Change (ADC-Ikibiri).” (Burundi Profile, 3) In 2009, Burundi was receiving just 394 million USD in aid from ODA nations, due to clashes between National Liberation Forces and general instability. However, from 2010 through 2013, an average of 567 million USD in aid from ODA nations was given to Burundi each year.

The reason that OECD standards are important is to assure at least a pretense of fairness in the donor-recipient relationship. When China rejects these standards, their supposedly altruistic intent comes into question. The bulk of Chinese financing in Africa falls under the category of development finance, but not aid. This fact is privately acknowledged by Chinese government analysts, although Chinese literature constantly blurs the distinction between the two categories.

The billions of dollars that China commits to Africa are repayable, long-term loans. From 2009 to 2012, China provided USD 10 billion in financing to Africa in the form of “concessional loans.” (Sun, 2) Essentially, China is giving long-term loans to Africa that they’ll never be able to repay. China will demand payment from impoverished nations such as Burundi, then “generously” accept free access to the glut of natural resources instead of payment.

Rwanda: President Kagame and his attempt to destabilize Burundi

He was elected in 2003, and re-elected in 2010. Rwanda has experienced steady growth under Tutsi favoring President Kagame. He fought against Hutus to regain Tutsi power following the genocide. According to human rights groups and a leaked United Nations report allege Rwandan support for two insurgencies in the Democratic Republic of the Kongo, a charge Kagame denies. Several countries suspended aid payments in 2012 following these allegations. It is not inconceivable that Kagame wants to topple Nkurunziza. Credible sources report that Burundian refugees are being recruited and trained in Rwanda, with the aim of ousting Nkurunziza. Nkurunziza’s own father, a Hutu died at the hands of Tutsis. Pierre, too, is a Hutu. National actors see Kagame as a stable and unifying force and are continuing to provide his regime with the resources needed to oust Nkurunziza. They

are supporting Kagame, knowing full well that he is the best hope for bringing Burundi along with “The Year of Human Rights” in the African Union. The Burundian regime is insisting that all inquiries into human rights violations are an effort to degrade the image of the nation. On February 18, the Pierre Nikuronziza’s communications advisor, Willy Nyamitwe, sent the following Twitter message to Human Rights Watch: “I have strong evidences (sic) that HRW is working with Rwanda and radical opposition. In that case, there is no need to talk to them.” (Burundi, 3) In defense of Nikuronziza, there is no way of knowing, with absolute certainty, that his theory is correct. One may only make an educated assumption that abuses are in fact the fault of the administration, and not Kagame-supported rebel fighters from Rwanda, based on multiple international condemnations and reports by NGOs. Though I argue contrary to this theory throughout this piece, I feel it necessary to acknowledge that consideration must be given to all the parties in this struggle.

The implications of letting a sitting president disobey the Constitution set forth in the Arusha agreement is that other regimes may follow suit. With the upcoming elections of Joseph Kabila of the Democratic Republic of the Congo and Denis Sassou Nguesso of the Congo Republic in 2016, and Paul Kagame of Rwanda in 2017, there is now the set precedent that objections from the United States and other western leaders need not be heard. According to Daniel Bekele, The African Director of Human Rights Watch, “The Burundian police, military, intelligence services, and members of the ruling party’s youth league are using increasingly brutal methods to punish and terrorize perceived opponents,” (Burundi: Abductions, 2)

The Imbonerakure, or ruling party youth league is guilty of committing atrocities alongside Nkuronziza’s military. According to the U.N. High Commissioner for Human

Rights, Zeid Ra'ad Al Hussein, "consistent testimonies [are recorded which] indicate that Imbonerakure members operate under instructions from the ruling party and with the support of the national police and intelligence services, who provide them with weapons, vehicles and sometimes uniforms." (Warner, 1) Nkurunziza uses the young, militant fervor of Imbonerakure to intimidate the opposition. What is distinctive about this group is their casual approach to militancy; not surprising since a large portion of the force are "decommissioned rebels who fought in the last civil war." A tactic is to don the uniforms of the Burundi police, and "slipping into the guise of security forces. Armed with machine guns and grenades, they go to kill the protesters," (Warner, 3) An unidentified leader of the Imbonerakure (who remains anonymous because he fears for his life), insists that "He's [Nkurunziza] there because we Imbonerakure, we are there." This mentality of pride, for killing fellow countrymen, and those unfortunate enough to be bystanders to violence, is deeply troubling. More troubling, is that the regime commits crimes along-side them, and allocates no punishments for egregious acts.

Solution:

The idealistic solution for Burundi involves a domestic and political series of reforms. First, Politically, Nkurunziza should be tried for crimes, and deposed by international tribunal. Second, the UN should intervene with peacekeeping troops, and China should use its economic leverage and the threat of retracting humanitarian aid, to persuade Nkurunziza to follow UN orders. Domestically,

Non-political NGO's such as Namati and Search For Common Ground should be embraced as a non confrontational means to promote stability. Second, Aid reform should be embraced by the next administration, with an emphasis on having a globalized economy

and free trade. This would give Burundian entrepreneurs the opportunity to help themselves.

UN Peacekeepers should be allowed into Burundi, and deployed to areas most affected by violence. Nkurunziza should publicly denounce acts of violence by security forces, punish those committing crimes, disband the Imbonakure, and not run for a 4th term (as it is forbidden in the Aru Sha Agreement). If he is unprepared to take these steps, he should step down. China should withhold investment until UN demands are met. Foreign food aid must continue, but should be distributed through non-political entities such as the Red Cross and other impartial aid forces. This is of course, an oversimplification of the political instability, but one certain component of recovery for Burundi is the temporary dismissal of the autonomy of Burundi. This of course follows the exact course of imperialistic policy that I have condemned, however, simply to stop the constant, daily loss of innocent lives, it is necessary. The UN, and other nations of the G-20 must persuade China to denounce Nkurunziza actions, and accept the economic consequences of losing their “pillager-in-law”. The UN also must convince China to use its economic leverage and the threat of retracting humanitarian aid, to persuade Nkurunziza to follow UN orders, and halt humanitarian atrocities, debilitating corruption, and militant propaganda. Local, non-political peacekeeping forces are essential to rebuilding Burundi at the local level. Dr. Elavie Ndura is a Presidential Fellow for Diversity and Inclusion at George Mason University. “I provide professional development for educators at all levels, from elementary to college level, to develop teaching methods that foster social cohesion. Because social cohesion is central to sustainable peace.” By working with educators, she aims to keep youth occupied, motivated, and peaceful in the pursuit of education, the arts, and athletics. According to Ndura, Burundi’s greatest asset is its optimism, despite the poverty and violence, Ndura

claims, "It's the loud laughter that always rings in my mind when I think about how the Burundian people like to spend their time." (Zackowitz, 3)

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Class Performance in the Nineteenth Century France Presented in Short Stories of the Nineteenth Century French Writers

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The topic of this essay is class performance in nineteenth century France as shown in two short stories by nineteenth century French writers: “My Uncle Jules” (1883) by Guy de Maupassant and “Master Cornille’s Secret” (1879) by Alphonse Daudet. In these texts I have identified the following problems: Is there such a phenomenon as “natural” class performance or all class performances artificial by nature? Does class performance produce upward class mobility and, if so, does it work for any class? Can fantasies - a moving force behind class performance - produce reality? More generally, how can literature help us understand ways and methods that people used to navigate complicated class dynamics in nineteenth century France? I will explore these questions using the model developed by Kevin Swafford in his article “Performance Anxiety, or the Production of Class in Anthony Trollope’s *The Claverings*” in addition to several supporting articles.

It is helpful to begin with the Maupassant’s story: Joseph Davranche tells the story of his Uncle Jules, who, after having squandered his inheritance and a part of his brother Philippe’s fortune, has been sent from Le Havre to New York. The Davranches lived in poverty which caused many family quarrels and hardships: the parents could not provide dowries for their daughters, thus, these young ladies did not have suitors. One day Philippe received a letter from Jules who earned money in America and intended to compensate him for all the privation. In his second letter, Jules shared his plans to make a fortune in South America and return to Le Havre. This letter gave the Davranches a hope for a better future and caused a clerk to propose to the youngest daughter.

After the wedding, the Davranches and the newlyweds took a short boat trip. On the boat, Philippe saw an old sailor in whom he recognized Jules. Philippe and his wife Clarisse inquired the captain about this man. The captain said that this “tramp” is a Frenchman who once was rich but lost his fortune and was afraid to see his relatives in Le Havre. The

Davranches, shocked by the news, returned home on a different boat to avoid meeting Jules. Joseph never met Jules again, and, to remember his Uncle Jules, he made a habit of giving generous alms to old beggars.

Daudet's story similarly involves an attempt to hide economic failure: Frances Mamai tells about the old times when the province's hills were covered with wind mills which were the source of prosperity and a vital aspect of local culture. After Parisian officials had steam mills built in that province, wind mills did not survive the competition, and only Master Cornille's mill remained working. He tried to dissuade his neighbors from sending their grain to steam mills, but nobody listened to him. In desperation, Cornille shut himself in his mill and sent away his grand-daughter Vivette. Neighbors disapproved his actions and were ashamed of him. Hide

Yet Cornille had a secret: every evening he marched on the roads with his donkey loaded with bags of flour though nobody sent him any grain. Since Cornille did not let anybody enter his mill, people spread rumors that he hid bags of silver there. Vivette and her friend visited the mill in Cornille's absence and found out that the mill was empty of grain, Cornille lived in dreadful poverty, and the "bags of flour" were bags of plaster. After learning the Cornille's secret, neighbors took many bags of grain to Cornille and provided him with work till the end of his life.

These performances of class can be analyzed with the two models of class performance developed by Kevin Swafford: Trollope's "natural distinction between the classes" (Swafford 47) pursuant to which people perform class unconsciously by behaving naturally according to their position in social stratification, and Swafford's "socially contingent and performative nature of class differentiation" (46) pursuant to which people perform class by continuous conscious efforts to obey and follow societal rules of their

class. For Trollope, proper actions of class position should be based not upon “*conscious calculation*” but upon “unconscious dispositions” which seem “to be natural yet cultivated”: nouveau riches “*perform*” their roles of class superiority while “rightful exemplars . . . of status and power simply exist” (Swafford 47). Swafford argues that, since Trollope believes in falsity inherent to any staging of appearance, his real dilemma is “the intolerable truth” that “a part of the function of class culture and society is to generate, produce and maintain socially organized appearances and distinctions through symbolically coded performances” (48).

Trollope’s model seems to work in “My Uncle Jules” as shown in two scenes on the ship. In the first one, upper class ladies eat oysters, and in the second one, Philippe tries to imitate them. “Suddenly, he [Philippe] noticed two elegant ladies being offered some oysters by two gentlemen. An old sailor in tattered clothes opened each shell with a quick flick of a knife and handed them to the gentlemen, who in turn passed them to the ladies. The ladies ate them in a very refined way, holding the shell with a delicate handkerchief and bringing their lips forward so as not to stain their dresses. Then they drank the water with a quick little movement and threw the shell into the sea” (Maupassant 19).

The ladies and the gentlemen act pursuant to the norms of their class: the ladies are elegantly dressed; the gentlemen offer them oysters which the ladies eat in a delicate manner that proves they are accustomed to eating oysters on a moving ship. Trollope claims these people do not act beyond of their “natural” realm because opinions of others are not germane to “the truth of their essence” (Swafford 47): the gentlemen enjoy serving the ladies, and the ladies enjoy eating oysters, and there is nothing artificial in their acts - they are simply “doing one’s duty according to custom” (Swafford 51) as an ordinary private activity.

Yet with Philippe, for whom eating oysters is an unusual event, this scene is different. “My father . . . was enthralled by this sophisticated act of eating oysters on a moving ship. He found it respectable, refined, superior, and he walked over to my mother and sisters and asked: ‘Would you like me to get you some oysters?’

. . . I watched my father ostentatiously lead his two daughters and his son-in-law toward the old sailor in tattered clothes . . . my father told my sisters how to eat the oysters without spilling the water; he even wanted to show them how it was done and took hold of an oyster. Trying to imitate the ladies, he immediately spilled the liquid all over his coat” (Maupassant 19).

For Philippe, dressed in his old coat cleaned with benzine, eating oysters is an artificial act: he makes a public performance by pompously leading his relatives to the old sailor and tries to imitate “naturals” to pretend being on a higher level of the social stratification. Since he lacks “naturalness” of the upper class, his performance is ridiculous and pathetic. Even his wife Clarisse feels embarrassed and whispers: “Can’t he stop being so childish” (Maupassant 19).

Although Trollope’s model of “naturalness” of the elite and “performing class” by other classes seems applicable here, Swafford and Maupassant would argue that Trollope is wrong: there is nothing “natural” in the actions of “naturals” because they also perform class. These ladies were not born with the knowledge of eating oysters on a moving ship - they learned these skills for two major reasons: to uphold the socio-economic stratum of their families and present themselves as desirable parties for marriage. Both the ladies and Philippe perform an act of eating oysters, but ladies perform it “naturally” because they do not have performance anxiety due to their stable financial position and high social status. For Philippe, anxiously trying to conceal his real socio-economic position - oysters are a

luxury for the Davranches, and Clarisse first “hesitated because of the expense” and then permitted Philippe to “get some for the children but not too many” (Maupassant 19) - artificial performance is inevitable.

However, structurally class performance works the same way for all classes: material necessity requires performance to acquire capital, and this is the universal truth. A specific kind of class performance precedes marriages which have “always been . . . at least partially about property and lineage” (Davidson 30). The rich ladies show their refined manners of eating oysters to obtain husbands and gain access to loans; and the Davranches show their daughters during their habitual Sunday promenades along the breakwater to attract suitors. “We sat out with great ceremony. My sisters walked in front, arm-in-arm. They were of marriageable age, and my parents showed them off around the town” (Maupassant 16). Furthermore, for the Davranche sisters their Sunday strolls is the only way to draw attention of prospective suitors because poverty hinders the family from participation in the community’s social life: the Davranches “never accepted an invitation to dinner because . . . couldn’t return it” (Maupassant 15).

While the rich ladies have their titles and estates to substantiate their performance and achieve sought-after results, for poor Davranches the display of their daughters does not result in the marriages: “My eldest sister was then twenty-eight; the other twenty-six. They couldn’t find husbands . . .” (Maupassant 18). Denise Davidson in her article “‘Happy Marriages’ in Early Nineteenth-Century France” states that “making sure that they [girls] married while still very young helped to ensure their flexibility, their willingness to learn to be the kind of wife their husband wanted them to become” (30). In 1863, thirteen years of age became the age of consent in France (Robertson). Thus, the Davranche sisters have been considered to be mature women and most likely would remain spinsters - and that was

“very sad to everyone in the family” (Maupassant 18). Only when the Davranches base their performance on an economic factor, they are able to attain their goal: “A suitor finally asked to marry the younger one . . . I’ve always believed that showing him Uncle Jules’ letter one evening was what ended his hesitations and convinced the young man to make the decision” (Maupassant 18).

Corry Cropper’s article “Haunting the Nouveaux Riches: Bohemia in Mérimée’s ‘La Vénus d’Ille’ and ‘Carmen’” exposes the hypocrisy of bourgeois morality of “putting money ahead of love . . . the social *dit-on* [social laws] over real charity and virtue” (183). Although Joseph Davranche provides little information about his sisters, we know they were skilled in sewing and prudent: “My sisters made their own dresses and had long discussions about the price of a piece of braid that cost fifteen centimes a yard” (Maupassant 15). In nineteenth century France, “girls and women were trained from an early age to bow their *volonté* [will] to that of others, first their parents and then their husbands” (Davidson 30). The Davranche sisters were obedient to their parents: when the family was preparing for its Sunday stroll, sisters “always the first ones ready, waited anxiously until it was time to go” (Maupassant 16). However, despite of their good moral qualities and housekeeping skills, the young ladies did not attract any suitors due to the absence of dowries. Finally, a clerk - not rich but “honorable” - proposed to the youngest sister, and his proposal was “eagerly accepted” (Maupassant 18). Still this “honorable” man equated money and happiness, and it was Uncle Jules’ letter that “ended his hesitations” (Maupassant 18).

Trollope’s model seems useful in interpreting the “natural” way of peasants in “Master Cornille’s Secret” in the beginning of the story where the narrator describes the idyllic scenes of provincial life. “Long ago there was a big business done here in grinding grain. . . The hills all around the village were covered with windmills . . . On Sundays we

went to the mills in groups. The millers treated us to muscat. The miller's wives were as lovely as queens, with their lace neckerchiefs and their gold crosses . . . we danced farandoles till it was pitch-dark" (Daudet 120).

Yet this pastoral picture did not exist "naturally" - it was a result of economic stability: "Those windmills . . . were . . . wealth of our province" (Daudet 120). This proves Swafford's claim: "performance is ultimately connected to material necessity and desire" (54) - the more people are secure financially and socially, the less anxiety they express toward their socio-economic status. When economic stability of millers vanished, trollopian "non-performative . . . simple being" (Swafford 54) has been replaced by class performance anxiety of Cornille and his neighbors: "Master Cornille was an old miller . . . crazy over his trade. The setting up of the steam mills made him act like a madman. For a week he ran about the village, collecting people round him and shouting . . . that they [Parisian authorities] intended to poison Provence with the flour from the steam-mills. . . and he would spout a lot of fine words in praise of windmills, but no one listened to them" (Daudet 120). Why did farmers become disloyal to windmills that they enjoyed so much? The reason was an economic one - it was cheaper for them to have their grain ground at steam mills: "Very fine and new it [a steam mill] was; the people fell into the habit of sending their grain there, and the poor windmills were left without work" (Daudet 120). Why did Cornille start behaving like a madman? The reason was also an economic one - when his livelihood has been threatened, he desperately tried to survive.

The second question that I have identified in the texts - whether class performance produces upward class mobility working for any class - has been answered negatively by Trollope for whom "the ordering of class is created by God, it is futile to try to act in ways that are not a part of the so-called divine plan" (Swafford 50). Swafford agrees with his

idea of the impossibility of upward class mobility (but not necessarily with the divine order) and claims that established boundaries of people's "class identity" could be defined only by their continuous recognition of "the realm of symbolic action and cultural production" and loyal observance of its rules (46). Swafford insists that Trollope's "idea of innate distinctions and disinterested dispositions" (46) is "a necessary illusion" to "defer the real material and social questions and practices of privilege" (54) because any class is defined not only by its state of being but also by its consumption and practices. Maupassant would disagree with Trollope's idea of the divine order but agree with the position of Trollope and Swafford on the impossibility for the lower-class people to move to a higher class. Even when lower-class people elevate their social status, they are not automatically accepted and treated as equals by the members of a higher class.

In Maupassant's story, class performance by the Davranche family "as was done in those days" (Maupassant 17) - to send "the black sheep" (Maupassant 16) Jules from France to America - could have produced a positive result: "Once he arrived, my Uncle Jules set himself up as some sort of salesman, and he soon wrote to say he was earning a bit of money and that he hoped to make up for the wrong he had done to my father" (Maupassant 17). Two years later, in his second letter, Jules wrote: "Business is going well. I will return to Le Havre once I have made my fortune. I hope that it will not take too long, and that we one day be happily living close to each other again . . ." (Maupassant 17). There had been a chance that Jules would return with a fortune, and it would result in upward class mobility for the Davranches: "When that kind Jules comes back, our situation will be different" (Maupassant 17). However, regardless of Jules' blooming American business and virtuous intentions, his fortune had never materialized in France - he had lost his business and his money.

This is a typical skeptical position of Maupassant claiming that class performance does not produce upward class mobility: there are no beneficial results, and people are perpetually unhappy due to the absence of substantial changes in the structure. There is only performance that does not produce material necessity but simply conceals reality. For instance, the poor Davranches “spent as little as possible on everything” (Maupassant 15), and their daily meals “consisted of greasy soup and beef cooked in so many different ways” (Maupassant 15-16). Yet, parents, in attempts to conceal poverty and pretend to be on a higher social level, told children that they were eating soup and beef because this is “a healthy and comforting kind of food” (Maupassant 16).

Moreover, Maupassant believes that performance only leads to another performance. In “My Uncle Jules” this viewpoint is supported by events following the horrible discovery that the poor old sailor is Jules. After Philippe finished his performance of eating oysters, he and Clarisse immediately started another performance - to conceal the devastating truth from their daughters and their son-in-law: “We have to keep the children away from him [Jules] . . . We must be particularly careful that our son-in-law suspects nothing” (Maupassant 21).

Daudet would argue that upward class mobility is possible in rural societies because people, living in a close community, have strong bonds with their neighbors and responsibility to help each other. In “Master Cornille’s Secret,” the narrator’s class performance according to the custom - to ask Cornille’s permission for the narrator’s son to marry Cornille’s grand-daughter - ultimately resulted in Cornille’s class mobility from dire poverty to certain economic stability: “The whole village started off, and we arrived at the top of the hill with a procession of donkeys loaded with grain . . . it brought the tears to

the eyes of us all to see the poor old man rush about . . . emptying the sacks, looking after the millstones, while the grain was crushed” (Daudet 123).

While Trollope, Swafford, Maupassant and Daudet would agree that the most common class mobility is downward - people lose their money (voluntarily or involuntarily) and move to a lower level of the social stratification - they have different viewpoints on the nature of class performance in this situation. For Trollope, this is “the heart of his social vision”: he claims that sometimes people become “more socially authentic - naturally distinctive” (Swafford 54) when they stop performing to maintain their acquired higher social roles and return to their original “natural” lower social strata. Swafford disagrees with Trollope and insists on the absence of the difference between a calculated decision to perform or not to perform one’s social role because a conscious negative performance cannot be “non-performative . . . return of a simple being” (54).

Maupassant states that, generally, class performance produces downward class mobility - regardless of people’s efforts to cross the boundary of a higher class - and illustrates this position by the events in Jules’ life: the first time he moved downward when “he frittered away some money, which is the greatest of all crimes in a poor family” (Maupassant 16) and has been sent from Le Havre to New York; and the second time - after he lost his American fortune and became a sailor: “I [Joseph] looked at his hand, the poor, wrinkled hand of a sailor, and I looked at his face, an old, unhappy face, sad, overworked . . . He sounded like a poor man accepting charity. I thought he must have been a beggar over in America!” (Maupassant 21). Nevertheless, Maupassant points out that, depending on one’s social position, the money loss will lead to different outcomes: “In rich families, if a man who has money spends it on having a good time, he is ‘being silly.’ They just smile and

say he likes to live it up. In needy families, a boy who forces his parents to make a dent in their savings is a good-for-nothing, a rascal, a scoundrel!" (Maupassant 16-17).

Daudet also supports the idea of downward class mobility due to material needs and proves this viewpoint by showing Cornille's descending from the status of a respected miller to that of a pauper. "People thought it very wrong . . . that a man of Master's Cornille's reputation, who up to that time had shown the greatest self-respect, should go about through the streets like a regular gypsy, barefooted, with a cap all holes and a blouse all in rags" (Daudet 121).

When people's wrongdoings (e.g., Jules' dissipating his family's money) resulted in downward class mobility, these transgressors may express a guilty conscience as a part of their class performance. Both Uncle Jules and Master Cornille show signs of a guilty conscience for their misconduct and distance themselves from their families and neighbors: Jules "doesn't want to go back to them [relatives] because he owes them money" (Maupassant 21), and Cornille "shut himself up in his mill . . . He wouldn't even keep with him his grand-daughter Vivette, a child of fifteen, who . . . had no one but her grandfather in the world" (Daudet 121). Moreover, violators of societal laws have been subjected to ostracism by their families and communities: Jules "has been sent to America . . . on a merchant ship" (Maupassant 17), and Cornille's neighbors "were ashamed of him" (Daudet 121). In her article "Ostracism and the Guilty Conscience: A Comparison of Guy de Maupassant's 'A Piece of String' and Katherine Anne Porter's 'Noon Wine'," Sara Schotland states that "Maupassant's fiction is replete with the effects of social ostracism on an individual's fragile ego" (257). "My Uncles Jules" confirms this claim by showing Jules, once a prosperous American businessman, submitted to his new role of an "old sailor in tattered clothes" (Maupassant 19). Similarly Cornille's behavior proves that "community acceptance

or rejection drives self-image” (Schotland 256): regardless of the fact that his name “was held in honor” in the community, Cornille “felt . . . so keenly” his neighbors’ disapproval that “he didn’t care to come and sit in the warden’s pew; he always remained at the back of the church . . . with the poor” (Daudet 121).

Finally, the third question that I have identified in the texts - whether fantasy can produce reality - has been answered negatively by Trollope who insisted that “to seek to change reality and to perform a role not written by the almighty is to err” (Swafford 50). Swafford’s position on this issue is unclear. Daudet would claim that fantasies might produce class mobility: Cornille, after the loss of his fight with steam mills, starts performing his fantasy: “. . . something in Master Cornille’s life we couldn’t understand. For a long time no one in the village had carried him any grain, and yet the sails of his windmill were always in motion as before. In the evening people met the old miller on the roads driving before him his donkey loaded with fat bags of flour.

‘Good evening, Master Cornille,’ the peasants would call out to him; ‘is business still good?’

‘Still good, my children,’ the old man would reply, with a jovial air. ‘Thank God, we have no lack of work’” (Daudet 121).

Cornille performs his fantasy of being a busy miller while subsisting in poverty: “The lower room had the same aspect of poverty . . . a wretched bed, a few rags, a crust of bread on one stair, and in the corner three or four bursted sacks with rubbish and plaster sticking out. That was Master Cornille’s secret! It was that plaster that he paraded at night on the roads, to save the honor of the mill and to make people think that he made flour here” (Daudet 122). Daudet would argue that not only Cornille’s fantasy became reality when neighbors provided him with work till his death, but that he would not obtain this

result without his fantasy which instigated rumors among the neighbors and increased their interest in Cornille's affaires.

Maupassant, upholding his unequivocal position on the impossibility for fantasies to transform into realities, illustrates it in numerous stories, and "My Uncle Jules" is one of them. For twelve years the Davranches lived their fantasy by waiting for Jules' return and planning to spend his money. Their habitual weekly promenades along the breakwater always involved the same actions: "And every Sunday, as he watched the large black steamers approaching from the distance . . . my father would always say the exact same thing: 'Ah! What a surprise it would be if Uncle Jules were on that ship!'

And we almost expected to see him waving his handkerchief, shouting: "Ahoy there! Philippe'" (Maupassant 17-18).

Furthermore, "They [parents] had fabricated a thousand plans around this guaranteed return" including the purchase of a little house in the country, and Joseph comments: "I believe that my father might have actually started negotiations about it" (Maupassant 18). Jules' second letter "became the family's Gospel," and the Davranches, while unable yet to ameliorate their material conditions, make efforts to improve their reputation in the community by using "any excuse to read it, to show it to everyone" (Maupassant 17).

In his article "'The Necklace' by Guy de Maupassant or the Intrusion of Realism of the XIX Century in the 'Cinderella' Fairy-tale," Bernard Haezewindt states that "numerous authors of the XIX century borrowed fairy-tales to create their own stories" (20), and Maupassant, being one of them, used "Cinderella" as the base for "The Necklace" (22). Elements of "Cinderella" can also be found in "My Uncle Jules": the detailed description of the Davranches' reduced circumstances creates the atmosphere of desperation - their

present is hard, but their future does not promise to be better unless there will be a dramatic change brought by something or someone outside of this poor family - and “a good fairy” Uncle Jules will change their lives. The Davranches’ trip to Jersey can be interpreted as a parallel to the royal ball in “Cinderella.” First, they were getting ready: “This trip to Jersey became the focus of all our attention, the only thing we looked forward to, our perpetual dream”; then they were enjoying the trip: “Here we were, on board . . . We watched the coastline disappear into the distance, as happy and proud as anyone who does not travel often” (Maupassant 18-19). Yet the severe reality of the nineteenth century intrudes in the Davranches’ fantasy - they met Jules on the ship, just as they were envisioning it for twelve years - but he is penniless. This awful discovery not only crushes the Davranches’ hope for a better future, but changes their lives for worse: Clarisse, worried that impoverished Jules may demand some assistance from the family, warns Philippe: “. . . make sure you’re careful; we don’t want that scoundrel to end up out problem!” (Maupassant 20); Philippe, after having realized the magnitude of this catastrophe, “turned white” (Maupassant 21).

The discussion of the similarities between “Cinderella” and “The Necklace” (“La Parure”) is also presented in the article “The Last Laugh: Maupassant’s ‘Les Bijoux’ and ‘La Parure’” by Mary Donaldson-Evans: “Mathilde’s situation . . . recalls that of Cinderella and . . . appears to be its ironic counterpart . . . if the fairy-tale ball signals the end of the heroine’s toil, because of an important loss (the glass slipper), it is just the reverse [the loss of the friend’s diamond necklace] in ‘La Parure’” (168). There are many resemblances between the characters of Mathilde and Clarisse Davranche: both are married to low-income men, discontent with the present situation, dream about improved life circumstances, and participate in an unusual event that changes their lives forever. Yet

there are important differences: Mathilde's "heroic acceptance of a fate far worse than the one against which she had struggled . . . changes her from an object of pity to one of admiration" (Donaldson-Evans 169). Her husband borrowed a big sum of money to substitute the lost necklace, and "material comfort has been replaced by heroic self-denial" (Donaldson-Evans 169) - Mathilde started to work to help him to pay debts.

However, when Clarisse Davranche experienced a similar displacement of her dreams by harsh reality, she gets furious: first, she blames Jules, "I've always thought that thief never would come to nothing and end up a burden on us!", then she attacks Philippe, "As if you'd expect anything else from a Davranche!" (Maupassant 21). Her hypocrisy is exposed here because, while hoping to receive money from Jules, she considered him to be "an honest, sensitive young man, a true Davranche, with as much integrity as any Davranche" (Maupassant 17). Unlike Mathilde, Clarisse is still unconsciously attached to her fantasies and does not want to embrace reality and help her husband to provide for the family. All her concerns are about another performance - to hide the appalling truth from her daughters and her son-in-law (who married the youngest daughter in anticipation of Jules' fortune).

The ruthless reality had also destroyed the happy ending in "Master Cornille's Secret": "Then one morning Master Cornille died, and the sails of our last mill ceased to turn - this time forever. When Cornille was dead, no one followed in his footsteps" (Daudet 123).

In conclusion, the literature provides a plethora of information on class performance through the description of characters' life styles, interpersonal communication, and fantasies, and theoretical models help to explore and evaluate textual evidence. In this essay, the two theoretical models of class performance developed by Kevin Swafford

proved useful in the analyses of class performances presented in “My Uncle Jules” by Maupassant and “Master Cornille’s Secret” by Daudet. Other texts (e.g., fairy-tales) also helpful in studying textual evidence because, according to Roland Barthes, “Any text is intertextuality; other texts are presented in it . . . any text is a new fabric of bygone quotes” (Haezewindt 20).

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Fleet Admiral Ernest J. King's Achievements in American Military History

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FLEET ADMIRAL ERNEST J. KING'S ACHIEVEMENTS IN AMERICAN MILITARY HISTORY

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Fleet Admiral Ernest J. King was one of the strongest leaders of the United States' Navy from his start all the way to his retirement. King made a huge impact in the Pacific and in the Atlantic during World War II, yet he is hardly discussed because he did not flaunt his accomplishments like his rival Army General Douglas MacArthur did; however, what he lacked in bravado, he made up for in his planning. King was more of a behind the scenes leader who did not like the spotlight to be put on him. The reason the spotlight was not shed on King was not an accident by any means. Unlike MacArthur, King did not want all of the glory and attention that MacArthur sought. King liked to plan all of the strategies for the war and he did not actively seek public recognition for his accomplishments. His humility, however, does not mean that he was pushed down by the other leaders or seen as less significant. King was extremely strong-willed and would not be walked on by his fellow comrades. He was often outspoken and would ensure that his plans were carried out. King went to great lengths to use his strategies. He had a brilliant mind and was known for his theories, but he did not always get along with his peers because of his radical ideas and his brutal honesty. King was a driven man right from the start and was persistent in everything he did in his life. He accomplished a lot within his lifetime and he greatly contributed to World War II. Everything that King did in his early life and the way he acted set himself up for greatness specifically in the Pacific which distinguished him as one of the finest admirals in the history of the United States, but he has been under-examined and largely overshadowed by flashier and more flamboyant figures in World War II. Historians say that MacArthur was more prominent because of his successes in World War II, yet it can be argued that Ernest J. King had equal, if not more, significance than MacArthur after examining his involvement in war strategies and his impactful naval plans.

King started his military career early when his father, James King, helped him get into the Naval Academy. He did this by getting Ohio's congressman, Winfield Scott Kerr, interested in Ernest. Kerr used his influence to get Ernest into the competitive exams for the Academy (Borneman 30). King ended up getting into the Naval Academy where he planned from the start to not get first in his class because he did not want that kind of pressure put on him (Borneman 34). King was a determined young man who wanted to jump right in and work his way close to the top. He was excited to be involved in some action, and the opportunity presented itself when the Spanish-American War broke out in 1898. The boys at the Naval Academy were given leave when the war started, so King and his friend traveled to his friend's house. King and his friend were not just going to sit around, so they "put on their dress uniforms and presented themselves in downtown Washington" and got on the American cruiser the USS *San Francisco* as fourth-class cadets (Borneman 31). This set the scene for what was to come with King and not doing things the right way.

King soon got into his first bit of real trouble when he got off the *San Francisco* and was intended to check in with the cruiser the USS *Dixie*. He was supposed to come "alongside bow to bow" but instead he came "alongside stern to bow" and got in trouble with Lieutenant Hugo Osterhaus" (Borneman 31). Lieutenant Osterhaus will be a repeating figure for King because he worked with him three other times (Beckman 29). After that little squabble, King went back to the *San Francisco* and saw some action in the Havana Harbor when the Spanish were trying to break out of the harbor. The cruiser King was on ended up being attacked during the war (Borneman 32). This was King's first time seeing any real action in a war. After his involvement in the fighting, King went back to Annapolis for school and ended up graduating fourth in his class (Beckman 28).

Shortly after graduation, King was assigned to the battleship the USS *Illinois* for a short amount of time and then became a division officer on the USS *Cincinnati*, a cruiser heading to Europe (Beckman 35). King was always on the move and after a year of being in Europe with no action, the *Cincinnati* was put under the Asiatic fleet (Beckman 35-36). This is where King started to assert his authority and leadership skills since he spent a long time on this cruiser. He was always getting into trouble by bluntly saying the truth, like for example when he told Commander Mason that “he [King] not the navigator was responsible for the safety of the ship” (Beckman 36). He bravely stood his ground against the Officer of the Deck. Even though King did not get along well his superiors because he corrected them and made suggestions when they were not wanted, he was still highly respected and was sent to the battleship the USS *Alabama*. Once again King got into trouble for attempting to halt an improper signal that was being sent out (Beckman 38). Despite another strike against him, King was “promoted two grades to lieutenant” and returned to the Naval Academy in 1906 where he began writing a piece for the *Proceedings* (Beckman 39).

King also had another skill that helped him become a prominent leader because he not only had the ability to understand and come up with effective tactics, but he was also a hands-on person. He and another officer “developed and designed a new range finding device to assist in targeting a ship’s guns” (Beckman 40). King wanted to personally be the one working on new things and manually doing it to keep on learning and moving forward. A great example of this was when King brought the USS *Cassin* to a navy yard after he became the Flag Secretary to the Commander in Chief of the Atlantic Fleet. The *Cassin* needed boiler repairs so he and his crew fixed it themselves instead of having others do it for them (Beckman 42-43).

When World War I broke out, King and Admiral Mayo went to Europe to try and establish Mayo's command in Europe so that they could be of assistance during the action in Europe (Beckman 45). Throughout World War I, King "was twice promoted and ended the war with the temporary rank of captain" (Beckman 45). King also switched directions a little bit during this time by deciding to go into naval aviation. This was a relatively new operation that needed senior officers, and King jumped at the chance. King was put in command of "the seaplane tender USS *Wright*," a "mobile support base for seaplanes" (Buell 73). Shortly after that, King announced that he would learn how to fly, which he did from the *Wright's* aviators and by attending aviation school in Florida (Buell 73-74). It turns out that King was not a very good pilot because he was not a natural at it, but he still got his wings and was able to fly planes if necessary (Buell 75). There was a strong emphasis on the "if necessary" part since he was not a strong pilot. Soon after getting his wings, King was put in command of the aircraft carrier the USS *Lexington* (Buell 79). He kept the ship in great shape and was constantly making sure that everything was running smoothly. Because of his organizational and command skills, he was recommended to "be promoted to rear admiral" (Buell 93). This was a big step for King since he would have a high ranking position, and this was all because of how well he was able to run his ship and his support fleet. Ernest was very proud of his promotions because they were based on merit and not who his family was or how many connections he had.

After being promoted to Rear Admiral, King was put in command of the Aircraft, Battle Force, which had three aircraft carriers called the USS *Saratoga*, *Lexington*, and *Ranger* (Buell 109). King was proving to be a really good leader, yet after a few years, he was sent to the General Board instead of receiving "either of the Navy's top jobs, Chief of Naval Operations (CNO) or Commander in Chief, U.S. Fleet" (Beckman 48). The job he

received was considered to be the start of retirement because all of the higher ranking officers were tired of his shenanigans; King was not going to put up with being forced out, so he requested another position. Ernest was put “in command of the Patrol Force (formerly the Atlantic Squadron) in 1940,” and after the attack on Pearl Harbor in 1941, he was “appointed Commander in Chief, U.S. Fleet” (Beckman 49).

King from early on was very successful, just like his rival MacArthur was. Like King, MacArthur attended a military academy, but MacArthur had lived and breathed the military since he was born because of his father, Arthur MacArthur, who was well known for his involvement in the Civil War and the Philippines (*American Experience*, 2016). Both King and MacArthur had the experience in military planning and the ability to strategize, but MacArthur was more known to the public, and he would use that to contest with King when World War II broke out. At the beginning of the war, King was in command of the U.S. fleet, consisting of several flagships, cruisers, carriers, and battleships. He was in control of commanding where the ships needed to be and what their plan of attack was. When the attack on Pearl Harbor occurred, King was shocked and quickly planned to mobilize his fleet (Buell 151). King immediately had his sights on the Pacific because he was afraid the Japanese would try to dominate the waters there (Buell 173). King was also very concerned with the German U-boats attacking merchant ships. Ernest “had no problem, however, in commanding the captains of his destroyers to launch attacks on German U-Boats when they threatened the convoy” (*Armed Forces History Museum*, 2014). King developed a system that would eventually stop the German U-boats with “a round-the-clock interconnecting convoy system which ran from Newport, RI all the way down to Key West, FL” (*Armed Forces History Museum*, 2014). After the U-Boats were taken care of, King turned his attention back to the Pacific. This all leads up to the struggles in the Pacific that King

would encounter when he would try to pursue his ideas and would have to fight with MacArthur and Admiral Nimitz over war strategies.

King was against MacArthur during many of these discussions because King wanted to take Guadalcanal Island right from the beginning, whereas MacArthur wanted to liberate the Philippines immediately (Beckman 53). King was the one to propose the four phases that should be taken for the invasion of the Pacific. “He portrayed the United States as a boxer who must first withstand the frenzied blows of its opponent before being able to counterattack. As such the war would have four distinct phases” (O’Brien 115). King understood that in order to attack the enemy and make an impact, his fleet would have to take some hits as well, but that was the reality of war (O’Brien 116). Nimitz “acted as a limited brake upon King’s drive to start attacking immediately” because Nimitz was put in charge of commanding the Pacific Fleet (Beckman 55). Although Nimitz was in charge, King still had a lot of influence on the attacks even though his plan for invading Guadalcanal had been brushed off for later. King conceded and gave the orders to attack Lae and Salamaua where the Americans did a lot of damage with their air raids. “The Japanese lost a light cruiser, a heavy minesweeper, and a large transport” (Beckman 57). This set the scene for the Battle of the Coral Sea and the Battle of Midway, two major U.S. victories put forth by King.

The Battle of the Coral Sea began when the American naval forces came across a memo from Japan with their plans on it (Buell 198). Admirals King, Nimitz, and Fletcher were involved in the action during the battle that began in early May of 1942. Fletcher’s forces inflicted a lot of damage on the Japanese carriers, but the *Lexington* was hit and “later sank from her wounds” (Buell 200). The *Lexington* was a personal loss for King since he had been in command of it early on. The battle was ultimately successful since the

Japanese were defeated; it set the tone for what was to come next at the Battle of Midway. Nimitz Midway was the next target, and he was right (Buell 201). King was annoyed with Nimitz but he felt that Nimitz was correct that Midway was the next target and that he had not thought of it first. Nimitz was correct because “the mammoth Japanese fleet had converged in the Central Pacific west of Hawaii” (Buell 202). The Battle of Midway turned out to be a victory for the Americans, and it confirmed that “the Japanese offensive momentum in the Pacific had been stopped” (Buell 202). King was in on the tactics of these battles which added to his achievements in World War II. King did not stop here; he had his sights set on gaining control of more islands.

King was always planning for the next steps to taking over the Pacific, and the next step was his plan to take over Guadalcanal. The Americans were worried from the start that the Japanese would take over Australia, and “Guadalcanal is part of the Solomon Islands which lie to the north-eastern approaches of Australia” (*History Learning Site*, 2014). The Japanese had already landed at Guadalcanal but had not taken complete control of the island. King felt that it was crucial to try and take the island before the Japanese could because it was a vital connection for trading between America and Australia (*History Learning Site*, 2014). King and MacArthur had argued over this because King thought that the navy should be in control of the first attack, but MacArthur had objected to his proposal because he wanted his men in charge; however, General Marshall, who was in command of this operation, put King’s plan into action (Beckman 66). King was very proud of his involvement in planning the strategy for battle. Guadalcanal proved to be a very tough battle that lasted a lot longer than anybody thought it was going to; it turned out to be a big victory for the Americans though. It was also a major victory for King since he was the one who was in control of the plans for the invasion. King knew that the way to beat the

Japanese was to starve them out by cutting off their supply lines. Guadalcanal became known as “Starvation Island” for the Japanese (Frank 30). Admiral Halsey got all of the glory for aggressively fighting the Japanese and destroying their ships since he was there fighting, but King was the brain again behind the whole operation (Frank 30). Guadalcanal turned out to be a big turning point in the war because it asserted the American’s power in the South Pacific and weakened the Japanese in men, arms, and supplies since their supply lines were cut. Guadalcanal was one more accomplishment under King’s belt.

Throughout World War II, Admiral King attended several conferences over strategic plans for the war effort. King and President Franklin Roosevelt were constantly sending letters to each other because FDR was trying to be involved in the Navy’s plans (Buell 240). After King had come up with his plans for offensives, he had to try and win over FDR. He also lobbied for more propaganda for the war effort which the Roosevelt Administration finally approved of (Buell 249). There were several conferences throughout the war that King attended like Casablanca, Trident, the First Quebec Conference, and Cairo-Tehran. At these conferences, King was always promoting his ideas of what he thought the next strategic move should be. At the Casablanca conference, King presented his phases in the Pacific for beating the Japanese (Buell 265). These conferences that King attended reinforced how crucial he was as an Admiral because he was involved with the strategic planning. He also had a good relationship with FDR since he often convinced him to carry out his plans and not the ones put forth by MacArthur.

Another major thing that added to King’s character of being a strong and capable leader was his involvement in Operation Overlord (D-Day) in June of 1944. Ernest was the only admiral to switch from the Pacific theater to the Atlantic theater throughout the war. Operation Overlord was a stressful time for King because he was having a lot of family

issues back home (Buell 453). He also had to take care of the trouble in the Marianas. This was a moment of prominence for King because he was launching “two such mammoth amphibious assaults, a half-world apart” (Buell 454). All of the added stress that was thrust upon King during this time solidifies how adept of an admiral he was because he did not let all of these problems slow him down even though he was being pulled in so many different directions. King’s job was very important because he was put in charge of the logistics for moving the troops onto the beaches in France. He knew how to do that fairly well from his participation with island hopping in the Pacific. After the initial landing at the beaches of Normandy, King was once again dragged into another problem involving Great Britain and Greece. King did not want to send his fleet to Greece because he believed that the war with Greece was not “a war in which the United States [was] participating” (Buell 461). King eventually had to give in and send help to the British, but it turned out that he was able to avoid direct action against Greece. This is an example of King’s character because if he did not agree that something was the right thing to do, he would put down his foot until he realized what the right path of action should be. King really proved himself throughout the war and he ended World War II as being the U.S. Navy’s second most senior officer after Fleet Admiral Leahy.

Fleet Admiral Ernest J. King is a quiet hero because he was not overly flamboyant about his victories and his contributions to the war effort like other characters of World War II were. MacArthur was in it for the glory and wanted to make sure that he was known for the operations. King, on the other hand, was hardly given any credit for the Battle of Guadalcanal because he was not there on a ship doing the fighting like MacArthur was in the operations he was personally involved in, but King was the mind behind his operations. If King had not been the planner for Guadalcanal, who knows how the war could have

turned out since it was a pivotal moment due to the U.S. getting a stepping-stone to Japan and cutting off the Japanese supply lines. There are so contributions to the war by Ernest that were very influential and helped to distinguish him as a brilliant leader. King was one of the only leaders without active battle command who rose through the ranks throughout the war. Ernest was the second admiral to be promoted to a five-star rank, yet he was not liked by many because he stood up for his beliefs and thought he knew how plans should be done. A lot of outstanding achievements were added to the military history of the United States because of the choices that King acted on. King is hardly mentioned though in discussions about the Pacific because MacArthur's name is used to spearhead the talks about island hopping since he was personally there fighting; plus MacArthur continued to be talked about after WWII with his involvements in Japan and later in the Korean War. King is rarely mentioned after WWII, so he slipped into MacArthur's shadow. Even though MacArthur took all of the credit, King truly proved to be a character of honor and courage. Fleet Admiral Ernest J. King was a brilliant leader of the United States Navy, yet his accomplishments are rarely talked about because he is largely unknown.

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The Paradox of Medical Marijuana: An Exploration of the Legalities and Therapeutics of Tetrahydrocannabinol and Cannabidiol

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Abstract

The cannabis plant has been used as a highly varied resource and an agent of cultural and economic change for over 5,000 years (Clarke & Merlin, 2013). When humans shifted from hunters and gatherers to active producers of their own food supply, cannabis was one of the first plants to be colonized and played an integral role in Central Asian and Northern Chinese agricultural development. Cannabis saw a rise in medical popularity beginning in the mid-19th century and was used as a remedy for a variety of maladies including and not limited to whooping cough, general pain, sexual dysfunction, and anorexia. America's first anti-marijuana law was enacted in 1911 in the state of Massachusetts and the wide-spreading hysteria ended in a nationwide prohibition in 1937 with the Marijuana Tax Act. Although the outlawed status of cannabis has stymied its potential for experimentation, research on two of the plant's cannabinoids, tetrahydrocannabinol and cannabidiol, has shown that they have potential for medical treatments that greatly improve quality of life for humans and other mammals that suffer from both chronic and acute conditions. Despite thousands of years of usage and more recent chemical research proving that cannabis is nontoxic to all mammals, about 750,000 Americans were incarcerated for possession of the plant (Elliott, 2011). Given the extensive and illustrious history of the cannabis plant and its varieties, my research aims to dissect its complicated political history and subsequent legal ramifications and argue for its medicinal, industrial, and recreational utilization. **Keywords:** *medical marijuana, medical cannabis, endocannabinoid system, CB1 receptors, CB2 receptors, THC, cannabidiol, marijuana legislation, marijuana abuse, marijuana dependence, and marijuana and schizophrenia*

Purpose and Objectives

The purpose of my research is to explore the legalities of, and advocate for, the benefits of both recreational and medical marijuana. My research will determine what, if any, therapeutic benefits marijuana has and what exactly the legal implications of its usage and possession are.

Rationale

In order to make an informed decision as to whether or not legalizing marijuana is moral and feasible, society has an obligation to make itself knowledgeable of the science concerning it. There is no standardized drug education system in the United States and misinformation and ignorance concerning marijuana and other drugs classified as illegal and without medical value can have fatal consequences. 11,000 of the 22,000 published scientific studies concerning marijuana and cannabinoids were published within the last five years. The federal government has spent many years and millions of dollars in biased research to disseminate anti-marijuana propaganda and millions of Americans who would benefit from the substance are suffering needlessly.

Description of Subjects

Marijuana is the plant material yielded from the *Cannabis Sativa* or *Cannabis Indica* plant. The plant's dried leaves, flowers, stems and seeds are prepared and consumed orally or inhaled as a vapor.

Cannabis Sativa is the plant from which marijuana is yielded. It contains over 60 unique cannabinoids, some of which contain documented therapeutic benefits.

Tetrahydrocannabinol (THC) is the physiologically active compound located in marijuana responsible for the psychoactive effects that cause one to feel "high". This compound stimulates brain cells to release dopamine and can cause psychomotor impairment.

Cannabidiol (CBD) is a non-psychoactive compound in marijuana that can counter the psychoactive effects of tetrahydrocannabinol. It has documented effects as an anti-inflammatory agent as well.

Description of Research Instrumentation

By thoroughly reviewing the arguments for and against its use, my intent is to clarify and summarize scholarly works for their contributions to understanding the aforementioned properties of marijuana. In addition, Journal articles and scholarly textbooks were searched for information relevant to the taxonomy and historical use of cannabis as well as the legal ramifications for the substance under its current Schedule I classification.

Special Acknowledgment to my faculty mentor, Dr. Harold Pinnick, who has over 35 years of experience researching the potential therapeutic benefits of analogs of compounds found in marijuana who allowed me the opportunity to utilize his expertise in interpreting the scientific analyses.

Introduction

Recreational and therapeutic cannabis have been used to treat a plethora of maladies for over 5 millennia and has resulted in zero known and recorded deaths (Zuardi, 2008). When humans shifted from hunters and gatherers to active producers of their own food supply, cannabis was one of the first plants to be colonized, and played an integral role in Central Asian and Northern Chinese agricultural development (Clarke & Merlin, 2013). Colonists came to America with hemp seeds in their cargo and the sails, and caulking and ropes of their ships were constructed primarily of hemp fiber and occasionally flax. Hemp was the only widely-used source of fiber and colonists' clothing was constructed also out of hemp fiber (Zuardi, 2008). Hemp was such a vital part of the New American economy that colonists were required by law to grow it. Cannabis saw a rise in medical popularity

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beginning in the mid-19th century and was used as a remedy for a variety of maladies including and not limited to whooping cough, general pain, sexual dysfunction, and anorexia.

In clinical trials, the cannabinoid, cannabidiol, has been shown to have anxiolytic, anti-oxidative, neuroprotective, anti-inflammatory, and cancer retardant properties among many others (Zuardi, 2008). Cannabidiol's psychoactive counterpart, tetrahydrocannabinol reduces intraocular pressure, general pain, negative reactions to aversive stimuli, headache and cancer pain, nausea and vomiting among a plethora of other benefits (Earleywine, 2002). However, despite its illustrious history as a treatment for illnesses as well as an enduring and versatile economic resource, the United States of America has deemed cannabis to be a Schedule I drug under the Controlled Substances Act with no medical value. Since the legislation of the Marijuana Tax Act, over 180 countries have signed the Narcotic Drugs Treaty drafted by the United Nations that holds the respective countries responsible for the "dangerous drug activities" that occur within their borders (Zuardi, 2008).

Recent research of the Cannabis plant led to the discovery of the endocannabinoid system that serves to stabilize homeostasis within the body of every known vertebrate (Clarke & Merlin, 2013). The discovery of this vital endogenous system has great significance to the medical and pharmacotherapeutic fields and is currently leading to the development of new medical agents and new ways of thinking about the utilization of marijuana for medical and recreational applications.

History

The cannabis plant is first thought to have been discovered and utilized more than 10,000 years ago in Central Asia (Clarke & Merlin, 2013). The seeds were harvested, some eaten and others replanted for future crops. It is in these very early human-cannabis interactions that the first transition from hunter-gatherer to agriculture began (Clarke & Merlin, 2013). Although medicinal cannabis use

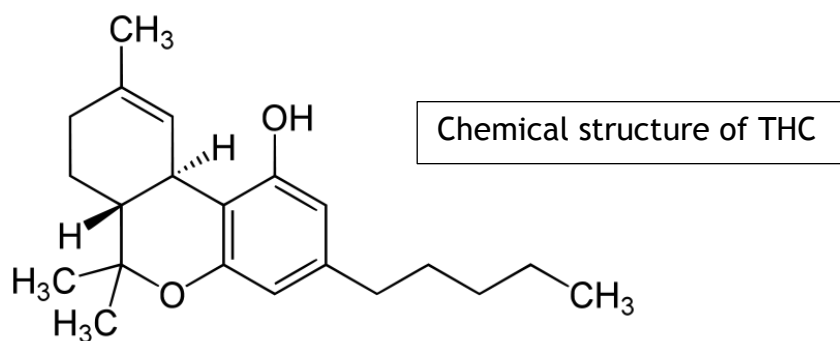
did not see widespread popularity in the United States until the mid to late nineteenth century (Clarke & Merlin, 2013). Nineteenth century England saw a variety of medicinal cannabis applications and the plant was written about extensively by European, British, and Irish physicians. In a medical compendium published in 1653 titled *The Complete Herbal*, English physician Nicholas Culpeper refused to provide an in-depth description of marijuana stating it was “so common a plant, and so well known by almost every inhabitant of this kingdom, that a description would be altogether superfluous” (Clarke & Merlin, 2013).

In the late half of the nineteenth century, medical cannabis applications were utilized extensively by American physicians and still into the early twentieth century (Clarke & Merlin, 2013). In the early 1900’s, Mexican immigrants introduced recreational cannabis to the United States which spurred xenophobic, racist and ultimately anti-cannabis sentiments (PBS.org, 1998). At the 1925 International Opium Convention in Geneva, Switzerland, cannabis policy became an international issue (Room, Fischer, Hall, Lenton, & Reuter, 2010, pp.75-76). Following the convention’s conclusions, recreational cannabis was deemed illegal to buy, sell, cultivate and utilize (Room et al., 2010, p.75). After 1961, the same restrictions were applied to cannabis for medical purposes (Room et al., 2010, p.75). Cannabis use became associated with social deviance and by the 1930’s cannabis was considered an “evil” substance only consumed by ill-meaning and inferior minorities (PBS, 1998). By the time 1937 approached, there was ample rhetoric for the support of marijuana criminalization and the Marijuana Tax Act was passed. The Marijuana Tax Act did not provide an expansion on legalization, rather it imposed fines or “taxes” on cannabis and hemp related occupations. Violations of the Act resulted in thousands of dollars’ worth of fines and possible years of incarceration. In the 1960’s the number of drug related arrests greatly increased and cannabis became the “drug of choice” for law enforcement to focus on (Room et al., 2010, p.76). Countries including but not limited to

Australia, the Netherlands, Britain and Canada commissioned large-scale studies in response to the debate surrounding cannabis policies. Most of the studies concluded that cannabis has been demonized and that the punishments were far too harsh in relation to the danger presented by the drug but they had little effect on changing policies (Room et al., 2010, p.76).

The debate on Cannabis has been raging on for centuries. The United States has been making very slow but steady progress on cannabis research and pro-legalization activists are making national headlines. The zeitgeist surrounding cannabis ranges from the uselessness of the drug to its “miracle”-like medical benefits. Politicians, concerned parents and children, educators, veterans, spiritualists, and people of all occupations and disciplines have some stake in the cannabis debate.

Research on Tetrahydrocannabinol



Tetrahydrocannabinol, or THC, is the more well-known or “popular” phytocannabinoid out of the two main phytocannabinoids that cannabis consists of. This cannabinoid is the reason why consuming smoked cannabis is referred to as getting “high”. According to Wayne Childers and Harold Pinnick in the journal article, “A Novel Approach to the Synthesis of the Cannabinoids”, “the psychotropic activity of this drug is derived primarily from the presence of the tetrahydrocannabinols (THC’s), trans delta 1 THC and trans delta 6 THC (1984, p. 5276).

The THC content in cannabis can vary depending on method of preparation, source and strain but most modern cannabis is stronger than it was 30 years ago. In the 60's and 70's, the average THC content was about 10mg compared to modern day 150 mg or more. The psychoactive partner to cannabidiol, or CBD, THC has been purported to cause reefer madness, hysteria and schizophrenia. However, research has shown that while it can cause a sense of anxiety, THC has a multitude of benefits in the correct dosages. In the book, *Cannabis Policy Moving beyond Stalemate*, Delta-9-THC is shown to produce its world famous effects by acting on receptors, in this case CB1 and CB2 receptors (Room et al., p. 16). The sections of the brain that handle “cognition, memory, reward, pain perception, and motor coordination” have high CB1 receptors (Room et al., 2010, p.16).

CB receptors are found in many different animals but they may differ in function (Room et al., 2010; Clarke & Merlin, 2013; Ashton, 1999, p.6). Robert Clarke and Mark Merlin state that “CB1 is found in a broad range of organisms, ranging from the evolutionarily primitive hydra through to complex mammals, and CB2 is found in all vertebrates” (2013, p. 374). CB1 receptors in the human brain are located in the forebrain and there are high CB1 levels in the thalamus which allows access to pathways that concern pain. This allows for THC's analgesic effects (Clarke & Merlin, 2013). Lack of CB1 receptors in the portion of the brain that controls cardiorespiratory function is the reason why THC cannot have any negative effect on breathing and why it is has such a low-toxicity (Clarke & Merlin, 2013, p. 375).

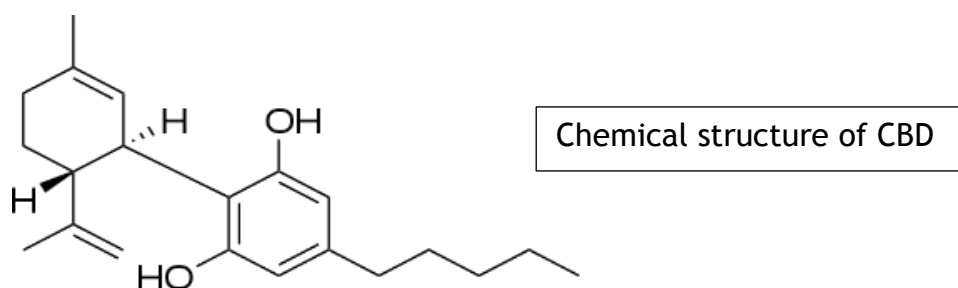
Cannabis improves night vision and our early hunter gatherer ancestors benefitted from increased sensitivity to light, sounds, colors, and scents. THC causes the release of dopamine from the prefrontal cortex. Perceptual distortion, changes time perception.

An endocannabinoid deficiency syndrome (EDS) proposed by Ethan Russo is purportedly caused by a lack of naturally-occurring anandamide or “reduced sensitivity to its effects” (Clarke & Merlin, 2013, p. 375). Anandamide is an endogenous analogue of THC that has an effects on CB1 and CB2 receptors. It regulates appetite, the pleasure and reward centers of the brain, and has some effect on pain regulation and sleep pattern. EDS can be caused by diet insufficient in essential fatty acids that synthesize anandamide. Consumption of THC and other phytocannabinoids may help soothe the effects of EDS and bring harmony to the affected areas. THC “stimulates creative thought, improves lateral problem solving, increases appetite, and soothes the effects of schizophrenia and ADD. Cannabis that contains high levels of THC are reported to cause a “heady” or “cerebral” high feeling. CBD high cannabis is said to cause the stereotypical “couch locked” and “stoned” feeling. High doses of THC can cause anxiety and feeling of panic. It is believed that cannabis strains that are higher in THC and lower in CBD cause more anxiety than strains with high CBD and lower levels of THC. THC is responsible for the euphoria many cannabis users report experiencing. THC works synergistically with CBD to both mitigate and enhance each other’s effects. THC does not cause lack of motivation, rather it increases creativity and motivation. The negative effects associated with THC and cannabis in general, including lack of motivation, anger, social deviance, and poor school performance are thought to be indicators of a need to use cannabis, in other words, users already have these symptoms and use cannabis to mitigate their unpleasantness. THC is being considered as a solution to opiate addiction and withdrawal, as it has been shows to eliminate morphine tolerance and reduce the negative and painful symptoms associated with withdrawal (Russo & Guy, 2006, p. 242). THC is also being considered as a partner to opiate analgesics as a potentiator (Russo & Guy, 2006, p. 242).

THC Functions

MODERN MEDICAL FUNCTIONS	RECREATIONAL FUNCTIONS
ANTIEMETIC	EUPHORIA
APPETITE STIMULANT FOR AIDS/EATING DISORDER PATIENTS	CREATIVITY
ANTI-SPASMODIC	SOCIAL OPENNESS
INTERFERES WITH ACETYLCHOLINE	INCREASED OR DECREASED SELF-CONSCIOUSNESS
LOWERS INTRAOCULAR PRESSURE	BLUNTED EMOTIONS
REDUCED SENSITIVITY TO PAIN AND NEGATIVE STIMULI	ALLOWS FOR NEW PERSPECTIVE ON SITUATIONS
AIDS WASTING	
ANOREXIA	
DECREASED SPASTICITY RESULTING FROM STROKE	
SPINAL CORD INJURY	
CEREBRAL PALSY	
MULTIPLE SCLEROSIS AND BRAIN DAMAGE	
DELAY MOTOR FUNCTION DETERIORATION	
ANTIANGIOGENIC	
ENHANCES EFFECTS OF OPIOIDS	
NEUROPROTECTIVE	
PROTECTS RETINA AND NERVOUS SYSTEM FROM TOXIC STRESSORS	

Research on Cannabidiol



The phytocannabinoid, cannabidiol is the subject of a lot of recent media buzz on medical cannabis. Research indicates that cannabidiol in the absence of other cannabinoids only presents effects at moderate doses. A dosage too high or too low would not produce any effect (Earleywine, 2002, p. 125). As previously stated, THC and CBD work best together as they have effects that minimize each other's negative results and increase the positive results. Scientists have noticed and much research has focused on THC and CBD effects when combined. When THC and CBD were being studied to determine their value as neuroprotective agents, CBD was found to reverse the neurotoxicity inflicted on the brain by binge drinking alcohol (Russo & Guy, 2006, p. 241). CBD also increased cell survival related to Alzheimer's disease and worked as an antioxidant (Russo & Guy, 2006, p. 241). When combined with THC, CBD has been shown to slow progression of amyotrophic lateral sclerosis, or motor neuron disease and improve motor function by as much as 14%. CBD has potential as a sleep aid as it increases the quality of sleep. Pharmaceutical prescription sleep aids have been proven to assist in falling asleep but have no mechanism to increase the quality of sleep.

Much of the cause for concern and controversy for the public en masse is due to its possible applications for diseases that affect children and its utilization by children. There have been many discussions concerning how to properly administer medical cannabis to children in such a manner that there is no "high" feeling yet the medical benefits remain intact. American society is by and large non-

smoking which generally includes the smoking of both medical and non-medical substances (Clarke & Merlin, 2013, p. 254). Scientists, chefs, hobbyists, medical and recreational users have been able to incorporate cannabis into other consumable forms that eschew smoke such as lotions, creams, tonics, oils, tinctures, soap, drinks, foods, salves, sprays, capsules, lip balms, lubricants and adhesive patches however, these forms unless specifically stated otherwise generally contain enough THC to have noticeable effects. As of yet, scientists have not been able to successfully recreate isolated cannabinoids that show improvement over the original herb (Clarke & Merlin, 2013, p. 254).

Cannabidiol medical properties and benefits include:

- reduces anxiety
- works synergistically with THC to mitigate its negative effects and exaggerate others
- anti-seizure
- induces sleepiness
- slows THC metabolism in the liver
- increases THC's euphoric effect
- minimizes psychotic symptoms
- improves quality of sleep
- anxiolytic
- antipsychotic
- anticonvulsant
- anti-inflammatory
- modulates the immune system
- antioxidant
- antiepileptic

- immunosuppressive
- vasorelaxant
- protects against retinal damage related to diabetes
- encourages bone growth
- antimicrobial
- antifungal
- pro-apoptotic
- anti-ischemic

Hemp seed is the only food that treats tuberculosis (Clarke & Merlin, 2013, p. 254). Essential fatty acids in hemp oil have anti-aging and moisture balancing properties (Clarke & Merlin, 2013, p. 254).

The Endocannabinoid System

The endocannabinoid system was discovered in 1995 after the discovery of cannabinoid receptors. According to Di Marzo in “A Brief History of Cannabinoid and Endocannabinoid Pharmacology”, the endocannabinoid system consists of “cannabinoid receptors, their ligands, and the enzymes and proteins that’s regulate ligand concentrations (p, 4). In the human body, this system serves to maintain homeostasis and regulates chemical signals (Di Marzo, 2009, p.1). Humans and animals have an endocannabinoid system. According to George Griffing and Anne Thai, the system works similarly in humans and animals in regards to “memory, mood, brain reward systems, drug addiction, and metabolic processes, such as lipolysis, glucose metabolism, and energy balance.”(2015, n.p.) Cannabis has been called a “miracle” drug by the uninformed because the endocannabinoid system that it acts on has such a widespread importance within the body. Having an understanding of cannabis and the body’s endocannabinoid system causes one to view cannabis less as an “additive” and

more like a key fitting into a lock. Griffing and Thai state that the potential therapeutic targets for cannabinoid pharmacologic intervention are as follows:

- Pain
- Antinausea
- Cough
- Glaucoma
- Cachexia
- Neurologic diseases: Parkinson disease, Huntington disease, amyotrophic lateral sclerosis, multiple sclerosis, alcohol-induced neuroinflammation/neurodegeneration, traumatic brain injury, stroke, seizures
- Autoimmune diseases: Autoimmune uveitis, systemic sclerosis, inflammatory bowel disease
- Infection: HIV-1 brain infection
- Psychiatric disorders: Anxiety-related disorders, impulsivity, bipolar disorder, personality disorders, attention-deficit/hyperactivity disorder, substance abuse and addictive disorders, anorexia nervosa
- Cardiovascular: Atherosclerosis
- Gastrointestinal: Gut motility disorders, inflammatory bowel syndrome, chronic liver diseases, alcoholic liver disease
- Diabetic nephropathy
- Osteoporosis
- Cancer: Breast, prostate, skin, pancreatic, colon, and lymphatic, among others

Legalization

Currently, cannabis is classified as a Schedule I drug with no medical or research value whatsoever. As of this writing, Oregon, Alaska, Colorado, and Washington have all legalized cannabis for recreational use. Maine, New Hampshire, Vermont, New York, New Jersey, Delaware, Maryland, Michigan, Illinois, New Mexico, Arizona, Nevada, Montana, California and Hawaii have all approved cannabis for medicinal use. Texas, Utah, Idaho, Wyoming, South Dakota, North Dakota, Nebraska, Iowa, Kansas, Oklahoma, Arkansas, Louisiana, Mississippi, Alabama, Georgia, Florida, South Carolina, Missouri, Indiana, Wisconsin, Kentucky, West Virginia, Virginia Ohio, and Tennessee have no laws legalizing cannabis in any form. Possessing, buying, selling, transporting, or using cannabis in any of the states where it is illegal may result in imprisonment, the imposition of fines, and civil forfeiture of property (Earleywine, 2002, p. 193). States where it is legal to handle cannabis for medical purposes can still see patients imprisoned or fined for breaking medicinal cannabis regulations. According to Doug Fine author of *Too High to Fail: Cannabis and the New Green Economic Revolution*, in 2011, there were federal raids in seven states that legalized cannabis for medical use (2013).

Anti-legalization supporters state that the government classification is justified and that much harm has been caused to society because of cannabis. Some point to communities with disproportionate populations of low-income Blacks and Hispanics and attempt to draw a causal relationship between the cannabis consumed in these communities and the high rates of crime and poverty. They argue that cannabis users are violent, lazy, and dangerous drug addicts and as such should not receive federal accommodations or assistance. Being defined as such, it would be paramount to keep cannabis illegal as it would allow people who we have contact with on a daily basis to be under the influence. Some have the view that legalizing cannabis will bring crime to nearby populations of children and that they

will grow up to be lazy, addicted, jobless stereotypes because that is exactly the stereotype on which they are basing their opinions.

Another barrier to having a productive conversation on legalization is that there is a stigma against any drug that helps with mental illness. This stigma is particularly profound in Black communities and pronounced in Black males. Blacks are 20% more likely to report having serious psychological distress than Whites but are 50% less likely to receive a prescription for an antidepressant medication. The death rate from suicide for Black men was almost four times that for Black women, in 2009 (Zuardi, 2009). There are racial differences in the perception and utilization of mental health treatments (Schnittker, Freese, & Powell, 2000). Cultural beliefs determine what a particular culture perceives as proper care (Olafsdottir & Pescosolido, 2009). Shame and negative stigma surrounding mental health care and the people who receive it are possible barriers to the acquisition of such care for minorities (Ojeda & Bergstresser, 2008). 23% of African Americans self-reported negative attitudes towards mental healthcare (Ojeda & Bergstresser, 2008, p. 322). African Americans differ from White Americans in that they are less likely to believe mental illness is the result of genetics or possible trauma. African Americans are less likely to promote the professional treatment of mental illnesses and more likely to have negative attitudes towards people who receive care under a professional mental health worker (Schnittker et al., 2000). Approximately 6.48% of African American females and 4.61% of African American males report an unmet need for mental health care (Ojeda & Bergstresser, 2008, p. 322). 35.28% of African American males reported negative attitudes towards mental health care as being a cause of unmet need for mental health care (Ojeda & Bergstresser, 2008, p. 322). Latinos of low socioeconomic status report a strong sense of self-reliance as an obstacle to receiving mental healthcare (Ojeda & Bergstresser, 2008). The poor may be more susceptible to stigma due to its possible consequences including loss of job, career opportunities, or

housing opportunities (Takeuchi & Kim, 2000). There is current debate regarding the status of drivers who operate vehicles under the influence.

In most Western countries, cannabis arrests account for the majority of total drug arrests. The United States' cannabis arrest rate per capita is about 300 out of every 100,000 (Earleywine, 2002, p. 63). By 1997, African American cannabis arrest rates were double that of whites. Imposing such harsh barriers on drugs in an attempt to disproportionately target vulnerable populations like minorities is the essence of the "Drug War". The prohibition on cannabis has caused a massive black market. Drug cartels in Mexico force drug traffickers (referred to as "mules") to smuggle cannabis across the border. This drug trade has been associated with extremely high rates of violent crime and exploitation. Prohibition of a substance that people have a great interest in results in bloated black markets and more power being given to dangerous cartels. There is currently no federal system for rehabilitating drug users, including cannabis before arrest. The laws are enforced unfairly and are a result of institutional bias and racism. Those in states where it is legal are allowed to profit off of the sale of cannabis while the mostly black mostly poor community of incarcerated persons await clemency. Mitch Earleywine reports that there is no relationship between violent crime and cannabis (2002, p. 217). Pro-legalization legislation can be overturned (Earleywine, 2002, p. 73). Earleywine further states that "there is minimal evidence that changes in statutory penalties would reduce cannabis use. The lack of evidence of a deterrent effect has to be weighed against the considerable harms that undoubtedly arise from the existing regime" (2002, p. 73). Perhaps citizens should ask themselves: *Does the government have a right to regulate what we consume?*

On June 17, 1971, President Richard Nixon declared a War on Drugs. Two years later in 1973 the Drug Enforcement Administration was established along with the Marijuana Tax Act. The first commissioner of the Federal Bureau of Narcotics was quoted as saying "Most (users) are Negroes,

Hispanics, Filipinos, and entertainers. Their Satanic music, jazz and swing, result from marijuana usage” (Fine, 2013, p. 30). Some 40 years later, according to PNORML.org, as cited in Too High to Fail:

In the last decade, 6.5 million Americans have been arrested on marijuana charges, a greater number than the entire populations of Alaska, Delaware, the District of Columbia, Montana, North Dakota, South Dakota, Vermont and Wyoming combined. In 2010, state and local law enforcement arrested 853,838 people for marijuana violations. Annual marijuana arrests have nearly tripled since the early 1990’s and is the highest number ever recorded by the FBI.

As has been the case throughout the 1990’s, the overwhelming majority of those charged with marijuana violations in 2010 – 758,593 Americans (88 percent) – were for simple possession. The remaining 99,815 individuals were for “sale/manufacture,” an FBI category which includes marijuana grown for personal use or purely medical purposes. These new FBI statistics indicate that one marijuana smoker is arrested every thirty-seven seconds in America. Taken together, the total number of marijuana arrest for 2000 far exceeded the combined number of arrests for violent crimes, including murder, manslaughter, forcible rape, robbery, and aggravated assault (Fine, 2013 p. 186).

In 2010, Drug War spending increased 3.3% to \$15.5 billion dollars to seize 1% of the contraband and associated people (Fine, 2013, p. 27).

Conclusion

To fully understand marijuana prohibition and legalization, one needs to approach this subject sociologically as well as scientifically. Historically, the cannabis plant has been used to support the economy and heal the sick. Recently, the cannabis plant has been used as a weapon, to incarcerate and

fine millions of farmers, caretakers, ill people and recreational users. It is my personal belief, and the belief of other very well-researched cannabis and cannabinoid scientists that cannabis should be rescheduled from a Schedule I drug and legalized for all. The benefits would bring millions of dollars into the economy, increase the quality of life and decrease the amount of pain for millions. There is more than enough research proving that cannabis has medical value beyond its isolated cannabinoids and the legalization in a few states in America has proven that the War on Drugs has failed. The newest generation of voters no longer believe that cannabis causes “Reefer Madness” and relegates Blacks and Latinos to a life of crime and joblessness. Americans that cannot afford expensive medical treatments or prescriptions are tired of being in pain when they know an alternative treatment exists. The United States government can continue to sink billions of dollars and countless previously productive citizens into the War on Drugs or it can review the decades of research and make the compassionate, intelligent, logical choice to legalize.

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The Role of OSHA in Preventing Workplace Accidents Among Vulnerable Populations in Metropolitan Areas

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24th Annual Clement S. Stacy Memorial Undergraduate Research Conference

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Abstract

Throughout the country, there are many foreign-born workers who have their rights violated. Many Mexican immigrants are recently arrived and have low levels of human capital. Many Mexican workers are often concentrated in “bad jobs” characterized by low pay, few benefits, and high levels of workplace violation and little government oversight. These dynamics are enhanced especially for undocumented workers who are precluded from legal employment and subject to deportability, yet still enjoy a range of workplace rights in arenas ranging from wage and hour, discrimination, and workplace safety. The Occupational Safety and Health Administration (OSHA) is a federal agency that enforces standards to provide a safe workplace. This is a comparative study on OSHA’s protection strategies aimed at Mexican immigrant workers in Los Angeles, New York city, and Chicago. It presents evidence based on OSHA’s understanding of protection strategies and what they do to prevent health code violations. For this comparative analysis, I use data from previously collected interviews which have information on the relationship between the Mexican consulates and OSHA. The significance of this research is to see what different strategies OSHA pursues on different regions of the country. How does OSHA implement protection strategies for Los Angeles workers differently than New York City and Chicago? The goal of this analysis is show regional differences in OSHA strategies and identify best practices for replication to other metropolitan areas with significant concentrations of Mexican workers.

Introduction

Today, many foreign born workers come to the United States in search of a better life and a job that pays them more. Many of these workers accept any job that is offered to them because of their desperate need for money. However, being undocumented makes

workers susceptible to more dangers in the workplace because of their willingness to do any job.

In the United States, there are employers that look for foreign born workers and Hispanic workers specifically to work for them because of their need for employees. The conditions in these workplaces are not safe and healthful. This is a problem that is occurring in the United States very frequently and has also caused fatal accidents. There are many cases where these workers have been fatally hurt in the workplace as well as needing amputations after having complained about the workplace not being safe.

There is a disparity between Hispanic immigrants that are foreign-born and the those that are born here in the United States. There is a correlation with the workers who are foreign-born having more fatal deaths, especially having fatal injuries regarding falls (Loh and Richardson 2004, 42-53). It seems that this is due to not knowing English which is the language that most trainings are done in as well as not having the option to be trained in their native language (Loh and Richardson 2004, 42-53). This is a problem that can be ameliorated by more implementation of the government on the employers as well as by informing the workers of their rights under the law even if they are not documented.

Nongovernmental agencies also play a role in trying to help these workers by having training programs and classes offered to workers in Spanish and English. I was able to interview a staff member at the Latino Worker Resource Center, a program that was created for providing health information, training, certifications, and translations. Through these classes, employers are trained and thus are able to train their own employees to help reduce the possibility of an injury. Employees, as well, are taught how to be safe, how to ask for help, and learn who OSHA is. When they learn about OSHA and what they do to help the worker be safe, the workers are able to go to the federal government for help and go a

step beyond just talking to their employer. These employees feel safer having been trained and also learning about the rights that they have under federal labor laws.

Although these resources are available to workers, they do not feel like they are able to ask for help because of fear of retaliation from the employer. Retaliation from the employer can include calling ICE and firing them. They will seek help from other agencies or programs before they seek help from OSHA in fear that they will also have them deported because they are not documented. The Mexican consulate is an example of a federal agency they will ask help from.

I became intrigued of the relationship that OSHA had with Mexican workers when helping Xóchitl Bada and Shannon Gleeson with their own research. While coding transcripts for them, I kept coming across OSHA and so I asked who they were and this sparked my interest to further understand this federal agency and their relationship to Hispanic and Latino Workers. What I wanted to find out, more specifically, was how this agency helped Mexican workers differently depending on the city they were in.

The cities that I initially chose for this research were Chicago, Los Angeles, and New York. However, I was unable to find someone to interview in New York that was either working for OSHA or working with them. This led me to spend more time on Chicago and Los Angeles where I interviewed an OSHA district manager and a Non-governmental agency that works with OSHA and Hispanic workers.

I decided upon health because when I was working at Argo Tea in 2015, there was a lack of training in regards to safety. My coworkers and I would repeatedly burn our hands with hot water as well as the oven, and also using ladders that felt unsafe. During my time there, I never witnessed an inspector come to inspect the place to see if it was safe. On occasion there would be someone to come to the workplace and review it, but only to see

if the food was properly well kept. We would also be in charge of putting heavy boxes on a shelf and in order to do so, we had to step on a small ladder. The workplace was dangerous in regards to potentially falling from this small ladder, scalding water regularly getting on our hands, and also working with an oven that was on for hours on end and not having long tongs to prevent burning when taking things out of it. Upon learning about OSHA through Shannon Gleeson and Xóchitl Bada's previous transcripts, I wanted to learn more about safety hazards in the workplace.

Literature Review

The United States is comprised of about 321, 418, 820 million people according to the United States Census Bureau regarding the 2015 population (U.S. Bureau of the Census). My research revolves around Los Angeles and Chicago. I wanted to investigate the manner in which OSHA's protection strategies varied within these cities in relationship to foreign born workers, specifically Mexicans.

OSHA stands for Occupational Safety and Health Administration. It is a federal organization that is part of the Department of Labor who specialize in maintaining safe and healthy working conditions for workers by implementing standards, providing safety training, and conducting inspections.

The United States census for the year 2010 shows that there were 50, 477, 594 million Hispanic/Latinos living in the United States, 31 million of Mexican descent. According to the Bureau of Labor statistics, there is a disparity between workers and foreign born Hispanic/Latino workers (U.S. Bureau of the Census).

Also According to the US Census, in the year 2013 the state of California had approximately 36 million people residing in it. Of these 36 million people, 4.28 million were foreign born Mexicans. Of these 4.28 million foreign born Mexicans, 12.3% worked in the

construction industry, 9% worked in the Agriculture, forestry, & fishing, 14.8% in manufacturing, and 8.9% in retail (U.S. Bureau of the Census). The rates of fatal injuries found among mainly construction workers tends to be highest among Hispanics. The U.S. Bureau of Labor Statistics has uncovered that nearly two thirds of the fatalities among Hispanic workers from 1996 to 2004 involved foreign born workers. They concluded that the reason for the high fatality might be in relation to the fact that Hispanic workers are disproportionally represented in higher-risk, lower-wage jobs. As a result of these workers not having a higher education, they have fewer skills to allow them to perform different jobs as well as not being proficient in English. The lack of understanding of this language can produce fatalities if the training or safety procedures are instructed in English. It is possible that the employees do not comprehend what is being said but they are afraid to lose their job. Latino/Hispanic farmworkers send back money to Mexico in many situations and so this makes them inclined to working in difficult and dangerous situations but do not complain or report things because of the possibility of loss of employment (Thomas, A., Marin, A. J. 2009). It has been reported that 62% of Hispanic immigrant construction workers nationwide did not speak English well or at all according to the Center for Construction Research and Training. Other problems are also that the supervisors of these workers put pressure on them so that they finish these jobs early and receive bonuses. There is economic pressure to finish projects in a certain time frame while perhaps lacking the safety equipment needed.

The increase of Hispanics in the United States is primarily seen by Hispanics with low education (Roelofs, et al. 2011). Education is a factor that affects these workers. By 2009, nationally only 61.9% of the Hispanic population of 25 years old and older completed high

school or higher compared with 86.7 % for the average for the United States for the same age group (Hurley, D. T., Lebbon, A. R. 2012).

When looking back to 1996-2001, foreign-born workers accounted for a large percentage of the fatalities that occurred in the workplace nationwide. During that period, there were 4,751 work injuries that were fatal that involved foreign born workers. This was 13% of the fatalities that occurred within occupational injuries recorded in the United States. In 2001, the fatality rate was low at 4.3 per 100,000 workers but for foreign born workers alone, this was 5.7 per 100,000 workers. One in four foreign-born workers that were fatally-injured were in the construction industry. The Mexican-born workers that were fatally injured were accounted as a third being employed in the construction industry (Loh, K., & Richardson, S. 2004, 42-53). Also, 23% of Mexican-born workers were employed in agriculture, forestry, and fishing. The second most repeated type of fatal event for foreign born workers is falling to a lower level. This accounts for 714 cases in 2001. From 1997 to 2001 there was an increase every year and in 2001, there was a 73% increase when compared to the number in 1997. The types of falls were falling from roofs, falls from staging or scaffolding, and also from ladders. Mexican-foreign born workers made up half of the foreign-born workers who died from the fatal injuries of falling nationwide (Loh, K., & Richardson, S. 2004, 42-53). Between 1992 and 2002, the workplace fatalities among foreign-born workers increased to 46% while fatalities among Hispanic workers increased by 58% (AFL-CIO 2005). In the year 2000, Hispanic workers made up less than 16% of the construction workforce but had 23.5% of the fatalities. The states that accounted for 64% of the fatalities of foreign-born workers from 1996-2001 were California, Florida, Illinois, New Jersey, New York, and Texas (AFL-CIO 2005). When looking at Hispanic workers that were

fatally injured from 1995-2002, the laborers who were in construction had 490 deaths and 37% of these were due to falling (Brunette, M. J. 2004).

Many immigrants are also employed in agriculture. There are many who suffer eye injuries that result from ruptured hydraulic lines in old machinery, airborne and loose soil, contact with plants, chemical exposure, and being sprayed in the face by the automated irrigation systems. Many of these workers, 70-81%, have not been trained to use the eye protection that is needed. Among California Hispanic farmworkers, 7% had reported previous chemical poisoning. (Quandt, S. A. 2013).

OSHA has to investigate complaints that people have called in for. Investigations related to language or cultural barriers, according to John Henshaw who is an OSHA administrator, account for 25% of fatalities that are investigated. Regarding this issue, there were measures taken by OSHA in 2001 to insure more safety. The Hispanic Task was formed and have also launched programs and a \$10-million-dollar training initiative. A number of things have also been translated into Spanish or have had their own separate versions which include: the OSHA website, publications, training materials and videos, and a Spanish option on the phone hotline. (Contractor's Business Management Report 2004).

The U.S. Senate Subcommittee on employment and workplace safety met in 2009 regarding OSHA and how they are protecting their workers. Senator Murray started off by claiming that they were not "fulfilling their responsibility to protect workers on the job" (U.S. Congress Senate 2008). She goes on to say that certain companies keep having the same problems and OSHA does not stop the employers knowing that the workplace is not safe. She went on to say that OSHA had an average of 16 workers die everyday on the job as well as 4 million who become injured and the only action they took was sending them letters (U.S. Congress Senate 2008). Senator Kennedy pointed to the fact that although

OSHA has reduced injury rate by 60% and death by 78%, this does not change the fact that there are still problems to be solved. The poultry business being one since they have “reduced the number of poultry plants subject to investigation” and that investigations are now at their lowest in 15 years (U.S. Congress Senate 2008). Senator Brown then exclaimed that diacetyl exposure is dangerous and has been warned by not only the company who makes it, but also by occupational safety and health scientists and experts. However, OSHA has denied a petition to regulate the diacetyl exposure (U.S. Congress Senate, 2008). This is a problem with a solution that has not only been petitioned, but is also easy to implement within the workplace. There are many examples of workplace injuries and fatalities that could have been prevented with more enforcement on OSHA’s behalf. At the hearing, Eric Frumin who is a health and safety expert, noted that OSHA had cited the Avalon Bay Company in 2006 for repeated violations of not having secure fall protection. Later on during an Avalon Bay Company project, Oscar Pintado fell 45 feet because of the wary enforcement to solve these issues immediately (U.S. Congress Senate 2008). In 2007, the number of Hispanics was at it’s greatest number as well as them having an 18% greater risk of fatal job injuries compared to other workers (U.S. Congress Senate 2008). From 2000 to 2008, there were 30 cases of amputations, and these were among the top five employers (occupational amputations). Mr. Frumin also mentioned how the UFCW (The United Food and Commercial Workers International Union) assessed 300 OSHA logs from 2006 from Smithfield Food plant in Iowa and noticed that 35 cases (19% of recorded illnesses and injuries) had been denied by worker’s compensation and so removed from the log. By doing this, OSHA violated their recordkeeping standard. Another issue that is raised is the manner in which OSHA punishes or fine these companies who have serious violations. The fines that are given to some of these companies, specifically the large ones, are not substantial

enough. In 2006, a Tar Heel plant had 50 violations, most of which were “serious” (lack of safety training, blocked exits, illegible signage, lacking safety procedures, and under guarded blades). This company was fined, and they simply paid (U.S. Congress Senate 2008). The only time that an employer can have a criminal sanction is when it can be proved that there was a willful violation which means they knew there was danger and still sent their workers out. However, even when this occurs, the employer will only serve a maximum of 6 months because this is only a misdemeanor (U.S. Congress Senate 2008). When talking about the number of employees that OSHA has and the amount of people that inspect, this number has dropped 23% from the staffing they had in 1980. This is the same amount of staff they had in 1983. If OSHA were to examine every workplace they have in their jurisdiction, it would take them 133 years to do so (U.S. Congress Senate 2008). In 2006, OSHA conducted 96,000 inspections compared to the 126,000 inspections there was in 1991. Overall, 99% of the workplaces were not inspected (U.S. Congress Senate 2008). In a 2000 survey of 50 Latino construction workers in North Carolina, only 35% knew about OSHA (AFL-CIO 2005).

Methods

To find information on OSHA, I used the Richard J. Daley library’s online database which has books and articles on various subjects. I began by broadly researching on OSHA and then narrowing it down to city as well as to just Hispanics. I started to find information about it as a whole, which helped me to contextualize my observations about Mexican workers. Then I searched for Hispanic workers in Los Angeles and Chicago independently so that I could understand how each city was different from one another in regards to the workers.

Shannon Gleeson and Xóchitl Bada have conducted research on the Mexican Consulate and their role in supporting labor rights enforcement in the United States. I was hired as a research assistant which led me to transcribe interviews that they had with Mexican Consulates. This is how I was able to start not just the idea of my project, but also get an in depth view of the consulates and how Hispanic and Latino immigrants seek help from them. Many of these transcripts spoke about the relationship that they had with OSHA and I analyzed this information. Also, they had a contact log which I was allowed to use and this is how I was able to get in contact with the two people that I interviewed. I sent out multiple emails to people on the contact log, but they either did not respond or took them very long to respond and I was then unable to conduct the interview. I conducted both interviews over the phone and the questions related to their position and what I wanted to learn the strategies used to prevent injuries at the workplace.

This research has an IRB approved protocol and both interviews were tape recorded. I only use the initials of the staff members as I did not obtain a release authorizing me to use their names in my paper.

Findings

In the following section, I analyze the information that I found and how it relates to the interviews that I conducted.

Hispanic workers tend to be disproportionately represented in higher-risk, lower-wage jobs and fewer job skills (Richardson 2005). OSHA stands for Occupational Safety and Health Administration. They are a federal organization within the Department of Labor who specialize in maintaining safe and healthy working conditions for workers by implementing standards, providing safety training, and conducting inspections.

I had the opportunity to interview Mr. JC who is a district manager of for the State of California's Division of Occupational Safety and Health (CALOSHA) in the San Francisco area. Mr. JC is knowledgeable of CALOSHA, having been working for this labor enforcement government agency since the year 2000. CALOSHA receives notices about violations by the employers because they are required to notify them of any serious injuries within 8 hours (which includes a loss of a body member, amputations, or injuries that result in hospitalization in 24 hours). Workers themselves also either contact OSHA by telephone, online, or by sending a letter. Whenever a current employee files a complaint, Mr. JC regarded this as being the most formal complaint and so this is required to be investigated within 24 hours. However, if the complaint was made by an ex-employee or by an anonymous person, they investigate through letter and if the employers do not respond, the district manager can decide to do an on-site investigation.

I then proceeded to ask Mr. JC how employees who only speak Spanish are notified of situations as well as how they ask for help. Mr. JC explained that employers he has worked with have a 55-60% Hispanic workforce. Construction and Agriculture being the leading workplaces they are employed in; these jobs are also known for having the most unsafe conditions. In the San Francisco area, most district offices have at least one Spanish speaking investigator. The non-Spanish speaking safety officers, when encountered with a situation where they need to interview someone who does not speak English, will contact someone who has that ability. Mr. JC also reassured me that CALOSHA does a great job at providing communication to Hispanics by informing them of their rights to work in a safe environment and leading the worker to understand that they can go to the law rather than just the employer. CALOSHA requires that employers post posters telling the workers who they are. As well as being in English and Spanish, they have also made them in Chinese so

that workers are able to read this information regardless of them not being able to communicate with the employers. I was also ensured that plenty of literature was given to these workers that provided workers with information on not just their safety and health, but also how they can file a complaint. If a worker does not know English, they have put the option online to send a complaint in Spanish which would later on be translated. They have also taken an extra step to ensure Hispanic workers receive information by creating a new unit in 2014 called 'Outreach Coordination Program' that specializes in providing information to the Hispanic worker community. Outreach provides information about their rights as well as the steps to make a complaint about their unsafe work environment. Also, most of the staff at the district office have rudimentary Spanish skills and when they receive a call and there is a language barrier, they are able to ask the person what their name and number is so that they can contact someone who can reach them. Mr. JC also informed me that CALOSHA has a state wide bilingual list that is published online and the district manager is able to contact safety officers on that list and ask for assistance.

After the interview, I went back to the transcript and noted that 85% of the work at the district process involved investigating of complaints and injury investigations while a 15% was performing a planned inspection. If there was a workplace that was not part of a planned inspection nor was there a complaint, then it could virtually go unnoticed. Mr. JC had mentioned that they only inspected the complaints that were urgent in terms of the issue possibly being fatal. The staffing that OSHA has is based upon the population and employment in the region and so if there was a great amount of rural land where people were working, there would be less inspectors overall. This sounds like a problem simply because rural areas are not given the same amount of attention and inspection as a workplace that is in a more metropolitan area. When asked where most of the Hispanic

employees work in, agriculture was one of the main niches. This would mean that the Hispanic employees in rural areas would be disadvantaged by having less inspectors and only being able to have them come if there was a serious concern or perhaps until there was a complaint issued.

Mr. DR is a staff member of the Latino Worker Resource Center (LWRC), which is also known as El Obrero Latino. LWRC is a non profit organization whose goal is the safety of Spanish speaking workers in the workplace and helping employers meet the required safety standards of the Department of Labor. They conduct OSHA Safety Compliance classes in Spanish, English, and Polish and are also a resource center for workers and employers who seek help with safety training.

Mr. DR puts out the word to Mexicans and other Latinos learn about LWRC by advertising it. When working with the employees he has seen that the main violations he has encountered were failure to follow fall protection protocols, no safety programs, and lack of hazard communication. Most of these are occurring within the Chicago area compared to the outer region. Companies that have been cited with violations then contact LWRC and let them know that they need to take training classes. These companies might also call LWRC up and ask what OSHA is as well as being able to take a class and learn more about them for their company and employee well being. When Mr. DR is notified of a violation cited against a company through an employee, he does not forward this information to anyone. In this organization, people do not need any identification in order to take these classes. The Mexican Consulate is where many Mexican, especially foreign-born, people go and ask for help because they feel more trust there. Mr. DR mentioned that his relationship with the Mexican Consulate was not active because they do not get their

phone calls returned. This relationship could potentially help many employees because they can take classes and be able to benefit themselves and their safety through this.

In a year, LWRC trains about a thousand workers per year. He mentioned how this was a definite increase from years prior. If the workers go to the location and take these classes, they are able to receive a certificate and school identification showing that they have been trained as well as under what regulations. There is also no identification needed when they sign up for a class, LWRC actually provides them with a photo I.D Every day of the week, there are about 5 classes that are continually being given. This continuity of classes during the entire week allows workers to find a time slot that a class is being given and be able to go at that convenient time. However, he mentions that the workers do not trust OSHA because they do not know who they are. If they were to take classes offered, they would learn who they are and what their mission is. Before they take training classes, they are only warned about who OSHA is and this creates a fear of the unknown.

The Susan B. Harwood Training Grant was awarded to LWRC. This grant is given to nonprofit organizations so they can provide training and education programs for workers and employers specifically in the recognition, avoidance, and prevention of health and safety hazards (1). In order to receive this grant, they had to go through a lot of paper work and received notification of it after about 2 months. The only problem he faces with OSHA would be the documentation of office documents which he mentioned were substantial, and not including the worker documentation. Mr. DR is also able to communicate with OSHA whenever he wants to ask a question because they have consultants ready on the line. He mentioned that a problem with large contractors is that they only hire Mexicans as subcontractors. Once they do this, they are able to not take responsibility of these workers and these subcontractors are given the fines. These large contractors find workers through

spread of word to Mexico that if they come to the U.S. there is a job waiting for them.

These fines are set fines and so it does not matter what the size is. Mr. DR also mentioned that he was assured by someone who works for OSHA that once they step into a case, no other department could step in. This means that a worker without documents should not feel afraid that another department will come in and try to deport him or get him into any other problem.

The relationship between the Mexican Consulate and LWRC is not there. This is a problem because LWRC works with mostly Mexican workers. Having this connection would help with the spread of LWRC and the safety training classes. If there were flyers posted at the consulate about them, it would serve many immigrant Spanish speakers learn about not only their safety, but also who they could ask for help. Upon taking these classes, they learn about OSHA and their rights within the workplace. When going through the Gleeson and Bada's transcripts of the Mexican Consulates talking about OSHA, I noticed that the Chicago one did not have a lot of information regarding events they did together. All that was said was how they had a signed agreement to work with them and that OSHA was helpful in getting messages across to the Hispanic community. In contrast, a person interviewed in San Francisco (CALOSHA), spoke on how they had a close relationships and that they had participated in their campaigns. Also, CALOSHA had permanently had someone go with them to their mobile consulates which means that there is someone representing both the Mexican Consulate and CALOSHA so the workers are able to ask for help from both of them.

When speaking to Mr. JC from California, I asked him about the Susan Howard Grant and if they had a good relationship with the non-profits organizations that they gave them to. He was not aware of this grant, which raised the question of the communication that

CALOSHA has with organizations that help workers. He mentioned that he worked with Work Safe. A large labor stake holder group. LWRC is located outside of downtown which allows LWRC to gain prominence within that area as well as being found easier than if it were to be downtown in a building which would make it hard for non-English speaking workers to find. If Mr. JC of CALOSHA would work with smaller organizations in locations where it is rural but the location is full of fatal injuries, it would allow them to help more workers who are in need of these resources. By giving the Susan Harwood Grant they would be financially helping these workers by workers having to pay less for these classes and for these organizations to raise awareness of the help they can provide.

Conclusion

CALOSHA has many resources readily available for Hispanic and Latino workers. They have Spanish speaking investigators as well as brochures and posters that have been translated in Spanish. In Chicago, the non-profit organization that works with OSHA has many resources and readily available information for them. However, I conclude that Chicago differs in the fact that other smaller organizations come into play with helping Latino workers which makes it easier to physically be able to get help in a location that offers training as well as information about their rights and how to file a complaint with OSHA. OSHA also has power to spread information to the employers and this can be seen greatly within CALOSHA but in Chicago they did not mention this level of participation, which could have a great impact.

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Performing Sincerity: The Use of Spontaneous Language and Letter Writing in Elizabeth Barrett Browning's Sonnets from the Portuguese

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Performing Sincerity: The Use of Spontaneous Language and Letter Writing in Elizabeth

Barrett Browning's *Sonnets from the Portuguese*

(Excerpt)

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Since the publication of Elizabeth Barrett Browning's *Sonnets from the Portuguese* in 1850, readers have been preoccupied with the personal nature of the sonnet sequence's relationship to Barrett Browning's private life, particularly her marriage to Robert Browning. When studied alongside the love letters of Elizabeth Barrett Browning and Robert Browning, noticeable and undeniable connections appear between *Sonnets from the Portuguese* and Barrett Browning's personal history. Is the sequence a veiled history of the Browning's courtship? And, as Amy Billone asks, "Do the sonnets ask us to read them side by side with biographical secrets that they expect us to know?" (68). Almost all readers agree that Barrett Browning's history is relevant to her sonnet sequence, yet, as more than one literary scholar has observed, spotlighting the biographical context for the work risks obscuring its thematic and formal complexity. Natalie Houston, for instance, argues that *Sonnets* is not just an account of Barrett Browning's life in sonnet form but an important negotiation with the form's ability to represent real life love. Barrett Browning "repeatedly demonstrat[es] that authenticity in a sonnet sequence is always constructed" (100), she remarks, noting that Barrett Browning revises the courtly love tradition to represent a more "modern" Victorian courtship, easily identified by its conversational intimacy and verisimilitude and seeming so real that later readers often took it as fact. Although I agree with Houston's claim that Barrett Browning works to update the sonnet sequence so that it represents the contemporary nineteenth-century courtship with authenticity, at the same time I would also argue that she and other literary scholars often fail to notice the many ways in which Barrett Browning highlights the artificial nature of her sonnets. She reminds the readers that the feelings expressed within the love sequence are dependent on her skill and power as a poet.

In this essay, I explore the many references to writing contained within *Sonnets from the Portuguese* to suggest that Barrett Browning deliberately calls attention to the realistic moments within the sonnets even as she creates such moments using her real life relationship as an opportunity to complicate and explore the limits of the sonnet sequence for the mid-nineteenth century “poetess.” The sequence masterfully conceals and reveals as Barrett Browning self-reflexively builds an overlapping public and private world. Although *Sonnets* strongly correlates with her love letters, she uses her sonnet sequence to highlight the ways in which her poetry actually differs from her love letters. She repeatedly brings up the genre of the love letter only to contrast that genre implicitly with the literary work she does as a poet, drawing a contrast between the private communication that occurs between lovers and the sonnets she writes as a professional poet to remind her readers that this sequence is a literary performance, not a spontaneous outburst of sentiment without aesthetic planning or merit. She repeatedly raises the image of letters within the sequence in order to build to the climax of the famous penultimate sonnet (“How do I love thee?”), when she drops all mention of the letters and simply performs sincerity. I suggest that over the course of the sequence, she increasingly incorporates the highly intimate, personal, spontaneous language of the love letter into her sonnets in order to achieve the illusion of absolute sincerity, an illusion which is so successful that subsequent readers interpreted the sequence as pure biography.

Victorians readers valued sincerity, especially in poetry about romantic love. This posed a problem for the female writer, who was often credited with the ability to write her feelings spontaneously but at the same time condemned for writing “too sentimental [and] too conventionally feminine” (Prins 174). Women writers were expected to be sincere, in other words, but reviewers often used that sincerity to criticize their work, classifying it as

less creative and sentimental. The term sincerity became a pejorative term since it meant both less accomplished (only repeating personal feelings instead of crafting them) and embarrassingly feminine (because of the apparent gush of emotions). Billone proposes that in response, women poets “needed to mask what they were articulating” to secure their place as poets (6). The real appeal of sincerity in verse for Victorian women might actually have opposed what the Victorian public valued, and instead was used as a way to disguise a discussion of public events considered improper for women. For example, Mary Moore notes how traditional tools, such as Petrarchan motifs, used to mask “subversive ideas,” unbeknownst to the public, who read from a Victorian context and interpreted the outdated themes as only a sincere proclamation of love (11). Furthermore, some women poets knowingly exploited the idea of sincerity, using it to mask their political ideas and concerns.

Only in the 1980s did feminist scholars begin to wonder if the sincere feelings expressed in *Sonnets from the Portuguese* were part of a complex literary performance. When Barrett Browning performs sincerity, she conveys what feels like truth; however, performance closely associates with artistic expression, often as in a dramatization and falsified reality. Yet, the element of performance makes the Brownings’ real story of romance turn into verse; otherwise, the love letters would suffice as a biographic record of their courtship. Barrett Browning’s ambitions as a poet clearly materialize as she successfully incorporates her real life relationship with Browning into the sonnet sequence. She aspired from an early age to become a great poet—the female Homer—but, as Dorothy Mermin observes, frequent sicknesses often kept her secluded from others, and writing letters became a replacement for life (125). If she could not experience life, she would perform it within her writing. These letters, argues Mermin, ultimately become the training

ground for her romantic sonnets: “Letters like lyrics,” she observes, “artfully enact sincerity, and rare lapses from candor can be detected only by juxtaposing correspondences that were not meant to be read by the same person” (125). Thus, even Barrett Browning’s practiced, typical writing style, shows an element of performance; her letters are not merely outbursts of emotions but real and reflective thinking (124). That said, as I will momentarily show, Barrett Browning draws a deliberate contrast between the letters and the sonnets, showing that the sonnets are true works of art, not individual moments of personal and private expression.

The challenge in performing sincerity was doing so within the confined structure of the sonnet, whose restrictive form allows emotion and tradition to exist simultaneously. The rules of the sonnet cannot be spontaneously fashioned, and even the form advocates truthfulness, as it has done throughout its long existence which dates back to 1230 or 1240, as first written by Giacomo de Lentino (Fuller 1). Victorians turned to the sonnet for order and direction in a time when cultural belief systems seemed to be drastically shifting (Phelan 4), and many Victorian poets explored whether or not the sonnet could be adapted to modern life. Like George Meredith, Christina Rossetti, and others, Barrett Browning takes up the sonnet to probe a traditional poetic form in a modern setting, and *Sonnets from the Portuguese* asks whether or not the traditional amatory form can accommodate the spontaneous, colloquial, and intimate language of a contemporary courtship between mature adults. I suggest that *Sonnets from the Portuguese* ultimately demonstrates that neither the amatory sonnet tradition nor the love letter alone will achieve Barrett Browning’s vision of modern love for the contemporary poetess. She spotlights the limitations of both traditions through self-reflexive references to the love letter, a genre that clearly inspires *Sonnets from the Portuguese* but—she suggests—fails to yield poetry all

on its own, a failure that must occur in order for Barrett Browning to reaffirm her skill as a poet. Thus, she writes forty-four sonnets that on one hand adapt her real love letters to poetry and, on the other hand, circumvent the comforting reassurances a lover may offer in a letter, eliminating the conversation that travels between both the letter writers, and replaces it with only her voice. This move to use a single voice while mimicking the language of the love letter self-consciously reminds the readers that the sequence is not a love letter, but poetry.

Throughout *Sonnets*, Barrett Browning refers to two kinds of love letters: those sent to her by her lover and those she sends to him. The first kind of letter—those sent to her from her lover—appears in sonnets XXIII and XXVIII, two sonnets that are midway through the sequence and therefore portray a speaker uncertain of her self-worth. Sonnet XXIII opens with a description of the speaker reading a letter she received from her love. She wonders in amazement at his claim that her loss would destroy his ability to take pleasure in the world—even the sun would shine “more coldly” if she died, he says in line 2. Her absence from the world, he says, would affect him as deeply as she imagines it would her in the reverse situation. She states, “I marveled, my Belovëd, when I read / Thy thought so in the letter” (lines 5-6). She continues to explain that her thoughts turn to the desire to spend time with her love, replacing her desire for death. Her health also becomes a great concern, running the length of the sequence, and reaches outwardly towards the poet who also suffered weakened states that left her hands trembling. To include such a detail seems to be a genuine recount of real life and their real letters. However, unlike the love letters, the sonnet, which begins by mentioning the letters, turn inward and supplants the other letter writer with her own voice. She writes of her own reaction, representing her own feelings, and even shading into invocation to make demands on the lover: “love me Love!

look on me—breathe on me!” (line 10). By redirecting the letter, she points the readers to her poetry and creates a specific stance for the poet. The questions she asks to her lover go unanswered by him. She instead decides to believe in his expression of love and answers her own questions so that by the sestet, she rejects her thoughts of death to prevent his grief over losing her.

Both Barrett Browning’s mention of the letters and her obvious reference to her illness, directs the reader to believe this sonnet represents a biographical account of the Browning’s courtship. However, the absence of the lover’s response, as well as the summation of this dilemma in fourteen brief lines and the sonnet form itself, reminds the readers that this is a performance ultimately draws a distinction between the sonnets and the love letters that really do exist. The trembling hands in Barrett Browning’s real life also direct attention to the Petrarchan male sonnet form she uses to revise the Victorian courtly love tradition into a modern form of love that better represents a woman’s love. Images that seem typically feminine were also common in Petrarch’s sonnets with a male speaker. As Marianne Van Remoortel points out, “each Petrarchan metaphor used by the female speaker to postulate her authority corresponds with an aspect of Victorian women’s actual living conditions” (“(Re)gendering” 260). For example, sickness is frequently used to emphasize the feverish conditions of the lover and usually masculine speaker of a sonnet. Barrett Browning’s speaker with weakened or trembling limbs (XI and XXIII) and pale cheeks (XI) models these traditional metaphors and offers an alternative reading to the biographical interpretation (255). In addition, the nineteenth-century culture encouraged middle-class women to remain in a state of physical weakness; thus writing about her illness can be interpreted as attractiveness (259). Barrett Browning’s use of Petrarchan conventions to describe her illness moves the interpretation of the speaker’s trembling

hands away from the biographical, inviting readers to recognize her skill and authority as a poet capable of adapting poetic tradition to her own purposes. By rewriting her own biography with Petrarch, Barrett Browning creates a moment of sincerity that feels authentic yet is clearly planned and rooted in the sonnet's traditions.

The mix of the masculine sonnet tradition and modern Victorian life addressed by the female poet often forces a new way to understand these poems, but any way of reading (biographical, historical or cultural), layers images that reshape the traditional female and male lovers. The sincerity in the sonnet allows Barrett Browning to change the typically masculine sonnet and circumvent the ways a woman could fail to thrive as a serious lover and poet. Van Remoortel believes transferring the masculine Petrarchan themes to a Victorian setting causes the literal and metaphorical meanings to collide, with the interpretation of illness, which changes over time (*Lives*, 92). The female voice takes on the speech of the traditional male suitor as well as the object of desire and often leads readers to claim the poems read as obtrusively masculine (Mermin 131). However, invoking the Petrarchan love sonnet and dismissing Death from the beginning of the sequence allows her to avoid objectification and explore the depth of her multifaceted woman's soul. The line "Not Death, but Love" (line 1) in the very first sonnet removes the temptation to place the speaker in the traditionally feminized and romanticized fallen woman role. The revision of the sonnet represents the construction and, therefore, artifice of the sonnets, which becomes increasingly clear as the sequence progresses.

In sonnet XXVIII, Barrett Browning similarly supplants the beloved's words from the love letter like she does in sonnet XXIII, where the male lover's voice is only heard through the speaker and allows her to remain the central focus of the sonnet. The words of both heard through one person emphasize a way in which these sonnets do not mimic the

Browning's love letters that would allow two people their own voice. Instead, his words are not direct quotes, as if from real love letters, but summarized in her voice.

[....]

The speaker's reaction demonstrates a performance in sincerity. She reacts to the words of her lover physically and emotionally as if not in the middle of composing, but reacting in the moment; they would appear to be spontaneous, except that the form and construction of the sonnet suggests the opposite. Filled with exclamatory sentences, the sonnet fulfills that spontaneous language even more so than the preceding poem (XXIII), which directly references the words written by her lover. In other words, within the space of six sonnets, the movement of expressive language drastically shifts. It becomes more obvious that she remains affected by his words as she again summarizes what leaves her responding so passionately. She also changes the dialogue by directing her speech to someone other than just her love. She says, "This said, he wished to have me in his sight" (5). Is she speaking to herself? To a public audience perhaps? The dramatic reaction that again leaves her trembling and sunken down, offers a performance and reflects the same layering of images as in sonnet XXIII. This time however, her reaction does not represent weakness or desire, but distress, and contrastingly, near exultation. Barrett Browning's dramatic language in this sonnet verges on Shakespearean, making it sound more like a performance than an authentic discovery of real love.

Dropping the letters and the paling ink symbolize the love letter fading from the dependency that the speaker uses to express her love as she adopts the more updated version of the sonnet. The letters that "seem alive and quivering" (line 2) interestingly do not encapsulate her ability to write the letter, but her lover's. She finds room to respond in verse, abandoning the letter form and adopting the sonnet instead. Her own letters are

“dead paper, mute and white” (line 1). That is, they lack the vibrancy she seems to perceive from her lover’s letters and consequently fail to reveal her voice. The whiteness of her letters, which at times correlates with purity and embraces a sexual interpretation, (especially when reading the trembling hands from the Petrarchan tradition) also intentionally emphasizes the blankness: a white letter is a piece of paper unstained by ink and is therefore, not a letter at all. She grasps the power of her lover’s words in the letters, but for her own needs as a poet, they remain an inadequate form of expression.

Not only does sonnet XXVIII compare the genre of the love letter and the sonnet to differentiate between the two, but its form aptly shows how the sonnet can create the appearance of sincerity. For instance, the octave’s uncertainty shifts as drastically as does a real person’s mind can change, and the volta, which signifies a dramatic turn to repeat, resolves by accepting love and the speaker’s worth to be loved. Traditionally, the sonnet’s “first quatrain states a proposition and the second proves it . . . the first tercet confirms it and the second draws the conclusion” (Fuller 2). By this reasoning, the first quatrain of sonnet XXVIII reveals the speaker’s distress. The second quatrain explains the source of dismay to be what her lover has mentioned in a letter. The first tercet then confirms this to be so as he has confessed his love to her. Finally, the second tercet achieves her acceptance. The formula rings true throughout the sequence, and its true appeal is the ability to so quickly and intensely question, explain and resolve each miniature story in sixteen lines, while simultaneously working with the sequence’s larger themes. The sestet’s rapid conclusion often creates a sense of urgency, and indeed, Barrett Browning echoes this with grandiose images stating “God’s future thundered on my past” (10) and the letters “lying at my heart that beat too fast” (12), which also produce an auditory reaction. The rhyme scheme, abba abba in the octave, and cdcdcd in the sestet, demonstrates one of the

most popular forms of the sonnet. Unlike some of her other sonnets, the rhymes in XXVIII are true rhymes and, therefore, reflect a decisive and clean sound—not like a love letter, although in her usual fashion contains many breaks and pauses that interrupt the traditionally smooth auditory flow associated with amatory sonnets. The first line alone contains two exclamation marks, and the ellipses in lines seven and eight appear three times. “Readers expecting the gracefulness of a love sonnet will find these sonnets awkward,” says Margaret Morlier (327). While somewhat awkward, these breaks and pauses are what make each sonnet appear genuine to readers, and the invoked realism causes them to override the sense of fiction that should keep the author and speaker apart, despite the obviously constructed sonnet form. Thus far in the sequence, Barrett Browning shows a construction of poetry through increasingly spontaneous language, dramatics, pauses and breaks, supplanting her lover’s voice and layering images of author and speaker, all of which mimic sincerity.

Out of sight imagery runs throughout the sequences and constantly suggests the poet exists beneath the surface. This imagery compels readers to feel as if they may discover the real person behind the performance if only they keep reading. Indeed, the increasing hints at a performance in the references to writing do exactly what Billone suggests, tempting readers to read the sonnets along with the letters. To invite readers to think that they can discover the “real” poet is a very risky literary venture. On one hand, if she succeeds, then she’s achieved the ultimate modern sonnet sequence and triumph for the poetess, applying this older form to a modern courtship where the woman operates as both the speaking subject and object of desire. It is confirmation of her literary power. On the other hand, this sonnet might indicate where her literary authority could be undermined. Barrett Browning offers a way to read the sonnets as more than a love letter, asking the

readers to look beyond a mere story of love and to see her as a poet skilled enough to make poems that mimic life. Barrett Browning did not intend for a model of joint poetry-biographical reading to actually happen, since at that point in time, her letters were still private. The Browning's son, Pen, did not release the love letters until 1899, forty-nine years after the sequence's publication, a clear indication Barrett Browning did not intend the sonnets to be dependent on biographical information to understand the sequence. For example, sonnet XXVIII refers to specific phrases, discussing what her love wrote in an incomplete context, thereby enticing the readers to try to glimpse more into a private correspondence to which she knows they do not have access. She refers to her lover's words, sometimes even summarizing them, but does not let her readers actually see them.

The layering images especially that of the author and speaker, increase the complexity of the sequence, but ultimately reminds us that the sonnets are not love letters. Still, the two forms overlap in many ways to maintain the sense of personal experience. For example, the layering of tradition and modernity or feminine and masculine allow for a richly complex textual understanding and room to maneuver among multiple converging ideas. Angela Leighton, who discusses the overlap that can occur, says it best: "It might be preferable . . . to think not in terms of opposition between history and literature, context and text, literal and literary time, but in terms of various, playful syncopations among them. Rather than their difference, it is the stress point of their meeting which counts" (135). Taking a look at the way Petrarchan themes differ, and therefore, change the sonnets from their Victorian context, does not diminish either account but allows them to share a meeting point. Moore similarly focuses on the idea of liminal space; the area between two extremes or opposites allows for Barrett Browning's sonnets to question the space between male and female. Moore addresses the use of the

Petrarchan sonnet and how it permits women poets to express issues of gender. Barrett Browning's first exclamation "My letters!" (1), in sonnet XXVIII, precede a contrasting description of dead yet alive. The two states make room for the liminal space, and similarly, a comparison of letters and sonnets and ultimately, a coexistence of the two forms as one. Therefore, Barrett Browning can perform sincerity by using two forms that border on different methods of truthful expression.

The sonnets that refer to her own letter writing are in sonnets XIII, XXXVIII and XLII. For example, sonnet XIII, again shows the uncertainty in herself as does XXIII, but compares and questions silence as another option of expression.

[....]

Of course, the thematic silence in Victorian women's writing draws attention to the woman's station in society, and was recognized by Barrett Browning, who obviously disagreed with the cultural bias. The speaker oscillates between writing and silence, ultimately deciding on silence for the time. However, she continues to write the sonnets despite her inclination. The sonnets often portray a pushing and pulling movement, where the speaker changes her mind and expresses uncertainty in one sonnet and then absolute but opposite convictions in the next sonnet. This movement also explains another act of sincerity, as many real people find their beliefs changing throughout life. The sonnet form does this movement as well, and offers a dramatic turn, shifting the poem in a different direction. For example, in the first lines, she questions her lover, asking if words will be enough, which seems rhetorical since she answers for him to say they are indeed not enough. By the volta, she turns towards silence. However, as Billone reminds us, a poet cannot be silent (66). Sonnet XIII must manage the constant threats of silencing her voice

without entirely dismantling the performance, which requires her to continue to speak spontaneously.

Like in sonnet XXVIII, she refers to the frustrations that prevent her in writing to express her powerful emotions and even drops the torch, just as she dropped the letters, marking a dramatic performance and obscuring the illumination of the two faces. However, in this earlier poem, this time it is not his voice from the letters that she removes to remain in control, but her own voice. Twice she mentions this to be the case when she remarks, “let the silence of my womanhood / Commend my woman-love” (9-10) and the “voiceless fortitude” (13). Billone argues that her incapability to write suitably portrays how words cannot justly express thoughts. The evidence she cites from Sharon Smulders illustrates this through the poem’s imperfect end-rhymes, such as “off” and “proof” on lines 6 and 7 (66). Thus, the speaker questions if words will fail her, although as the sequence continues, Barrett Browning’s meta-commentary on her own writing shows that they do not fail her at all and eventually aid the illusion of sincerity. The near-rhymes reflect the language of the love letter, written in prose, not verse. The sonnet’s imperfect attributes appear conversational, even as it remains confined within a defined structure. The criticism of this sonnet suggests the speaker is distressed with the ways words fail her. The frustration of the speaker shows how well Barrett Browning creates a realistic moment even as she reminds the readers of the sonnet’s construction by following the sonnet’s rules.

The visual image of two faces represents the two lovers, but the overlapping gendered voices call attention to the feminine themes that force a look at the faces of the poet and speaker and the dropped torch that prevents a definitive answer on their identity. It gradually appears to be an identity crisis, and the repetitive “myself—me—” (7) seems

uncertain, reflecting on the overlapping poet and speaker. Who is speaking? Does she even know the answer? Supplying the answers this early in the sequence diminishes the performance since she only reveals so much to say she is a woman. Her womanhood remains the focus in the sestet and becomes the reason for her choice of silence. Although her ultimate goal to deliberately call attention to the construction of the sonnet and contrast with the love letter does not reveal itself yet, undoubtedly, this sonnet calls attention to the many existing layers and causes the emerging questions on the speaker's identity to demand a resolution. For instance, in sonnet VI, she speaks of his heart in her hand "with pulses that beat double" (10) and her eyes that show "the tears of two" (14). Mermin rejects the idea of a role reversal and sees two voices. She dubs it "doubling." By sonnet XXII, the two souls that stand up "erect and strong / Face to face" (1-2) mirror the literal faces of the earlier poem, and although they do so silently, they represent a degree of clarity and equality and overall movement with the sequence.

The writing by her own hand in XXXVIII begins with her intimately counting the kisses he gives her: first her fingers, then her hair and finally her lips. The kiss on her lips, which "was folded down / In perfect, purple state" (12-13) suggests sexual imagery, while his kiss on her hand that causes it to grow "more clean and white," (3) insinuates a virginal or purity image. This sonnet lacks the grief that nearly ran the length of the sequence, and while deeply passionate and expressive, the poems also portray genuinely private scenes. The purification that takes place upon her hand cleanses her of any remaining doubt, and she proclaims what she would not repeat by the end of sonnet XXVIII, now saying, "My love, my own" (14).

Sonnet XLII portrays a move not earlier done in the sequence, and directly quotes from the love letters. Appropriately, she quotes herself from the first line: "My future will

not copy fair my past.” This movement draws the sincere love letter and the constructed sonnet together, nearly merging; it is the closest she comes to explicitly speaking of the contrast between the two forms while simultaneously showing their congruency. A direct quote makes it impossible to ignore the connection between Barrett Browning’s letters, and therefore, to the real poet behind the speaker. This sonnet became the only one to be removed from the sequence when first published.

If the goal of the references to writing in the sonnets was to implant a reminder of Barrett Browning (or more accurately, the female poet) into the poems directing the degree of the sincerity, the publication stories dismantle the control she has over the author/speaker relationship, disproportionately affecting the degree of sincerity. The references to writing within the sonnets draws attention to the poet and the construction of the sonnets. Since the sequence’s publication, critics have caused the nearly impervious reaction that the sonnets accurately reflect the Browning’s courtship and spontaneous emotional outbursts. Critics have debated Barrett Browning’s intention in writing the sonnets. Were they intended for private use between her and her husband? Or was publication, and therefore public use, the ultimate goal? Houston argues, “Whether or not the poems were intended for publication, their rhetoric presents them as part of a private conversation” (109). I agree that the poems were indeed to be read as part of a private conversation and intent to publish is not wholly relevant, yet to consider a performance in sincerity without diving into the critical accounts of the publication would dismiss how deeply these criticisms have tainted the intention of the poet to separate the author and speaker, thereby allowing the critics to invent their own personal tale of the Brownings life to coincide with the sequence. The theme to look beyond the surface runs the length of the

sequence, but begins with the title of the sequence and the stories associated with the sequence's publication.

For instance, even the title, *Sonnets from the Portuguese*, purposely disguises the sequence's personal nature. Barbara Neri points out the double allusion of the title, which references Browning's personal love of Barrett Browning's *Catarina to Camöens* poem, while simultaneously distracting the readers, makes the poems appear to be Portuguese translations. Both the Brownings agreed the title would serve the purpose to distance themselves from the personal connections. The double meaning was meant to be understood by them alone. The private audience (the Brownings) understood two separate meanings: one inconceivable to the public audience, and the other, misleading. The public audience only saw the misleading meaning: Portuguese translations that were not translations at all. Barrett Browning said, "the public might take it as they pleased" (quoted in Neri 571). The doubly disguised title again creates that inimitable balance, teetering between sincerity and performance. Indeed, it provides the perfect prelude to the forty-four sonnets' superb mix of layered roles or meanings, beginning with the overlap of personal and public space, the poet and speaker.

By the penultimate sonnet, the illusion of sincerity has become a theme that runs the length of the sequence just as much as the movement towards marriage, or the movement from grief to love. Not only is this sonnet one of the most famously known love poems, but it also at first seems to do exactly the opposite of a performance in sincerity, appearing overly spontaneous and displaying feminine sentimentality. In fact, it even alludes to the famously insincere speech the deceptive Goneril gives in Shakespeare's *King Lear*. Even despite the movement throughout the sequence to show how Barrett Browning adopts the language of the love letter to become more sincere, the publication stories tend

to dismantle the differences between real life and construction, especially when it comes to sonnet XLIII. However, this sonnet achieves the illusion of perfect sincerity because it stops alluding to any outside references of the real poet. Throughout the sequence, she tells the readers she is about to put on a performance by contrasting the poetry and love letters. In this sonnet, she *does* put on a performance, no longer self-reflexively commenting. Because of the distinct differences between the love letters and sonnets that she shows throughout the sequence to prepare the reader, sonnet XLIII no longer has need to compare and instead simply performs.

[....]

The poem offers much to consider, but first, James Hirsh's research on Shakespeare and *King Lear* offers a way to circumvent the typically questioned allusion that says this poem proves insincerity and even deception. Hirsh believes Goneril's speech contains an eloquence often neglected by critics because of its insincerity and that Barrett Browning was very aware of this Shakespearean trope. He points out that Shakespeare "frequently dramatized the sad fact that liars can be eloquent" (48). The possibility of Barrett Browning lying does cause us to question why she took a speech about deception and reprogrammed it to be a sincere love sonnet. However, what Hirsh calls "artistic daring" was not unusual for her, especially not when it came to this particular sequence, which is new and experimental in many ways. And, as I have argued throughout this paper, this poem represents Barrett Browning's ultimate ability to perform and, appropriately, she chose to mirror the work of a play.

Hirsh also argues that Browning was aware and most likely amused at her ability to transform something blatantly insincere into a valued and overwhelmingly popular love poem (50). Moreover, Mermin claims Barrett Browning was particularly good at

psychological analysis, which certainly influenced her works as well as the forms in which she chose to write (129). It seems very likely that she indeed used Goneril's speech to create something different, but most importantly, it speaks to the performance value of the sequence. If we must reach beyond speaker to poet, Barrett Browning was certainly not faking her love for Browning. The speaker did not intend deception, but seems to use the sequence to move towards a greater depth of love and even explicitly points to this: "I love thee to the depth and breadth and height" (2), thus moving towards a sort of transcendental state reached through their love.

Sonnet XLIII uses all the elements that make a sincere performance mimic the love letter found throughout the references to writing. She of course is the only speaker, and although she does not directly quote her own words in this poem, she does borrow from the language of the letter and notably makes similar references to *King Lear* in past letters, giving her plenty of foresight to plan and experiment with ways to mimic sincerity within the sonnets. For example, in a letter to Mary Russell Mitford, she alludes to *King Lear* proclaiming, "How can I thank you enough? Let me be silent, & love you!" (qtd. in Hirsh 50-51) and parallels Goneril's speech and the first line of sonnet XLIII: "How do I love thee? Let me count the ways." And as in the earlier poems, (XIII and XXIII), she again answers her own question.

The language of the poem also reflects the language of the love letter, again, as done in the earlier poems, full of spontaneity, breaks, pauses and enjambment. The breaks correspond with the mention of her breath, and the lines take a breath with her: "With my lost saints,— I love thee with the breath / Smiles, tears, of all my life!—" (12-13). The poem creates urgency, and the repeating phrase "I love thee," builds the critical exhalation that reads as an outburst of emotion. She uses an exclamatory sentence to proclaim life, not

death. Even the word choices reach towards the ultimate dramatization through the mention of the otherworldly and boundless limits.

The sonnet form breaks down in sonnet XLIII, which in her other sonnets, works as a strong contrast to the love letters. For example, the octave, sestet and volta do not play their traditional roles. As in sonnet XXVIII, the octave works to set up a problem or proposition and the sestet works to confirm the octave and then concludes. The volta offers the greatest signifier of the shift that should occur in the sonnet. In sonnet XLIII, however, where is the volta? What is the problem the speaker works to solve? There is no obvious turn in this sonnet and she clearly accepts her position as the lover and beloved. In fact, lines 8 and 9 (where the volta should exist) interrupts the repetitive “I love thee” phrases. Even these repeating phrases that count, break down the form insofar as counting and numbers are often used as shorthand for poetic meter. Barrett Browning drops all metaphors and references that remind us of her skill as a poet; she does not refer to her Greek studies as in sonnet I or her love letters. Instead of obviously biographical connections through allusions to the love letters, few or no signs exist that make the reader want to claim an overlapping association between poet and speaker. The sonnet form that helped prove the construction of the poems by a real poet drops away. She strips the allusions away and performs independent of the traditions of the sonnet and courtship.

Throughout this paper, I have mentioned the layer of images that unmask the soul of the speaker and not entirely the soul of the poet. Billone points out that death is just as easy to trace through the sequence as is love, and it appears that the speaker could have been speaking to a dead loved one almost as much as to one who is alive (64). Still, the movement of the sequence, from death to life, traces a commonly Victorian tradition, and more importantly, it demonstrates the possibility to express both love and grief at the same

time, just as performance and sincerity can interact and coexist. The sequence's simultaneously expression of love and grief is only the most obvious layered image. Victorian readers who interpreted this poem as the ultimate profession of love, yet failed to acknowledge the Shakespearean allusion, exemplify exactly what Barrett Browning risked in walking the line between spontaneous, artless poetry and creative experimentation. Yet, she proves the form of the sonnet that supports the authenticity of truth and reality must be constructions.

The final poem of the sequence mentions the letters one last time, but they now remain outside the poem—she does not quote, summarize or react to anything written by her love. Instead, as Mermin mentions, she presents the poems to the male lover or “metaphorical flowers in return for his real ones” (355). In other words, she gifts the poems to her love, just as he always gifted her with flowers. This final poem appropriately draws us back to the publication stories and the information we have about the sequence's title. Unlike the critical accounts, the speaker exudes pride in her work; enough so, that the poems are considered gifts. The poems as a gift discourages the publication story that said Barrett Browning told Browning to tear them up if he did not like them. In this last poem she says, “So, in like name of that love of ours / Take back these thoughts, which here, unfolded, too” (5-6). A fitting contrast then exists between this line and “Leave here the pages with long musing curled / And write me new my future's epigraph” (12-13) in sonnet XLII, which begins with a quote from her love letter.

[....]

The publication stories told by the literary critics and the references to letters that Barrett Browning makes in the sonnets both influence the degree of sincerity in the sequence. However, the stories from the Brownings illuminate the intention to separate the

author and speaker, unlike the story from Gosse, which only serves to mold the author and speaker into one for the sole purpose of creating the picture of the ideal Victorian wife. The references to writing that also seem to fuse the author and speaker by simply being a reminder of the poet's existence does not just refer to her own personal love, but her position as woman, poet, lover, griever, beloved, intellectual and so much more. The multitude of roles show a poet testing new ground, searching for a superior way to support the woman in all of her capacities—not the object, not the dependent wife and not the unintelligible overly sentimental “womanly” emotions.

Because Barrett Browning self-reflexively comments on her ability to construct sincerity by taking real life and turning it into poetry, and then drops all pretenses to really perform, the sequence navigates a way of showing sincerity without actually revealing true or factual information. Some would say this claim of sincerity just portrays deception, but most scholars can make room for the idea of a skillfully created performance. If the severely differing reactions to the sequence tell us anything, the value on truth and performance change the interpretation throughout time. However, in *Sonnets*, the effect of interpretation links directly back to the false critical stories. Without their tie to the sequence and without the well-documented love letters, connections to the Brownings' real life would wield less control over the direction criticism took. Houston points out that knowing how much Barrett Browning meant for the sonnets to mirror her own life will probably never be fully uncovered, but few disagree that the sincerity of the poems cause readers to forget to separate speaker and search for the poet just out of sight, which may be especially because of “its form, imagery and rhetoric” (106). The sequence which begins with a poet staggering under the weight of grief and unworthy love, transforms into a fully emerged female speaker, capable of reaching a depth gained through carefully constructed

language. The poet peeks in and out of the sonnets but maintains a distance that allows the sequence to move independent of biography. She uses the sonnet sequence as a genre in which she can stake her claim as a writer of significance—a poet capable of transforming real life love into art. Only by including the biographical allusions from the love letters is she able to eventually drop them to confirm her literary power and ultimately transform the traditions of the sonnet into an updated form for the modern woman.

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The Benefits of Community Art Intervention: Women's Issues and Mental Health

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“The Benefits of Community Art Intervention: Women's Issues and Mental Health”

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Community Art Intervention is a concept that uses art to implement positive change in a community. Central to the concept of Community Art Intervention is the direct inclusion and participation of community members. Community Art is distinctly different from Public or Fine Art, because it is not something that is gifted to a community. Rather, Community Art is something that is built up through a community to spark internal change; this unique approach of Community Art Intervention is an essential part of the process. In order to make change in a community, one first has to learn everything about that environment and the people in it as well as gain their trust and participation. Community Art Intervention can be used to address many different kinds of problems within a community. Interventions can be focused on: poverty, food deserts, infrastructure, education, politics, crime, or a combination of issues. One unique issue that Community art Intervention can address is mental illness and trauma. While a community is usually seen as a geographical group, it can also be a collection of people with commonalities. Women who have suffered sexual assault and abuse are a specific collective group that share common experience and trauma. As a result of the connection these women share, a community based intervention is ideal to address and hopefully relieve some of the post traumatic stress they might suffer from. Community Art Intervention has been successful in treating those who have chronic mental illness as well as creating a supportive community environment for women.

In Anne Mulvey and Irene Egan's study, "Women Creating Public Art And Community, 2000-2014," they conducted a 14 year long study of the positive effects of a public art display focusing on women's issues. The project was conducted in Lowell, Massachusetts during the city's "Women's Week," an event focused on celebrating the lives, strength, diversity, and culture of women. The event is intended to give women a chance to use their

art to start a dialogue about the multitude of issues that effect women (Mulvey & Egan 116-117).

Mulvey and Egan's case study focused on 3 specific years of the annual event (2002, 2011, and 2013). Each year the event focused on different themes, however, they reported that the event held in 2013 was particularly successful. They attributed this success to the collective themes of that year, "The project resonated particularly with groups who had been stigmatized or traumatized in embodied ways including women survivors of rape, women recovering from domestic violence, and women battling addictions" (Mulvey & Egan 124). The researchers gave the women a safe environment for these topics to be discussed, and the dialogues that occurred were the natural development of women gathering and supporting one another (Mulvey & Egan 124).

Traumatic occurrences, such as rape and sexual abuse, are usually difficult for survivors to talk about. Mulvey and Egan attribute the open discussion that occurred during their study, to the supportive environment that was created, "At least a few thousand women and girls of diverse ages, cultures and experiences made art on themes related to their lives that were shared with the larger community in valued public space" (Mulvey & Egan 124). The created setting that was both communal and artistic, allowed the women to feel more comfortable about sharing their experiences and emotions. The event was successful because it combined a supportive, female-driven environment with the creative incentive of artistic projects.

First, the environment created a setting that was supportive and included a multitude of women with diverse backgrounds. The study demonstrates, "We believe that the collective support and anonymity of collaborative art-making were less intimidating to some participants than working individually might have been" (Mulvey & Egan 124). When a

woman experiences sexual assault or abuse, they will often feel isolated; this project gave them the opportunity to share with other victims and realize they are not alone or rejected. The project was unique in the fact that it was able to take many women, from very different backgrounds, and encourage them to find common themes and issues that effected their lives. The project helped to develop a community of women that could help and support each other.

The second major aspect of the project that made it so successful, was the creative environment the art exhibit created. In 2013, Mulvey and Egan were able to incorporate new art programs which, “ facilitated a rape survivors’ support group that incorporated art-making” (124). This program is a perfect example of how art can help victims express their stories and emotions, without having the pressure of using specific words or explanation. In 2013 the art projects that the women created, were life-size wooden sculptures of women that acted as a blank slate. The women were directed to work together in groups to make positive and creative additions to the sculptures, to represent the changes they want to see occur in society. Therefore, the art that the women created was a direct reflection of the goal of the project: to come together as a supportive group and help generate positive change (Mulvey & Egan 124).

Holistically, the case study proves that Community Art Interventions programs can tangibly assist in creating dialogue and support for women. Women, in general, are considered a population that has to fight to have their voice heard, and women that suffer sexual assault and abuse are even more significantly underrepresented. As Mulvey and Egan explain, “As community psychologists and feminists have recognized, the arts can be used to welcome and affirm the voices of those left out of public discourse” (120). The goal of Community Art Intervention is to bring about positive change for a community and the

"Women Creating Public Art And Community" case study is a perfect example of the potential success of intervention. The 14 year study was specific to women, but it should encourage further projects involving Community Art Intervention. The researchers concluded, "Taken together, the projects offer examples of how creative expression may enhance personal experience, encourage dialogue across groups, promote civic engagement, and create community" (124). A successful Community Art Project should not only respect the existing community, but should strive to enhance growth within the population. The women involved in Mulvey and Egan's case study were already connected before the project started, but the yearly exhibit helped to strengthen the bonds they shared.

Mulvey and Egan's case study is a specific example of a community of women who have suffered trauma that can benefit from Community Art Intervention, but this process is also applicable to a larger scope of mental health therapy. In the study, "The Effects of an Arts Intervention Program in a Community Mental Health Setting: A Collaborative Approach," the benefits of art and music therapy were tested and discussed. The experiment was carried out in a Clubhouse setting and was comprised of patients suffering from depression and schizophrenia. The researchers conducted their own research, but also included other examples of previous studies, also found success with patient health, through the use of certain art and music therapy.

"The Effects of an Arts Intervention Program in a Community Mental Health Setting: A Collaborative Approach," report included a multitude of other studies that involve art and music therapy. A study conducted in 2006 concluded, "Another study found that individuals in psychiatric care rated music therapy higher than psychoeducational classes and recreation therapy both in enjoyment and in symptom management" (Lipe et al. 25).

This study shows that music therapy, in this example, was proven to be not only adequately effective, but was actually more preferable than other forms of therapy. The reactions of the patients are significantly important when analyzing the benefits of art therapy, because patient participation and cooperation are vital in making progress with mental health issues. Another reviewed study, conducted in 2007, found, “In a randomized control trial in an outpatient setting, negative symptoms associated with chronic schizophrenia were significantly reduced in a sample of 43 individuals who attended art therapy sessions compared to those receiving only standard care (Richardson, Jones, Evans, Stevens, & Rowe, 2007)” (Lipe et al. 26). Again this study shows that art based therapy is preferable to regular care, however, the researchers measured the success of their program by tangible symptom reduction instead of patient opinion. Therefore, it can be concluded through an analysis of both case examples both, that patients and their Doctors found art therapy to be successful in reducing psychiatric symptoms.

The Chambala study, conducted in 2008, was also reviewed by the researchers of the “The Effects of an Arts Intervention Program in a Community Mental Health Setting: A Collaborative Approach,” study. The Chambala researchers had their participants display their artwork in a public setting. The researchers explain, “Selected artwork created by clients was placed into an exhibit designed to educate the public about anxiety” (Libe et al. 26). Those that are not effected by mental health problems often do not understand what those with mental illness suffer and go through on a daily basis. The Chambala project gave a chance to clients to use their own art to reach out and create awareness about their struggles. Art Intervention projects are often used as an opportunity to enlighten the public about important issues. The Chambala study mirrors Mulvey and Egan’s project, in that both studies had goals to use the art their participants created to spark a public dialogue

about the concerns of underrepresented groups. Not only did the Chambala experiment seek to educate the public, but the clients also benefited greatly through the chance to validate their artwork, “Chambala (2008) indicated that the opportunity for these individuals to publicly display their artwork likely contributed to a sense of empowerment and to the cultivation of a new identity as “artist” within the community” (Libe et al. 26). The exhibit gave the clients a supportive setting to display their art and their struggles with anxiety. The art therapy was therapeutic for their mental health, but also gave the participants a chance to prove to themselves they are artists that have a place within their communities.

The “The Effects of an Arts Intervention Program in a Community Mental Health Setting: A Collaborative Approach,” study concluded that their own research supported and mirrored the success of the previous case studies. The reactions they received from the patients that participated in their music and art therapy sessions were extremely positive, ““being yourself in the mixing of colors and putting it on paper while painting,’ ‘keeping things off my mind,’ ‘to get together and share in what we most enjoy’” (Libe et al. 28). The patients recognized that the art therapy sessions were successful in artistically stimulating their minds, creating a sense of community with other patients, and reduced their stress, while increasing their mental health. The statements made by the patients are conducive with the continually proved benefits of Community Art Intervention. The researchers concluded, “Results of this project have shown that structured arts intervention experiences do benefit individuals with chronic mental illness who participate in Clubhouse programs” (Libe et al. 30). The established success of the, “The Effects of an Arts Intervention Program in a Community Mental Health Setting: A Collaborative

Approach,” study, should encourage future use of Arts Intervention programs in the mental health field.

The “Women Creating Public Art And Community, 2000-2014,” and the “The Effects of an Arts Intervention Program in a Community Mental Health Setting: A Collaborative Approach,” studies are compatible for a multitude of reasons. Firstly, both studies focus on two groups that are often marginalized and underrepresented in today’s society. Women that have suffered from sexual assault and abuse as well as patients with chronic mental illness both have proven to benefit from Art Intervention programs in similar ways. Both groups found creative freedom through art projects and they both expressed a sense of community among their peers. The mental health study concluded, “This project provided an opportunity for a number of these individuals to make positive contributions to their community through their creative efforts and through their support of the project’s research goals” (Libe et al. 30). Community Art Intervention programs are not only for the benefit of the group that participates, but the society as a whole benefits, as well. Community Art Intervention projects improve the mental stability of patients as well as start a dialogue about successful patient care. Additionally, the projects give participants confidence in their own voice and artwork, which in turn, makes them more likely to continue to add to art culture and give back to their communities.

Community Art Intervention Programs have proven to be successful both with women who have experienced sexual abuse and assault as well as patients with chronic mental illness. Many studies have found that their participants felt encouraged and stimulated by their art projects and were able to develop a support group with their peers. These two studies, as well as the other reviewed studies, are perfect examples of the extremely beneficial nature of Community Art Intervention projects. The success of these projects

should encourage future research and development in the area of Art Intervention, so other marginalized groups can reap the benefits of artistic therapy and community support.

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Kilgore Trout as a Reflection of Kurt Vonnegut's Postmodern Humanism

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Kurt Vonnegut is known for his unique writing, which is often misunderstood as simple flippancy and vulgarity. However, the postmodernists' literature is arguably humanist in several aspects, namely his recurring character, Kilgore Trout. In contrast to Vonnegut's rejection of society, Kilgore Trout's science fiction provides humanistic alternatives through postmodern methods that are also reflected in Vonnegut's work on a larger scale, such as black humor, the anti-novel, and a lack of didacticism. As an autobiographical and consistent character through Vonnegut's works, Kilgore Trout's manifestation of postmodern humanism completes Vonnegut's commentaries on the state of the universe, humanity, and war.

Born in Indianapolis on November 11, 1922, Kurt Vonnegut was no stranger to disillusionment in the Modern era (Offit, "Chronology" 811). Vonnegut's grandfather, President of Indianapolis Brewing Company, suffered great losses in the Prohibition (Offit, "Chronology" 811). In *Kurt Vonnegut: So It Goes (SIG)*, a Films Media Group documentary, Kurt also recalls when his father lost his hardware job during the Great Depression, leaving Vonnegut Sr. a "demoralized man." Turning to the stable field of science for his occupation, Kurt Vonnegut Jr. worked at General Electric, but as a journalist. The writer also submitted short stories to the *Saturday Evening Post*, selling his first for one-eighth of his annual salary from GE in 1950. Vonnegut credits this "opportunity [that] doesn't exist anymore" as the turning point of his career (*SIG*).

Inspired by Mark Twain, Vonnegut began to write in Cape Cod for weeks at a time, often forming his writings aloud while on solitary walks (*SIG*). The author quickly developed his autobiographical voice, taking "full responsibility for having any experience in any book" (*SIG*). Vonnegut supposes that this style of writing cleared his head of disillusionment, subsequently satisfying his commitment to activism that was "inextricably

bound” with his loyalty to authorship (*SIG*; Davis 4). Channeling anthropology in his postmodern perspective, Vonnegut reflects that he “learned to stand outside of [his] own society... like a Martian” (*SIG*). The manifestation of this intentional isolation eventually took shape in his recurring character, Kilgore Trout, a reflection Vonnegut’s identity as a postmodernist, humanist, and writer.

Todd F. Davis, author of *Kurt Vonnegut’s Crusade: Or, How a Postmodern Harlequin Preached a New Kind of Humanism*, defines postmodernism by “its continued deconstruction of any unified” image or ideology and the rejection of “the authority of modern metanarratives” (Davis 14, 17). Conceding that postmodernity is also filled with “endless multiplicities”, Davis commissions the academic community to “embrace the theoretical project” that is active within Vonnegut’s postmodernism (14). The critic’s plea is in response to censure of Vonnegut’s “postmodern crusade” on the grounds that his work is “simplistic” and “naïve” (Davis 4, 9-10). Davis contradicts this misunderstanding of the postmodernist’s work, arguing instead that Vonnegut recognizes the rejection of “objectivity and neutrality” and embraces the postmodern philosophy that “actions of all sorts are subjective in nature, carrying ethical and political implications” (4, 9-10). As a mid-western postmodernist, however, Vonnegut has the unique ability to “expose the charade” of glorified modernisms through irreverence, though his work is certainly not simplistic in contrast (Davis 9-10). Vonnegut’s postmodern crusade, according to Davis, is then a “paradigm” that exposes realistic chaos while refusing to dismiss potential for ideal “harmony” (6, 32, 86).

After critiquing misunderstandings of Vonnegut’s work, Davis elaborates on the true nature of Vonnegut’s postmodern humanism, which “flies in the face of those who argue that postmodernity is at best vacuous and amoral” (34). The critic connects this rebellious

metanarrative with Vonnegut's bold faith in the dearness and necessary restoration of life (Davis 33). For example, *Slaughterhouse-Five* (*SF*) is arguably Vonnegut's most humanitarian novel, though it is certainly postmodern. The author's witness of the under-publicized bombings in WWII Dresden inspired the work, which also shares Vonnegut's memorable job to "mine" the "pyramids of corpses" left behind (*SIG*). Referred to as the "Dresden book" by Vonnegut at the beginning of the text, the metafiction itself reflects the author's struggle to write a satisfying, pacifist tribute (*SF* 347). Vonnegut recalls that once he grasped that soldiers "were only children then," "the thing worked" in its non-traditional focus on Billy Pilgrim (*SIG*). Unlike other postmodern writers who choose to embrace "shibboleths of destruction" in their exploration of chaos, Vonnegut's striking novels present "viable humanism in the postmodern world," as seen in *Slaughterhouse-five* (Davis 13, 36).

Though his writing promotes activism amidst injustice, Vonnegut's humanist voice within the postmodern context is notably passive. He does shock readers into a "moment in which they may recognize the irrationality" of the social issue at hand (Davis 13). However, Vonnegut makes "attempts at alleviating the painful oppression of those circumstances" through his postmodern narratives, which carefully avoid dogmatic, objective truth (Davis 13). The author's activism is instead found in his humorous depictions of "an existence beyond binary opposition," which does not only criticize normality, but raises 'sophomoric' philosophical questions and promotes incredulity toward pragmatic answers (Davis 7, 32). He demystifies the drive of the traditional novel in this laughably technical approach, wherein he ruins the end of *Breakfast of Champions* (*BOC*) and rejects linear time in his other texts. As a result, the postmodern humanist creates a

new community of readers because of his anti-novel, which focuses on ideas over characters and the negation of normality over preaching of truths (Davis 3; Schatt 98).

Davis, citing John Irving, explains that this balance between Vonnegut's passiveness and activeness is gracefully precise, always concerned with allowing ideas to "find their way to the reader" (5). Vonnegut, according to Davis, is not, then, "an indifferent philosopher of existentialism or a playful nihilist of comic futility," but a writer whose mannerisms are intimate and serviceable, rather than forcefully flashy, as an "effective vehicle for facts than for fiction" (2; Schatt 106). Vonnegut chooses to be realistically reflective of the darker truths of society, putting on mirrored glasses, which he and Trout call "leaks," rather than a rose-colored pair that channels melodrama in the traditional novel (Davis 12; *BOC* 571). Emptying his head of "American culture's plastic façade," Vonnegut paradoxically emphasizes that which Americans' use to dehumanize, stabilizing the perspective of humanity in his novels.

As a vehicle for this flippant rejection of the typical novel, the author includes drawings in his works, specifically *Breakfast of Champions*. In this novel, Vonnegut illustrates with black felt-tip markers and occasional Letraset rub-on numbers and letters (Offit, "Note on the Texts" 834). Channeling journalism, Vonnegut uses these pictures to break up his paragraphs in a natural way, adding in humor and other manifestations of his philosophies. In the Epilogue for *Breakfast of Champions*, he gives a preview of the "maturity" of his illustrations for the book, drawing an asshole that looks similar to an asterisk (Vonnegut 503-504). Vonnegut also draws a vagina as an example for the pornography slipped into Trout's published books, and additionally mentions the penis size of each of his male characters. When Vonnegut himself is placed at the end of the story, he says that his penis is "three inches long and five inches in diameter," in jest of the

dehumanization that hyper-sexualization brings to society and the genius of Trout's writing (BOC 725). Vonnegut's philosophies and development as a journalist contribute to his postmodern crusade, which contrasts the melodramatic novel in its active humanization that does not separate from postmodern subjectivity.

Though each novel boasts different devices that reflect Vonnegut's philosophies, Kilgore Trout is the author's primary device throughout many of his works. Trout's name is symbolic of his savior-like role in the novels. Stanley Schatt, expert on Vonnegut, argues that "Kilgore" alludes to "killing" and "gore" throughout the postmodern world, while "Trout" may counteract that negativity with a nod to the "Jesus fish:" a cross between humanity and divine love (Schatt 76). Trout's name and role in each novel points to his representation of the complex between postmodernism and humanism.

Sidney Offit, editor of *Vonnegut: Novels and Stories 1963-1973*, writes in "Note on the Texts" ("NOT") the success of the three novels that are driven by Kilgore Trout: *God Bless You, Mr. Rosewater*, *Slaughterhouse-five*, and *Breakfast of Champions*. *God Bless You, Mr. Rosewater* was Vonnegut's fifth novel, published in 1965 with over 13,000 printed copies (Offit, "NOT" 833). It follows Eliot Rosewater's spiral from millionaire to maddened, though he is comforted and inspired by Trout, who he meets in the last chapter. *Slaughterhouse-Five*, the sixth novel, was inspired by Vonnegut's service in World War II, though not completed until 1968. By July 1969, only four months after initial publishing, the book had been printed five more times for a total run of 60,000 copies (Offit, "NOT" 834). Trout also drives this text from a distance, as his novel on the Tralfamadorians contributes to Billy's delusions that comfort him in the midst of war. In 1971, *Breakfast of Champions* was written "in a rented apartment on East Fifty-fourth Street" in New York City, where Vonnegut relocated after his divorce (Offit, "NOT" 834). The book was

24th Annual Clement S. Stacy Memorial Undergraduate Research Conference Proceedings published in April 1973 with a first printing of 100,000 copies (Offit 834). In this book, Trout has his biggest role as a main character on his way to receive an award for his work, which leads to his famous conversation with Vonnegut. Trout provides a pessimistic, but realistic outlook in the novel, exposing the charades in advertising around him and the falsehood of culture along his journey (Schatt 105). Within the span of a decade, Vonnegut's novels became an icon of innovation within postmodernism, primarily because of the author's devices that include Kilgore Trout.

Kilgore Trout reflects the postmodern humanist complex in these three primary novels, but is notably found in several other works. Trout also appears in smaller roles in *Timequake*, *Galápagos*, and *Jailbird*. Peter Reed, author of *Writer as Character: Kilgore Trout ("WAC")*, writes that *Timequake* presents "vintage Trout" through older manuscripts for many of his stories (123). *Galápagos* is narrated by Trout's son, Leon Trotsky Trout, who refers to his father's stories as a catalyst, similar to Trout's affect in other novels. In *Jailbird*, Trout is the pen name of Dr. Robert Fender for "Asleep at the Switch," a story that criticizes harmful effects of emphasis on financial status. Though his role varies in the novels, Kilgore Trout is both a dynamic and integral part of Vonnegut's authorship.

Trout is foremost an autobiographical character to Vonnegut, as they share the same personal universe in many aspects. Both have "unsatisfactory" familial experiences, with Trout's son running away out of despise, three failed marriages, and resulting isolation for the character (Schatt 108; "WAC," Reed 115). In *Breakfast of Champions*, Vonnegut gives Trout his father's shins and feet as a "present;" he describes them as "long and narrow and sensitive" (676). Here, Trout is deliberately connected to Vonnegut's memories of his father and the feelings therein. These are the result of Vonnegut Sr.'s failure as a citizen of Modern society, which Vonnegut inherited with equal distaste for the American façade.

Later in *Breakfast of Champions*, Vonnegut mentions, “I wouldn’t feel particularly good if I found another father...neither would Kilgore Trout” (712). The passage is unclear as to whether Vonnegut is bitter about fatherhood in general, or graciously declining another experience as his father’s son. Regardless, Vonnegut’s shared life with Trout arguably runs to the deepest parts of Vonnegut’s being, which includes memory of his father and disillusionment toward modernism.

A second similarity between Vonnegut and Trout is their career. Firstly, both writers are asked to attend an awards ceremony in their careers— Vonnegut’s being the Chicago Public Library Freedom to Read Award in light of *Slaughterhouse-Five* being banned (SIG). Trout’s journey to his ceremony is the central plot of *Breakfast of Champions*. Ironically, Trout’s award for contributing to “Midland City’s” art community is a share in a company that produces washing machines, which, in its mockery, reveals Vonnegut’s disdain for public recognition (Vonnegut, *BOC* 691). When Trout is recognized by individuals at this event, he becomes “deflated” in response, noting, “nobody ever knew who I was before” (Vonnegut, *BOC* 681). Like Vonnegut’s time in Cape Cod, Trout mentions to his truck driver on the way to the event, “I work alone” (Vonnegut, *BOC* 582). Humorously affirming this, Trout only eagerly communicates with his parakeet, Bill, in *Breakfast of Champions*. Trout externally processes with Bill, talking about his theories on the end of the world and the invitation to the Arts Festival that Vonnegut “had him find in his mailbox” (Vonnegut, *BOC* 514, 526, 528). Secondly, Vonnegut and Trout are comfortable in their learned isolation that is often parodied in the novels, but they are willing to forfeit this “luxury” for the sake of their work, which they still take seriously. As Vonnegut describes in *Breakfast of Champions*, Trout “had no charm...No reputable publisher had ever heard of him” (Vonnegut 516). Mentioned in *So It Goes*, Kilgore is alone and unpopular like Vonnegut because of his

suspicion of normalcy; each chooses to step back so he can “be a free thinker and think for all mankind.” Vonnegut mentions in *So It Goes* that he often threw away “entire books” that did not fit his personal writing standards, which included an accurate perspective of society. In *Timequake*, Trout also has “thrown away handwritten stories within hours of finishing them” for the same reason (Reed, “WAC” 122). Both writers have similar experiences in their personal lives and careers, which includes interaction with society and self-critiquing of their work.

Though Trout’s life is similar to Vonnegut’s, Trout’s science fiction also mirrors Vonnegut’s writing. Vonnegut explains that “psychologically, Trout is what I thought I may become” in his writing career (*SIG*). Published only by pornographers who want a book to hide pictures of naked “beavers,” as emphasized in *Breakfast of Champions*, Trout’s writing swims at the bottom of the barrel. Even within the pornography stores that Billy browses in *Slaughterhouse-five*, Trout’s work is just “window dressing;” ironically, the adult store clerk calls Billy a “pervert” for buying the books to genuinely read (Vonnegut 483). Reed explains that this reveals Trout is “lower than the pornographer; the science fiction writer” (“WAC,” 115).

However, Vonnegut is not insulting the writing by placing Trout in his worst nightmare, but is redeeming Trout’s work because of what it shares with pornography. As Vonnegut writes in *God Bless You, Mr. Rosewater (GBYMR)*, the similarity is not “sex, but fantasies of an impossibly hospitable world” (203). Though “Trout did not expect to be believed” in his fanaticism of “the importance of ideas as causes and cures for diseases,” these “fantasies” somewhat came true for society in the end (Vonnegut, *BOC* 512). Vonnegut mentions that by the time of Trout’s death, his “fantasies of an impossibly hospitable world” advanced the field of “mental health” (Vonnegut, *BOC* 203, 513).

Society, eventually validating Trout's critiques toward it, writes on his tombstone a quote from his final and two-hundred-and-ninth novel, "We are healthy only to the extent that our ideas are humane" (Vonnegut, *BOC* 513). Here, Vonnegut hints at the unique potential science fiction writing has as an exploration and foil to reality, much like Vonnegut's work itself, which is emphasized in the constant exchange between Trout's fantasy and Vonnegut's realistic fiction in the novels.

The culmination of Trout's significance to Vonnegut is their conversation near the end of *Breakfast of Champions*, which fights suspension of disbelief in the acknowledgement of Trout as a literary character. In spite of this, Vonnegut treats Trout as independent in his decision to attend the award ceremony "incognito," explaining that "Trout was aware of me too," and "We were simple and separate and beautiful" (*BOC* 652, 690, 687). Vonnegut approaches Trout, promising a future with "no more beaver books" and proving his power as Creator by sending Trout into various locations and some of his memories (*BOC* 731). Finally, Vonnegut explains that he wants Trout "to feel a wholeness...I have never allowed you to feel before," giving Trout an apple that symbolizes these feelings and sets the character free (*BOC* 731-732). Closing out *Breakfast of Champions*, Vonnegut tears up as he leaves Trout, who cries out in Vonnegut's father's voice, "Make me young!" (733). In this "penultimate metafictional moment," according to Davis, Vonnegut joins Trout in regret, but sets Trout free to "feel wholeness" for the first time on his own (*BOC* 731; Davis 88). Expressing Trout's significance, this scene affirms Vonnegut's respect for Trout as a character, Trout's relation to Vonnegut's personal life, and the writers' shared pessimism and regrets.

In addition to Trout's significance in relation to Vonnegut's personal experiences, his science fiction writing is imperative to Vonnegut's postmodern humanism. Interestingly,

Vonnegut was a chemistry student in college, though he later despised science and its loose ethics while witnessing its effects on war and culture (“Address to the American Physical Society, New York City, February 5, 1969,” Vonnegut 782). Likewise, Vonnegut mentions in *Breakfast of Champions* that “Trout knew almost nothing about science, [and] was bored stiff by technical details” (598). However, both write science fiction because the genre has the ability to suggest “that at the core of reality is an unfathomable mystery” that humans ought to explore (Davis 15).

This tear from verisimilitude in Vonnegut and Trout’s scientific writing does not require scientific knowledge, but the ability to connect “intellectual theorizing” and “pragmatic social consequences,” which was split in Vonnegut’s real world. Davis suggests that Vonnegut’s severe dissatisfaction about this cultural fracture contributed to his attempted suicide in 1984 (8). Though his biographical information shifts in the novels, Trout also commits suicide as highlighted in Vonnegut’s “Requiem for a Dreamer,” published in a 2004 edition of *In These Times*. Vonnegut writes that Trout drank “Drano at midnight on October 15 in Cohoes, New York, after a female psychic [predicted]...George W. Bush would once again be elected president” (“Requiem for a Dreamer,” Vonnegut). In the midst of their depression and disillusionment, both have the power to “write about [the] most important issues of the time in wake of monstrous engines that have more influence than all else;” as Vonnegut affirms himself, “I created Kilgore Trout to say ‘maybe these other guys can’t write and aren’t talking about what is important’” (*SIG*).

Trout’s literary devices within his science fiction also allow for Vonnegut’s philosophies to shine through, similarly to Trout being a device within Vonnegut’s literature that talks about what is important. Firstly, Trout’s achronological science fiction places disasters in “the enormous context of time and space” (Reed, “WAC” 116). Moreover,

Davis claims that Vonnegut's rejection of chronological time actually deconstructs the "grand narrative of civilization" and its history, forcing the alternative: appreciation of life without culmination (78). This refusal of time is clearly seen in *Slaughterhouse-five*, where Billy's life is explained by the Tralfamadorians as an "insect stuck in a blob of amber." In "The End of the Road: *Slaughterhouse-five*, or *The Children's Crusade*" ("EOR") Peter Reed argues that this brings grimness to his trapped existence in wartime, which Vonnegut often refers to as inevitable as a glacier (20). However, the Tralfamadorians additionally permit Billy to escape time on earth and enter the zoo, his "geodesic Eden," which is also an escape from the "negation of death" (Reed, "EOR" 21). Readers are also forced to reject time in *Slaughterhouse-five* with Vonnegut's writing; he simply ends the book on Billy hearing "poo-tee-weet" in a suspended moment (490). Vonnegut's denial of time through Trout's "harmless untruths" in his stories permits readers to distance themselves from binding history and life-span, which is both liberating and revealing of darker truths within the novel (Lundquist 61).

Science fiction also permits a second method of "relief from atrocity:" lightheartedness (*SIG*). Though Vonnegut and Trout's fictions highlight darkness in society, the writers' fondness toward jokes pervades as comic relief. Both use drawings and other graphical devices in their works to provide momentary solace, which Vonnegut certainly adopted from his newspaper experience. *Slaughterhouse-five*, for example, is filled with delightful "satiric barbs, slapstick scenes and comic preposterousness," seen in the signature "so it goes" after deaths in the novel ("EOR" Reed 25). Vonnegut initially uses this Tralfamadorian-inspired phrase as laughable irony, but it soon becomes annoying, dark, and "irreverent" ("EOR" Reed 25). Though humor somewhat relieves the darkness of Vonnegut's exposition, he is open about the sadness that comes with realization of the dark

side of society. Eventually, other characters begin to grasp this at the Arts Festival, laughably crying out, “Oh, Mr. Trout...teach us to sing and dance and laugh and cry. We’ve tried to survive so long on money and sex and envy...” to which Trout “bitterly” replies, “Open your eyes! Do I look like a dancer, a singer, a man of joy?” (*BOC*, Vonnegut 684). Within Trout’s sci-fi stories and throughout Vonnegut’s novels, humor draws readers in and provides relief while simultaneously highlighting Vonnegut’s raw commentary on broken society.

More important than the similarities between Vonnegut and Trout’s writing are the differences in Trout’s science fiction, which provide an alternative to what Vonnegut explores in the sections of his novels outside of Trout’s domain. As an “alternative voice” for Vonnegut’s iconoclasm, Trout’s “humorous, hyperbolic stories” deliver Vonnegut’s message without compromising his objective stance (“WAC,” Reed 114, 119). More than simply avoiding didacticism, Trout is a “mischevious adolescent against authority:” both the authority of society and the traditional novel (“WAC,” Reed 121).

In this role, however, Trout carries much responsibility and awareness for what American society refuses to see: what Vonnegut is unveiling through Trout’s work. Many of Trout’s themes address issues with advertising, lack of communication, economics, free will, and religion in society (Schatt 105-107). Davis beautifully explains this “storytelling complex” that Vonnegut implements, writing that “in Vonnegut’s world, those who have stories to tell...toil in humanity and poverty, while those who rule...spin narratives of injustice and inequity” (72). Trout’s stories that “ennoble and serve the human spirit, not imprison it” are only then a portion of the dream, or “Gospel of Hope” for Trout, Eliot, and Vonnegut: “a postmodern humanism created out of the patchwork stories of us all” (Davis 73-74). This is clearly seen in *God Bless You, Mr. Rosewater*, where Trout’s stories, or

parables of the “religion of love,” act as endorsing prophesy for Eliot’s story of altruism (Schatt 76-77). Eliot then introduces Trout to Billy in *Slaughterhouse-five* while the two are bedridden next to one another in the war. Vonnegut writes that because of this encounter, “Kilgore Trout became Billy’s favorite living author,” with his tales as the “only sort...he could read.” In his discussion with Billy about Trout’s science fiction, Eliot states, “But [any other work] isn’t *enough* any more” (*SF*, Vonnegut 412). The connectedness that Trout brings to society, though himself fragmented between books, contributes to the synthesized exploration of three main topics throughout Vonnegut’s three primary novels: the chaotic universe, humanity in society, and war.

As a postmodernist, Vonnegut exposes artificial security found in society’s narrative, using Trout to argue that the universe is chaotic. Schatt notes that *Breakfast of Champions* and *Slaughterhouse-five* were once one book, which fits in the timeline of their creation. However, *Breakfast of Champions* was separated because of its “bleaker” outlook due to Vonnegut’s “reluctant confession that the artist cannot create order out of chaos” within the text (Schatt 97). Out of the three novels, *Breakfast of Champions* most strongly reveals the “dark vein of ideas and images” that runs through Vonnegut’s work (Davis 12). Comparing this nihilism to Mark Twain, Davis argues that Vonnegut’s philosophy on life is best seen in his release of control over Trout because of his chaotic universe. As Vonnegut “conflates” this reality with that of Trout’s in the Epilogue, the “postmodern harlequin” reveals that both he and Trout are in chaotic states, and Vonnegut seems to find comfort in that (Davis 86). Regardless, Vonnegut still minimizes the power of the known universe, primarily through his “leaks,” whose holes reveal other universes (*BOC* 515). Later in the novel, he continuously tears down the idea of universal order, proclaiming his role in bringing “chaos to order” in order to get humanity “to adapt ourselves to the requirements

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of chaos” (Vonnegut, *BOC* 666). Here, Vonnegut’s aim is to tear down society’s prescribed order, which inevitably tears down entitlement and conflict within.

Though his nihilistic worldview is not entirely pessimistic, Vonnegut promotes the idea of chaos through Trout in his novels. Even Trout, Vonnegut’s most-prized being, is a machine to him, while “complex, tragic, and laughable” (Vonnegut, *BOC* 677). Schatt explains that Trout’s science fiction reinvents the universe, “absurdifying” positive outlooks on death and the “irreconcilable conflict between free will and determinism” (90-91). When Dwayne demands “the secrets of life” from Trout, he refers to Trout’s text, *Now It Can Be Told*. Reading from the novel, Dwayne answers for Trout, quoting that humanity is “pooped and demoralized...having to reason all the time in a universe which wasn’t meant to be reasonable” (Vonnegut, *BOC* 701). Trout even mocks Christianity in another section of *Breakfast of Champions*, telling a truck driver that “the Star of Bethlehem was...A whole galaxy going up like a celluloid collar” (Vonnegut 567). Absurdifying conventions, even deified order, Vonnegut criticizes Christianity again with his book, *The Gospel from Outer Space*, as seen in *Slaughterhouse-five*. In the book, a “visitor from outer space” gifts the Earth a “new gospel,” which shows “what a nobody Jesus was,” and reveals that “there couldn’t possibly be any repercussions” in tormenting Jesus (Vonnegut, *SF* 418). However, the book ends with God “crashing down,” saying that he will adopt the “bum as his son,” and absurdly punish those who torment Jesus anyway (Vonnegut, *SF* 418).

Other Trout stories reject God as a topic altogether, and simply tease at the meaninglessness of humanity in the context of a godless universe. One unnamed short story in *Breakfast of Champions* is a “dialogue between two pieces of yeast” about the purpose of life, though their “limited intelligence” keeps them from realizing they are “making champagne” as they eat sugar and suffocate “in their own excrement” (Vonnegut 665).

Another book cited in *God Bless You, Mr. Rosewater*, 2BRO2B, explores Hamlet's famous question in the midst of a fictional disease-free society, which Trout answers with a proposal for an "Ethical Suicide Parlor" to rid the world of "silly and pointless" people who live healthily onward (Vonnegut 202-203). Though these two Troutian tales passively reveal Vonnegut's nihilistic postmodernism, the Tralfamadorian novel, as seen in *Slaughterhouse-five*, is arguably the best contender for the philosophy.

In *Slaughterhouse-five*, Billy Pilgrim is abducted by Tralfamadorians, or Trout's fictional aliens. These beings see the heavens as "filled with rarefied, luminous spaghetti," and humans as machine-like beings outside of time (Vonnegut, *SF* 403). What Billy Pilgrim learns from these aliens is that "we will all live forever, no matter how dead we may sometimes seem to be" (Vonnegut, *SF* 487). More than just seeing "every creature and plant in the Universe" as machine, the Tralfamadorians also are amused that "so many Earthlings are offended by the idea of being machines" (Vonnegut, *SF* 449). Treating Billy's Trout-inspired Tralfamadorian delusion as legitimate in *Slaughterhouse-five*, Vonnegut successfully absurdifies what humanity accepts as the known universe, including time, space, religion, and free will.

Though Vonnegut obliterates comforting notions of the universe through Trout, his postmodern outlook is supplemented with humanistic solipsism. His initially bifurcated postmodernist humanism is intentional, that he may truly foster a sense of meaninglessness in readers to tear them from convention. In each book, Vonnegut eventually abandons the focus on nihilism with a passive, Trout-inspired challenge for newly liberated humans to create their own meaning. Criticizing scholars who ignore Vonnegut's "ethical frame" in the midst of absurdism, Davis defends Vonnegut's postmodern humanism, arguing that he is "more concerned with our response to existence than with the philosophical nature of that

existence” (Davis 10). The critic elaborates that Vonnegut actually assumes purposelessness in the universe, primarily offering alternative sources for humanistic life in the midst of the “disheartening sense of futility” that pervades in each work (Davis 10-11). In turn, while Vonnegut entertains the idea of humanity as machines in the Preface to *Breakfast of Champions*, he equally promises that adapting to this state of life “can be done” (Davis 87; Vonnegut 503, 666). For example, Trout is redemptively “sacred” to Vonnegut though he is a machine, as his Creator points out the “sacred part of him, his awareness...an unwavering band of light” (Vonnegut, *BOC* 677). Despite his postmodernist rejection of prescribed meaning, Vonnegut’s novels primarily strive “to make sense of our existence” in the spirit of humanism and through Kilgore Trout (Davis 85).

Schatt easily grasps Vonnegut’s use of Trout in the humanistic side of his nihilism, writing that Vonnegut’s philosophy about “a godless universe is really inconsequential. What man must do is seek to create a better world in which human love and compassion are paramount” (78). Trout is Vonnegut’s example of a “man who is unable to work within the framework of society,” seen in his inability to communicate when the truck driver in *Breakfast of Champions* explains problems with Midland City (Schatt 79). Trout simply replies, “um” (Vonnegut, *BOC* 601). Though unable to respond to society as a reflection of Vonnegut’s state, Trout’s resulting detachment because of Vonnegut’s nihilistic philosophy imbues him with the ability to properly explore the meaning of life. In *Breakfast of Champions*, Trout finds “What is the purpose of life?” on the wall of a theater bathroom in New York City. Though he ironically cannot find a utensil to respond in the absurdified social setting, Vonnegut shares what he would have written, “To be the eyes and ears and conscience of the Creator of the Universe, you fool” (Vonnegut, *BOC* 552-553). Here is the

ultimate solution to a godless universe— being the God by taking on responsibility for the good of humanity.

Throughout Vonnegut's primary novels, Trout's stories continue to preach this truth. One book, *Now It Can Be Told*, follows the creation of the universe, which is an experiment by the Creator to see if he can create beings with free will. The Creator's created man simply yells, "cheese," and has the following on his tombstone at the end of the book: "Not even the creator of the universe knew what the man was going to say next" (Vonnegut, *BOC* 638). In Trout's *Now It Can Be Told*, Vonnegut empowers man, though out of control, through one of the few libertarian, while still chaotic, stories in all his novels. Another Trout novel in *Breakfast of Champions*, *Lingo-Three*, indirectly and absurdly addresses misuse of resources on earth, with humans as "American automobiles" soon-to-be-extinct, and a paired illustration of "Chinese girls...seated on a couch with their legs wide open" (Vonnegut 521-522). In *God Bless You, Mr. Rosewater*, Vonnegut cites Trout's *The First District Court of Thankyou*. In this novel, humans can take other humans to court for not saying thank you, though most defendants "chose the black hole [of] solitary confinement" over being "properly grateful" (Vonnegut, *GBYMR* 315). As a final example, Trout's *Pan-Galactive Three-Day Pass*, also in *God Bless You, Mr. Rosewater*, promotes healthy communication. In the story, Earthlings teach "active" language, replacing "mental telepathy, with everybody constantly telling everybody everything, [which produces] a sort of generalized indifference to all information" (Vonnegut, *GBYMR* 324). By absurdifying obstacles to humanitarian action, Vonnegut, through Trout, condemns other acts, and passiveness, as utter stupidity.

As a specific example of the effects of Trout's humanistic writings in the midst of chaotic society, Vonnegut reveals Trout as inspirational to Eliot Rosewater in *God Bless*

You, Mr. Rosewater. In *Breakfast of Champions*, Vonnegut establishes that for the time being, Eliot Rosewater was Trout's "only fan" (600). Eliot, adopting Vonnegut and Trout's doctrine, becomes altruistic with his millionaire status in *God Bless You, Mr. Rosewater*, showing that "people are worth treasuring just because they are human beings" ("WAC," Reed 117). In the midst of his sudden development of "social conscience," Eliot offers a pragmatic solution to his chaotic world, which is even conveyed in the ambiguity of the book title (Schatt 69). Schatt points out that "God Bless You," is often a pitying, meaningless phrase, though it also stands for true thankfulness in the novel for Eliot's love. In addition, Eliot's name, as highlighted in the title, paradoxically refers to T.S. Eliot's *Waste Land*, which is "devoid of any love," and the linking together of Roosevelt's welfare with the conservative Goldwater (Schatt 70). Eliot himself is alone in this social conscience except for Trout's works, and is interestingly mentally unstable, much like Billy Pilgrim, Dwayne Hoover, and other Vonnegut characters that are inspired by Trout.

As a method of emphasis on humanism, Vonnegut openly explores mental illness through both Eliot and Trout. From Vonnegut's own experience of taking anti-depressants, he has developed an internal feeling of chaos and robotic nature in his mood swings, which has led to development of his philosophies and perspectives on humanity as mechanical ("WAC," Reed 120). Though not glorifying mental illness, those with mental illness in Vonnegut's text are separated from society, naturally taking on postmodern humanism and a liking for Trout. As Vonnegut mentions in *Breakfast of Champions*, "I took a white pill...in order not to feel blue...[it] gave me a terrible sense of urgency" (697). Though Vonnegut emphasizes that Eliot's method of altruism, making people "brave and kind and healthy and happy," is not necessarily the right solution, he certainly applauds Eliot's awareness that he shares because of mental illness (Schatt 69, 72-73).

As a sort of comfort to both Eliot and Vonnegut, Trout aids Eliot in his illness in *God Bless You, Mr. Rosewater*. In his “period of insanity,” Eliot urges his disapproving father to seek out Trout as a defense for his insane, yet humanistic actions that “love people who have no use” (Schatt 76; Davis 67). Trout does not only provide solace for Eliot, but he also takes on the burden of Eliot’s humanism near the end of the novel, where Eliot has been institutionalized. It is here that Vonnegut most directly “enunciates” humanism, though once again through Trout (“WAC,” Reed 117). In the midst of the Senator trying to fix Eliot and Eliot realizing his bad condition, Trout spreads his hands and simply declares, “we have people treasuring people as people. It’s extremely rare. So from this we must learn” (Vonnegut, *GBYMR* 333). In this moment, mental illness does not melt away as an issue, but as a method for Vonnegut’s indirect revelation of his truths, which make the most sense in the context of Eliot’s disillusionment with materialism because of his illness.

Vonnegut’s final commentary through Trout is on war, which builds off of his postmodern humanism as seen in the topics of chaos and human action. Vonnegut’s famous quote on “scientific truth” reveals his perspective of war, though it is clearly seen in the novels: “I was a great believer in truth, scientific truth...but then truth was dropped on Hiroshima...so I was hideously disillusioned” (*SIG*). Deeply affected by the Dresden bombings, while also crediting his pacifism to “human education” from Ida Young, his family cook as a child, Vonnegut was implored to address war in his novels (*SIG*). As seen in *Cat’s Cradle* and *Slaughterhouse-five*, Vonnegut aims to expose the errors of “absent minded scientists,” such as those at GE, who were “wrongly” indifferent about where their work went in the weapons industry (*SIG*). In the Franklin Library’s Special Edition of *Slaughterhouse-Five*, Vonnegut writes that he realizes time has marched on since Dresden, and he is not “avid to keep the memory,” but this atrocity must be acknowledged with

some “common sense” and used to prevent further slaughter (804; Davis 75). This hesitancy and sensitivity in the postmodern humanist is conveyed in “the Dresden Novel,” which is openly a “failure by its own admission” (Davis 81). Vonnegut, acknowledging his own “inability to speak cogently and coherently” about war, turns to his metafiction and old friend, Kilgore Trout (David 80, 77).

Multiple instances of Trout’s fiction “refute any notion that humans are expendable” through absurdism, which reflects the “myopic morality of all apologists for war” (Davis 89; Schatt 90). As seen in *2BRO2B*, death as a “voluntary event” seems absurd, though through Trout’s story, Vonnegut fails to distinguish the difference between a Suicide Clinic and war-like behavior (Davis 71). Another novel in *Breakfast of Champions*, *The Smart Bunny*, follows “the only female leading character” in a Kilgore Trout story with a similar message about killing (Vonnegut 683). This female rabbit is “as intelligent” as Einstein or Shakespeare with a bulbous head, but is soon shot and skinned by a hunter and deemed unhealthy to eat because they conclude “she must be diseased” because of her tumor (Vonnegut, *BOC* 683). Other unnamed *Breakfast of Champions* stories parody norms through celebrated extinction, chimpanzee politicians, and government infiltration of “shazzbutter-eaters” (Vonnegut 569, 635). *Gutless Wonder* in *Slaughterhouse-five* explores a robot who drops “napalm on people without conscience,” but is still accepted into the human race once he simply cures his halitosis (“WAC,” Reed 118). Other Vonnegut books, such as *Palm Sunday* and *Timequake*, equally parody passiveness with war and hatred for “piece of shit!” humanity (“WAC,” Reed 123). The most effective Trout novel, however, in relation to war and perspective on humanity is the Tralfamadorian novel, which drives Billy’s Pilgrim’s misadventures in *Slaughterhouse-five*.

Billy Pilgrim, introduced to Trout by Eliot Rosewater, baffles Trout by being another fan when the two meet in Illium, their hometown. Becoming a huge fan of Trout's Tralfamadorian novel, Billy uses the text as a repressive method for coping with the war throughout *Slaughterhouse-five*. Though absurdly described by Vonnegut as "two feet high, and green, and shaped like plumber's friends," the Tralfamadorians are superior in intellect to Billy, offering him several new perspectives on life (*SF* 362; Mustazza 88). One perspective, the rejection of time, is Vonnegut's excuse for his anti-novel format that avoids didacticism in discussion of war by centering it on Billy, who travels in time several times in one chapter. Moreover, the repetition of Billy's life experiences in this cyclical time-scheme highlights the cyclical nature of war, but also Billy's ability to "jump away from it" in time when he gets too close to the day of the fire-bombing (Lundquist 52; Schatt 88). This concept of time also influences Billy's view of death, which is nonexistent, though he must continuously relive his difficult life. Adopting this perspective, the narrator writes "so it goes" after each mentioned death in the story, as some absurd, but increasingly ignorant assumption that the loss of life is not really happening in light of cyclical time. This is most disturbingly seen when the soldiers have to "corpse mine" after the fire-bombing, and Vonnegut simply writes of the unmarked bodies, "so it goes" (*SF* 489). Through disrespect of the dead through Billy's perspective, seen with him simply shrugging when one dies, Vonnegut arouses anger for war and sympathy for the dead in his absurdity. Meanwhile, Billy's time on Tralfamador is spent talking to aliens and having a child with beautiful Montana, where he is learning about the five different sexes on the alien planet and ignoring personal problems in the rest of the timeline. Within the paradox of sympathy for Billy and frustration at his ignorance because of Trout's influence, readers begin to grasp the severity of Vonnegut's Dresden experience.

Vonnegut's external writings and Trout's internal stories provide commentary on the universe, humanity, and war within the postmodern humanist's primary novels. Not only do Vonnegut's devices make room for the paradox of postmodernism and humanism, but Trout's science fiction additionally absurdifies the norm and evades didacticism in the spirit of that philosophy. Kilgore Trout, as an autobiographical and dynamic character throughout Vonnegut's works, provides anti-truths and new perspectives in light of Vonnegut's postmodernism, while also arguing for viable humanism in the context of the realistic and fantastical worlds.

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When Legal Precedent Supports the 'Medical Model' Bias: Tarasoff, AIDS, and the ADA

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Abstract

Disability studies posits two models of analysis that define disability as a constructed phenomenon. The social model of disability defines disability as a series of physical and cognitive manifestations that stand in opposition to implicit social norms, not by virtue of their objectivity, but through historical prejudice that sets standards for normative bodies and minds. The medical model of disability views these various physical and cognitive manifestations as deficits, analogous to pathology, where goals of practice seek to cure ailment or impairment through contemporary medical science. Disability studies scholars have argued that the goals of the medical model are rooted in the institutional design of medical professions, and threaten the well-being of disabled individuals who consume services within healthcare professions. This institutional design is reinforced by a series of mechanisms ranging from healthcare legislation to dynamics between healthcare professionals and their patients. Following the ruling in *Tarasoff vs. The University of California Board of Regents* (1974), legal precedent reinforced the medical model of disability by compromising patient integrity. In an analysis of *Tarasoff*, its subsequent statute rulings, their impact on AIDS patients in the 1990's, and its persistent influence on medical ethics, this paper argues that legal precedent has reinforced the medical model and that this reinforcement conflicts with the language and ethics of the Americans with Disabilities Act of 1990.

When Legal Precedent Supports the Medical Model Bias: *Tarasoff*, AIDS, and the ADA

Introduction: The Medical Model

The medical model of disability that seeks to define disability as a deficit or deviation from a cognitive and physiological norm can compromise patient integrity through institutional authority. Those deemed 'disabled' based on physical, cognitive, or behavioral impairments can lose their sense of agency when consuming services of medical institutions. The balance of authority between caregiver and patient is often skewed towards the former, which can frequently lead to prejudice against the latter, whether implicitly or explicitly. When the patient loses a sense of authority over their own body and mind, the identity of the patient is infringed upon. This relationship fails to see disability as an indivisible part of identity (a value many persons with disabilities hold as essential), and can complicate the proceedings of medical intervention and the delivery of quality medical service. Furthermore, due to the progression of medical science, many impairments deemed as 'disability' are subject to redefinition both scientifically and socially. This uncertainty of diagnosis within the scientific authority leaves many impairments open to discrimination based on inaccurate or incomplete perceptions of medical science.

The combination of caregiver-patient dynamics and the fluidity of medical definition can lead to discrimination for individuals that have particularly publicized impairments. An examination of media discourse surrounding medical science, in any given time context, can that public interest in certain impairments can lead to embellished views of what such impairments entail. Whether it be psychiatric diagnoses, or infectious diseases, the strength of the medical model can lead to consequences of prejudice in society at large. When a certain impairment captures public attention through legal proceedings or media discourse, the reaction of institutions of authority can lead to decisions that reinforce the

biases of the medical model.

Tarasoff vs. The Board of Regents of the University of California

The potential of institutional authority, particularly that of the legal system, to reinforce the medical model bias and its peripheral ableist structures may best be captured by the ruling in *Tarasoff vs. The Board of Regents of the University of California*. The outcome of this case ultimately imposed a 'duty to warn' on psychotherapists in the case of a potential threat posed by the patient to a party outside of the therapeutic relationship. What would become controversial in this case was its creation of a conflict in medical ethics, and how that conflict set legal precedent.

The *Tarasoff* case focused mainly on three individuals: Prosenjit Poddar, Tatiana (Tanya) Tarasoff, and Dr. Lawrence Moore. Poddar and Tarasoff, both international students at the University of California at Berkeley in the late 1960's, came to know each other through “folk dancing classes” at a school function (Buckner and Firestone, 2000). Poddar became sexually interested in Tarasoff when, on “New Year's Eve, Tanya kissed Poddar” (Buckner and Firestone, 2000). However, Tarasoff was nonreciprocal in her feelings towards Poddar, which led to Poddar experiencing a “severe emotional crisis” in which he was “depressed” and “neglected his appearance, studies, and health” (Buckner and Firestone, 2000). Poddar would go on to seek psychological services through the university, and fell “under the care of a staff psychologist, Dr. Lawrence Moore” (Buckner and Firestone, 2000). Poddar had alluded to potentially violent acts towards Tarasoff, and had “confided his intention to kill” Tarasoff to Dr. Moore during a therapy session (Gostin, 2002). Moore would subsequently diagnose Poddar as experiencing a “paranoid schizophrenic reaction, acute and severe”, and warned campus police of Poddar's potential harm to others (Buckner and Firestone, 2000). Poddar was released after displaying to police that he was mentally and

emotionally stable, but would go on to stalk Tarasoff and stab her to death (Gostin, 2002).

Tarasoff's family brought a lawsuit against the university, claiming "wrongful death" due to the university psychologists and psychiatrists' failure to protect Tarasoff from an imminent threat (Buckner and Firestone, 2000). After a series of court battles in the California Supreme Court, the court held that the therapists had a 'duty to warn' Tarasoff of potential danger to her life under a motion in the case titled "Breach of Primary Duty to Patient and Public" (Buckner and Firestone, 2000). This finding would come to set a problematic precedent within law and medicine: that the psychotherapist's 'duty to warn', in cases similar to *Tarasoff*, was of a higher priority than their ethical duty to maintain patient confidentiality. This apparent contradiction within ethics would come to shape changes in ethics both in mental health professions and general medicine.

While *Tarasoff's* ruling was directed immediately at psychotherapists due to the defendants in the case, the ethical problems that arose out of the ruling also held consequence in medical ethics. While it is a matter of public knowledge that medical doctors should 'do no harm' (this is partially a colloquialism; while medical ethics certainly allude to this concept, it is not so explicitly stated), the ethics of confidentiality so highly valued in mental health professions also extend to general medicine. In a statement on their medical ethics codes, the American Medical Association held that "the information disclosed to a physician by a patient should be held in confidence", once again alluding to the importance of confidentiality when dealing with patient medical information (American Medical Association, 2007). However, much like the APA ethics code's addition based on the *Tarasoff* ruling, the American Medical Association maintains that "when a patient threatens to inflict serious physical harm... and there is a possibility that the patient may carry out the threat, the physician should take reasonable precautions for the protection of the

intended victim...” (American Medical Association, 2007). Once again, there remains a conflict between holding patient confidentiality and breaking it based on a 'duty to warn'.

When viewed with the medical model of disability, this poses a potential problem based on the integrity of the patient; if physicians and mental health professionals are under duty to both uphold patient confidentiality, but also break it in certain instances, a situation could easily arise where an individual's confidentiality is broken due to questionable decision making on behalf of the caregiver. In this instance, the individual could be subject to heightened stigmatization as well as discrimination based on their particular impairment or diagnosis.

AIDS and Infectious Diseases

Of the many statute expansions of the *Tarasoff* rulings between the late 1970's and early 1990's, one of the most problematic was that of *Reisner vs. The Regents of the University of California*, which was the most notable extension of *Tarasoff* to include infectious disease cases. In *Reisner*, the plaintiff Daniel Reisner sued the UCLA medical center for negligence after he unknowingly contracted the HIV (human immuno-deficiency virus) virus from his girlfriend, Jennifer Lawson. Lawson had received a blood transfusion contaminated with HIV, and although her doctor was aware of the contamination, he “continued to treat Jennifer” and “never told her or her parents about the tainted blood” (Richards III, 1998). Five years after the transfusion, Jennifer was diagnosed with AIDS (acquired immuno-deficiency syndrome) while dating Reisner. After informing Reisner, “a month later, Jennifer died...shortly thereafter Daniel (Reisner) discovered he was HIV positive” (Richards III, 1998). While the decision ultimately held that the doctor in question was not liable to warn or protect Reisner, they did find negligence in the failure to warn Lawson's parents of her disease, citing *Tarasoff* in doing so.

The inclusion of infectious diseases, particularly AIDS/HIV, under *Tarasoff* ventured into an especially problematic intersection of public fear, legal precedent, and medical model bias. While the case in *Reisner* was not completed until 1995, the public hysteria regarding the epidemic of HIV and AIDS was already in high-gear. As Jake Taylor points out in his essay, “Sex, Lies, and Lawsuits...”, at the “end of 1981, there were only 189 documented AIDS cases...in contrast, by January 1994, approximately 361,164 people in the United States had been diagnosed with AIDS, with more than forty percent having already died as a result of the disease” (Taylor, 1996). At the time, AIDS was not just a medical epidemic without a solution, it was a catalyst of prejudice and fear within the general public.

The uncertainty surrounding the origin of and potential communicability of HIV (the virus that leads to AIDS) during the 1980's and 1990's was a prime example of where the medical model of disability lends itself to prejudice. As mentioned earlier, the medical model seeks to define disability as a deficit or deviation from a standard of health, and can often lead to social discrimination based on public understanding of the particular impairment; widely misunderstood as a disease that was only contracted by gay men and by addicts of intravenous substances, an AIDS diagnosis at the time did not only carry with it a death sentence, but a scarlet letter of social alienation due to homophobia and prejudice towards drug users (especially fervent during the Reagan-era 'war on drugs'). Media portrayals of AIDS perpetuated these kinds of stereotypes, with many individuals harboring fear towards the disease and its carriers based on limited information.

This context of fear served to only complicate the implications of the *Reisner* ruling; due to faulty testing methods, doctors were prone to break patient confidentiality due to speculation that a patient may have AIDS, and that they may transmit the disease to the

public. As stated earlier, since statute rulings extended the 'third party' alluded to in *Tarasoff* to the general public, and since nearly all healthcare professionals fell under the 'duty to warn' responsibility, there was a large potential for individuals to have their rights compromised based on legal precedent and medical model fear-mongering. However, this ethical problem did not go unnoticed by the medical community; as Judith Ensor points out in a 1988 essay, the medical ethics community was aware that a doctor may have to choose between breaching the "traditional doctor-patient confidentiality, mandated by both the medical profession and the law...", or "...knowingly subject others to a foreseeable danger which may ultimately result in death" if they do not uphold the 'duty to warn' of *Tarasoff* (Ensor, 1988)). Furthermore, Angela Liang's essay, "The Argument Against a Physician's Duty to Warn for Genetic Diseases", makes note of the fact that "in malpractice cases, courts have consistently held that physicians have a duty to third parties for injuries inflicted due as a result of the physician's failure to properly diagnose a contagious disease", as evidence of the pressure to properly diagnose in a case of AIDS (Liang, 1998).

Due to the difficulty of these choices and the potential for lawsuits on either side of the issue, Jake Taylor points out that "a physician may refuse to treat patients infected with AIDS" (Taylor, 1996). This failure to act illustrates the power present in the ableist structures of the medical model; that doctors would rather not treat a patient than deal with the potential consequences of such treatment implicitly discriminates against those with the disease, complicating their ability to access adequate healthcare. Unfortunately, this discrimination was not only confined to healthcare, as Taylor adds that "persons with AIDS and those suspected of having it, including children, have not only lost the support of friends and family, but have also been denied employment, housing, insurance, and admission to schools" (Taylor, 1996). This pervasive discrimination surrounding AIDS is

certainly due in part to the public perception of the disease at the time, but is also indicative of the potential consequences of the medical model of disability when reinforced by such structures as the legal system.

Medical Model Discrimination and the ADA

In the midst of the discourse surrounding AIDS, the landmark legislation of the Americans with Disabilities Act (ADA) was passed in 1990. Under the language of the ADA, the legislation “prohibits discrimination and ensures equal opportunity for persons with disabilities in employment, state and local government services, public accommodations, commercial facilities, and transportation” (Americans with Disabilities Act, 1990). Although there may be speculation as to whether or not certain diseases such as AIDS would fall under the ADA legislation, the ADA goes on to define disability as “...a person who has a physical or mental impairment that substantially limits one or more major life activities, a person who has a history or record of such an impairment, or a person who is perceived by others as having such an impairment...” (Americans with Disabilities Act, 1990). On this view, both the social impairment to “major life activities” as well as the severely debilitating symptoms of the disease would certainly qualify on the ADA definition (Americans with Disabilities Act, 1990). Based on the potential to avoid treatment based on the threat of lawsuit, and the type of prejudices surrounding AIDS alluded to by Taylor, it appears that AIDS patients were frequently subject to the kind of discrimination based on disability that the ADA tries to protect against. Once again, this speaks to the power of the medical model in infringing on the rights and livelihood of individuals living with disabilities. When Taylor describes that persons with AIDS had been denied “.... employment, housing, and insurance...” due to their disease, this set of discriminatory circumstances stands in direct conflict with the goals of “equal opportunity” set by the ADA

In research, it was difficult to find instances of discrimination suits by plaintiffs with AIDS who cite the ADA for their prosecution, but this may be due to both the perception of disability at the time as well as the power of the medical model in the face of a disease such as AIDS. While the passage of the ADA was groundbreaking for disability rights advocates, there was much speculation as to what actually constituted a disability. The nature of AIDS at the time was morbid; individuals diagnosed with AIDS faced high mortality rates, and thus did not seem to occupy the 'lived-in' nature of disabilities that were both congenital and non-lethal. As a result, it was likely that individuals would not seek the type of protection under the ADA as other persons with disabilities. Here, the medical model that reinforced stereotypes and misinformation regarding AIDS both promoted internal inhibition in the individual from engaging in self-advocacy, as well as strengthening social inhibitions towards seeking proper legal protection. Since AIDS could be viewed as a potential imminent threat to the community under the statutes and precedent of *Tarasoff*, a doctor's breach in confidentiality (which could immediately subject the individual to discrimination) could potentially be supported by both public opinion and by the legal system. If a doctor chose to not treat a patient altogether, they could implicitly discriminate against an individual by denying them equal access to healthcare, potentially putting their lives at serious risk. These factors could all play a major role in AIDS patients failing to utilize the legislation of the ADA to help protect their rights against medical model bias, whether within the healthcare system, or disseminated throughout social interactions.

Discussion

The consequences of the 'duty to warn' imposed on healthcare professionals -

brought about by the *Tarasoff* ruling and its subsequent extensions - created a particularly vicious cycle, with the medical model acting as the catalyst; the strength of the medical model of disability in influencing public perception surrounding certain impairments gave strength to the legal proceedings that would ultimately discriminate against individuals living with AIDS, and in turn would further reinforce the medical model through its association with legal structures. The potential for individual privacy and confidentiality to be violated under *Tarasoff*, the potential for physicians to refuse treatment based on patient's potential diagnoses, and the social discrimination facing AIDS patients due to potential 'dangers to the community' all contributed to widespread discrimination that directly opposes the goals of the Americans with Disabilities Act. The ability of the medical model (which itself stems from a source that intends to promote personal health and well-being) to silence those most in need of non-discriminatory access to healthcare shows not only the amount of authority invested in medical systems and their affiliated structures, but presents a disturbing yet important challenge for those in support of ethics outlined by the Americans with Disabilities Act.

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The Speech of Aristophanes: The Naturalness of Love

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Abstract: This paper presents an argument that is extracted from the speech of Aristophanes. The speech of Aristophanes is a literary section of the Symposium by Plato. This section presents a metaphor to explain original human nature; the main theme in the speech of Aristophanes is love as a means to fulfill primordial wholeness. The argument that is extracted from this metaphor argues that the three types of love (eros, agape, and philia) are natural within four particular manifestations as posed by Plato, through Aristophanes.

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Introduction

Metaphors have been used for centuries to communicate truths about humanity. For example, they often reveal nuances about nature, humanity, and how they interact with one another. This paper attempts to extract an argument from a metaphor located in the *Symposium*, specifically, the speech of Aristophanes. While the metaphor itself contains no argument, one can still assume what the narrator would claim as truth.

At the beginning of a student's philosophy career, he or she is told that a philosopher is a lover of wisdom. He or she grows in the field and can eventually pose some claim and justify said claim through reason. The purpose of this particular project centers itself around this idea of a reasoned argument: sound premises that lead to a valid conclusion, so why does this particular paper center itself on the speech of Aristophanes, a metaphor that contains no argument? While Aristophanes may not actually believe his metaphorical account, he believes in the basis of the metaphor. He believes in the reason it was told. Also, Plato has an ulterior motive. Plato does not necessarily believe in the metaphorical account, either, and like Aristophanes, Plato believes in the basis of the metaphor. Because both the character Aristophanes and the writer Plato believe in the values presented in this metaphor, one cannot surpass it; the speech needs to be taken seriously.

A problem exists: how is one supposed to take this speech seriously if it is merely a metaphor? Again, a metaphor is a tool used to convey some truth, so the answer to this question lies within whatever this "truth" contains. In other words, an argument must be extracted from the metaphor. This is different from most critique

papers. In most critiques, the work taken into consideration is one by a *real* philosopher, rather than from a character in a work, and most critiques are centered on an actual argument, rather than an extraction from a metaphor.

In order to extract an argument for this paper, one must interpret the metaphor in a way that Plato, through Aristophanes, would be able to say something on human nature in terms of interpersonal relationships. The definition of an interpersonal relationship consists of a strong, deep, or close association between two or among three or more people. However, because of the speech of Aristophanes, only the relationship between two people applies. This relationship is based on love, as defined by the extraction of the mythological account posed by Plato through Aristophanes.

The following section discusses the background of Plato, the *Symposium*, and the speech of Aristophanes. The background section leads to the preliminary section, followed by the extracted argument, and finally the critique section. The critique section contains criticisms of the extracted argument. In other words, the critique section poses different interpretations of the myth posed by Aristophanes, rather than criticisms of the argument itself.

Background

Plato's thought and philosophical stances mostly emerge in the form of dialogues that feature Socrates as the protagonist, which includes the *Symposium*. More so in Plato's later years, he developed his distinct philosophical position, which appears in the voice of his dialogues. In his middle and late dialogues, including the *Symposium*, the character Socrates serves more as a way for Plato's own views to

manifest. For instance, Plato briefly mentions the Theory of Forms in the speech of Socrates in the *Symposium*. This idea solely comes from Plato. Overall, the *Symposium* contains a series of speeches that leads to the speech of Socrates; he holds the answer to the question posed in the work by a group of philosophers. This is because Plato makes Socrates the protagonist of his works.

This particular symposium consisted of a certain group of philosophers who came together after a night of fun and drinking to have a relaxing dinner. This dinner leads to a discussion of the definition of love; each philosopher stands to present his speech on the definition of love. These speeches mirror a recollection of a dialogue between Socrates and a woman named Diotima, which basically comprises the entirety of the speech of Socrates.

Diotima discusses the “mysteries.” She claims that one can approach truth only through a slow and careful ascent. Similarly, the reader sees each speech coming closer to the truth of which Diotima speaks. The fact that Socrates alludes to all the foregoing speeches in his own speech supports this idea, as if to suggest that he could not speak until everyone else said their piece. This approach to truth also reflects the framing of the plot, whereby the reader has the ability to gain access to this story through a series of narrative filters.

Now, this paper concerns the speech of Aristophanes; how does he fit? The answer to this question depends on how one views Plato’s intention. As one of the greatest comic poets of ancient times, Aristophanes (445 - 385 B.C.) majorly influenced comedy in the Western tradition. Many of his plays survive, and in one, *The Clouds*, he presents a mocking attack on Socrates. Nonetheless, Aristophanes and

Socrates seem like friends in the *Symposium*, despite what affect this attack might have had on the eventual execution of Socrates.

This conflict between the actual Aristophanes and Socrates makes Plato's inclusion of the character of Aristophanes confusing. Plato may use Aristophanes as a comical break from the philosophical discussion, for Aristophanes makes obnoxious bodily function noises throughout the first three speeches. However, the overall structure of the *Symposium* dismisses this.

Because of his hiccoughs, Aristophanes spoke after Eryximachus instead of before; he moved from the third speech to the fourth. However, it must be pointed out that Plato purposefully put Aristophanes fourth; the placement of Aristophanes is reflected in the speech of Socrates, the protagonist, the one with the answer.

Now, the reason Aristophanes had to wait to give his speech is due to his attack of hiccoughs and other bodily functions. However, one must not discredit Aristophanes. His overall idea, love as a means, is reflected in the speech of Socrates, who, again, is the protagonist; therefore, the speech must not be taken lightly.

The speech of Aristophanes is a vast change of pace from the previous three speeches; this is to show the reader the separation of the first three speeches from the rest. The first three speeches are what love is *not*. To support this idea, one must take into consideration another idea that the bodily functions of Aristophanes discredit the first three speeches. Aristophanes distracts the reader from the speeches; Plato wants to de-emphasize the idea that lies within the speeches. The theme through the beginning speeches is that love has some sort of moral value;

however, Plato does not believe love is *good* or *bad*, love just *is*. It exists as a means to something else.

To summarize: because of Aristophanes's vast change of pace, along with being reflected in the speech of Socrates, the hiccoughs discredit the first three speeches, rather than discrediting Aristophanes. The fact that no bodily functions occurred during the speech of Aristophanes nor during any of the following speeches supports this claim. Also, the change of pace switches from the off-track set of speeches to the actual truth, which Diotima discusses later in the *Symposium*.

The next piece of discussion: what makes the speech of Aristophanes so distinct from the other speeches? Aristophanes draws an engaging myth that suggests humans once equated to halves of a unique whole. Unfortunately, these beings threatened the gods, which prompted Zeus to cut them in half, to make modern humans. Ever since, people wander the earth looking for their other half in order to rejoin and become whole. From this speech, I will extract an argument. This argument consists of what Plato, through Aristophanes, would say about humans in interpersonal relationships, and this argument is what I will defend from critics.

The discussion starts with the conclusion; the end goal must stay in sight as the discussion moves through the argument. After determining the conclusion, the discussion will move on to the argument and its details, then to critique. The critiques will address historical context, literary context, and the idea of soul mates. Each personal reaction following will refute each criticism. However, before the discussion and the critique, preliminaries need to be addressed.

Preliminaries

Before the discussion of the argument, a few points must be highlighted. Keep in mind that the argument posed is completely extracted from the metaphorical account from Aristophanes. This entire paper is therefore based on argument not directly from the *Symposium*. Premises support this extracted argument by using direct quotes from the speech of Aristophanes. Something to keep in mind, an overall theme emerges: love as a means to the good nature of primordial wholeness.

The following conclusion is extracted from the speech of Aristophanes: three certain forms of love are natural in any of four certain manifestations. Before the discussion of the actual argument, a few preliminaries must be presented; specifically: naturalness, the three forms of love, and the four manifestations.

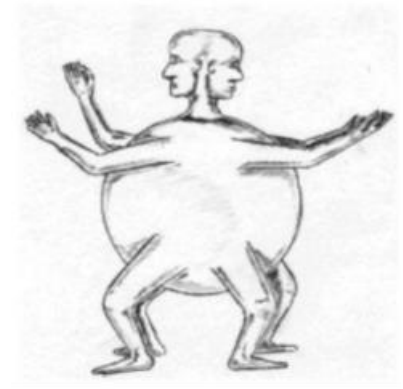
The first preliminary of discussion: what is natural? Specifically, what is good nature versus bad nature? One cannot deny the validity in saying that humans contain *good* nature and *bad* nature; just because a certain desire is within human nature, does not mean one should strive for it. For example, the desire for peace or justice seems to have inherent worth within all humans; therefore, most would say that justice and peace is a *good* desire. Another desire inherent within everyone is to satisfy oneself. Everyone, at some point in their lives, has fought with the desire to do something that the general consensus would deem *bad*, such as dishonesty or hurtful words.

Keep in mind that *natural* does not have a good or bad morality in itself. People have urges that *could* be good or bad, but until acted upon, remain neutral. One cannot deny the naturalness of desire, but because humans are able to

rationalize, one can look to the future to predict the outcome of choices to see if there exists a *good* or a *bad* outcome. For the purposes of this paper, the discussion focuses on *good* human nature. *Good* nature is defined as something that should be embraced and strived towards because it is something that contributes to a well-spent or happy human life.

The conclusion then claims that love's naturalness is a good nature. Remember the definition of good nature: a desire to be strived towards due to its contribution to a well-spent or happy human life. The claim then concludes that the three types of love are good-natured. The types of love discussed are eros, agape, and philia. In short, eros is erotic or physical love; agape is unconditional love (this is usually applied in the case of mother to child), and philic love is more of a conditional love ("I love you if you love me").

A discussion on the four manifestations will conclude the preliminary section. In the mythological account that Plato presents in the speech of Aristophanes, he speaks of three different original genders: male, female, and an androgynous. Each of these three beings is actually comprised as two individuals as shown in the image to the right:



This means that the manifestations Aristophanes include consists of the following: a being comprised of a man and woman, a being comprised of two men, and a being comprised of two women. However, Aristophanes makes the following distinction between androgynous men who love women and androgynous women who love men: "Men who are a section

of that double nature which was once called androgynous are lovers of women; adulterers are generally of this breed, and also adulterous women who lust after men.” This distinction holds significance later on in the argument.

Overall, keep in mind that this entire paper is based upon an interpretation of a metaphorical account posed by Aristophanes in the *Symposium*. Also something to keep in mind, an overall theme emerges: love as a means to the good nature of primordial wholeness. The preliminaries that support the following conclusion are as follows: what it means to be good-natured, the three forms of love, and the four manifestations.

The Conclusion: All forms of love (eros, agape, and philia) are natural in any of the four ways (both androgynous instances and both homosexual instances).

This argument concludes that the three types of love are natural in the four manifestations. Three separate arguments support this conclusion: I) love is natural; II) eros, agape, and philia are natural; III) the male-female relationship, the female-male relationship, the male-male relationship, and the female-female relationship are all natural.

Argument I: Love is natural.

Four premises conclude that love is natural. In the speech of Aristophanes, Plato presents the following premises to support the claim love is natural: I) “primordial wholeness;” II) the definition of nature; III) modern human nature; and IV) love as a means, rather than an end point.

Premise I: We were, in our original nature, “whole.”

To build the first premise, Plato presents the mythological account of Aristophanes. He says “there was man, woman, and the union of the two.” He also describes each “primeval man” as being “round, his back and sides forming a circle” and having “hands and the same number of feet, one head with two faces.” However, the individuals that make up the whole did not look at themselves as individuals; rather, they considered themselves one being. Aristophanes calls the male entity just that: one male, not two men; the same goes for the female entity and the “androgynous” entity. This idea of “wholeness” defines each being rather than individual characteristics. This compares to a harmony of two notes. The sound that a harmony produces is its own sound, one sound. One does not hear two different sounds, for in that case, harmony ceases to exist. One sound would have to be played first, then the next. To further the explanation, imagine two notes. In this case, we have three different sounds: note one, the harmony of note one and two, and note two. One can now see that a harmony differs from the individual notes that comprise it, for it makes its very own sound. Therefore, “wholeness” equates to unity where its parts no longer have individual characteristics.

Assumption: Primordial wholeness is a “good” nature.

Primordial wholeness must be assumed a good nature; just because something is within nature, does not mean one should strive for it. An example for this lies in Premise II: humans manifest instability. Generally, this idea does not equate to good nature; therefore, it is not something one typically strives towards. It is actually something most try to avoid and fix. So, what differs between good nature and bad

nature? Something good can be defined by how well it contributes “to a well-spent or happy human life,” as long as one is looking in long terms. Life itself, most would say, is long-term. Future, then, should be considered in terms of the future. Keep this definition of good nature in mind as the argument continues.

Premise II: We are now “halves.”

In his account, Aristophanes continues his metaphorical explanation of human nature. He says humans no longer possess wholeness in the sense that is described above. Aristophanes “treat[s]” his listeners to “what has happened to it [the nature of man].” He says each person is only partial, or one-half of an original whole.²⁰ This idea compares to the harmony example in the previous premise. One note cannot produce harmony with itself, for it consists of one certain set of characteristics.

Why did this happen, though? Think back to the discussion of the difference between a good nature and a bad nature. The mythological account of Aristophanes says original human nature includes an essence that is unstable. Because of this, each person must search for his or her other half. Originally, humans contained “terrible might and strength;” the “thoughts of their hearts,” however, contained “great[ness].” Unfortunately, “they made an attack upon the gods” and “because of the wickedness of mankind God” tore each whole being into individuals.²² Therefore, because of original flaw, today’s humankind consists of halves, each searching to become whole.

Premise III: What is natural is to return to an original state.

One can see the sense in this claim because Aristophanes, in his metaphor, says he “believe[s] that if our loves were perfectly accomplished, and each one returning

to his primeval nature had his original true love, then our race would be happy.”

Thus, it follows that something not in equilibrium tends to fight for its natural, balanced state. Humans do not fall short of this claim; nature subjectifies people.

Humankind’s equilibrium is full of “wholes;” therefore, people long to return to their original nature to be “happy.” Primordialness defines nature, resulting in desire to fulfill what has been lost.

Premise IV: Love is a means to fulfill our primordial wholeness.

Now that the argument established naturalness, the discussion will move to the idea of love as a means rather than an end point. Aristophanes displays an obvious overwhelming focus of primordial wholeness within his mythological account. Seeing as how the *Symposium* is a series of speeches in which Plato tries to grasp the concept of love, it follows that Plato, through Aristophanes, must believe that “the desire and pursuit of the whole is called love”.

Notice the distinction between *love* and *being whole*. Explicitly, Aristophanes points out that one’s desire consists of wholeness. This means that it is not humanity’s goal in life to find love but to obtain wholeness.

Conclusion: Love is natural.

After “the division the two parts of man,” people long for healing because all humans are “desiring his other half”. According to Aristophanes, the best means to healing consists solely of love, and because Aristophanes believes in the good nature of wholeness, he believes in the naturalness of the means to becoming whole, i.e. love.

Argument II: Eros, agape, and philia are natural.

The following premise supports the naturalness of the three types of love: since Aristophanes believes in the naturalness of love, the way in which it applies also consists of naturalness. Specific examples from the mythological account of Aristophanes will support this premise. The discussion will cover the nature of each type of love as viewed by Aristophanes.

Premise I: If love is natural, then the means in which love is applied is natural.

This premise follows the same logic as the previous argument. Something within good human nature should be strived towards. One, then, can argue the naturalness of the means to said end goal, in this case primordial wholeness. How can the inherently good-natured search for wholeness have an incorrect means of getting there? Specifically, how can there exist an incorrect way of becoming whole?

Keep in mind the importance of the application of the specific types of love. The specific type of love (eros, agape, and philia) must exist as a means to primordial wholeness. With any other application of it, one cannot say whether Aristophanes would deem it to be natural.

Premise II: Love is natural.

As seen in the first argument, love is natural. Because humankind's original state is wholeness, and because love is a means to said wholeness, it follows that love is natural. Because our longing to be whole is natural, the means of getting to be whole is natural.²⁵

Premise III: Eros, agape, and philia are all means of love.

To Aristophanes, the actual definition of love has no relevance. His metaphor needs not require one particular form or definition of love because that strays from the focus of the speech. Aristophanes focuses on the idea of unity.²⁵ Because of the naturalness of unity (wholeness), one can confirm the naturalness of the means to get to that unity regardless of whichever of the four manifestations. Therefore, one can confirm the naturalness of any form of love when used as a means to unity.

Before going into much more detail, the definitions of eros, agape, and philia are needed. Eros consists of physical love, or one's sexual appetite. Usually in eros, each partner desires sexual pleasure therefore each partner is in the relationship for themselves. This balance, though, makes the relationship function. Since the relationship bases itself on selfishness, there exists no remorse or resentment.

Unconditional love defines agape; this means that regardless of how one's partner feels, one will always love and care about that partner. The example used often is a mother's love to her child. A teenager most likely lacks empathy for his or her mother, but regardless, the mother will never stop loving her child.

The last form of love is philia. This love involves more of an even playing field compared to agape. Philia consists of a relationship where both partners love each other;²⁶ each stay for the other. They both give to get and get to give.

The examples Aristophanes uses in his metaphor seem to only apply to sexual appetite, eros. However, Aristophanes says that "when one of them meets with his

other half, the actual half of himself, whether he be a lover of youth or a lover of another sort, the pair are lost in an amazement of love and friendship and intimacy.”

Within this claim, something exists that moves beyond sexual appetite. By whichever love one becomes whole depends on the beholder because humans differ within their individual nature. Humans all feel this drive, this longing to be complete, but each may have different means to get there because of individuality. The reason Aristophanes uses eros as his example of love lies within the simplicity of its application to his mythological story.

Aristophanes applies eros, but what about agape? Think back to the mother-child example. Suppose the feeling of wholeness for the mother occurs only with the birth of her child. The infant obviously cannot fathom love, yet the mother feels completed by her new addition, her other half. The argument conjured from the speech of Aristophanes can be applied to this example because there appears to exist no need for sexual reproduction in the metaphorical account. Therefore, agape is applicable.

The last type of love, philia, occurs within a vast variety of manifestations; from friends, to family, and lovers. Basically, if one looks out for someone because one philically loves this someone, one would feel whole as long as he or she receives the same attention in return. Aristophanes explicitly says “friendship,” and most friendships include this essence of “give-to-get.”

All in all, the point of the speech consists of unity, coming together with another partial to be whole. The means of getting there (i. e. whichever type of love)

contains no relevance as long as solely used for the purpose of fulfilling this idea of primordial wholeness.

Conclusion: Eros, agape, and philia are natural.

As seen in the preceding premises, Aristophanes confirms the naturalness of love as a means to primordial wholeness. Because the forms of love consist of eros, agape, and philia, Aristophanes also confirms the naturalness of these types.

This argument probably contains the most controversy of the three. The claim that Aristophanes would believe in the naturalness of all three forms of love may sound like a stretch, but one should keep in mind the main focus of the speech: that love is a means to unity. If one can achieve wholeness through any form of love, Aristophanes would not discredit because of the fulfillment of primordial wholeness.

Argument III: All expressions (hetero and hetero, gay, lesbian) of love (eros, agape, philia) are natural.

This argument, given the naturalness of love and its means, will claim the naturalness of all stated expressions of love. These expressions include androgynous male love, androgynous female love, homosexual male love, and homosexual female love. Notice the distinction between the androgynous male and the androgynous female. The expressions entail differences in their manifestation. An example would be an agape love between a father and daughter versus an agape love between a mother and son. The androgynous male loves while his daughter has no conception of love; the same is seen in the androgynous female love towards her son.

There exists an assumption regarding the argument. This assumption starts the discussion. Then the discussion will move on to the following three premises

supporting the naturalness of the expression of love: I) if love is natural, then its expression must be natural, II) there exist four types of love within this realm, and III) love is natural.

Assumption: This is only applied to consenting human-to-human relationships.

There exists an underlying assumption that this argument only applies to consenting humans. Many things lie within the realm of love that the majority would deem unnatural. To pose an example, disregard any sort of bestiality because Aristophanes specifically talks within his metaphor about human nature, not the nature of other creatures. Another example would be necrophilia. The deceased cannot consent to a relationship; Aristophanes only talks of the living.

Premise I: If love is natural, then its expression must be natural.

If primordial wholeness is the end goal, then where it manifests does not matter, in terms of naturalness. This same argument was posed earlier when discussing the different forms of love. If love itself is natural, then the entities within the realm of “love” are natural. It follows, then, that the manifestations within the realm of “love” are also natural. Aristophanes displays his agreement. When he says that “when one of them meets with his other half, the actual half of himself, whether he be a lover of youth or a lover of another sort,” he shows that manifestation of love is minute compared to the overall picture: primordial wholeness. Aristophanes understands that love comes in many forms, and it therefore has many expressions. As long as each form and each expression is to fulfill primordial wholeness, it is natural.

Premise II: Both androgynous relationships (male-female and female-male) and both homosexual relationships (male-male and female-female) are all expressions of love.

This claim is apparent in the mythological account of human nature Aristophanes presents. He talks of the “originally three” sexes. Remember the image from the preliminaries: one comprised of a “male” and a “female” entity, one comprised of two “male” entities, and another comprised of two “female” entities. The reason to call each individual, or partial (half), an entity is because they were “not like the present, but different”. They are a partial of what is whole, and they are originally whole.

Since these entities are within original human nature, the different wholes that can be produced are a male loving a female, a female loving a male, a male loving a male, and a female loving a female. Since Aristophanes presents these examples as the ending options for a whole, which is our original nature, it follows that all of these are natural as long as love itself is natural.

Premise III: Love is natural.

In the first and second argument, Aristophanes supported love’s naturalness. Because “primordial man” was whole, and because love is a means to said wholeness, it follows that love as a means is natural.

Conclusion: Androgynous male, androgynous female, homosexual male, and homosexual female are all natural.

Because love is natural, so are its expressions. Aristophanes makes this clear in his mythological account for the background of original human nature. He says that

“the primeval man was round, his back and sides forming a circle; and he had four hands and the same number of feet, one head with two faces, looking opposite ways, set on a round neck and precisely alike; also four ears, two privy members, and the remainder to correspond”. And because “the sexes were not two as they are now, but originally three in number; there was man, woman, and the union of the two,” two individuals made a whole.

A male and a female, two males, and two females all make wholes; all are within original human nature, which means it is natural for a male to love a female, a female to love a male, a male to love a male, and for a female to love a female.

The Conclusion: All forms of love (eros, agape, philia) are natural in any of the four ways (both androgynous instances and both homosexual instances).

Plato, through Aristophanes, believes that love itself is natural because it is a means to primordial wholeness. Having kept in mind that primordial wholeness is a good nature, one should strive for it. Because of the naturalness to pursue wholeness, the means in which it is pursued is also natural, ergo love. Because love is natural, its form of love is natural. This form must lie within the realm of “love as a means to primordial wholeness.” If the forms of love are natural, its manifestation must also be natural. Therefore, Aristophanes concludes that all forms of love are natural (eros, agape, and philia) in any of the four ways (both androgynous instances and both homosexual instances).

Critique

This section of the paper presents a few critiques of the preceding argument. This critique discusses the discrepancies within the historical context, the context of

the speech of Aristophanes within the *Symposium*, and the idea of soul mates. In each of these sections, criticisms are presented first, followed by a personal reaction.

Historical Context

Criticism:

The claim posed that all four expressions of love are natural may be due to the historical context of the time the *Symposium* was written. Historians know that during Greek times, a sexual component of the mentor-student relationship was *expected*. Speculation has pointed out that this speech could solely be discussing the naturalness of homosexuality because of these societal norms; the arguments Aristophanes poses may be merely irrationally (arguably) justifying these norms. This statement can be supported by the fact that Aristophanes scarcely mentions the love of a woman towards another woman, even the love of a man towards a woman or woman towards a man. Aristophanes emphasizes the love of a man towards a man: “But they who are a section of the male follow the male, and while they are young, being slices of the original man, they have affection for men and embrace them, and these are the best of boys and youths, because they have the most manly nature.” Aristophanes even makes a statement on the criticism of the mentor-student relationship: “Some indeed assert that they are shameless, but this is not true; for they do not act thus from any want of shame, but because they are valiant and manly, and have a manly countenance, and they embrace that which is like them.”

Response:

I cannot deny the importance of the historical context. However, I think that this historical context is solely important to keep in mind because it rationalizes the

focus of primordial wholeness. Plato through Aristophanes did, indeed, focus on the “manly” relationships, but he would not have simply thought that this was love’s (erotic or what have you) *only* application. He would refute the idea that what applies to homosexual male love does not apply to that of a homosexual female love. He says that this applies to all forms, “whether he be a lover of youth or a lover of another sort.

Context of the Speech of Aristophanes

Criticism:

Plato’s *Symposium* is an attempt to define love. Plato outlines and builds upon an argument to define love until it all comes together in the final speech of Diotima through Socrates. Due to the careful and strategic placement of each speech in this work, readers must pay attention to the placement to understand its significance and meaning. So, why did Plato include this speech? Aristophanes was not supposed to be the fourth to lecture. He was supposed to speak before Eryximachus, who had gone third in line because Aristophanes had an attack of hiccoughs.

Some theories explain the speech of Aristophanes as comic relief, as Aristophanes was a comic playwright. His excessive bodily functions represent the rudimentary jokes he (the playwright who actually lived, rather than the character) poses in his plays, and his absurd account of original human nature is purely an entertaining story, which was also used in many of his plays.

Response:

If one were to look at the *Symposium* in its entirety, Plato placed the speech of Aristophanes with the purpose of separating the first three speeches from the others.

The “speech is to be dissociated from them [the other speeches], and mark a fresh start” because the first group of speeches draws “a fundamental distinction between good and bad love,” whereas the second group develops the idea of love being a means to something more, concluding with Socrates who says that love is a desire for Wisdom and Beauty.

Aristophanes is the change of pace; he says that love is neither good nor bad. Love just is. One can see this within the argument when Aristophanes draws a distinction between *love* and *whole*: “the desire and pursuit of the whole is called love.” Wholeness is the *goal*. Love is simply the means to get to that which is good, to be whole.

Plato purposefully put Aristophanes fourth in line to reflect the speech of Socrates. The first three speeches give an account that claims love has some sort of morality tied to it, whereas Aristophanes claim that love has an essence of moral neutrality.

Why did Aristophanes have randomly placed interruptions of bodily functions, though? Plato simply uses Aristophanes to discredit the first three speeches. The hiccoughs and burping purposefully turn the reader’s attention away from the speakers, which basically shames the speeches for thinking so fundamentally. Love has no morality as is reflected in the first three speeches; love just is and exists as a means to some good end. The fact that no interruptions exist during the speech of Aristophanes nor in the following speeches supports the claim that Aristophanes simply discredits the beginning speeches.

Soul Mates

Criticism:

Plato, in the speech of Aristophanes, implies the existence of soul mates. Experts say that there are multiple things that factor into an intimate interpersonal relationship: chemistry, proximity, similarities, reciprocity, and physical attraction. It follows then that one person could have multiple suitors, especially because each of these factors fluctuates.

One partner can move far away or closer, making things easier or more difficult to be involved with one another. Interests change as one becomes bored or intrigued. Out of every factor, the most obvious changes lie within the realm of physical attraction. As a couple ages, one or both partners can lose interest in the other. Overall, the idea that is outlined by Plato in the speech of Aristophanes is far-fetched because soul mates cannot exist.

Response:

Aristophanes needs not believe in soul mates for his argument to be sound because he uses a metaphor. Metaphors are used as tools to convey some sort of truth. The speech attempts to explain the feelings humans manifest in interpersonal relationships, and why they are a central part of our lives. Aristophanes claims that we desire not to be alone, to have a shared life with someone; without our other half, we will never truly be happy. So, in light of modern times and modern studies, we use an analogy to explain this discrepancy.

Think of one human as a puzzle piece. A puzzle piece typically has four different sides into which another piece can fit. The difference, though, is that there

are numerous other pieces that can fit into each side. Some of these pieces come from separate puzzles and some from the same puzzles. This creates the diversity of multiple partners. Each pair creates a different picture; some pictures are happier than others, while there are pictures that are simply content. Any instance of a pair, though, conjures a picture, a whole picture. This means that when we find a suitable picture, we stop looking for puzzle pieces.

Conclusion

This paper has posed an argument extracted from the metaphorical account of human nature according to the speech of Aristophanes in Plato's *Symposium*. The argument concludes that all forms of love (eros, agape, and philia) are natural in any of the four ways (both androgynous instances and both homosexual instances). Three criticisms were then posed; one within each of the following categories: historical context, the context of the speech within the *Symposium*, and the idea of soul mates. Each personal response to the criticism refuted each, pointing in favor of the extracted argument posed by Plato in the mythological account of Aristophanes. Therefore, I can only conclude that all forms of love are natural, regardless of type and of manifestation.

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The Power of The Cherokee Lobby: How Did The Cherokee Lobby Successfully Influence The Supreme Court and American Government?

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THE POWER OF THE CHEROKEE LOBBY:
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THE SUPREME COURT AND AMERICAN GOVERNMENT?

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I. Introduction

The history of the United States' attitudes towards Native Americans is one which often stresses the themes of dispossession, exploitation, conquest, and subjugation. Within that history, however, there are also inspiring examples of resistance to subjugation. One such example was the Cherokee, who were able to create a relevant political lobby in the 1820s notable for its successes in appealing to the federal government. While these efforts did not prevent later policies of Indian removal, they won recognition from the Supreme Court and kept hope for Cherokee sovereignty alive well into the 1830s. This work explores how the Cherokee were successful in creating an influential lobby, and argues that while the lobby failed to prevent Indian removal, it left a legacy for civil rights apparent in the way the Cherokee inspired key political organizers later involved in the rising tide of popular abolitionism.

Beginning with the relevant court cases, the influence of the Cherokee Nation as well as its dependence on the federal government will be explored. The use by the Cherokee of narratives typical of Europeans will introduce themes of cultural appropriation. Much of the advocacy of the Cherokee can seem paradoxical, and the historiographical challenge this presents will be examined, along with conclusions on the nature of the Cherokee lobby and its long-term legacy.

II. The Cherokee in Court

When Chief Justice John Marshall delivered the opinion of the Supreme Court in the case *Cherokee Nation v. Georgia*, it was in the context of the Cherokee Nation seeking the intervention of the Court to prevent aggressive new policies and legal

interpretations adopted in Georgia by 1827 from dispossessing the Cherokee of their land. This case largely hinged on the question of sovereignty, and whether the Cherokee represented a foreign state. John Marshall's opinion at first seem to make a compelling case for the Cherokee, but ultimately ruled against interpreting Indian nations as independent foreign states. The opinion's conclusion, however, hinted that the right case might render a different outcome, and the following year the Cherokee would bring that case, in the form of *Worcester v. Georgia*.

The case of *Worcester v. Georgia* in 1832 came about by the arrest of two missionaries by the State of Georgia, Samuel Worcester and Elizur Butler, who had been living within Cherokee territory. Despite Worcester and Butler having permission of the tribe, Georgia viewed the missionaries' presence as unlawful, refusing to recognize any sovereignty of the Cherokee Nation and claiming all Cherokee land as within the state's jurisdiction. Because missionary efforts were sometimes seen as legitimizing native claims to land, the State of Georgia had begun regarding the work of some missionaries as subversive interference in Georgian affairs. The State therefore sought to enforce laws prohibiting white missionaries from living on Cherokee land without a state license.

Following this arrest and the suit which was brought, Chief Justice John Marshall was forced to return to the question of sovereignty regarding American Indian nations. Marshall gave the opinion that the Cherokee Nation was in fact a sovereign entity, stating that indigenous nations constituted "independent political communities." Not only did this overturn the precedent which Marshall himself had set nearly a decade earlier concerning the discovery doctrine and "title by conquest,"

but it also overturned his opinion from the year prior in *Cherokee Nation v. Georgia* that indigenous nations were “domestic dependent nations” rather than foreign, independent ones. While no doubt influenced by a number of factors, Marshal was in part responding to Cherokee lobbying begun in the previous decade. In some important respects, this victory in the Supreme Court was the culmination of new methods of lobbying by the Cherokee, precipitated by more than a generation of Native Americans depending on the federal government of the United States to honor and enforce arrangements between peoples.

III. Cherokee Reliance on the Federal Government

There are a number of different perspectives on why the Cherokee and other tribes came to rely on the federal government of the United States for protection, developing new diplomatic strategies in the process. One view stresses increasing reliance by natives upon European manufactured goods, such as guns, ammunition, parts, and clothing as providing incentive for greater acceptance of federal power. William McCloughlin quotes an eighteenth century Cherokee chief’s complaint that, ““Every necessary of life we must have from the white people.”” Meanwhile, perhaps the most common explanations often focus on the growing military superiority of the United States in regions east of the Mississippi. Cynthia Cumfer, however, argues that these types of explanations can lead historians to overlook the ideas and politics of native perspectives as a contributing factor. She writes, “...Cherokee notions of balance required reciprocity, with each party fulfilling prescribed functions. In a related though different vein, Federalists imagined a society with mutually compatible interests in which all men had certain rights.”

While both military and market forces are seen as having pushed native communities towards a relationship with the federal government, the ideological and intellectual predispositions of native peoples are not as prominently cited in efforts to explain the political outlook of indigenous communities in their relation to the federal government. The ideological affinity that Native Americans seem to have had with Federalists is important for understanding how Jacksonian America made things harder for the Cherokee even as they developed new strategies for advocacy within the federal system where they found their few precious victories.

The voices of Native Americans had not always had a relevant impact on the laws of the United States, but a distinct shift occurred during the 1820s which eventually led to the Cherokee pressing their cases in federal courts and, as previously noted, with success in *Worcester v. Georgia*. What made the Cherokee lobby successful enough that they could hope for this outcome? Much of the answer lies in an expanding literacy among the Cherokee elite, and the unique ways they found to appropriate European-style narratives for their own use in defense of their claim to sovereignty.

IV. Using the Language of the White People

Though sovereignty was central to the Cherokee strategy that developed, the idea of sovereignty was itself a European construct, with the most comparable indigenous views stemming from kinship and tradition over things such as contractual arrangements (which Europeans also introduced). The Cherokee used sovereignty to advocate their political independence from the Federal and State governments of the United States. While Native interpretations of sovereignty sought to protect their

territory from encroachment, State interpretations of sovereignty provided the basis of the looming threat of removal. Two competing views on the rights of the indigenous disagreed on whether tribes had the same rights as European nations, or had almost no political rights. The efforts of the Cherokee Nation were to appeal to the former sentiment, using every means at their disposal to demonstrate the ability of the tribe to be a civilized, European-like community.

Contemporary historians tend to agree on the power of Cherokee political engagement, and to reject the once common idea that the disappearance of native cultures from most of the Eastern United States was inevitable. In the words of Steve Inskeep, “The Cherokees were more than mere victims: they were skilled political operators who played a bad hand long and well.” Much of this political skill owes to Cherokee elites who were well educated, and often of mixed race. Inskeep’s poker analogy aptly applies to the efforts of these Native Americans who “... began speaking the language of history,” using European conventions of narrative and rhetoric to convince even figures like General Winfield Scott, the officer eventually charged with finalizing the removal of the Cherokee, that, ““The Cherokees, by the advances they have made in Christianity and civilization, are by far the most interesting tribe of Indians in the territorial limits of the United States.’” It is incumbent upon students of the period to understand just what the Cherokee were doing and saying that was so apparently interesting.

During the period 1809-1821, a Cherokee syllabary was developed by Sequoyah and made famous in the late 1820s by the *Cherokee Phoenix*. The new written form of the Cherokee language, and perhaps even more so the new dual language newspaper,

helped promote the views of an educated Cherokee leadership attempting to advocate indigenous sovereignty through the free press. This appeal might have emphasized Cherokee culture, but it certainly used European forms of religious and political rhetoric as well. McLoughlin quotes the first editor of the *Cherokee Phoenix*, Elias Boudinot, in his address to whites as saying, “I can view my country, rising from the ashes of her degradation, wearing her purified and beautiful garments, and taking her seat with the nations of the earth. . .” In many ways the newspaper sought to tell a nation of protestants about a story of salvation, one where God’s redemption of a savage people would be manifest in the Cherokee Nation standing alongside the United States as a sovereign entity.

These types of appeals not only reflected the political savvy of those managing the pro-Cherokee press, but also the sincere religious convictions of those affluent Cherokee who were often English-educated and Christian themselves, as was the case with Boudinot. While the more conservative majority followed traditional ways of life, it was not uncommon for even traditional practices and stories to mix somewhat with Christian and European narratives. Even native creation myths might refer to God mandating the making of the world and creating the first two men, one Indian and one white, before also creating the woman to meet man’s need for a companion. Meanwhile, some Cherokee elites encouraged the view that the Cherokee people somehow originated from the lost tribes of the Israelites, appealing to an idea popular among a few missionaries and other Europeans.

The Cherokee Constitution and national government of the late 1820s were largely designed to promote Anglo-European style progress, and required public

officials to believe in a Supreme Being as a condition of eligibility for office. John Ross, the principal chief of the Cherokee after 1828, was only one-eighth Cherokee. He was elected after the death of the full-blooded chief Pathkiller in 1827, the same year in which the Cherokee Constitution was drafted, and was later considered a leader capable of rallying much needed white support to protect against the new aggressions of Andrew Jackson's administration. His leadership was pivotal during not only the decade prior to removal, but for decades thereafter. The words used by Ross's administration to lobby the U.S. federal government were often forceful and dignified, appealing to notions of "the right of inheritance" and "unalienable privileges."

Literacy and political savvy were essential in trying to construct and protect sovereignty, as seen in the rhetoric of leaders such as Ross and Boudinot. This new language in the mouths of the Cherokee required elders and storytellers to become "antiquarians," and for the tribe to receive the tools of European civilization from missionaries and government officials and "...learn the lessons behind what they were officially taught." Whereas it had once been envisioned that civilizing influences would lead to more tribes choosing to surrender their lands, instead it made them more adept at defending their rights and led to the Cherokee using their own constitutional republic as a weapon against removal. Within this bold defense of Cherokee sovereignty and the adoption of white narratives, however, there also lurk questions about what effect this ultimately had on the Cherokee people.

V. The Paradox of a Cherokee Republic

Despite this obvious patriotic utility, these types of appropriation are sometimes interpreted as an admission of the inferiority of indigenous ways of life. The complications in understanding this appropriation of European norms stems from the paradoxical situation where these adaptations were part of an effort to protect indigenous culture, even while also attempting to modernize or destroy native culture. Missionaries often tried to civilize natives with a disregard and even animosity toward their traditions, while in less common cases some missionaries supported preserving native culture and sovereignty, and in the case of missionaries Worcester and Butler, even briefly appeared to threaten Andrew Jackson's support of Georgian removal policy. Historians have often revealed their differing perspectives on this matter in their treatment of the Cherokee leaders who bridged two very different but colliding worlds.

The life of the aforementioned Elias Boudinot provides a great example of the complexities historians must grapple with. One of the leading Cherokee intellectuals and patriots in the years prior to Indian removal, he ultimately signed the Treaty of New Echota in 1835 which legitimized the enforcement of removal policy. Like many European educated Cherokee, Boudinot articulated a vision which saw the transition by natives to European norms as a transition "from savagery to civility." Perdue, a prominent scholar of Cherokee history, describes Boudinot as, "a tragic figure" not only for his choices and later execution, but ultimately because "he could not accept his people, his heritage, or himself." While Purdue casts Boudinot as a "product of colonialism," essentially struggling with a forever unresolved identity crisis, Schneider

challenges that understanding of the man. Boudinot did not fail to accept himself, because his self was rooted in his own relationship to the world, his own voice, and his own framing of what he considered pro-Cherokee values, which did not fit the narrative which emerged from the leadership of John Ross and the experience of the Cherokee people.

The disagreement between historians like Perdue and Schneider is nuanced but fundamental: can the individual be assessed as succeeding or failing to be true to their culture, or is any such assessment retroactively applying the standards of a narrative which was still being constructed while men like Elias Boudinot and John Ross labored for the Cherokee Nation? Boudinot's peculiar construction of Cherokee patriotism was treason, all sources will tend to agree. This treason was not necessarily against the goal of Cherokee sovereignty, however. Boudinot naively imagined a world which would never be, one where the Cherokee people directly benefitted from removal. As easy as it is to mock this idea in retrospect, many traditional Cherokee had already moved west after coming to a similar conclusion, despite operating on assumptions radically different from Boudinot. It may be that every outcome which was imagined by Cherokee leaders for their nation may have been equally naïve at the time. The Boudinot who is remembered as a patriot lived during a dynamic period where a new national identity was being formed, while Boudinot as a traitor is part of the dominant narrative following the Trail of Tears.

How to treat such historical figures when they live through dynamic or revolutionary periods, periods where identity is being reinvented, is a matter of ongoing debate. It is straightforward to say that a minority of Cherokee elites decided

the fate of a people with the Treaty of New Echota, with tragic consequences. What is not straightforward is how to describe the narratives of individuals and groups who are best understood in the historical moment of ambiguous transition, especially when the historiographic geography is so seductively and firmly defined outside of those short-lived possibilities. The challenge of understanding individuals like Boudinot goes hand in hand with understanding the period for historians. Were all the Cherokee efforts to be civilized a treasonous admission of white superiority? From this arises many of the great accomplishments of the Cherokee Nation in defense of their homeland, and from this arises also the Treaty of New Echota.

VI. Racism and Idealism

The effect of the Cherokee lobby was not ultimately to protect the ancestral homeland of the tribes, and thousands of Cherokee would perish in forced marches to the Oklahoma territory. Racist prejudices were on flagrant display during one of the final debates on Cherokee removal policy in the southeast by Congress in 1836. Representative James Bouldin of Virginia questioned the views of opponents of removal, asking rhetorically, “Do they mean that an independent savage nation shall remain forever in the heart of a civilized sovereign State?” The stigma of the violent savage persisted in many quarters. Indeed, while the Cherokee had largely resisted being provoked to violence, many other Native American groups had continued to take up arms.

The Black Hawk War of 1832 is perhaps most relevant, occurring even while the Cherokee lobbied against removal. Black Hawk himself articulated a sentiment common to native peoples, and which drove him to war, “My reason teaches me that

land cannot be sold.” Conflict such as this was taken as clear evidence by many proponents of removal of the savagery of Native Americans, however seemingly civilized the Cherokee were claimed to be. Even on the eve of removal, however, this was not a one-sided political showdown, but a contest between the allies of removal and a popular upwelling of support in defense of the Cherokee Nation.

When Representative Bouldin criticized opponents of removal, he was not responding to a new phenomenon which had appeared out of the blue. Opposition to the Jackson administration’s removal policy had been building almost from the beginning of the President’s efforts to advance the agenda. Religious as well as women’s organizations were particularly active in their defense of the Cherokee. Mary Hershberger describes the country’s first national women’s petition, organized by Catherine Beecher and Lydia Sigourney to oppose removal, writing that, “It depicted the Indians of the United States as ‘saviors’ of the Europeans in times past, supplying their necessities in crucial periods and, by now, as ‘fitted by native talents’ as any other American for intellectual and refined pursuits.” As this circular became more and more publicized Congress was flooded with petition letters from throughout the nation. Such a political act was considered unbecoming for women, but many religious periodicals chided this behavior while still printing the women’s circular. Such popular opposition had clear influence on Congress, where the final vote in the House of Representatives was 102 to 97. Hershberger writes, “Southern representatives, their numbers swelled by the three-fifths clause, voted heavily in favor of the bill; representatives from the rest of the country voted two to one against it.”

The Cherokee crisis led many to become abolitionists, linking the causes of anti-removal and of abolition in the experience of a generation of advocates. The founders of the American Anti-Slavery Society, men like Beriah Green, Arthur Tappan, Elizur Wright, and William Lloyd Garrison, all began or took on greater political activism in the fight against removal, while James Birney, a prominent abolitionist who was once an advocate of returning blacks to Africa, explained his change in opinion as stemming from the parallel with Indian removal policy. In fact, the structure of the Fourteenth Amendment of the United States Constitution is often traced to a school of thought that originated with James Birney and Theodore Weld, with its focus on immunities, due process, and equal protection. This legacy would influence the thought of later proponents of the Fourteenth Amendment such as John Bingham, who was a college student in Ohio during the height of the anti-removal campaigns, and Thaddeus Stevens.

VII. Conclusion

While the very real tragedy which followed the period of Cherokee state-building deserves the attention of historians, the historiographic narrative of the period too often stops there, as if the Treaty of New Echota or the Trail of Tears were the final piece of the story of the Cherokee fight for legal protection. They are not. Even after the Treaty of New Echota, there was a point where an effort in the U.S. House of Representatives, attempting to block removal by entrusting the decision to an independent commission, failed by only a single vote. More significantly, as aforementioned, many of those who had been sympathetic to the Cherokee would gain firmer resolve to fight for an ideal of justice. The fight for sovereignty by the

Cherokee would do much to inspire a more fervent political activism, and even abolitionism, in the United States. Many years later, authors of the Fourteenth Amendment would cite the example of the Cherokee in affirming their views on the need to guard against discrimination.

In a very real way, the advocacy of the Cherokee contributed to the tradition of civil rights which developed in the United States. In the end, understanding the legacy of the Cherokee lobby is more complicated than it first seems. Like the complex individuals and tribal identity which made up the Cherokee, like the questions surrounding cultural appropriation, and like the difficulty in evaluating men like Boudinot, the lobby which the Cherokee Nation built defies easy categorization. It failed in its main goal, and then continued to leave a lasting impact. It continued through the way it influenced abolitionist thought, and by belonging to a context of transition, so that after taking the words of the white man, the white man seems to have borrowed some of the words of the Cherokee Nation.

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Hobbes' 'State of Nature' and The Leviathan: Concluding Anarchy Through Inquiry

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HOBBS' 'STATE OF NATURE' AND THE LEVIATHAN: CONCLUDING ANARCHY THROUGH
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November 23, 2015

The natural state of humans is war. Such is the argument of the first modern political philosopher, Thomas Hobbes in his famous *Leviathan*. To overcome the 'state of war' and the perpetual fear it generates, individuals must enter into a social contract under a unified politic. This unified politic, called the Leviathan, is a metaphorical representation of a human; the sovereign is the head that controls the body of individuals. The individuals give up freedom (i.e., subjectivity for the sovereign's objectivity) in exchange for security. This paper originally endeavored to defeat the social contract of the Leviathan by proving cooperation in the state of nature, but these investigations lead to dealing with the problem of objectivity and fear, the very reason individuals enter into the social contract. Following the deductions of the arguments put forth: the social contract as a facade, cooperation as innate, individuals as objective, and fear as dependent on individuals rather than the sovereign, this paper concludes that both the state of nature and the Leviathan (i.e., society) are flawed representations of the social individual, and instead points to anarchy as fundamental explanation underlying society.

The objective of political philosophy is to uncover normative behaviors or 'ought' statements (i.e., how one ought to behave in relation to society), by understanding descriptive statements or 'is' statements (i.e. how one actually behaves). As a proponent of materialism, Hobbes' starting point is of the individual as a material egoist (i.e., individuals consist of self-interested matter, concerned with their needs, desires, preservation, etc.), and goodness is strictly subjective (i.e., dependent upon individual preferences). Since goodness is subjective, governing disagreements is also subjective. In a world with many individuals, it is easy to see

how disagreements create a world of, “every man, against every man.” However, peace is possible, according to Hobbes, through social contract of a unified politic (i.e., sovereign) that both enjoins and enforces objective goodness. The kind of goodness adopted is immaterial, its only purpose is to unify through objectivity.

Although peace is present in the state of nature, it is unstable; individuals live in constant “fear of a violent death.” The Leviathan not only provides security, but it is the very essence of society. Without a body politic:

. . . there is no place for industry; because the fruit thereof is uncertain: and consequently no culture of the earth; no navigation, nor use of the commodities that may be imported by sea; no commodious building; no instruments of moving, and removing such things as require much force; no time; no arts; no letters; no society . . . and the life of man, solitary, poor, nasty, brutish, and short.

For Hobbes, the social contract not only provides cooperation to create, expand, and explore, but it allows for protection of the most intrinsic human need, security. The sovereign provides objectivity not found in the state of nature. Regardless of the sovereign, whether a single ruler or democratic body and regardless of the rules and punishment, as there is no objective right and wrong, individuals exchange freedom for safety, a value Hobbes’ believes is a worthwhile exchange. Although Hobbes puts forth a compelling argument for the Leviathan providing benefits that lead to a harmonious, functioning society, it must not be overlooked that the social contract rests on cooperation.

Philosopher David Hume disputes the validity of the social contract in, *A Treatise of Human Nature* arguing that the social contract is tacit, meaning it implies that citizens in a society entered into a social contract when no such occurrence transpired. Individuals, Hume explains, do not actively consent to contracts, but

rather contracts are imparted on them. Individuals are born into contracts (i.e., individuals are born into obedience). After all, Hume explains, there was never a historical period where individuals contracted with one another. Hume believes that the social contract is merely a device used by a government to make individuals believe they autonomously entered into one. As a utilitarian, Hume is a proponent of such deception because the utility that government provides (i.e., citizens are obedient). If the contract is an illusion, does obedience stem from the illusion of the contract itself (i.e., belief in the social contract) or could obedience be an innate aspect of human nature?

In *The Selfish Gene*, Richard Dawkins, an ethologist and evolutionary biologist theorize that Darwin's theory of evolution through natural selection can better be explained by using survival of the gene, rather than Darwin's survival of the species. Survival of the gene offers an explanation of competition and cooperation through the gene perspective, a perspective of longevity that species survival does not offer (i.e., an individual is a mere vehicle for carrying and passing on their genes through sexual reproduction). Dawkins explains that if an individual were only concerned with maximizing his or her individual survival (i.e., the species perspective), competition would rule. But since cooperation, and even self-sacrifice at the expense of one's life (i.e., altruism) is evident in nature, cooperation must have value in gene replication.

To further understand cooperation and competition, Dawkins utilized the Prisoner's Dilemma strategy to explain how cooperation evolved with the help of a political scientist, Robert Axelrod, whose work is focused on reciprocal altruism. Prisoner's Dilemma is a simple game between two players that can either cooperate

or defect, but neither player knows how what the other choose, and the payout is related to how each participates. For example, if player one cooperates, and player two defects, then player two gets a larger payout then if he or she would have cooperated. It is important to note that the largest payoff is ‘always defect’, but since both parties will come to that conclusion (i.e., mutual defect is the largest punishment), each player must base his or her choice off the other player understanding that information, hence the dilemma.

Dawkins realized that it was necessary to update Prisoner’s Dilemma since the original strategy did not account for future orientation (i.e., actions having consequences), an aspect that individuals clearly have. Since a variety of games that could play against one another were necessary, Dawkins held a contest asking the game theorists around the world to submit their best strategies. Like the original Prisoner’s Dilemma, all strategies were based on ‘cooperate’ and ‘defect’, but the strategies varied in complexity and were classified as either ‘nice’, ‘nasty’, and/or ‘forgiving’. It must be noted that a strategy is nice if it cooperates on the first move, and a strategy that is forgiving retaliates but does not hold a grudge. Testing the various strategies against one another twice, Dawkins and Axelrod discovered that nice, forgiving strategies that had minimal defect were the most successful, and the further away from this mixture of nice/forgiving/defect (i.e., nasty), the lower the success.

The simplest, and most successful strategy entered is called Tit for Tat, created by Professor Anatol Rapoport, always cooperates on the first move and copies

the move of the other player. Tit for Tat only defects if its opponent defects. Tit for Tat's retaliation is short-term, unlike those of nasty strategies, making it forgiving, but not a 'sucker' to be taken advantage of. Dawkins imagined an even more forgiving strategy he coined Tit for Two Tats. Tit for Two Tats follows Tit for Tat in that it always cooperates on the first move, and it copies the move of the other player. The difference of Tit for Two Tats is in forgiveness, instead of forgiving after a single defect by an opponent, it allows for two defects.

Although Tit for Tat and Tit for Two Tats were the most successful, nice strategies won overall. Even a slightly 'nasty' strategy called Suspicious Tit for Tat, which only differs from Tit for Tat by not cooperating on the first move, was found to be unstable. Dawkins notes that any strategy is dependent on the population of strategies. In evolutionary terms, if the population consisted of mostly nasty strategies (i.e., competition), nice strategies like Tit for Tat would go extinct. So why does cooperation trump competition? Because, Dawkins explains, of genetic kinship (i.e., passing on nice strategies through offspring), and genetic clustering (i.e., the flourishing of a species in a given area because of relatedness; genetic family and relatives) nice strategies are copied and reinforced while nasty strategies will eventually go extinct. In other words, a strategy such as 'always defect' can be passed on through genetic kinship, but, in the long run, it does not benefit from clustering and will eventually go extinct.

Dawkins concluded that nice strategies must be the explanation for gene replication (i.e., species survival). That high cooperation and short defect reveal an intrinsic system that individuals share, and nasty strategies, even mildly nasty

strategies like Suspicious Tit for Tat strategy, are unstable. Most importantly, Dawkins explains, that such strategies are unconscious. All living creatures, from bacteria to plants, to vampire bats have a built in Prisoner's Dilemma strategy that accounts for flourishing, and nice strategies like Tit for Tat can account for such flourishing.

Dawkins points to cooperation as being a fundamental aspect of life.

In response to Dawkins, Hobbes could utilize Tit for Tat to his advantage, arguing that a strategy like Suspicious Tit for Tat could represent the state of nature, and through the social contract (i.e., the Leviathan) individuals begin participating in Tit for Tat. In other words, the state of nature is competition, and the Leviathan is cooperation. The problem with this utilization of strategies is that as Dawkins' pointed out, non-cooperative strategies (i.e., nasty strategies) are unstable and would eventually go extinct. There would be no individuals left in the state of nature that could contract with one another. In other words, the state of nature must be stable (i.e., Tit for Tat).

If Tit for Tat instead represented the state of nature, then the state of nature would be stable; there would be no need for a social contract because individuals already cooperate.

Applying Tit for Tat to Hobbes reveals that there are not two stages under which individuals live (i.e., the state of nature and the Leviathan), but there is only one (i.e., the state of nature or the Leviathan). If there is only one, then which one represents society? After all, a materialist like Hobbes could not deny the fact that the world is broken up into societies (i.e., society as defined by Hobbes' where industry, building, navigation, etc., takes place). As previously mentioned, the

Leviathan cannot be a cooperative strategy because the state of nature would be unstable. If the state of nature were unstable, there would be no individuals left in the population to make a social contract. Hume furthers the idea of the Leviathan as an inadequate representation of society by arguing the social contract as a façade (i.e., that there was never a historical time where individuals agreed to a tacit contract). Together Tit for Tat and Hume make a compelling case against the Leviathan and the social contract.

But if the Leviathan does not represent society, then the state of nature must. Both Tit for Tat and Hume demonstrate that Hobbes' state of nature better represents society (i.e., the state of nature is stable through cooperation, and there is an innate aspect of obedience that individuals abide by naturally). But Hobbes' would argue that the state of nature, defined by his terms, could not create society because there is no objectivity of right and wrong, thus individuals live in a constant state of fear. Evidence of objectivity and reduced fear, Hobbes' could point out, is an aspect of current societies; therefore the Leviathan (i.e., social contract) must be true. But having already proved that the Leviathan does not represent society, we must turn to the fundamental aspects within the state of nature, subjectivity and fear, to find if they, in fact, are the problems Hobbes argues them to be.

The problem of subjectivity is due to how the individual is conceptualized. If the individual is thought of as strictly separate from others, it is impossible to resolve Hobbes' objectivity without a social contract. However, if the individual is thought of as a blend of the subjective (i.e., autonomous) and the objective (i.e., social), then objectivity is not an issue. Karl Marx, in his work, *The German Ideology*, argues

against the former, that the notion of an individual removed from society is a “mystical abstraction.” Marx argues that such an idea cannot even be imagined since an individual is born into layering structures of society such as the family, the community, the state, etc., stating that:

Individuals have always built on themselves, but naturally on themselves within their given historical conditions and relationships, not on the “pure” individual in the sense of the ideologists. But in the course of historical evolution . . . social relationships take on an independent existence, there appears a division within the life of each individual, insofar as it is personal and insofar as it is determined by some branch of labor and conditions pertaining to it.

Marx’s interpretation of the individual as interwoven into an existing social structure demonstrates that individuals know objectivity because they are born into objectivity (i.e., the social world), and the exchange is reciprocal throughout an individual’s life; an individual not only impacts the objective world, but the objective world impacts the individual.

Hobbes may, in fact, agree with Marx, admitting that individuals are born into objectivity, but objectivity outside of family is strictly egocentric (i.e., competition). After all, when discussing glory, the third principle of quarrel, Hobbes states that glory is, “for trifles, as a word, a smile, a different opinion, and any other sign of undervalue, either direct in their persons, or by reflection in their kindred, their friends, their nation, their profession or their name.” In other words, individuals will utilize any means necessary to be successful (i.e., to gain glory). But glory, even if egocentric, acknowledges the fact that individuals participate in objectivity (i.e., that in order to gain glory, one must understand other individuals). What Marx accounts for, that Hobbes’ state of nature misses is the idea of cooperation in the

first social structure (i.e., the family). If individuals learn cooperation, they become cooperative. And it seems rather absurd that such cooperation would start and end with family.

To further illustrate Marx's point Colin Ward, author of *Anarchy in Action*, discusses an experiment that not only gives evidence to objectivity naturally arising from individuals but also that such objectivity is cooperative. The experiment, Ward explains, took place at the Pioneer Health Centre in Peckham South London. Physicians and biologists, interested in understanding disease by focusing on health, created a social club to observe families in exchange for use of the facility that offered many activities. Since maintaining health was the primary focus, the experimenters insisted that all individuals must be free agents (i.e., there would be no rules). As the only person in charge, Dr. Scott Williamson's duty was to make sure that no one exerted authority. Ward quotes Dr. Williamson's observation of the first eight months where the children made life almost impossible for everyone because they were, " . . . screaming and running like hooligans through all the rooms, breaking equipment and furniture." However, the scientists were unwilling to lose hope, and to their surprise, in less than a year the chaos subsided and an equilibrium of cooperation emerged.

Ward theorizes that anarchy may be grounded in everyday experience stating that, "an anarchist society, a society which organizes itself without authority, is always in existence, like a seed beneath the snow . . ." Ward's idea is based on the theory called spontaneous order that emphasizes cooperation naturally arises through necessity:

that given the common need, a collection of people will, by trial and error, by improvising and experiment, evolve order out of the situation - this order being more durable and more closely related to their needs than any kind of externally imposed authority could provide

Together, Marx and Ward give evidence to the interplay of objectivity that makes cooperation possible- that objectivity not only is instilled within the individual, but it also emanates from the individual. The question still remains: can such objectivity reduce fear? Did the participants in the experiment feel less afraid once cooperation took place?

Fear is the backbone of the social contract; sovereignty offers security. But it must be noted that the Leviathan is not utopian. Punishment as an aspect of the Leviathan anticipates that individuals will break the social contract. Punishment may be strictly objective, but fear is dependent upon individuals keeping the social contract (i.e., the individuals who break the social contract are the very cause of fear for all other individuals):

1. If reducing fear is dependent on the objectivity the sovereign,
 2. And the sovereign is dependent on individuals keeping the social contract,
- Conclusion: Then reducing fear is dependent on the individuals keeping the social contract (i.e., the sovereign is submissive to the will of the individuals).

If the sovereign is submissive to the will of the individuals, the will of the individuals is the sovereign.

Together, the ideas brought forth from Hume, Dawkins' Tit for Tat, Marx and Ward demonstrate that not only are Hobbes' state of nature and the Leviathan are not representative of reality (i.e., the society in which we live), but they offer an astounding question that individuals in a society should consider: is our society already self-ruling like Ward's Anarchy, consisting of Marxian autonomous and social

individuals, who are already participating in the cooperative game of Tit for Tat, but who are ‘tricked’ into believing that they are the Leviathan? In other words, is the core of society anarchy? Investigating such a question may offer a great contribution to political philosophy, narrowing the gap of that which is and that which ought to be. The more we understand the interplay between the individual and society, the better we understand what is needed to create a harmonious social world.

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From Private to Public: Munro and Plath

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From Private to Public: Munro and Plath

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From Private to Public: Munro and Plath

Alice Munro's "Cortes Island" and Sylvia Plath's "Morning Song" and "Lesbos" represent two distinct oppositions on the continuum of private to public. In "Cortes Island," set in the 1950s, the characters are fixated on the importance of maintaining a perfect public façade. This obligation to put up a good front is so essential to their lives that they are willing to go to great lengths in order to achieve it. Sylvia Plath wrote "Morning Song" and "Lesbos" just a decade after the setting of "Cortes Island," but the difference in attitude toward the separation of public and private are stark and undeniable. Munro's "Cortes Island" preserves traditional female roles - marriage, homemaking, and motherhood - by maintaining a strict definition between public and private life. Plath takes on those traditional roles in her private life, but she demands that the world acknowledge the pain and suffering she experiences within those roles. Plath rails against the status quo, and refuses to set any sort of boundary between her public and private lives. In fact, her private life is her career; the two are inextricably and permanently linked.

Many critics and readers alike have responded to Plath's deeply confessional poetry as the hysterical, dramatic posturing of an unstable woman. Such a response dismisses Plath by failing to take into consideration the complexity of a human being as a whole and simultaneously fails to recognize her poems as carefully manipulated works of art. According to Lisa Narbeshuber, "Plath deliberately blurs the borders between the public and the private" in "Daddy" and "Lady Lazarus" (185). I argue that this theory applies equally well to "Morning Song" and "Lesbos," and it represents a conscious shifting away from the importance of the public façade that is

displayed in Munro's "Cortes Island." Plath played an important role in creating a space where the women who followed her could freely express themselves in ways both positive and negative. She was unhappy with the options that were presented to her in life, so she rebelled against them, against "the absence, especially for women, of a public space, indeed a language for debate, wherein one might make visible and deconstruct the given order of things" (Narbeshuber 185). In Munro's "Cortes Island," the narrator lives in a world where presenting a perfect appearance of domestic life to the public is of the utmost importance. "Morning Song" and "Lesbos" show the reader that Plath was wildly discontented with domestic life, which represents an enormous shift in an individual's relationship with the public from just a decade earlier.

"Cortes Island" takes place in 1950s Canada, a time and place where there were very specific societal expectations for how a person's life would be conducted. Mrs. Gorrie set the model for her neighbor, the narrator, on how a woman should behave. When stopping by to visit at Mrs. Gorrie's house, the narrator "sat facing the china cabinet in which were ranged all the good glasses, and the cream-and-sugar sets, the salt-and-peppers too dinky or ingenious for daily use, as well as bud vases, a teapot shaped like a thatched cottage, and candlesticks shaped like lilies" (73). Mrs. Gorrie's instructions on how to be a married woman were quite direct. During these visits at the dining room table, she laid out these responsibilities to the narrator: "Always get dressed first thing, just as if you're going to work, and do your hair and get your makeup on...and always have some baking on hand for when

people might drop in” (73). Keeping a tidy appearance was the primary responsibility for a woman in the world that Munro created.

The narrator wanted to rebel against these expectations, but she did so quietly and in her own way. In the apartment that she shared with her husband, the narrator hung a curtain to separate the bedroom from the rest of the living space. The space behind the curtain was used for all of the activities that were kept secret in Munro’s 1950s. In that setting, even married people didn’t talk about sex; that was a hush-hush activity that was never publicly acknowledged. Seemingly innocuous activities were relegated to behind the curtain, as well: “The other thing I did behind the curtain was read” (73). Women were expected to take care of their homes and their husbands and their children, not waste time on frivolous activities like reading. This simple life seemed to be inadequate, and the narrator took her ambitions a step further when she “bought a school notebook and tried to write” (74). All of these small acts of rebellion were conducted in the privacy of her home and never revealed to anyone outside. Munro’s narrator kept even her rebellious acts private; Plath, on the other hand, revolts loudly and in the public eye.

Plath’s rebellion against the expectations of society are vehement; she demands to be heard. Plath “presents selves in revolt, resisting assimilation to patriarchal ideals” (Narbeshuber 185). In “Morning Song,” Plath addresses the experience of being a new mother. She can’t reconcile the concept of herself as mother: “I’m no more your mother/Than the cloud that distils a mirror to reflect its own slow/Effacement at the wind’s hand” (5). The use of the term “effacement” alludes to the physical birth of her child and shows the reader that Plath feels as

though the act of giving birth has wiped out her own sense of self. She has disappeared like a cloud turning to rain. She has been distilled, as though she has melted into a pool of tears. The title of this poem refers to morning, the beginning of a new day. However, it also presents the author as grieving or mourning for the life that she has left behind as she became a mother. This portrayal of new motherhood as a time of mourning is just the opposite of what, even today, women are expected to feel about becoming a mother. For a woman in 1960s, at the time when Plath became a mother and wrote this poem, marriage and motherhood were the expected steps in the progression of a woman's life. Having a child was the fulfillment of a goal. Plath insists that the reader understand that she is not just unfulfilled, but desperately unhappy and unable to cope.

Plath paints the life of a homemaker as torture. Beyond being unfulfilling, that life is violent and painful. In "Lesbos," the reader can hear the harsh sounds of dinner cooking: "Viciousness in the kitchen!/The potatoes hiss" (38). Even the lighting in the kitchen is weighing down on her as "the fluorescent light wincing on and off like a terrible migraine" (38). Plath calls this scene Hollywood. For her, any semblance of a normal day of domesticity, making dinner in the kitchen of her home, is false and contrived. The notion of domesticity as a woman's life's work (as established in Munro's "Cortes Island") is destroyed here. Through the use of the terms viciousness, hiss, wincing, and migraine, Plath makes it clear that domestic life is painful. The hissing sounds of the words she has chosen are hard on the reader's ear; they make us pull away and feel a bit of her pain. According to Narbeshuber, "Plath stages a public trial, turning the commonplace into spectacle, revealing form

as deformity, the natural as commodity, domestic life as torture” (188). These normal tasks that were part of every day for most women of the time - that composed the majority of the lives of the women in Munro’s “Cortes Island” - were the stuff of nightmares for Plath.

This raises the question of authorial intention. Is this simply the autobiographical outpouring of a deeply unhappy woman, or is Plath deliberately manipulating her craft in order to solicit the response that she wants from the reader? The latter option should not be ignored. Plath is creating a character within her poetry. Although Plath’s poetry is deeply confessional, it was also quite deliberate. She was an artist very much in the public eye, and her career and livelihood depended on continuing her performance. Rather than treating “Morning Song” or “Lesbos” as a psychological introspection into Plath’s mind, the reader should acknowledge that “Plath brashly pairs the private with the public, to the point where the personal all but dissolves into a ludicrous public performance or event, with the body as displayed object” (Narbeshuber 186). Plath knew exactly what she was doing when she chose these provocative words. As a result, it becomes practically impossible to identify any sort of private space within Plath’s life. Plath gives her readers access to all of her most personal thoughts and feelings, including her unhappiness in her marriage and her distaste for motherhood. In contrast, Munro’s characters put on a show for the public, hiding whatever personal demons they may be facing. Plath is incapable of keeping anything private. Her husband and children (and anyone else who fell victim to her pen) had to accept that they would be put on display. They had to read and relive the feelings of contempt expressed by

Plath. Munro's characters were the polar opposite; they hid everything that was unpleasant, putting forth their best public image. The reader can't tell what is real or true or what is part of a carefully crafted - but false - public façade.

Plath said the things that most women didn't want to say, and she certainly paid the price for it. She has been skewered by critics as lacking good taste and having bad form (Narbeshuber 188). She has been called selfish and a bad mother. Regardless of whether these claims are true, Plath's work stands on its own. Her poetry is raw and painful, but it accomplished a goal. It created a space where women could admit that they were unhappy with the life path that was thrust upon them.

Plath attempted to subvert societal expectations, and she accomplished that through her poetry. In her personal life, though, she remained deeply unhappy. She was able to convey her distaste for the options that were presented to her in life, but she was unable to develop an alternative to those options. During the historical time frame when the feminist movement was beginning, Plath was a voice for the women who wanted to change their options, but didn't know how to do that. Unfortunately, Plath didn't have a solution, either. Her poetry articulated the problem, but Plath was unable to figure out what the better option for herself (and women as a force) might be. Plath's personal struggles defined her poetry, and her poetry served as an outlet for her pain. According to Plath's daughter, Frieda, in the Foreword to *Ariel*, "the manuscript was digging up everything that must be shed in order to move on" (xiv). It wasn't enough. Whether Plath's poetry was therapeutic or self-destructive,

it was insufficient to chase away her personal demons. She couldn't find the alternative to the social structure that she so strongly resisted.

From Munro to Plath, the conventions of public and private lives have changed drastically. In Munro's work, the separation of public and private lives was strictly maintained. In Munro's world, women grew up, got married, had children, and kept a lovely home. The house was always clean, and everyone was perfectly dressed. Behind the scenes, there were dirty secrets in no short supply, but the façade was beautiful. Plath, on the other hand, tore down those boundaries. She was raw in her depictions of life as a wife and mother. She described domestic life as torture, and depicted motherhood as empty and foreign. Both of these choices fail to provide women with the opportunity to develop their own path toward fulfillment. Today, the continuum has expanded ever further toward public exposure. Now, through social media, men and women alike share every detail of their experiences and feelings with the world. Women have no qualms about publicly discussing their struggles with having a family or trying to find a balance between motherhood and maintaining a life independent of their children. Finding that balance of private and public life is a struggle that continues beyond the works from Munro to Plath.

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Debate Forum: Is the 21st Century the Asian Century? An Analysis of China's Political System and the Idea of an Asian Century

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An Analysis of China's Political System and the Idea of an Asian Century

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Abstract

In this segment of the Panel proposed by Dr. George Hong, I will be discussing the Political system within China. Taking a comparative look at the Idea of if a Asian Century is even possible and its impact globally. First I will describe and layout China's current communist and authoritarian regime and its projections for the future as well as relevant past events. Focusing primarily on Politics, political figures, their merits, and governmental success and their failures. Second I will compare and contrast their system to the American system. Once again focusing on Politics, Political figures, merits, and the success and failures of the American system. Finally I will do a full comparison of the two nations and discuss how China's current political system cannot sustain or even hope to hold a position as the world's leading super power. Floundering the idea that an Asian Century is even a possibility.

Debate Forum: Is the 21st Century the Asian Century?

An Analysis of China's Political System and the Idea of an Asian Century

Introduction

World super powers compete and bid for power in an endless cycle of military and economic dominance over political and financial influence in international affairs around the world. For the last few decades America has stood as the top super power around the world influencing a large portion of the world with its representative democracy. China, however has ramped up pressure recently and is solidly in second place as the world's next leading super power, and some economists and scholars project China may be able to overtake America as the top leading super power. I can't help but scratch my head at this idea and wonder how they believe this is going to happen. Below I'm going to explain China's political system, and compare it to the American system. Along with relative events that influence International politics.

The Contenders in this International game of politics

China. This nation's official name is Peoples Republic of China, (PRC), a large independent and unitary state in Asia. China boasts the highest population of any nation in the world and is home to over 1.38 billion people. China is ruled by the Peoples Communist party of China. Its seat of power rests in Beijing. China is comprised of 22 provinces, 5 autonomous regions, four direct-controlled municipalities, and two mostly self-governing special administrative regions, (Hong Kong, and Macau); China also claims control over Taiwan.

Chinese Politics. The People's Republic of China's constitution states that it is a "socialist state under the people's democratic dictatorship led by the working

class led by the alliance of workers and peasants” and that the state is to “apply the principle of democratic centralism.” This system is complex integration of socialist policies with a strong mixture of communism. In more recent years their leaders have also adopted highly authoritarian and corporatist interests, restricting many freedoms of its people. Ultimately they view themselves as the perfect hybrid of a Marxist Government combined with a socialist market economy. The President of China is the head of state, serving as the figurehead under the National People’s Congress. The Premier of China serves as head of Government, with control over the State Council. The Council is comprised of four vice premiers, and the heads of ministries and commissions. The premier is currently Xi Jinping. China has international diplomatic relations with 171 countries and maintains embassies in 162 of them. In 1971 the Peoples Republic of China replaced the Republic of China, (seated in Taiwan); as the sole representative of China in the United Nations Security Council. China has a long track record of claiming it is an ally to developing nations, including Brazil, Russia, India, and South Africa. It is the main driving power of BRICS; a group of emerging major economies and hosted the third official summit in April of 2011. China’s foreign policy is based off the “Five Principles of Peaceful Coexistence,” written and adopted by Premier Zhou Entai. This policy also lead china to support nations considered dangerous and repressive by Western nations. These nations mentioned at Zimbabwe, North Korea, and Iran. China until recently had very close economic and political ties with Russia; voting together at every UN Security Council meeting.

The United States of America. The United States of America, often referred to as the U.S, USA, and America is a Federal Republic. It is made up of 50 states and 5

major territories. America is home to world's third largest population the most ethnically diverse. America is also hailed as the world's most multi-cultural nation. The United States has the world's largest national and international economy by both nominal and real GDP. Accounting for 34% of the world's military spending and 23% of the world GDP. America is home to the world's highest military and economic power; as well as Political and Cultural forces.

American Politics. The United States is the oldest surviving federation and hails itself as a Constitutional Republic and Representative democracy. Which in a nutshell is Majority rule with Minority rights protected by law. The government is regulated by a system of checks and balanced defined by the U.S. constitution. In the Federalist system, U.S citizens fallow three levels of government; Federal, State, and Local. The Two bodies of main Federal government are the House of Representatives which is comprised of 435 voting members with 2 term limits; and the Senate which has 100 members. That 100 is comprised of 2 representatives from every state. The U.S has many political divisions however, the two ruling parties are the Democrats and the Republicans. Better known as the Liberal party, and the Conservative party. The U.S is a permanent member of the United Nations Security Council and the city of New York is home to the UN Headquarters. The U.S. is a member of the G7, G20, and Organization for Economic Co-Operations and Development. Nearly every nation on the planet has an Embassy in Washington D.C. and consulates based around the nation. The U.S has strong relations with the U.K, Canada, Australia, New Zealand, The Philippines, Japan, and South Korea. Along with good ties with the European Union.

Can there be an Asian Century?

Can there be an Asian Century? Yes. The Asian world has proven it has the economic and financial power to become a world super power and take its place on the modern global stage. But within reason it doesn't have the political and cultural respect needed for both Cultural and international policy take over. The Chinese government ripe with corruption and civil rights violations, is one of the top poster boys for oppressive regimes under most of the civilized worlds Civil Rights Watch groups. A prime example of China's harsh oppression against Civil Liberties is its State Run Religious liberties. China has a long track record of considering religion a key player in Descent and Separatism. Churches, Mosques and other Religious buildings but be run and operated by State approved representatives and have a strict adherence to what they may and may not preach. The Uighur are a Turkic ethnic group that makes of a large portion of the population in the Chinese Province of Xinjiang, and they have large colonies in Southern Hunan. They are a prime example of why China cannot step up as this planets leading super power. China's government has systematically oppressed these people within their borders, and internationally. In 2014 after a large string of Terrorist attacks and Civil Uprisings brought on by China's willful neglect of the Xinjian province along with any other area comprised of mostly ethnic minorities, leaving them in a state of depravity from both economic growth and denying them the benefits of modernization. After these "Terrorist attacks" and civil uprisings, some of these uprisings resulting in the deaths of many people, and injured hundreds. After the armed uprisings Police in Xinjiang claimed the broken up 23 terror extremist groups and detained more than 200 suspected militants in just one

month. The State Media reported. A product of Zhang Chunxian's announced "Peoples War against Terrorism". The Global Times reported that Chinese Officials had vowed "Ultra-tough measures and unconventional means" in the crack down. Li Wei who is anti-terrorism expert at the Chinese institute of contemporary international Relations told Global Times that villages and towns where underground preaching and non-state licensed churches and mosques had been the target of this harsh crack down. Maya Wang of the Human Rights Watch, condemned these attacks by the Chinese government and labeled it an atrocity, saying "authorities should arrest and prosecute those responsible". Denouncing the governments drag net tactics of condemning an entire ethnic group. She warned this process denied many of China's Muslim population due process, and denied them protection from the public as retaliation and discrimination of the ethnic group spiked nationally. Wang accused the Chinese government of Conflating violent extremism with peaceful dissent, an example of this is when the government imprisoned the Uighur scholar Ilham Tohti under suspicion of inciting separatism. Michael Clarke, an expert at Griffith University of Australia said in a report and I quote, "it's very clear there is limited Political space for Uighurs to express legitimate grievances and opposition to government policy and discrimination". International experts and scholars have argued the recent surges of violence within China's borders are a direct result of the States resentment and alienation of said ethnic group. Beijing attempted to boost economic growth in the region hoping to suppress tensions. But the model they used equated to Aggressive land grabs, growing inequality and increased Han migration, and further oppressed Uighurs in the region. To further conflate these issues on Tuesday 27th of 2014 at

11:54 EDT in Xinjiang State Media broadcast a televised public mass sentencing rally. Held at the Yining Stadium. 55 were pronounced guilty of crimes, from dissent to terrorism. Some even sentenced to death. Mo Shaoping a well-known lawyer based in Beijing claimed the rallies were illegal and do not respect human rights or due process. If a nation cannot grant due process or human rights, enjoyed by much of the western and civil world. How does China hope to become a leading super power when it can't respect that which the world holds dear? China in a political stunt in the two years since Xi Jinping became Premier cracked down on even Chinese diplomats in a sweeping campaign against graft. Rolling the heads of several senior heads. Zhang Kunsheng was accused of corruption removed from his position as assistant foreign minister. The only government department which regularly answers questions from foreign reporters. Soon after China's ambassador to Iceland disappeared and the Chinese government has yet to account for what happened to Ma Jinsheng. How does China hope to lead the world when it cannot even allow due process and civil rights to its own political figures and top foreign diplomats? In the two years following Xi's rise to Premier. He presided over the biggest crackdown on freedom of speech, posing an important question. Can a political system that fosters endemic corruption also root it out? A legal scholar named Xu Zhiyong led the 'New Citizen Movement' an organization that promoted government transparency. The government detained him and sentenced him to four years in prison and sent a ripple across China and the world. Nothing trumped the party's need for control, even its own ideals. Free speech and questioning the government, a right enjoyed by most the free world is a state offense in China. In September of 2014 the communist party detained and sentenced

most of staff of Minzu University of China to life in prison on charges of “separatism” they seized all of the staff’s assets, leaving their wives and husbands along with their children penniless. June 25th is the anniversary of the Tianamen Square massacre. A crackdown on pro-democracy protests that resulted in the deaths and imprisonment of many Chinese students. The government scrubbed all mention of the incident from the internet and detained more than 40 journalists, lawyers, scholars, and human rights lawyers who commemorated the event. Name a modern western nation on this planet that supports this kind of behavior?

Wrapping Up

To bring this to an end, simply put the Chinese can never hope to become the world’s superpower on a political level. It shares none of the western world’s ideology on civil rights, freedom of speech, and open objection and ability to question leadership. China’s track record of extensive corruption, human rights violations, minority harassment and imprisonment. China supports everything the civilized world objects too. It cannot possibly hope to ever surpass the U.S and Europe as the world’s leading powers politically.

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Whose Science is it Anyway?: Aimé Césaire's A Tempest and The Importance of Viewing Science as Multidimensional

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Whose Science is it Anyway?: Aimé Césaire's *A Tempest* and The Importance of Viewing Science as Multidimensional

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Aimé Césaire's *A Tempest* is a modern piece of literature that contributes to the post-colonial field of study. Césaire takes a canon in the Western world of art, Shakespeare's *The Tempest*, and uses it as a starting point to create a new narrative. The characters are set into a Caribbean realm, and the new focus of the play redirects the narrative into the colonial perspective, the major importance of the play is taken away from Prospero's plans at amending his bad terms with his European homeland into one which focuses on Caliban's pursuit in regaining control of his homeland and amending his connection to it.

The text's rendition of science, power, race, and magic make it not only an example of the sentiments of those living in post-colonial nations, but it also represents the struggle between acceptance and defiance of Western ideology for people living in those post-colonial nations. Most specifically, the struggle between Prospero and Caliban can be seen as a representative of a post-colonized society's discourse on the hierarchical claims of Western defined science. In fact, this idea can be pushed further by stating that Caliban's experiences with science use a more holistic approach with nature, representing an ideology of coexistence, while Prospero's version of science is obsessive over the manipulation and extraction of natural resources for his own self-interests.

In order to understand that there is more than one way to understand what science can encompass, Jacques Derrida's essay "Différance" offers an interpretation on the theory of deconstruction as a means of understanding the free form of words. The signifier, or "sound image" and the signified "concept that the sound image represents" (Parker 46) used to identify one idea can be easily separated from one

another in order to create a gap in meaning. Derrida starts by using the example of the French words *defer* and *differ*, which can mean one thing ‘to differ’ in French, but can be split apart and have variation in meaning. He pushes this idea further by the concept of ‘a’ as being “written or read, but is not heard...it is also beyond the order of understanding” (Derrida 280). According to Parker in the chapter *Deconstruction in How to Interpret Literature*, deconstructionists, and certainly Derrida’s, use of free-floating signifiers “take Saussure’s structuralist formula defining the sign as the signified bonded together with the signifier” (Parker 87) and creates space in lexical meaning between this bond, thus, the meaning of words can gain multiplicity in an unending string of relation. The Oxford English Dictionary’s definition of science as “the state or fact of knowing; knowledge or cognizance of something; knowledge as a personal attribute” can therefore have distance in meaning in order to fit more than one perspective of signified. The concept of animism as “belief in the existence of a spiritual world, and of soul or spirit apart from matter; spiritualism as opposed to materialism” can shift into a means of understanding the world within a personal narrative, or a more personal approach in scientific rhetoric.

In order to help breakdown the meaning, it is best to first recollect the power of science in Césaire’s *A Tempest*. It is important to emphasize what Césaire embellished, added, and downplayed from the original Shakespearean version in order to convey a new and unique piece of art. To begin with, James Arnold’s article, “Césaire and Shakespeare: Two Tempests” breaks down Césaire’s play in order to see how the playwright enhanced certain parts, toned down others, deleted scenes, and

introduced his own characters for artistic originality. Arnold explicitly states that readers of *A Tempest* “are not to rely on the play’s Shakespearean origins for our understanding of [Césaire’s play]” (Arnold 238). It is important that Césaire’s work stands alone, and to view it as such. As Arnold points out, two parts of the original text that are importantly undermined in Césaire’s *A Tempest* are the nautical scenes in the beginning and throughout Shakespeare’s play, as well as the significance of Ferdinand and Miranda’s union as being the central emphasis of thematic amendment. The reasoning for the downplay of the nautical imagery comes as almost intuitive; the adaptation to the play is a central focus on the power dynamics on the island, and any imagery of oceans, ships, and the concept of nautical travelling would distract the audience from Césaire’s main political points. In Césaire’s adaptation, he even replaces the original song of “the two colonizing drunken sailors” (Arnold 238) into political songs, rather than including a song signifying travel. By doing so, it helps strip the play of any unnecessary meaning that can mix the messages.

In addition to this, Césaire undermines Miranda and Ferdinand’s characters “thereby denying even momentary prominence of their courtship,” Césaire chose to downplay Miranda and Ferdinand into an “ironic portrayal...as the [French] cultural archetype of innocent young lovers” (Arnold 243) that can easily be taken as ineffectual for plot movement. Not only this, but many of their speaking points have been diminished to other characters or erased (Arnold 243). The biggest scene of their characters, the marriage, is even crashed by the African god Eshu, which puts a dramatic halt to any of the “Shakespearean masque” (243) that Césaire chose to keep. In doing so, the dramatic action relies solely on the other characters on the

island, driving focus towards the racial power struggles that the other characters are involved in, but also introducing more African substance.

Areas of enhancement in Césaire's adaptation that are worth noticing are the increased dialogue Caliban shares with the island around him and Prospero's magical powers are settled into more realistic terms. In order to locate the play into a more contemporary perspective, and to make the context fit better with today's audience, Césaire made Prospero's character less magical. In doing so, "Césaire has [largely] ignored the magical import of numerous phenomena in the play. Whereas Ariel informs Ferdinand that Prospero is a magician, Caliban refers to him as an inventor" (239). The signifier of "inventor" leads to the discussion of science and realistic terms of power, which can lead to thoughts of colonial social strata in correlation to European dominion in the scientific field: Prospero is the wielder of "strong" science that empowers him over the land.

In similar correlation to this, Césaire has heightened Caliban's connection to the island purposefully in order to enhance his cultural identity, but it also acts as a counter to the proportion of Prospero's scientific significance. According to Arnold, "the beasts, birds, and insects are being controlled against Caliban [at first]...As the light is restored, Caliban rouses from sleep and calls upon the same creatures of the forest to acknowledge his combat against the common enemy, Prospero" (Arnold 247). In doing so, "Césaire has used the combined effect of stagecraft and poetic suggestion to present the animist world view in a respectable and desired light. By contrast the traditional European misunderstanding of animism as primitive superstition fares quite badly (Arnold 247). Arnold goes on to suggest that Prospero

and Caliban are not simply symbols of Art and Nature, but that “Césaire has inverted the value system...Caliban must negate the value system of the colonialist...in order to eventually achieve a new synthesis in freedom” (Arnold 248). Enhancing Caliban’s relationship to nature and animism, as well as shattering the view of animism in a Western perspective, Caliban’s approach towards reestablishment of power is synthesized with his connection to the natural world. He is able to call upon it in ways that Prospero is no longer able to do. Caliban’s reordering of his value system based upon refuting Prospero’s power, his science, is Caliban’s own perspective of a holistic system of seeing the world, his own view of scientific knowledge that has ecological contributions. This can be seen as post-colonial identity reforming the signifiers of what it means to have a meaningful experience with the natural world.

Césaire also does a lot of heavy lifting by adding his own characters into the play. Two of the most significant shifts from Shakespeare’s work to Césaire’s work are the introduction of the mask wielder at the beginning of the play, as well as the inclusion of the African spirit Eshu during Ferdinand and Miranda’s blessing. The inclusion of these characters helps to incorporate the colonized perspective in the play, decentering it away from the importance of the colonialist plot and situating it into the cultural realm of the colonized. Eshu also has strongly influenced when it comes to the turbulence of power on the island. When he disrupts the blessing, “Ceres, Juno, and Iris [the European centered gods] retire in high dudgeon...if Prospero cannot foresee or control an interloper like Eshu his powers must be ebbing” (Arnold 247). His actions will help with the re-balancing of power that must take place on the island.

Now that I have made prominent the differences between Shakespeare's and Césaire's plays, while adding emphasis to these symbols with a resonance towards the discourse of worldviews and scientific experience, I would like to discuss how Caliban's animism should be taken seriously as a means of natural assessment of ecology. Animism is often thought of as a pre-modern concept of religion. Instead, animism is a worldview that takes in the concept of nature and bends it into a human understanding. Animism can be coded colorfully in a narrative perspective, giving it an air of the unreal, but in doing so it makes sense of the world in a mode of language that makes the information easily shared with others. This is what Caliban draws from in order to gain his power. Prospero's idea of power comes from the very possession of his science, which can be seen easily early on in the play, when Prospero is telling Miranda their circumstances for happening to live on the island is "through my studies and experiments I had managed to discover the exact location of these lands for which many had sought for centuries" (Césaire 13). Prospero claims that by deduction and testing of a hypothesis, he was able to find this island. By finding the island, he was able to discover something that no one else, in his opinion, was able to access. This can be seen as his primary reason for using the island to his benefit. To him, the island is a natural resource worth extracting for his personal uses. His association with discovery and using that discovery to stake his own claims to power grants him the colonial perspective. He used science to happen onto the island, specifically for location of resources that he was seeking. This view of reaping nature's benefits for it's full use trickles down to Gonzalo, a blatant symbol of the intelligentsia of the colonizer society, and Antonio. While the two are walking along together on the

island, the discussion is made of how to use the island's natural resources for the benefit of agriculture. Gonzalo claims that, "...we should investigate all the caves on the island one by one to see if we find any [guano], and if we do, this island, if wisely exploited, will be richer than Egypt with its Nile" (Césaire 29). Here the idea of investigation and discovery intermingle with the sole purpose of exploitative action on natural resource, thus the value of observation of the island comes down to how it can be used for one benefit, with no concern to the living organisms on the island, or those humans who have inhabited it.

Caliban's experiences of the natural world, as well as his immense knowledge of natural resources and his native ecosystem, offer an example of scientific perception in a non-Western perspective, one that can be seen as counter colonial. Instead of using his knowledge for the extraction of resources, Caliban's knowledge is based on observance and cooperation with his natural resources. Caliban grew up surrounded by the natural world around him, and his observation of it codes his culture and daily life, he must make it a part of himself in order to understand daily life and how to sustain himself. Caliban is constantly coding his language of nature in how it works with him, especially when discussing the ocean and forest with Stephano, Caliban says that the ocean:

[...] Helps me breathe. That's why I call it a pal. Sometimes
it sneezes, and a drop falls on my forehead and cools me
with its salt, or blesses me...It's that howling impatient
thing that suddenly appears in a clap of thunder like some
god and hits you in the face, that rises up out of the very

depths of the abyss and smites you with its fury! It's the
sea! (Césaire 53).

Caliban not only recognizes the importance of working in cooperation with nature, but he is critical of Prospero's use of resources, as it has degraded the ecosystem. His language surrounding his experience with the natural world is quite simple, but poetic. His use of language is different from Prospero's in that its incorporation of personification of the ocean confuses the colonizers he is talking to. Because Caliban codes his language of the scientific in a different manner than Prospero, the colonizers do not understand that his science is imbedded in his natural experiences, and the colonizers do not take him seriously. This is unfortunate because the audience learns that Caliban has an intricate relationship with his natural resources, and has a better understanding of his place in the ecosystem. Caliban also states in the same thought he makes clear that he assigns nature as a signifier of his mother, creating a close relationship:

Dead or alive, she was my mother, and I won't deny her!
Anyhow, you only think she's dead because you think the
earth is dead...It's so much simpler that way! Dead, you can
walk on it, pollute it, you can tread upon it with the steps
of a conqueror. I respect the earth, because I know that
Sycorax is alive. (Césaire 18)

The close relation between the ideas of life, earth, mother, and caretaker is prominent in his spoken idea. This isn't a mindset that is uniquely Caliban's. Although Ariel describes himself as being saved and bettered while under Prospero's care, he is

vividly nostalgic and admiring toward nature. He even goes so far as saying that he sometimes feels regretful for being released from the tree that Sycorax trapped him in:

Sometimes I almost regret it...After all, I might have turned
into a real tree in the end...Tree: that's a word that really
gives me a thrill! It often springs to mind: palm tree-
springing to the sky like a fountain ending in a nonchalant,
squid-like elegance. The baobab-twisted like the soft
entrails of some monster. Ask the calao bird that lives a
cloistered season in its branches. Or the ceiba tree-spread
out beneath the proud sun. O bird, O green mansions set in
the living earth! (Césaire 16)

We can see that before Ariel is pulled into Prospero's demand and influence, his relationship with the natural world was intimate and his knowledge of the ecosystem was wide. He was a physical part of the natural world around him, being trapped inside the tree. Not only does he express much joy and love towards the existence of the natural resources of the island, but Ariel's observation of the organisms and how they interact with the environment shows that he has ecological knowledge based on observance. Both Caliban and Ariel are the colonized in the play, despite Ariel benefiting from being a mulatto character and siding with Prospero in most of the political contention. Because of this closeness to their native ecosystem, Ariel and Caliban have experience and knowledge of what is around them. Césaire makes the play metaphorically and poetically beautiful, and the language surrounding the theme

of nature is often riddled with signifiers pointing towards spirituality and animism, yet there is more merit to this human-nature relationship than that. Both Caliban and Ariel express command over nature in ways that Prospero cannot mimic perfectly.

As Caliban begins to turn over Prospero's dominion over the island, he calls nature for his help, convincing the animals of the island that they've listened to Prospero for too long, and that they should side with him, because they came from the same place (Césaire 52). Thus Caliban is using his connection to the natural world, his expertise and experience, in order to resource the natural world around him for his purposes, a common purpose, and one that is mutually beneficial to the island itself. For another example, non-colonial sources of magic can be representative of the power of the post-colonial colonized society. It acts as a means of counter-balance, and relate to scientific examples of a rebalancing system. Eshu, the Yoruba devil-god of chaotic energy, is seen at a time when Prospero is trying to ascertain power in the most important aspect of his colonial plot. Eshu comes into the blessing and ruins the pageant, leaving with sentiments ascertaining to chaos, "[Eshu references himself that] he can make a mess out of order and vice-versa" (Césaire 49). Eshu may be seen as a spirit of chaos, but actually he is enacting the natural laws of a rebalancing system. Because Prospero entered the island and took control, he asserted himself in an imbalance of power. Caliban may not have been the cause of Eshu's entrance, but they are certainly connected as Eshu is linked to Caliban's ethnic identity. Chaos is a form of rebalancing after something has been set askew, and in nature, almost nothing is in perfect balance without two entities pushing and pulling at one another: magnetism requires two poles, and atoms require protons and

electrons. Eshu is simply a force that is drawn to Prospero's colonialist power, Eshu has no other purpose but to throw the blessing guests and service out of order, stirring the social order that Prospero forcibly established on the island.

In summation, *A Tempest* is a great example of how the colonial powers have diminished the worldview of the people they have colonized by juxtaposing Prospero's view of scientific importance with Caliban's natural experiences. By playing with the free-floating signifiers of science, it is easy to see that a multiplicity exists where various people can make sense of the world around them. Prospero has more interests in discovery for the extraction and manipulation of natural resources; he degrades Caliban's perspective of the island, which is more holistic and geared towards the shared survival of man and ecosystem. Prospero and Stephano's disrespect towards Caliban's experiences can be seen as a symbol of colonial powers diminishing the perspective that the colonized held of the ecosystem, even when the colonized people illustrate a complex, symbiotic relationship with the ecosystem. By keeping Caliban at a distance from his intellectual sources, Prospero not only keeps Caliban from discovering an international resource of science (Césaire 14), but also it sends a message that Caliban's voice isn't enough to be considered 'correct'. Despite Prospero's poor opinion of the colonized worldview, there is ample evidence to support that Caliban and Ariel excel at analyzing the world around them. Both of them have spent years learning how to subsist in the natural ecosystem without destroying it, and both of them know the names of the organisms around the island. Eshu may be a magical entity, but his role is a disrupter of the imbalance of power of the island. Therefore, he can be comparative to natural forces that constantly push

and pull at one another in order to form a balance. By decentering the concept of science in colonizer ideals, another form of subjugation can be seen in *A Tempest* that exemplifies the real life experiences that colonized people faced when put under European occupation.

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